

महाकविबाणभट्टप्रणीता

कादम्बरी

पूर्वभागः

FIRST PART

KAADAMBARI OF BAANABHATTA

पूर्वभागः

FIRST-HALF

[PART TWO]

SANSKRIT TEXT /TRANSLATION/EXPLANATION

BY

Narayanalakshmi

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CHAPTER ONE

CHANDRAAPEEDA ENTERS THE KAILAASA REGION

KINNARA-CHASE

एकदा तु तत्रस्थ एवेन्द्रायुधमारुह्य मृगयानिर्गतो विचरन्कानने शैलशिखरादवतीर्णम्यदृच्छया किन्नरमिथुनमद्राक्षीत्। अपूर्वदर्शनतया तु समुपजातकुतूहलः कृतग्रहणाभिलाषस्तत्समीपमादरादुपसर्पिततुरङ्गः समुपसर्पन्, अदृष्टपूर्वपुरुषदर्शनत्रासप्रधावितं च तत्पलायनमानमनुसरन्ननवरतपाष्णिप्रहारद्विगुणीकृतजवेनेन्द्रायुधेनैकाकी निर्गत्य बलसमूहात्सुदूरमनुससार।

Once, he mounted his horse Indraayudha and wandered in the forest on a hunting spree.

He saw there by chance, a pair of Kinnaras (mythical being with a human figure and two heads of horse) climbing down from the peak of the mountain. Having never seen such a kind, he was curious and wanting to capture it, he slowly took the horse towards the pair and approached it. Frightened by seeing a man suddenly, they both ran off. He followed the running pair. By incessant spurring, he increased the speed of Indraayudha, and went off alone very far from his army.

"अत्र गृह्यते, इदं गृहीतम्, इदं गृहीतम्," इत्यतिरभसाकृष्टचेता महाजवतया तुरङ्गमस्य

मुहूर्तमात्रेणैकपदमिवासहायस्तस्मात्प्रदेशात्पञ्चदशयोजनमात्रमध्वानं जगाम।

"Ah caught it here" 'Ah caught it now' 'Ah caught it now'; thus, intent only in its capture and riding fast on the horse, in a second, as if at one step, he had crossed alone, over fifty Yojanas from his camping place, and had reached a deserted place.

तच्चानुबध्यमानमालोकयत एवास्य संमुखापतितमचलतुङ्गशिखरमारुह।

Though pursued so vehemently, the 'pair of Kinnaras', climbed the peak of the mountain which was in front, and escaped, even as he remained just watching.

आरूढे च तस्मिन्शनैः शनैस्तदनुसारिणीं निवर्त्य दृष्टिं, अचलशिखरप्रस्तरप्रतिहतमतिप्रसरो

विधृततुरङ्गश्चन्द्रापीडस्तस्मिन्काले समुपारूढश्रमस्वेदार्द्रशरीरमिन्द्रायुधमात्मानं चावलोक्य

क्षणमिव विचार्य स्वयमेव विहस्याचिन्तयत्-

After it had climbed off to the top of the hill, Chandraapeeda slowly removed his eyes from it.

As the hill was over-strewn with huge rocks blocking his way, Chandraapeeda restrained the horse there itself.

Then he noticed that both he and his horse were sweating profusely.

He for a moment mused in his mind; laughed at himself; and thought-

'किमिति निरर्थकमयमात्मा मया शिशुनेवायासितः।

'Why did I tire myself like a child, doing this worthless act?

किमनेन गृहीतेनागृहीतेन वा किन्नरयुगलेन प्रयोजनम्।

What is to be gained by capturing or non-capturing this pair of Kinnaras?

यदि गृहीतमिदं ततः किम्, अथ न गृहीतं ततोऽपि किम्।

What if I had captured it, or what if I had not captured it?

अहो मे मूर्खतायाः प्रकारः। अहो यत्किञ्चनकारितायामादरः।

Ah, the peak of my foolishness! Ah, I got interested in something utterly worthless!

अहो निरर्थकव्यापारेष्वभिनिवेशः।

Alas! I lost myself in doing something which has no meaning at all!

अहो बालिशचरितेष्वासक्तिः।

Ah! The interest shown in some childish whim!

साधुफलम्कर्म क्रियमाणं वृथा जातम्।

The time which could have been spent in some worthy act, has been wasted off!

अवश्यकर्तव्या क्रिया प्रस्तुता विफलीभूता।

All the important actions that had to be done, have remained incomplete now.

सुहृत्कार्यमुपपाद्यमानं नोपपन्नम्।

Even what work had to be done for friends has not been done!

राजधर्मः प्रवर्तितो न निष्पन्नः।

The duties belonging to the king also have not been attended to!

गुर्वर्थः प्रारब्धो न परिसमाप्तः।

The great enterprise which I had started has not finished yet!

विजिगीषुव्यापारप्रयत्नो न सिद्धः।

The venture of conquering all the lands has not been fulfilled!

कस्मादहमाविष्ट इवोत्सृष्टनिजपरिवार एतावती भूमिमायातः।

Why did I end up in this place leaving back all my people, as if I got possessed?

कस्माच्च मया निष्प्रयोजनमिदमनुसृतमश्वमुखद्वयमिति विचार्यमाणे सत्ययमात्मैव मे पर इव हासमुपजनयति।

When I analyse, as to for what great purpose I uselessly chased this horse with two faces, I feel like laughing at myself like another person!

न जाने कियताध्वना विच्छिन्नमितो बलमनुयायि मे।

I do not know, in which path will all my people who have lost me, be searching for me!

महाजवो हीन्द्रायुधो निमेषमात्रेणातिदूरमतिक्रामति।

This Indraayudha also known for its great speed, crosses great distances in a minute!

न चागच्छता मया तुरगवेगवशात्किन्नरमिथुने बद्धदृष्टिनास्मिन्नविरलतरुशतशाखागुल्मलतासंतानगहने

निरन्तरनिपतितशुष्कपर्णावकीर्णतले महावने पन्था निरूपितो येन प्रतिनिवृत्त्य यास्यामि।

And, when I rode here speeding on my horse intent only on catching that pair, I did not keep track of the route in this 'huge forest-terrain, which is covered completely by dried leaves and is dense with thickly overgrown bushes, creepers and trees with hundreds of branches'; so I cannot retrace my route back to my place.

न चास्मिन्प्रदेशे प्रयत्नेनापि परिभ्रमता मया मर्त्यधर्मा कश्चिदासाद्यते यः सुवर्णपुरगामिनं पन्थानमुपदेक्ष्यति।

Even if I search all over this place, I may not ever meet a man who will guide me towards the path leading to SuvarnaPura.

श्रुतं हि मया बहुशः कथ्यमानमुत्तरेण सुवर्णपुरं सीमान्तलेखा पृथिव्याः सर्वजनपदानाम्, ततः परतो

निर्मानुषमरण्यम्, तच्चातिक्रम्य कैलासगिरिति। अयं च कैलासः।

I have heard from many people saying that SuvarnaPura is the borderline for all human population in the northern direction. After that there is only the forestland where human do not tread.

After crossing that area, one reaches Kailaasa Mountain. This is Kailaasa then!

तदिदानीं प्रतिनिवृत्त्यैकाकिना स्वयमुत्प्रेक्ष्योत्प्रेक्ष्य दक्षिणामाशां केवलमङ्गीकृत्य गन्तव्यम्।

So, I just have to reverse my path; and remaining alone without expecting any other help, keep travelling towards the south, carefully marking the direction.

आत्मकृतानां हि दोषाणां नियतमनुभवितव्यं फलमात्मनैव।'

The consequences of one's mistakes are to be experienced by the same person!"

इत्यवधार्य वामकरतलवलितरश्मिपाशस्तुरङ्गमं व्यावर्तयामास।

After deliberating like this, he pulled the reins of the horse with his left hand, and turned the horse in reverse.
(LONG SENTENCE)

निवर्तिततुरङ्गमश्च पुनश्चिन्तितवान्-

After reversing the horse he thought again-

'अयमुद्भासितप्रभाभास्वरो भगवान्भानुरधुना दिवसश्रियो रशनामणिरिव मध्यमलंकरोति।परिश्रान्तश्चायमिन्द्रायुधः।

'This Bhagavaan Bhaanu (Sun) shining bright with all his rays is adorning the waist of the 'Goddess of day' like a girdle gem. This Indraayudha is also tired.

तदेनं तावदागृहीतकतिपयदूर्वाप्रवालकवलं कस्मिन्श्चित्सरसि शिलाप्रस्रवणे वा सरिदम्भसि वा
स्नातपीतोदकमपनीतश्रमं कृत्वा स्वयं च सलिलं पीत्वा कस्यचित्तरोरधश्छायायां मुहूर्तमात्रं विश्रम्य
ततो गमिष्यामि।

So, I will feed him a handful of sprouts of Durvaa grass; bathe him and make him drink some water in some lake, or mountain stream or river waters and make him rest. I will also drink some water; rest awhile under the shade of some tree for a few minutes; and then return.'

इति चिन्तयित्वा, सलिलमन्वेषमाणो, मुहुर्मुहुरितस्ततो दत्तदृष्टिः, पर्यटन्, (मार्गमद्राक्षीत्।)

having made a decision like this, searching for water, looking here and there, and wandering,
(he found a path) -

नलिनीजलावगाहोत्थितस्याचिरादपक्रान्तस्य महतो गिरिचरस्य वनगजयूथस्य चरणोत्थापितैर्पङ्कपटलैराद्रीकृतम्,
which was wet by the moist mud made by the feet of the herd of huge forest elephants living in the mountain,
where it appeared that they had passed that path not long ago, after they had come out of some lake that was
filled with lotuses;

करावकृष्टैश्च समृणालमूलनालैः कमलकलापैः कल्माषितं,

which was littered with lotuses torn off with the stalks and roots by their trunks;

आर्द्रादैश्च शैवलप्रवालैः श्यामलितोद्देशम्,

which was made green by the scattered wet sprouts of grass.

उद्दलितैश्च कुमुदकुवलयकङ्कारकुड्मलैरन्तरान्तरा विच्छुरितम्,

where were scattered, buds of white, blue, and red lotuses thrown off here and there;

उत्खातैश्च सकर्दमैः शालूककंदैराकीर्णम्,

where the muddy lotus roots had been uprooted and scattered all over;

आखण्डितैश्च कुसुमस्तबकसारैर्वनपल्लवैराच्छादितम्,

where, clusters of flowers and forest leaves covered the ground all over;

आलूनाभिश्च कुसुमोपविष्टोल्लसत्पट्पदाभिर्वनलताभिराकुलितम्,

where the place was messy all over, being filled with the uprooted forest creepers, and the swarms of bees
hovering on the flowers fallen from them;

अभिनवकुसुमपरिमलवाहिना च तमालपल्लवसरसश्यामेन मदजलेन सर्वतः सिक्तं, मार्गमद्राक्षीत्।

where the place was wet being sprinkled with ichor drops that were dark like the Tamaala leaves, and
smelling like fresh flowers; he saw such a path.

PATH TOWARDS THE LAKE

BASE GROUND OF KAILAASA MOUNTAIN
(LONG SENTENCE)

उपजातजलाशयशङ्कश्च तं प्रतीपमनुसरन्, (कैलासतलेन कंचिदध्वानं गत्वा),

Deducing that there must be a lake nearby, he went the opposite way (direction of the lake from which it preceded), (and after walking for some distance along this ‘base-ground’ of the Kailaasa Mountain),

उद्ग्रीवदृश्यैः उपरिच्छत्रमण्डलाकारैः सरलसारसल्लकीप्रायैरविरलैरपि निःशाखतया विरलैरिवोपलक्ष्यमाणैः

पादपैरुपेतैः,

which was filled with ‘plentiful trees’ like Sarala, Saarasa Sallaki and others closely grown, but looking scarce because of having no branches and, which when looked upwards with uplifted necks, appeared like umbrellas;

स्थूलकपिलवालुकेन,

which was covered with sand that was thick and reddish brown;

शिलाबहुलतया विरलतृणोलपेन,

where the grass was scarce because of the stony terrain;

वनद्विपदशनदलितमनःशिलाधूलिकपिलेन,

where the ground was filled with the pulverized red powder of arsenic rocks hit by the tusks of the forest-elephants;

आभङ्गिनीभिरुत्कीर्णाभिरिव पत्रभङ्गकुटिलाभिः पाषाणभेदकमञ्जरीभिर्जटिलीकृतशिलान्तरालेन,

where the crevices in rocks were filled by thickly growing clusters of ‘PaashaanaBhanga’ plants (plants which could dissolve the stones in the bladder) which were bent in crooked ways like designs etched on those rocks;

अनवरतगलदुग्गुलुदुमद्रवार्द्राकृतदृषदा,

where the stones were damp by the (fragrant) gum continuously oozing out of the Guggulu trees;

शिखरस्रुतशिलाजतुरसपिच्छिलोपलेन,

where the rocks were slippery by the bitumen juice oozing from the peaks;

टङ्कनहयखुरखण्डितहरितालक्षोदपाम्मुलेन,

which was dusty because of the yellow orpiment broken by the hoofs of ‘Tanka’ horses (horses with hoofs like chisels);

आखुनखरोत्खातबिलावकीर्णकाञ्चनचूर्णेन,

where the gold powder was found in small heaps near the holes dug by the nails of the rodents;

सिकतानिमग्नचमरकस्तूरिकामृगीखुरपङ्क्तिना,

where the sandy gravel had the imprints of the foot steps of the female yak and musk deer;

संशीर्णरङ्कुरल्लकरोमप्रकरनिचितेन,

which was overspread with the hair fallen from ‘RankuRallaka’ (fleecy deer);

विषमशिलाच्छेदोपविष्टजीवजीवकयुगलेन,

where the pair of ‘JeevanJeevaka’ birds (partridge type) sat inside the crevices of hard rocks;

वनमानुषमिथुनाध्यासिततटगुहामुखेन,

where the caves at the base of the mountains were occupied by the forest ape-men;

गन्धपाषाणपरिमलामोदिना,

where the smell of fragrant stones was everywhere;

वेत्रलताप्रतानप्ररूढवेणुना,

where, clusters of cane creepers grew around the bamboo trees;

कैलासतलेन कंचिदध्वानं गत्वा, तस्यैव कैलासशिखरिणः पूर्वोत्तरे दिग्भागे,

and after walking for some distance along such a base-ground of the Kailaasa Mountain, he saw in the north east direction of the peak of that very Kailaasa Mountain,

जलभारालसं जलधरव्यूहमिव बहुलक्षपान्धकारमिव पुञ्जीकृतमत्यायतं तरुखण्डं ददर्श।

a 'cluster of trees' spread out on a large area, like a heaped up collection of darkness, like the darkness of the dark fortnight, like the collection of dark clouds heavy by the weight of water and hence stationary.

HE ENTERS INSIDE THE CLUSTER OF TREES

तच्च संमुखागतेन कुसुमरजःकषायामोदिना जलसंसर्गशिशिरेण शीकरिणा चन्दनरससमस्पर्शेन आलिङ्ग्यमान इव

जलतरन्डमारुतेन कमलमधुपानमत्तानां च श्रोत्रहारिभिः कलहंसानां कोलाहलैराहूयमान इव विवेश।

He entered inside that thickly grown cluster of trees, as if getting invited by the pleasing cries of ruddy geese intoxicated by drinking the honey of the lotuses; and (welcomed) by the wind coming in front of him carrying the fragrance of the pollen of the flowers; and embraced as it were with all the coolness of sandal paste, by that wind blowing from the water waves, and cool by the contract of the waters.

LAKE ACCHODA/LAKE OF PURE WATER

(LONG SENTENCE)

प्रविश्य च तस्य तरुखण्डस्य मध्यभागे (अच्छोदं नाम सरो दृष्टवान्।)

After entering inside he saw in the centre of the grove, the lake named Acchoda (pure water), which was -

मणिदर्पणमिव त्रैलोक्यलक्ष्म्याः, स्फटिकभूमिगृहमिव वसुन्धरादेव्याः,

like a jewelled mirror of the 'Goddess of prosperity of the three worlds';

like the underground mansion made of crystal, for the Goddess of Earth (Vasundharaa); (very transparent and clear)

जलनिर्गमनमार्गमिव सागराणाम्, निःस्यन्दमिव दिशाम्,

like the place where the oceans got rid of their excess waters; (so much water)

like the dissolving place of the directions; (so vast)

अंशावतारमिव गगनतलस्य,

like the part-incarnation of the sky-region; (shining like the expanse of the sky)

कैलासमिव द्रवतामापन्नम्, तुषारगिरिमिव विलीनम्,

like the Kailaasa mountain that has melted off; like the dissolved state of the Snow-mountain;

चन्द्रातपमिव रसतामुपेतम्, हराट्टहासमिव जलीभूतम्,

like the moonlight turning into liquid; like Hara's loud laughter (whiteness) turned into water;

त्रिभुवनपुण्यराशिमिव सरोरुपेणावस्थितम्,

like the entire heap of merits of the three worlds appearing in the form of the lake;

वैदूर्यगिरिजालमिव सलिलाकारेण परिणतम्,

like the entire terrain of Vaidurya (diamond) hills turned into waters;

शरदभ्रवृन्दमिव द्रवीभूयैकत्र निःस्यन्दितम्,

like the hosts of autumn clouds melted and trickled at one single place;

आदर्शमिव प्रचेतसः स्वच्छतया,

like the mirror of Prachetas (Varuna) because of its transparency;

मुनिमनोभिरिव सज्जनगुणैरिव हरिणलोचनप्रभाभिरिव मुक्ताफलांशुभिरिव निर्मितम्,

which looked as if it was constructed of the minds of the Sages; of the virtues of the good; of the shine of the deer-eyes; and of the shine of the pearls;

आपूर्णपर्यन्तमप्यन्तःस्पष्टदृष्टसकलवृत्तान्ततया रिक्तमिवोपलक्ष्यमाणम्,

where, all the things inside the waters down to the bottommost ground were seen very clearly, and hence it was looking as if it was empty though filled up to the brim;

अनिलोद्धूतजलतरङ्गशीकरधूलिजन्मभिः सर्वतः संस्थितैः संरक्ष्यमाणमिवेन्द्रचापसहस्रैः,

where, the wind blew over the waves, spraying thin mist of water drops, producing thousands of Indra's bows (rainbows) which were safeguarding it from all sides as it were;

प्रतिमानिभेनान्तःप्रविष्टसजलचरकाननशैलनक्षत्रग्रहचक्रवालं त्रिभुवनमुद्भिन्नपङ्कजेनोदरेण नारायणमिव बिभ्राणम्,

where, all the spheres of stars and planets, mountains and forests and aquatic beings had entered inside it, on the pretext of getting reflected and the lake had within it all the three worlds as it were; and from its belly, rose the lotuses also, making it look like Naaraayana;

आसन्नकैलासावतीर्णस्य च शतशो भगवतःखण्डपरशोर्मज्जनोन्मज्जनक्षोभचलितचूडामणिचन्द्रखण्डच्युतेनामृतरसेन

जलक्षालितवामार्धकपोलगलितलावण्यप्रवाहानुकारिणा मिश्रितजलम्,

which had got the mixed up waters of nectar and charm – because – Lord KhandaParashu (Shiva, whose axe destroys all the enemies) (and who is the mixed up form of half Shiva and half Paarvati) climbs down from the nearby Kailaasa Mountain and dips his head inside the waters hundreds of times; and his crest jewel the moon, shakes and breaks because of that, and so the nectar leaks from it; and when his left-half Paarvati washes her face in those waters, the charm leaks from her cheek; (that is why, the lake has got mixed up waters of the nectar and charm like the mixed up form of the Lord of Kailaasa)

उपकूलतमालवनप्रतिबिम्बान्धकारिताभ्यन्तरैर्दृश्यमानरसातलद्वारैरिव सलिलप्रदेशैर्गम्भीरतरम्,

where, the water inside the lake appeared very deep indeed, and the dark Tamaala trees on the banks reflected in its waters, making the insides very dark as if the netherworld was seen through its doors;

दिवाप्युपजातनिशाशङ्कैश्चक्रवाकमिथुनैः परिह्रियमाणनीलोत्पलवनगहनम्,

where, the blue lotus groves were so thickly spread out that, the Chakravaaka pairs avoided them doubting that the night had set in, though it was still day-time;

ONCE/SOMETIME/MANY TIMES/ ALWAYS

असकृत्पितामहपरिपूरितकमण्डलुपरिपूतजलम्, अनेकशो बालखिल्यकदम्बककृतसंध्योपासनम्,

बहुशः सलिलावतीर्णसावित्रीभग्नदेवतार्चनकमलसहस्रम्, सहस्रशः सप्तर्षिमण्डलस्नानपवित्रीकृतम्,

सर्वदा सिद्धवधूधौतकल्पलतावल्कलपुण्योदकम्,

where- Brahmaa had filled his water-pot with its waters and sanctified it once;

many times, the group of Baalakhilya Sages had performed Sandhyaa-worship there;

more times Saavithree had climbed down to its waters and plucked thousands of lotuses to worship the deities;

thousand times, the circle of Seven Sages had bathed in its waters and purified it;

always, the Siddha women-folk had washed their bark garments made out of Kalpa creeper and its waters were carried the sacredness bestowing merit;

THE LAKE WAS ATTACKED BY MANY

उदकक्रीडादोहदागतानां च गुह्यकेश्वरान्तःपुरकामिनीनां

मकरकेतुचापचक्राकृतिभिरतिविकटैरावर्तिभिर्नाभिमण्डलैरापीतसलिलम्,

where, the harem ladies of Guhyakeshvara (Kubera) who longed to sport in its waters played in its waters; and their navel regions which were shaped like the ‘circular bow of Manmatha’ had been the highly dreadful whirlpools sucking the waters;

क्वचिद्वरुणहंसोपातकमलवनमकरन्दम्,

sometime, Varuna’s swan had sucked all the honey from its lotus groves;

क्वचिद्दिग्गजमज्जनजर्जरितजरन्मृणालदण्डम्,

sometime, the lotus stalks crushed by the bathing of the Direction elephants, lay there old and dried up;

क्वचित्त्रयम्बकवृषभविषाणकोटिखण्डिततटाशिलाखण्डम्,

sometime, the bull of Tryambaka had broken the rocks on its bank into pieces, with the edge of his horns;

क्वचिद्यममहिषशृङ्गशिखरविक्षिप्तफेनपिण्डम्,

sometime, the buffalo of Yama had scattered the lumps of foam with the edge of its horns which were like the peak of the hills;

क्वचिदैरावतदशनमुसलखण्डितकुमुदखण्डम्,

sometime, Aeiraavata had crushed the white lotuses with his pestle like tusks;

THE LAKE WAS VERY BEAUTIFUL

यौवनमिवोत्कलिकाबहुलम्,

which was abounding in buds, like the state of youth (abounding in desires) (Utkalikaa)

उत्कण्ठितमिव मृणालवलयालंकृतम्,

which was adorned by the circling lotus fibres, (MrnaalaValaya), like a love-sick person wearing garlands of lotuses (to cool oneself)

महापुरुषमिव मीनमकरकूर्मचक्रप्रकटलक्षणम्,

which exhibited all the significant marks of fish, crocodile, tortoise, and wheel (circling water waves), like a MahaaPurusha (men of noble lineage with auspicious marks);

षण्मुखचरितमिव श्रूयमाणक्रौञ्चवनिताप्रलापम्,

which also contained the lamentations of female Krauncha birds (longing for mates), like the story of ShanMukha (ShanMukha killed Krauncha, the son of Mayaasura and so his wives lamented);

भारतमिव पाण्डुधार्तराष्ट्रकुलपक्षकृतशोभम्,

which had the agitation created by the two families (Paksha) belonging to Paandu and Dhrtaraashtra, like MahaaBhaarata (it was agitated by the fights of the swans of pale white colour, fluttering their wings (Paksha));

अमृतमथनसमयमिव तीरकासारावस्थितशितिकण्ठपीयमानविषम्,

where, the peacocks with blue necks, staying on its banks, drank its water, like the nectar churning time (Shiva of blue neck had drunk the poison at that time);

कृष्णबालचरितमिव तटकदम्बशाखाधिरूढहरिकृतजलप्रपातक्रीडम्,

where, the monkeys (Hari) sitting on the branches of the Kadamba trees on the bank, sported by jumping into its waters, like the childhood stories of Krishna (‘Hari’ - also means Krishna);

मदनध्वजमिव मकराधिष्ठितम्,

where it had crocodiles, like the flag of Madana;

दिव्यमिवानिमिषलोचनरमणीयम्,

which was beautiful with the eyes never winking (Animisha – fish/ Devas), like the mark of divinity (the lake abounded in fish);

अरण्यमिव विजृम्भमाणपुण्डरीकम्,

which shone with blooming white lotuses, like the forest, (where Vijrmbhamaana Pundareeka - tigers yawned and roamed about);

उरगकुलमिवानन्तशतपत्रपद्मोद्भासितम्,

which was adorned by countless lotuses having hundred petals, like the family of serpents (Ananta Shatapatra Padma) (Serpent-family had illustrious serpents named Ananta, ShataPatraa and Padma);

कम्सबलमिव मधुकरकुलोपगीयमानकुवल्यापीडम्,

where, the bees were humming on the beds of blue water lilies, like the family of Madhukara (MadhukaraKula) (Kualayaapeeda was sung about);

(Other meaning- Kamsa and others belonging to Madhukara family praised the demon Kuvalayaapeeda who in the form of an elephant was ready to fight Krishna) (or the bees were humming around the rogue elephant Kuvalayaapeeda)

कद्रुस्तनयुगलमिव नागसहस्रपीतपयोगण्डूषम्,

where, thousands of Naagas (serpents/elephants) drank mouthfuls of Payas (water/milk), like the pair of breasts of Kadru (wife of Kapila, mother of Naagas);

मलयमिव चन्दनशिशिरवनम्,

which had forests cool like sandalwood, like the Malaya Mountain (Mountain was cool because of the sandalwood trees);

असत्साधनमिवाद्यष्टान्तम्, अतिमनोहरमाह्लादनं दृष्टेः,

which never saw the end, like an incorrect enterprise; which was very beautiful and pleasing;

अच्छोदं नाम सरो दृष्टवान्। (Chandraapeeda) saw the lake named Acchoda.

CHANDRAAPEEDA'S DELIGHT

आलोकमात्रेणैवपगतश्रमो दृष्ट्वा मनस्येवमकरोत्-

All his tiredness vanished the moment he set his eyes on the lake, and Chandraapeeda thought in his mind-

अहो निष्फलमपि मे तुरङ्गमुखमिथुनानुसरणमेतदालोकयतः सरः सफलतामुपगतम्।

“Aha! Though my chasing the horse-faced pair was a wasteful enterprise, I feel that it was indeed a fruitful venture when I look at this lake.

अद्य परिसमाप्तमीक्षणयुगलस्य द्रष्टव्यदर्शनफलम्, आलोकितः खलु रमणीयानामन्तः, दृष्ट आह्लादनीयानामवधिः,

वीक्षिता मनोहराणां सीमान्तलेखा, प्रत्यक्षीकृता प्रीतिजननानां परिसमाप्तिः, विलोकिता दर्शनीयानामवसानभूमिः।

Today the pair of eyes has attained the fruit of seeing something worth seeing.

The extreme end-point of beauty has been observed. The limit of pleasures has been seen.

The border-line of all pleasing things has been witnessed. The completion of all pleasures has been directly experienced. The end of all sights has been revealed.

इदमुत्पाद्य सरःसलिलममृतरसमुत्पादयता वेधसा पुनरुक्तमिव नीता स्वसृष्टिः।

After creating these lake waters (which is pleasing like the nectar), when the Creator created again nectar, his own creation had a repetition of things.

इदमपि खल्वमृतमिव सर्वेन्द्रियाह्लादनसमर्थमतिविमलतया चक्षुषः प्रीतिमुपजनयति, शिशिरतया स्पर्शसुखमुपहरति,

कमलसुगन्धितया घ्राणमाप्याययति, हंसमुखरतया श्रुतिमानन्दयति, स्वादुतया रसनामाह्लादयति।

This is like nectar indeed; for it is capable of gratifying all the senses; pleases the eyes with its extreme purity; takes away the sense of touch by its coolness; satisfies the nose with its lotus smells; gladdens the ears with the cries of swans; satiates the tongue with its taste.

नियतं चास्यैव दर्शनतृष्ण्या न परित्यजति भगवान्कैलासनिवासव्यसनमुमापतिः।

It is for sure that Lord UmaaPati does not get rid of his addiction to residing in Kailaasa, because of his desire to keep seeing this lake.

न खलु सांप्रतमाचरति जलशयनदोहदं देवो रथाङ्गपाणिर्यदिदममृतरससुरभिसलिलमपहाय
लवणरसपरुषपयस्युदन्वति स्वपिति।

Nowadays, 'Lord Vishnu who holds the part of the chariot in his hand' (RathaangaPaani), does not have the longing for a bed in the waters any more; otherwise why would he ignore this water tasting like the nectar juice; and lay on a bed on the ocean whose waters are bitter in taste like salt!

(Compared to this lake, his milk ocean is as sour as the salt ocean of the Earth!)

नूनं चेदं प्रथममासीत्सरो येन प्रलयवराहघोणाभिघातभीता भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं
सागरमवतीर्णा, अन्यथा यद्यत्रागाधानेकपातालगम्भीराम्भसि निमग्ना भवेन्महासरसि,

किमेकेन, महावराहसहस्रैरपि नासादिता भवेत्।

Definitely this lake would not have been there in the beginning of Creation; or 'Earth-Mother, who supports all beings', who -frightened of getting hit by the snout of the terrifying Varaaha, would not have climbed down inside the ocean dug by Sagara's sons; for all the waters were emptied by Agastya (born from a pot) by drinking it all off in just a mouthful of measure; otherwise, if she had submerged inside this lake waters which is as deep as several nether worlds; then - not one, but thousands of Varaahas (wild boars) would not have dug her out!

(A person born in a small pot could drink off all the waters in the ocean dug by Sagara's sons! But this lake's waters cannot be drunk off by anyone!)

(Earth was hidden inside the Ocean by Hiranyaaksha and Vishnu as a boar-form, dug her out.)

नूनं चास्मादेव सलिललेशमादायादाय महाप्रलयेषु प्रलयपयोदाः प्रलयदुर्दिनान्धकारितदशदिशः प्लावयन्ति
भुवनान्तराणि।

Indeed at the time of dissolution, the dissolution clouds would just absorb a little of these waters again and again; and inundate all the worlds on the deluge day, darkening all the ten directions.

(The huge clouds of dissolution might be carrying these waters little by little and trying to submerge the Creation. Even they had to absorb repeatedly because they could not absorb all its waters at once.)

मन्ये च यत्सृष्टेरर्वाक्सलिलमयं ब्रह्माण्डरूपमादौ भुवनमभूत्तदिदं पिण्डीभूय सरव्यपदेशेनावस्थितम्।

I believe that before the Creation, the Cosmic egg was filled with waters; and when the world was created, all the waters collected here itself and stay in the form of this lake!"

SOUTHERN BANK OF THE LAKE

इति विचारयन्नेव तस्य शिलाशकलकर्कशवालुकाप्रायम्, विद्याधराद्धृतसनालकुमुदकलापार्चितानेकचारुसैकतलिङ्गम्,

अरुन्धतीदत्तार्घपयःपर्यस्तरक्तकमलशोभितम्, उपकूलशिलातलोपविष्टजलमानुषनिषेव्यमाणातपम्,

अभ्यर्णतया च कैलासस्य स्नानागतमातृमण्डलपदपङ्क्तिमुद्राङ्कितम्,

अवकीर्णभस्मसूचितमग्नोत्थितगणकदम्बोद्धूलनम्, अवगाहावतीर्णगणपतिगण्डस्थलगलितमदप्रस्रवणसिक्तम्,

अतिप्रमाणपादानुमीयमानतृषितकात्यायनीसिंहावतरणमार्गं, दक्षिणतीरमासाद्य तुरगादवततार।

Lost in such thoughts, Chandraapeeda reached the southern bank of the lake and dismounted from the horse; where it was spread all over with the sand that was rugged with pieces of rock;

where there were many beautiful 'sand-made Lingas' which had been worshipped by the Vidyaadharas with white lotuses whose stalks were interlocked;

which was adorned by the red lotuses scattered about from the waters offered by Arundhati (wife of Sage Vasishtha) as oblation to the Sun deity;
 where the water-men (mermen and mermaids) were sunning out seated on the rocks on the banks of the lake;
 where the entire area was scattered with the footprints of the Mother Goddesses who came there to bathe, since the Kailaasa Mountain was close by;
 where ashes were found here and there suggesting that the groups of Ganas had applied them on their bodies after coming out of the waters;
 which was wet by the ichor waters oozing from the cheeks of Ganapati who came to plunge in the waters, and the large foot prints found there indicated that it was the path used by the thirsty lion of Kaatyaayinee.

CHANDRAAPEEDA TAKES REST

अवतीर्य च व्यपनीतपर्याणमिन्द्रायुधमकरोत्।

After dismounting from the horse, he removed the saddle from Indraayudha.

क्षितितललुठितोत्थितं च गृहीतकतिपयवसग्रासं, सरोऽवतार्य पीतसलिलमिच्छया स्नातं चोत्थाप्यान्यतमस्य समीपवर्तिनस्तरोर्मूलशाखायामपगतखलीनं हस्तपाशशृङ्खलया कनकमय्या चरणौ बद्ध्वा,

कृपाणिकावलूनान्निष्वा चाग्रतः कतिचित्सरस्तीरदूर्वाप्रवालान्पुनरपि सलिलमवततार।

After the horse rolled on the ground and got up, he fed some handful of grass to him; took him to the lake; made him drink water; bathed him as much as he liked; brought him out; took him near a tree near the lake; removed his bridle; tied his two feet to the bottommost branch of the root with a thin chain made of gold which he had in his hand; cut some Durvaa sprouts growing on the bank of the lake with his dagger; dropped them in front of the horse; and again climbed down into the lake waters.

ततश्च प्रक्षालितकरयुगलश्चातक इव कृत्वा जलमयमाहारम्, चक्राह्व इवास्वाद्य मृणालशकलानि,

शिशिरांशुरिव कराग्रैः स्पृष्ट्वा कुमुदानि, फणीवाभिनन्द्य जलतरङ्गवातान्, अनङ्गशरप्रहारानुर

इवोरसि निधाय नलिनीदलोत्तरीयम्, अरण्यराज इव शीकरार्द्रपुष्करोपशोभितकरः, सरःसलिलादुदगात्।

Having washed his hands well, he finished his meal with the waters like the Chaataka bird; ate the pieces of lotus stalks like the Chakravaaka bird; touched the white lotuses with the tip of his hands like the Moon with his rays; welcomed the winds blowing on the waters like the snake; wore the garment of lotus leaves like a man hit by Manmatha's arrows; adorned his hand (trunk) with the wet cold lotus (edge of the trunk) like the elephant, the Lord of the forest; and got out of the lake.

प्रत्यग्रभग्नशिशिरैश्च समृणालकैर्जलकणिकाचितैः कमलिनीपलाशैर्लतामण्डपपरिक्षिप्ते शिलातले स्रस्तमास्तीर्य निधाय शिरसि पिण्डीकृतमुत्तरीयं निषसाद। मुहूर्तं विश्रान्तश्च सरस उत्तरे तीरप्रदेशे समुच्चरन्तमुन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनोद्गीवेणेन्द्रायुधेन प्रथममाकर्णितं श्रुतिसुभगं वीणातन्त्रीझङ्कारमिश्रममानुषं गीतशब्दमशृणोत्।

He made a bed on the surface of a rock under some bowers of creepers, with some lotus leaves along with the stalks wet with water drops and cold by being freshly plucked; folded his upper garment like a pillow and lay down on it. After he rested for some time, he heard a song sung in a celestial voice to the accompaniment of the sound made by the strings of Veena; clearly heard from the northern part of the lake and pleasing to the ears; which was first heard by Indraayudha who had stopped munching the grass half-way and was listening with his ears stilled and lifting his neck towards the source of that sound.

श्रुत्वा च कुतोऽत्र विगतमर्त्यसंपाते प्रदेशे गीतध्वनेः संभूतिरिति समुपजातकौतुकः कमलिनीदलसंस्तुरादुत्थाय तामेव गीतसंपातसूचितां दिशं चक्षुः प्राहिणोत्। अतिदवीयस्तया तु तस्य प्रदेशस्य प्रयत्नव्यापृतलोचनोऽपि विलोकयन् किञ्चिद्दर्शितमेव केवलमनवरतं शब्दं शुश्राव।

Hearing that and wondering as to how a song could have been heard in that place bereft of any humans, Chandraapeeda got up from his bed of lotus leaves, and directed his eyes towards the direction from which the song was heard; but, as that place was very far, though he tried his best to see that far, he could not see anything, but heard the sound of some one singing continuously.

कुतूहलवशाच्च गीतध्वनिप्रभवजिज्ञासया कृतगमनबुद्धिर्दत्तपर्याणमिन्द्रायुधमारुह्य, प्रियगीतैः

प्रथमप्रस्थितैरप्रार्थितैरपि वनहरिणैरुपदिश्यमानवत्मा,

बकुलैलालवङ्गलवलीलतालोलकुसुमसुरभिपरिमलयालिकुलविरुतिमुखरितया

तमालनीलया दिङ्नागमदवीथ्येव पश्चिमया वनलेखया निमितीकृत्य तं गीतध्वनिमभिप्रतस्थे।

Feeling curious and wanting to find out the source of that song, he decided to go there; put the saddle back on Indrayudha; mounted on the horse; started towards the place from where the song was coming. Without even asking them directly, he could find the way because of the (running) forest deer, for they were all running towards that very place attracted by the song, where the path bore the fragrance of the flowers of Bakula, Ela, Lavanga, Lavalee which were lightly moving in the wind; resounded with the sweet humming of bees; was dark by the Tamaala trees; and was like the regular path covered by the ichor of Direction elephants.

He went through the forest line of the east, and keeping the song as his destination, rode towards it.

CHANDRAAPEEDA ENTERS THE FOREST REGIONS OF KAILAASA MOUNTAIN

[As Chandraapeeda kept following the sound of the melodious song, he soon entered the forest-region of Kailaasa Mountain, the abode of divine beings. The winds blowing from the Mountain were icy cold.

These were the winds which were sanctified by their journey in Shiva's abode.

They had free access all over the sacred residence of Ishvara and played around with Paarvati's locks of hair, Shanmukha's peacocks and Shiva's bull. What a blessing it is to feel the sacred winds which had touched Shiva's body!]

(LONG SENTENCE)

WINDS BLOWING FROM THE KAILAASA MOUNTAIN

क्रमेण च संमुखागतैः (आह्लादिभिः पुण्यैः कैलासमारुतैः अभिनन्द्यमानः),

Walking in this manner, (he was greeted by the 'sacred winds of Kailaasa' which were very pleasing)

अच्छनिर्झरजलकणजालजनितजडिमभिः, जर्जरितभूर्जवल्कलैः, धूर्जटिवृषरोमन्थफेनबिन्दुवाहिभिः,

which were icy cold as they carried the moist drops of pure water streams; which had torn the bark of the birch trees (on their way), which carried the foam-drops from the ruminating mouth of Dhoorjati's bull (Dhoorjati – one burdened by heavy matted locks – Shiva);

षण्मुखशिखण्डिशिखाचुम्बिभिः, अम्बिकाकर्णपूरपल्लवोल्लासनदुर्ललितैः,

which had kissed the heads of Shanmukha's peacocks; which had the obstinate desire to push (shake) the petals of the blue lotus decorating the ears of Ambikaa;

उत्तरकुरुकामिनीकर्णात्पलप्रेङ्खोलनदोहदिभिः,

which had the longing to sway the lotuses decorating the ears of the beautiful maidens of 'North Kuru country' (one of the nine divisions of the world);

आकम्पितकक्कोलैः, नमेरुकुसुमपांसुपातिभिः, पशुपतिजटाबन्धार्तवासुकिपरिपीतशेषैः,

which were shaking the Kakkola trees; which were making the pollen of the flowers of Nameru trees fall down; which were the residual winds left over, after Vaasuki (serpent king) who was feeling exhausted being tied to Shiva's locks had swallowed them to his fill;

आह्लादिभिः पुण्यैः कैलासमारुतैरभिनन्द्यमानो,

greeted by the 'sacred winds of Kailaasa' which were very pleasing like this,

TEMPLE OF SHIVA

[Soon the prince, searching for the singer of the melodious song, sights a temple of Shiva.

First, he sees a hill attached to the Kailaasa Mountain. The hill is named ChandraPrabha – the 'Shine of Moon'!

A cool light as that of moon emanated from the hill turning the entire region to white in colour.]

गत्वा च तं प्रदेशं, सर्वतो (पादपैः परिवृतं चन्द्रप्रभनाम्नस्तस्य सरसः पश्चिमे तीरे कैलासपदस्य
ज्योत्स्नावदातया प्रभया धवलयतस्तं प्रदेशं भूतलभागसंनिविष्टभगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत्)।

Chandraapeeda then reached (the western side of the lake, which was surrounded all over by trees where there was a hill named ChandraPrabha at the foot of the Kailaasa Mountain. The whole area was looking white, because of the lustre emanating from the hill.

[Then he saw the temple of Shiva amidst a grove of trees.]

On a level ground next to the hill, he saw a deserted temple of Shiva which belonged to the Siddhas.

The temple was surrounded on all sides by the trees.

[The trees presented a magical look.

Chandraapeeda's mind was filled with inexplicable peace as he entered the grove of trees surrounding the temple of the Great Lord. So many trees; so many birds; so many animals; so many flowers; so many fruits; so many melodious sounds...!

Along with the music which flowed from the temple premises, these sounds and sights took Chandraapeeda's mind to another world of peace and bliss known only to the Yogis who worship Shiva, the Lord of Kailaasa.]

DESCRIPTION OF THE TREES

[The whole grove shone like emerald. The white temple appeared as if embedded in an emerald ring.

Birds of many varieties were fluttering here and there; eating fruits and sprouts; delivering their young; mating; sporting and busy in their own endless activities. Elephant cubs and monkeys added to the din.

Trees were all over laden with fruits. Mountain streams flowed here and there with soft murmurs.]

मरकतहरितैः, हरिहारीतरुतिरमणीयैः, भ्रमद्भृङ्गराजनखरजर्जरितजरठकुड्मलैः,

the trees were shining green like emerald; mind was made joyous by the cooing of the pretty green 'Haareeta' birds; the 'buds which were ready to blossom' had been torn by the nails of the BhrngaRaaja (bee like bird) birds, when they flew around them;

उन्मदकोकिलकुलकवलीकृतसहकारकोमलाग्रपल्लवैः,

the intoxicated group of cuckoo birds had eaten off the edges of the tender leaves of the mango trees;

उन्मदषट्चरणचक्रवालवाचालितविकचचूतकलिकैः, अचकितचकोरचुम्बितमरिचाङ्कुरैः,

the buds of the mango trees were blossoming by hearing the humming of the intoxicated bees circling over them; 'Chakora birds' were biting off the 'sprouts of the pepper plants', without getting alarmed (as there were no poisonous plants; for their eyes change colour at the sight of poison);

चम्पकपरागपुञ्जपिञ्जरकपिञ्जलजग्धपिप्पलीफलैः,

'Kapingala birds' (some kind of partridges) were coloured yellow by the heap of the pollen of Champaka flowers, and they were eating the fruits of long pepper;

फलभरनिकरपीडितदाडिमनीडप्रसूतकलविड्कैः,

'Kalavingka birds' (sparrows) were delivering their young, inside the nests, on the thickly grown pomegranate trees that were heavily laden with fruits;

प्रक्रीडितकपिकुलकरतलताडनतरलितताडीपुटैः,

the closed branches of the Taala trees were shaking violently getting beaten by the hands of the prancing crowds of monkeys;

अन्योन्यकुपितकपोतपक्षपालीपातितकुसुमैः,

flowers were falling down, being hit by the edges of the wings of the pigeons fighting with each other;

कुसुमरजोराशिसारसारिकाश्रितशिखरैः,

starlings variegated by the mass of pollen of the flowers, perched on the top of the trees;

शुकशतमुखनखशिखरशकलितफलस्फीतैः,

fruits in abundance were broken into pieces by the edges of nails and the beaks of hundreds of parrots;

जलधरजललुब्धविप्रलब्धमुग्धचातकध्वानमुखरिततमालखण्डैः,

the Tamaala grove was resounding with the cries of the foolish Chaataka birds, which wanted to drink the waters of the clouds, but were instead disappointed (for they thought that the clusters of Tamaala trees were the black clouds carrying water);

इभकलभकोल्लूनपल्लववेल्लितलवलीवलयैः,

the circularly grown rings of the Lavalee creepers were trembling with their leaves forcefully lopped off by the elephant cubs;

आलीयमाननवयौवनमत्तपारावतपक्षक्षेपपर्यस्तकुसुमस्तबकैः,

the clusters of flowers were getting scattered by the fluttering of the wings of the pigeons sitting on the branches, which were intoxicated by their youth;

तनुपवनकम्पितकोमलकदलीदलवीजितैः,

the tender plantain leaves were fanning, shaken by the light winds;

अविरलफलनिकरावनतनालिकेरवनैः,

the groves of coconut trees were bending by the weight of abundant fruits;

अकठोरपत्रपुटपूगविटपिपरिवृतैः,

all over were found the betel-nut trees with their not so hard leaves;

अनिवारितविहगतुण्डखण्डितपिण्डखर्जूरजालकैः,

unhindered by anyone, the groups of birds had bitten off abundant fruits of PindaKarjhura (dates);

मदमुखरमयूरीमधुरवविराजितान्तरैः,

the in-between spaces in the groves resounded with the pleasant cries of the pea-hens calling out joyously in intoxication;

आकलितकलिकाकलापदन्तुरितैः,

the trees appeared completely filled with countless bristling buds;

अन्तरान्तरा कैलासतरङ्गिणीतरङ्गितसिकतिलतलभूमिभागैः,

here and there, the ground appeared sandy by the flow of the streams flowing down from the Kailaasa Mountain;

वनदेवताकरतलनिवहनिभमलक्तकजललवसिक्तमिव किसलयनिकरमतिसुकुमारमुद्रहङ्गिः,

the trees were filled with very tender clusters of sprouts, as if they were sprinkled with the drops of Alakta paste adorning the hands of the forest goddesses;

ग्रन्थिपर्णग्रासमुदितचमरीकुलनिषेवितमूलैः, कर्पूरागुरुप्रायैः,

the root-regions were occupied by the musk deer, which were happy by eating the leaves of GranthiPrana (plants with leaves at every joint); camphor and Agar trees were abundantly spread out;

[Multifarious trees grew there. The leaves, sprouts, flowers, fruits, birds – all created an effect of hundreds of rainbows on their branches. These tall trees seemed to vie with the clouds which carried ordinary rainbows.]

इन्द्रायुधैरिव घनावस्थानैः,

rainbows were carried by clouds; so these trees also carried rainbows (because they were thickly clustered together);

[It was very cold inside like the inside of Kumuda flowers. These water lilies close down if they see the Sun and so will be cold inside even if it is sunny outside. The grove of trees also did not allow any sunlight to reach inside, like the Kumuda flowers.]

कुमुदैरिवादत्तदिनकरप्रवेशशिशिराभ्यन्तरैः,

the insides were cold by blocking the sunlight like the Kumuda flowers (night lilies);

दाशरथिबलैरिवाञ्जननीलनलपरिगतप्रान्तैः,

like the 'army of Rama' having Anjana (Hanumaan), Neela, and Nala, the monkey chiefs at the border-line of the army, they were surrounded by 'Nala' reeds black like collirium (Anjana Neela);

प्रासादैरिव सपारावतैः,

like the 'terraces' filled with pigeons, they were filled with monkeys (or pigeons) (Paaraavata- monkey/pigeon);

भवनतापसैरिव संनिहितवेत्रासनैः,

like the 'mansions where men performed penance' (BhavanaTaapasa), have cane seats (Vetraasana) (for performing meditation); they had in them Vetra and Aasana trees;

रुद्रैरिव नागलताबद्धपरिकरैः,

like 'Rudras', they had their waists tied by creepers of snakes (betel creepers) (NaagaLataa);

उदधिकूलपुलिनैरिव निरन्तरोद्भिन्नप्रवाललताङ्कुरजालकैः,

like the 'sands spread out on the ocean beach' are covered with the off-shoots of branching corals, they contained tender leaves and sprouts which grew without leaving slightest gap in between them;

अभिषेकसलिलैरिव सर्वोषधिकुसुमफलकिसलयसनाथैः,

like the 'waters of consecration', they were filled with medicinal flowers, fruits and sprouts;

आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः,

like the 'picture galleries' adorned by hundreds of bird-pictures and canvases covered by paintings of various colours, they were adorned by hundreds of birds having variegated plumages;

कुरुभिरिव भारद्वाजद्विजोपसेवितैः,

like the 'Kurus' having (Guru) Brahmin (Dronaachaarya) of Bharadvaja family, they had with them skylark birds. (Bhaaradhvaaja Dvija – Brahmin of Bhardvaaja Gotra / skylark bird));

महासमरमुखैरिव पुंनागसमाकृष्टशिलीमुखैः,

like the 'start of the war' having arrows (ShileeMukha) pointed at the men and elephants (Punnaaga), they had Punnaaga trees attracting the bees (ShileeMukha);

महाकरिभिरिव प्रलम्बबालपल्लवस्पृष्टभूतलैः,

like the 'huge elephants', with the tufts at the end of their tails touching the ground, they had the Baalaa plants with stooping sprouts;

अप्रमत्तपार्थिवैरिव पर्यन्तावस्थितबहुगुल्मकैः,

like the 'alert kings' having many out-posts (each garrisoned by a small army/Gulmaka) on the borders, they had many clusters of bushes (Gulmaka) all around them;

दंशितैरिव भ्रमरसंघातकवचावृतकायैः,

as if 'clad in armour' consisting steel-rings resembling swarms of bees, they were covered by the armours of swarms of bees;

प्रमाणाभिमुखैरिव वानरकराङ्गुलिस्पृष्टगुञ्जैः,

like 'men weighing gold' where Gunja berries (for weighing) are taken out according to necessity, alternately (वा नर) they had the monkeys handling Gunja berries with their fingers (वानर);

अवनिपालशयनैरिव सिंहपादाङ्किततरुलतैः,

like the 'bed-stead of kings', where the foot of the lion-shaped pedestals touched the ground, the ground underneath them had been marked by the foot prints of lions (SimhaPaada);

आरब्धपञ्चतपःक्रियैरिवोच्छिखशिखिमण्डलपरिवृतैः,

like the 'start of the five-fold penance', (where one performs penance in the centre of four blazing fires around, and with eyes fixed on the Sun, the fifth fire -PanchaagniSaadhana) where one is surrounded by fires with flames blazing high (UcchikhashikhiMandala), they were surrounded by peacocks with their erect crests (UcchikhashikhiMandala);

दीक्षितैरिव कृतकृष्णसारविषाणकण्डूयनैः,

like one initiated into the performance of Sacrifice, who have to scratch their bodies with the edges of the horns of the antelopes, antelopes scratched their horns against these trees;

जरदृहमुनिभिरिव जटालवालकमण्डलुधरैः, (वा and बा are interchangeable)

like the aged householder ascetics, (who reside in the forests along with their families) who had around them children with matted locks (Jataalabaalaka), they were surrounded at the roots with basins and fibres (Jataa, aalavaalaka);

इन्द्रजालिकैरिव दृष्टिहारिभिः,

like magicians stealing the reality from the eyes through illusions, they stole the eyes with their beauty;

(पादपैः परिवृतं चन्द्रप्रभनाम्नस्तस्य सरसः पश्चिमे तीरे कैलासपदस्य ज्योत्स्नावदातया प्रभया धवलतस्तं प्रदेशं भूतलभागसंनिविष्टभगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत्।)

(Chandraapeeda then reached) the western side of the lake, which was surrounded by such trees (as described above), and where there was a hill named ChandraPrabha at the foot of the Kailaasa Mountain.

The whole area was looking white, because of the lustre emanating from the hill.

CHANDRAAPEEDA ENTERS THE TEMPLE OF SHIVA

[Chandraapeeda entered the temple of Shiva.

As a devotee entering the temple of Shiva, he should have worn ashes all over his body. To remedy that fault, the wind blew the abundant pollen profusely falling from the Ketaki flowers and covered him; and the prince shone forth as if he was wearing the sacred ashes befitting a devotee of Shiva.

Anyone who enters that temple, which is situated at the vicinity of Kailaasa Mountain, the very abode of Shiva, indeed carries a lot of merit.

Chandraapeeda too was a meritorious person; or he would never even have known that such a temple existed. That is why chance had made him chase the Kinnaras; see the lake; hear the melodious song; and now he was entering that wonderful temple of Shiva. If he had not done merits in the previous birth, he would not be surely there now.

And as he entered the temple, more merits were acquired by him; and the pollen covering his body were like the merits rising from the entrance into that divine temple.]

[Ketaki is also known as Thaazhampoo, Kevdaa in other languages. It is a shrub with fragrant flowers.

Chaanakya writes about this flower like this-

O Ketaki flower!

Serpents live in your midst; you bear no edible fruits;

your leaves are covered with thorns; you are crooked in growth;

you thrive in mud; and you are not easily accessible.

Even then, because of your exceptional fragrance, you are as dear as relatives to men.

Hence, a single excellence overcomes a multitude of faults.]

(LONG SENTENCE)

तच्च पवनोद्धूतैरितस्ततः समापतत्भिः केतकीगर्भधूलिभिर्धवलीक्रियमाणकायः पशुपतिदर्शनहेतोर्बलादिव

प्रतिपद्यमानो भस्मव्रतमायतनप्रवेशपुण्यैरिव परिगृह्यमाणः (प्रविश्य)(अद्राक्षीत्)(भगवन्तम् त्र्यम्बकम्)।

With his body turned white in colour by the pollen from the inside of Ketaki flowers which were falling profusely here and there, blown by the wind, as if, he was following the vow of applying ashes (BhasmaVrata) forcefully, in order to have the vision of PashuPati, as if he was enveloped all over by the merits rising from the entrance of the temple; he entered inside and saw (Lord Tryambaka),

LORD SHIVA

[The temple was all white – the dome, the Linga, the flowers and everything that was there was white. The ‘Linga’ of Lord Shiva was placed inside a small dome made of crystal; as if placed inside the pure guileless heart of MahaaShvetaa.]

चतुःस्तम्भस्फटिकमण्डपिकातलप्रतिष्ठितम्,

who was established under a ‘Sphatika Mandapikaa’ (small arched dome-enclosure made of crystal) with four pillars at four corners;

WHITE LOTUSES ADORNING SHIVA

[MahaaShvetaa’s lover Pundareeka was separated from her; and she was at present leading the life of an ascetic and residing in a cave near the temple; waiting for the union with her lover Pundareeka.

She daily worshipped the deity in the morning with flowers and expressed her devotion through melodious heart-rending songs. When Chandraapeeda entered the temple, she had already completed her morning worship and was singing songs to propitiate the Lord. The white Linga was adorned by white flowers. The word used here is ‘Pundareeka’ which also indirectly refers to the name of MahaaShvetaa’s lover.

She had plucked white lotus flowers from the Ganges River and had brought them for the worship of Lord Shiva in the temple. With extreme devotion, she had placed those Pundareekas (white lotus flowers) on top of the Linga. It was as if she was reminding Shiva about her lost lover; and requesting the Lord to bring him back to her.

She had arranged the lotuses in such a way that they looked like a white crown adorning the head of Shiva.

They were wet and moist as they had been freshly plucked.

Water was dripping out of them; as if she had bathed them with her tears too.

They appeared like the moon-disc sliced from above; as if her heart oozing with the nectar of love, had split open.

They were white and shining like Shiva’s laughter.

(The Great Lord was the cause of destruction of all beings. Had he taken away her lover? Was he laughing the laughter of destruction?)

They were like the pieces of the hoods worn by Shesha serpent; like her lives (Praanas) shattered to pieces.

They were so white that they appeared like the conch held by Vishnu.

Was not Pundareeka (son of Lakshmi) their brother in some way!

If Milk Ocean had some hearts as its essence, the flowers could be compared to those; for they were so white and so pure like the heart of her lover Pundareeka.]

अचिरोद्भूतैर्द्रव्यैर्दलशिखरगलज्जलबिन्दुभिरूर्ध्वविपाटितचन्द्रबिम्बदलैरिव निजाट्टहासावयवैरिव शेषफणशकलैरिव

पाञ्चजन्यसहोदरैरिव क्षीरोदहृदयाकारैरुपपादितमौक्तिकमुकुटविभ्रमैः शुचिभिर्मन्दाकिनीपुण्डरीकैः कृतार्चनम्,

who had been worshipped by the ‘white Pundareeka flowers (white lotuses)’ of Mandaakinee River (Gangaa) - which were very clean and freshly plucked; which were still wet and tips of their petals were oozing water drops; which appeared like the petals of moon-disc split from above; which were like the laughter of Shiva taken limbs; which were like the pieces of hoods of Shesha serpent; which were like the brothers of white Paanchajanya conch; which were like the hearts of the milk ocean taken form; and which were creating an illusion of a crown made of pearls;

अमलमुक्ताशिलाघटितलिङ्गम्, अशेषत्रिभुवनवन्दितचरणम्, चराचरगुरुम्, चतुर्मुखम्, भगवन्तम् त्र्यम्बकम्,

अद्राक्षीत्)

whose Linga form was made of taintless ‘pure crystal’ (MuktaaShilaa);

whose feet were worshipped by all the three worlds;

who was the Lord of all the moving and non-moving (CharaacharaGuru);

who had four faces facing four directions (ChaturMukha).

(he saw) Lord Tryamabaka (who was the essence of the three Vedas) who was like this.

CHAPTER TWO

CHANDRAAPEEDA BEHOLDS A YOUNG WHITE-HUED ASCETIC LADY

[MahaaShvetaa as the name itself suggests is a white hued lady. So white! So pure! So charming! So beautiful!

Everything was white there – Kailaasa Mountain covered by snow, ChandraPrabha hill at its base, the entire region around the temple, the temple, the deity's Linga, the flowers, the arched dome – everything was white and she was a 'white shining beauty' in that 'white world of Shiva'. The poet describes her beauty by mentioning almost all the objects that are pure and white.]

(LONG SENTENCE)

तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनाम् उपरचितब्रह्मासनाम् (प्रतिपन्नपाशुपतव्रतां कन्यकां ददर्श।।)

Inside the temple premises, Chandraapeeda saw a young girl (who had taken the vow of worshipping Shiva (PaashupataVrata); who was sitting in a corner which faced the southern face of the Lord; who was seated in the Brahmaasana (a posture used for profound meditation);

LUSTRE EMANATING FROM HER PERSON

[She was shining like a white gem. The lustre from her body filled the entire area and made the whole region look like a magical land made of ivory alone. Maybe, the whiteness was not just the ordinary shine of a divine being; but the shine of penance that she had been performing from such a long time.

The lustre of penance was flooding the entire area like the flooding milk ocean.

As the floods had to pass in-between the trees surrounding the temple, they were like the three streams of Gangaa that had been heaped up at the temple and now flowed through the trees like white streams.]

अतिविस्तरिणा सर्वदिङ्मुखप्लावकेन, प्रलयविप्लुतक्षीरपयोधिपूरपाण्डुरेण,

अतिदीर्घकालसंचितेन तपोराशिनेव सर्वतो विसर्पता, पादपान्तरैस्त्रिस्रोतोजलनिभेन पिण्डीभूय वहतेव,

देहप्रभावितानेन सगिरिकाननं दन्तमयमिव तं प्रदेशं कुर्वतीम्,

the entire area with all its hills and forests had become 'white like the ivory' by the 'lustre emanating from her body' - as if 'it' was the 'heap of penance' collected over a long time, excessively white like the waves of milk-ocean rising fiercely at the time of dissolution, flooding in all directions spreading out far and wide; and flowing in between the trees like the heaped up three streams of Gangaa;

[The white Kailaasa Mountain was an inert object. The shine of the snow was just the shine of an inert object. But the shine of that white lady was the shine of purity; and the inert Kailaasa Mountain shone forth more lustrous now, because of her presence.]

अन्यथैव धवलयन्तीं कैलासगिरिम्, or rather, she was adding more whiteness to the Kailaasa Mountain;

[She was such an embodiment of purity that anyone who even glimpsed at her became immediately purified in their hearts; as her shine of purity emanating from her person, entered the eyes of the beholder and bathed his heart like the Ganges waters.]

अन्तर्द्रष्टुरपि लोचनपथप्रविष्टेन श्वेतिमानमिव मनो नयन्तीम्,

it was as if her white lustre was entering inside, through the path of the eyes and making the mind also white (pure);

[With so much shine emanating out of her body; it was difficult to see her form clearly; as if she was behind a white screen.]

अतिधवलप्रभापरिगतदेहतया स्फटिकगृहगतामिव, दुग्धसलिलमग्नमिव विमलचैलाम्शुकान्तरितामिव,

आदर्शतलसंक्रान्तामिव शरदभ्रपटलतिरस्कृतामिव, अपरिस्फुटविभाव्यमानावयवाम्,

her limbs were not clearly discerned, because -

with such white shine emanating from her body all around, she looked-

as if she was inside a room made of Sphatika (crystal); as if she was submerged in the milky waters; as if she was covered by a very finely made transparent silk garment; as if she was reflected inside a huge shining mirror; as if she was concealed by the array of white autumn clouds.

[What did the Creator use as the ingredients to make her?

He could not have used just the five elements; because all the beings of the world are made of these elements alone; but they do not shine white like this lady. He must have made her using just the white colour; and not any other thing. She is surely a solidified white colour only!]

पञ्चमहाभूतमयमपहाय द्रवात्मकमङ्गनिष्पादनोपकरणकलापं धवलगुणेनेव केवलेनोत्पादिताम्,

it was as if only white colour was made as the main substance (or element that does not exist as any element), in making the limbs of her body, leaving out all the other five elements;

[When Daksha's sacrifice was destroyed by the Ganas of Lord Shiva, they pulled DakshaPrajaapati's hair and dragged him out of his hiding place. Maybe that 'Sacrifice' was afraid of meeting the same fate as Daksha; and had come off here to worship Shiva and seek his grace.

With all her purity, there was sadness in her eyes and she looked like the pure form of Sacrifice taking shelter with Shiva.]

अध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्,

she was like the 'performance of sacrifice (of Daksha)' (AdhvaraKriyaa 'a word in female gender)), who was worshipping Tryambaka, afraid of the enraged Ganas pulling her hair violently (as they did to Daksha).

[Rati had lost her husband by Shiva's anger and had tried to please him with her worship, so that her husband could take form once again. This lady also had the same sad expression in her face, as if she was also pleading with Shiva to return her lover back to her, like Rati.]

रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थमागृहीतहराराधनाम्,

she was like Rati, who had taken to the 'vow of worshipping of Hara' to please 'Hara', so that her husband Madana will get a body once again;

[Shiva's crest was adorned by the digit of the Moon. Her heart flooding with emotions, she was like the turbulent milk ocean come to visit the moon-digit; as it had kept the moon within its bosom till it was churned by the Devas and Asuras.]

क्षीरोदाधिदेवतामिव सहवासपरिचितहरचन्द्रलेखोत्कण्ठाम्,

she was like the 'Goddess of Milk-ocean', who longed to see the ChandraLekhaa (digit of the moon) who had had, long acquaintance with her;

[Her sad and frightened face rather was like the full moon taking shelter with Shiva, being afraid of Raahu swallowing her.]

इन्दुमूर्तिमिव स्वर्भानुभयकृतत्रिनयनशरणगमनाम्

she was like the form of the moon (InduMoorti) who had taken shelter with TriNayana (Shiva with three eyes), afraid of Raahu (SvarBhaanu) catching her;

[She was white like the Aeiraavata elephant of Indra. Her face was filled with so much devotion and surrender, that if she was really the Aeiraavata elephant, she would have been ready to sacrifice herself and be a skin adorning his body, if he so needed.]

ऐरावतदेहच्छविमिव गजाजिनावगुण्ठनोत्कण्ठितशितिकण्ठचिन्तितोपनताम्,

she was like the (white) 'skin of Aeiraavata elephant (Indra's white elephant)', readily available the moment ShitiKhanta (Shiva, whose neck is white) felt a wish to wear the elephant's skin on his person;

[It was as if Lord Shiva was pleased with her devotion and smiled; and his smile was personified as her form.]

पशुपतिदक्षिणमुखहासच्छविमिव बहिरागत्य कृतावस्थाम्,

she was like the 'whiteness of the smile of Shiva who was south-faced', which had come outside and sitting there;

[She shone with so much dispassion, that she appeared as if she was the very embodiment of the white ashes worn by Shiva.]

शरीरिणामिव रुद्रोद्धूलनभूतिम्,

it was as if the 'ashes which Shiva besmears his body with', had taken a physical form;

[Shiva's neck was darkened by the poison he had swallowed at the time of the churning of the milk ocean.

She on the other hand, shone forth with such pure devotion and dispassion, that it was as if she was shining like the moonlight to change the dark colour of his neck into white.]

आविर्भूतां ज्योत्स्नामिव हरकण्ठान्धकारविघट्टनोद्यमप्राप्ताम्,

she was like the 'moonlight', which had manifest there, with the main purpose of removing the darkness of Hara's neck;

[Gauree also loved her Lord with much devotion and love. Maybe this form sitting in front of Shiva was Gauree's purity seen in a physical form.]

गौरीमनःशुद्धिमिव कृतदेहपरिग्रहाम्,

she was like the purity of the mind of Gauree which had taken on physical attire;

[Her dispassion was expressed by the firmness in her face and eyes, which looked down upon all the pleasures of youth. Maybe she was the vow of celibacy practised by Kaartikeya!]

कार्तिकेयकौमारव्रतक्रियामिव मूर्तिमतीम्,

she was like the personification of 'Kaartikeya's vow of remaining a bachelor';

[She was so white and humble, as if the whiteness of Shiva's bull was sitting there in a bodily form.]

गिरिवृषभदेहद्युतिमिव पृथगवस्थिताम्,

she was like the 'white shine of Shiva's bull's body' which had separated out and staying apart;

[She was so beautiful like a heap of white flowers! But what were the flowers (in her form) doing here?

They had arrived there to offer themselves in the worship of the Great Lord!]

आयतनतरुकुसुमसमृद्धिमिव शङ्कराभ्यर्चनाय स्वयमुद्यताम्,

she was like the abundant flowers of the temple trees, arrived there to offer their worship to Shankara;

[After a prolonged penance, Lord Brahma achieved the perfection in his penance. May be, she who was doing penance like this was the 'accomplishment of penance' achieved by the Creator himself!]

पितामहतपःसिद्धिमिव महीतलमवतीर्णाम्,

she was like the 'perfection of penance' achieved by Lord Brahmaa, the Grandfather, which had descended down to the earth;

[She was white like the fame achieved by the progenitors of earth-beings.]

आदियुगप्रजापतिकीर्तिमिव सप्तलोकभ्रमणखेदविश्रान्ताम्

she was like the 'fame of the Prajaapatis of the first Yuga', which was resting after wandering all over the seven worlds;

(Prajaapati – First ten sons of Brahma and the progenitors of the human race)

[Why was she so sad even after such a perfection achieved in her penance, even after so much dispassion had filled her heart?

Maybe, she was the sacred Vedas arrived there and grieving that Dharma had lost its place in KaliYuga!]

त्रयीमिव कलियुगन्यस्तधर्मशोकगृहीतवनवासाम्,

she was like the 'Tri-Vedas', which had taken their residence in the forest grieving about Dharma which had been ousted by KaliYuga;

[Maybe she was the seed of the future KrtaYuga, the age of righteousness, which was hidden by Brahmaa and had been left in the care of Lord Shiva!]

आगामिकृतयुगबीजकलामिव प्रमदरूपेणावस्थिताम्,

she was like the 'subtle germ of KrtaYuga of the future', which was seated there in the form of a woman;

[So absorbed she was in her singing the praises of the Lord, that it appeared as if she was a concentrated form of all meditations done by all the Sages.]

देहवतीमिव मुनिजनध्यानसंपदम्,

she was like the wealth of the meditation done by the Sages, which had taken a form as it were.

[The lustre around her was so huge and wavy, that it appeared as if she was the 'torrent of Celestial Gangaa' pouring down, along with the 'row of elephants' that were falling down with the waters.]

अमरगजवीथिमिवाभ्रगङ्गाभ्यागममवेगपतिताम्,

she was like the 'row of heavenly elephants', which rushed towards the Celestial river Gangaa (for sporting), and fell down headlong in her speedy torrent;

[Once, Raavana lifted the Kailaasa Mountain in his arrogance. Shiva, who was sitting on top of the Mountain with Paarvati, put a mild pressure on his toe-edge; and Raavana's hand was caught under the mountain. He sang hymns on Shiva; apologized and got his hand freed. But at that time, Kailaasa Mountain which was shocked by such shaking had lost its charm a little. And that charm and beauty might have fallen down on the Earth, and now sitting here as this white lady!]

कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्,

she was like the 'beauty of Kailaasa', which had fallen by the shock of getting uprooted by the ten-headed Raavana;

श्वेतद्वीपलक्ष्मीमिवान्यद्वीपावलोकनकुतूहलागताम्,

she was like 'Goddess Lakshmi of ShvetaDveepa (White island)', who had arrived there to have a glimpse of another Dveepa.

(ShvetaDveepa is one of the eighteen divisions of Creation. It is situated at the north of the milk ocean. BhooLoka belongs to JambooDveepa.)

[She was so beautiful and yet no smile adorned her face. She was like the un-blossomed buds of Kaasha flowers, which were waiting for the autumn season to arrive; so they could bloom forth fully.

For whom was this lady waiting for? Why she had lost her smile?]

काशकुसुमविकासकान्तिमिव शरत्समयमुदीक्षमाणाम्,

she was like the 'beautiful shine of the Kaasha flower blossoms', waiting for the rise of the autumn;

[Her sorrow darkened her white form so much that she looked like the shadow of the huge serpent AadiShesha.

What sorrow was she hiding in her heart, dark like the nether world?]

शेषशरीरच्छायामिव रसातलमपहाय निर्गताम्,

she was like the 'shadow of Shesha serpent', which had come outside, leaving the nether world;

[And the slight anger in her eyes..?

Was she the lustre of Balaraama which got annoyed when he had lost control of his limbs?]

मुसलायुधदेहप्रभामिव मधुमदविघूर्णनायासविगलिताम्,

she was like the 'lustre of the body of Balaraama holding the mace', which has slipped out of him annoyed, when he rolled intoxicated by drinking wine;

[She was so white and so lustrous!]

शुक्लपक्षपरंपरामिव पुञ्जीकृताम्,

she was like the succession of all full moons heaped up together;

सर्वहम्सैरिव धवलतया कृतसंविभागाम्,

it was as if all the swans had shared a little of their whiteness with her;

धर्महृदयादिव विनिर्गताम्, शङ्खादिवोत्कीर्णाम्,

it was as if she had come out of the 'heart of Dharma'; it was as if she was carved out of conch;

मुक्ताफलादिवाक्छाम्, मृणालैरिव विरचितामवयवाम्,

it was as if she was made by joining the pearls; her limbs were as if made of lotus stalks;

दन्तदलैरिव घटिताम्, इन्दुकरकूर्चकैरिवाक्षालिताम्,

she was constructed out of pieces of ivory as it were;

it was as if she had been cleaned by the brush made of moon rays (by Brahmaa after making her);

वर्णसुधाच्छटाभिरिवाच्छुरिताम्, अमृतफेनपिण्डैरिव पाण्डुरीकृताम्,

it was as if she was painted all over by applying white paint;

it was as if she was coloured white by adding clumps of nectar foam;

पारदरसधाराभिरिव धौताम्, रजतद्रवेणेव निर्मृष्टाम्,

it was as if she was washed under the flow of quicksilver stream;

it was as if she was burnished by liquefied silver;

चन्द्रमण्डलादिवोत्कीर्णाम्,

it was as if she was carved out of moon disc;

कुटजकुन्दसिन्दुवारकुसुमच्छविभिरिवोल्लासिताम्,

it was as if she was made of the beauty of Kutaja, Kunda, and SinduVaara flowers.

इयत्तामिव धवलिम्नः,

it was the optimal point of whiteness;

HER HAIR-LOCKS

[Since she had taken the vow of asceticism, her hair was all matted up and had turned reddish brown in colour. It was as if the Creator had taken the reddish tender rays of the rising sun and had made her locks.]

स्कन्धावलम्बिनीभिरुदयतटगतादर्कबिम्बादुद्धृत्य बालरश्मिप्रभाभिरिव

निर्मिताभिरुन्मिषतडितरलतेजस्ताम्राभिरचिर- स्नानावस्थितविरलवारिकणतया

प्रणामलग्नपशुपतिचरणभस्मचूर्णाभिरिव जटाभिरुद्धासितशिरोभागाम्,

her 'head-region' was adorned by matted locks flowing down her shoulders; it was as if the 'locks' were made of the 'tender light of the rays' taken out from the sun-disc, rising from the Udaya peak; they were reddish in hue like the 'bright light' shooting forth from lightning flashes;

ASHES, THE SYMBOL OF DISPASSION AND DEVOTION

[Since she had bathed in the cold waters of the River, water drops were clinging to her brown matted hair. These drops were shining white and appeared as if her hair was covered by ashes maybe, because she had saluted the feet of Lord Shiva and she had been blessed with more dispassion and strength of mind.

Some water drops were still clinging to her hair, as she had recently completed her bathing ceremony and it appeared as if her locks were the pieces of ashes found at the feet of PashuPati, which stuck to her head when she saluted him.

As if not to ever swerve from the state of dispassion, she carried the feet of Shiva on her head as it were; so that the ashes from his feet always covered her head and protected her mind from the attraction of sense pleasures.]

जटापाशग्रथितमुत्तमाङ्गेन मणिमयम् नामाङ्कमीश्वरचरणद्वयमुद्धहन्तीम्,

she had tied her locks of hair with two jewelled feet inscribed with the name of Shiva, above her head.

[She had applied ashes on her fore-head and they shone forth with her lustre.

They were like crushed star-powders.

Her dreams and desires had all been crushed and destroyed like those stars.

Who crushed them?

'Sun of dispassion' and his horses namely the 'strict ascetic vows she had followed without flaws'!]

रविरथतुरगखुरक्षुण्णनक्षत्रक्षोदविशदेन भस्मना कृतललाटपट्टिकाम्,

her fore-head was covered by ashes which were like the powder of stars which were crushed by the hoofs of the horses tied to Sun's chariot;

[Her lustrous-form, adorned by the ashes shining on the fore-head, made her look like the 'girdle' that Kailaasa Mountain wore with pride; and the ashes looked like the digit of the moon stuck at the end.

She was another symbol of Shiva maybe with the shining moon of ashes on her fore-head!]

शिखरशिलाक्षिष्टशशाङ्ककलामिव शैलराजमेखलाम्,

she was like the girdle of the Mountain King (Kailaasa) which had the digit of the moon stuck to the rock at the peak;

THE DEVOTIONAL SONG

[Her face was filled with devotion. Her eyes were fixed on the Linga. And her glances were weaving another garland of white lotuses (Pundareeka), and adorning her Lord; as if she was continuously pleading with him to return back her lover Pundareeka to her.]

अतुलभक्तिप्रसाधितया लक्ष्मीकृतलिङ्गाऽपरयेव पुण्डरीकमालया दृष्ट्या संभावयन्ती भूतनाथम्,

because of the incomparable devotion filling her heart, she had fixed her eyes on the Linga; and it was as if she was offering another garland of white lotuses to BhootaNaatha (Lord of all beings), by her looks.

[She was singing. Her lips were continuously on the move.

And intermittently, her shining teeth could be seen.

The shining rays of her teeth were like the shine of her pure heart filled with devotion.

The shine was maybe the melody and devotion innate in the song enlightening the minds of all.

Or maybe the rays were the notes (Svaras) appearing one after the other.

Or, maybe they were the letters that made the song.

She had bathed the deity when she had worshipped him in the morning; now again she was bathing him as it were, with the shine of the rays emanating from her mouth.]

अनवरतगीतपरिस्फुरिताधरपुटवशादतिशुचिभिः शुद्धहृदयमयूखैरिव गीतगुणैरिव स्वरैरिव स्तुतिवर्णैरिव

मूर्तिमद्भिर्मुखान्निष्पतद्भिर्दशनांशुभिः पुनरपि स्नपयन्ती गौरीनाथम्,

as she was continuously singing devotional songs, her lips were continuously moving; and from her mouth emanated the 'shining rays of her teeth' - which were extremely pure -

as if they were the rays coming out of her pure heart;

as if they were the melodious qualities of the song;

as if they were the notes of music;

as if they were the letters making up the hymns;

and as if she was again bathing 'Lord of Gauree' with them;

GARLAND OF PEARLS (ROSARY GARLAND)

[She wore a garland made of huge pearls of the size of Aamalakee fruits. (Amla or Indian gooseberry)

The pearls were extremely pure and shining.

Were the meanings of Vedas appearing as pearls in her garland? Had she mastered all the meanings of Vedas and wore them as a garland? Or were they the letters of the Gaayathree Mantra she repeated daily while rotating them in her fingers?

Were they the seeds of Pundareeka (lotus flower) in the navel of Naaraayana, or were they thoughts of her lover Pundareeka worn as a garland? Or was her penance so purifying that even the seven Sages had arrived there in the form of the stars and waited there as pearls so that they could be sanctified by her touch, when she recited the Mantras?]

अतिविमलैश्च वेदार्थैरिव साक्षात्पितामहमुखादाकृष्टैर्गायत्रीवर्णैरिव

ग्रथनस्फीततामुपगतैर्नारायणनाभिपुण्डरीकबीजैरिवोद्धतैः सप्तर्षिभिरिव

करस्पर्शपूतमात्मानमिच्छद्भिस्तारकारुपेणागतैरामलकी

फलस्थूलैर्मुक्ताफलैरुपरचितेनाक्षवलयेनाधिष्ठितकण्ठभागाम्,

Her neck was adorned by a garland of pearls- which were huge like the fruits of Aamalakee (Emblic Myrobalan); and which were very pure-

as if they were the meanings of Vedas taken from the mouth of Lord Brahmaa himself;

as if they were the letters of Gaayathree which had become beads and got threaded;

as if they had been made from the seeds of the white lotus (Pundareeka) in Naaraayana's navel;

as if they were the Seven Sages who wanted to sanctify themselves by the touch of her hand, and had arrived in the form of stars;

[She was looking like the full-moon night - a heart filled with the darkness of sorrow; yet adorned by the beautiful face shining like the full-moon garlanded by the pearls like a halo.]

परिवेषपरिगतचन्द्रमण्डलामिव पौर्णमासीनिशाम्,

she was looking like the 'full moon night' with the round moon surrounded by a halo;

[She with her beautiful form was like the sacred river Gangaa; and the pair of breasts was like the pair of swans floating in it; they never provoked the passion of anyone; but only purified the mind of the onlookers like bathing in River Ganges. Because of the shine of purity emanating from that lady of penance, the breasts appeared like the pots placed at the 'gate of liberation'. Because of her mind being always absorbed in the thoughts of Shiva, even her breasts appeared like a pair of Lingas inverted.]

अधोमुखहरशिरःकपालमण्डलाकारेण मोक्षद्वारनियुक्तकलशकान्तिना स्तनयुगलेनैकहम्समिथुनसनाथामिव

श्वेतगङ्गाम्,

the 'pair of breasts' in her white form -

were like the pair of swans seen in the white Ganges;

shone like the two pots placed at the door of liberation;

were looking rounded like the head of Shiva (Linga) which was turned downward;

[Her garments were made of the bark taken from the Kalpa tree- creepers; and were hairy.

She had tied the upper cloth around her breasts. It was like a chowries made of the mane of the lion belonging to Gauree - yellow and hairy. It was as if she would burn anyone who even glimpsed at her with the slightest wicked thought even.]

गौरीसिम्हसटामयेनेकचामररुचिराकृतिना स्तनयुगलमध्यनिबद्धग्रन्थिना कल्पतरुलतावल्कलेन कृतोत्तरीयकृत्याम्,
she had worn a top garment (Uttareeya) made of the bark of the Kalpa tree creepers, which was charming like a chowrie made of the mane of Gauree's lion, and was tied across the pair of breasts;

[She wore a Brahma-Sootra (sacred thread of Brahmins). It was given to her by Shiva himself.

It shone like a thread made of moon-rays belonging to the moon adorning the crest of Shiva.]

अयुग्मलोचनसकाशात्प्रसादलब्धेन चूडामणिचन्द्रमयूखजालेनेव मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्,
her body was sanctified by the Brahma-Sootra (sacred thread) which was obtained by her, from the 'odd-eyed Shiva' (AyugmaLochana), and it looked as if it was woven by the rays of the moon adorning the crest of the Lord;

[She was seated in Brahmaasana, the posture fit for contemplation. Because of that her feet were slightly placed upwards; which were reddish in colour. She wore a pair of garments which covered her hips and her lower body.

Though the clothes were white, they were tinted with red at the ends because of the contact of the reddish soles.]

आप्रपदीनेन च स्वभावसितेनापि ब्रह्मासनबन्धोत्तानचरणतलप्रभापरिष्वङ्गाल्लोहितायमानेन दुकूलपटेन

प्रावृत्तनितम्बाम्,

she had covered her hip region with a pair of garments reaching up to her feet; though white in colour naturally, they were appearing slightly reddish, because of the contact of the lustre emanating from the soles of her feet, which were kept slightly up, because of her being seated firmly in Brahmaasana.

[(पादस्य अग्रं प्रपदम्)(आप्रपदं प्राप्नोति इति आप्रपदीनं) (that which reaches up to the feet)]

YOUTH AND ITS CHARMS

[She was still in her youthful state; but her mind was not disturbed by any wayward thoughts of the youth. She had complete control over her mind, and had no trace of any thoughts of pleasures or comforts. It was as if the youth-state was a disciple learning proper discipline from her, and was afraid of disturbing her in any way.]

यौवनेनापि स्वकालोपसर्पिणा निर्विकारेण विनीतेन शिष्येणेवोपास्यमानाम्,

youthful state itself, who had arrived at the proper time, served her humbly like a disciple, without any disturbing thought;

[Her charm never provoked passion in any onlooker. It was as if charm itself should have acquired some merits; and should have extreme purity as its essence, that it got the reward of embracing her and be with her.]

लावण्येनापि कृतपुण्येनेव स्वच्छात्मना परिगृहीताम्,

'charm' itself had embraced her like a 'person of pure mind', who had performed meritorious acts;

[Her beautiful form with deer-like eyes had no deer-like restlessness. As she always spent her time in practising austerities in the temple premises, her beauty stayed quiet and calm like a deer brought up in temple; except for the little freedom it had when it flowed through her deer-like eyes.]

रूपेणापि रुचिरलोचनेन विगतचापलेनायतनमृगेणेव सेविताम्,

'beauty' itself served her like the deer brought up in the temple, with beautiful eyes and without any restlessness;

VEENAA

[The musical instrument was white; her nails were white; her shoulder ornaments were white; her finger-edges were white. She appeared like the Goddess of Music, 'Sarasvati' with her Veena.]

उत्सङ्गतां च स्वसुतामिव सूक्ष्मदन्तखण्डिकाङ्गुलीयकापूरिताङ्गुलिना त्रिपुण्ड्रकावशिष्टभस्मपाण्डुरेण

प्रकोष्ठबद्धशङ्खखण्डकेन नखमयूखदन्तुरया गृहीतदन्तकोणेनेव दन्तमयीं दक्षिणकरेण वीणामास्फलयन्तीम्,
a Veena made of ivory rested on her lap like her daughter (child); (So lovingly did she handle it!)

she was striking the strings with her right hand, and because of the jagged shine of her nails, it appeared as if she was holding the small ivory triangular piece (Danta-Kona) for playing;

her fore-arm was adorned by a conch ornament;

(Since she always dipped her hands in the ashes and wore the Trident mark on her forehead, her fingers had turned white in colour at the edges.)

her hands were white, because of applying the left-over ashes on them, after she had worn the 'Tri-pundraka' - trident mark of ashes on her forehead; her fingers were covered by rings made of very small pieces of ivory; she was like the personified form of GandharvaVidyaa (Science of Music);

THE ARCHED TEMPLE

[No one else was there; yet the crystal pillars of the temple reflected her image in them; and it appeared as if many of her companions exactly looking like her, were playing the Veena and singing songs on Shiva along with her.]

प्रत्यक्षामिव गन्धर्वविद्यां मणिमण्डपिकास्तम्भलग्नाभिरात्मानुरूपाभिः सहचरीभिरिव सवीणाभिर्विलासवतीभिः

प्रतिमाभिरुपेताम्,

the jewelled pillars of that 'Mandapikaa' (arched dome) were reflecting her own images; and it was as if she was surrounded by many girls holding Veenaas, who acted as her companions.

[Her white reflection fell on Shiva Linga too; as if through her absorption in his thoughts, she had entered the very heart of Shiva.]

स्नपनार्द्रलिङ्गसंक्रान्तप्रतिबिम्बतया अतिप्रबलभक्त्याराधितस्य हृदयमिव प्रविष्टाम्,

her reflection fell on the Linga which was wet with the ablution waters; it was as if she had entered the heart of Shiva by worshipping him with extreme devotion;

THE SONG

[The song was filled with melody and deep emotions. It was addressed to Lord Shiva who had more eyes than normal.

Was he still blind to her pitiable plight?

When she sang, her vocal chords moved up and down; as if the song enveloped her neck like a pearl necklace.

All her senses were completely absorbed along with the mind, firmly in the emotion of devotion and love for the Lord; like the planets always aligned to the ever-fixed Dhruva star.

Her face had become red because of the emotions that she had filled into the song.

Or was it because she was slightly angry that her Shiva had not fulfilled her innermost desire?

The pupils of the eyes were rolling as if she had drunk some intoxicating drink.

What can be more intoxicating than love either for the lover or the Supreme Lord!

She was clapping now and then to mark the song-intervals; or had she turned insane by waiting for her lover, or was it the madness of devotion to Shiva?]

[Her song was filled with many emotions – devotion to Shiva, anger at the delay, pleading with Shiva, love for her Pundareeka, feeling lost and forlorn, extreme sorrow; extreme suffering; joy of worship etc. And like the 'Purva Meemaamsa' upholds the perfection of Karma (rituals), her song had perfect blending of the emotions and the rules of music.]

हरस्य हारलतयेव प्राप्तकण्ठयोगया, ग्रहपङ्क्तयेव ध्रुवप्रतिबद्धया, क्रुद्धयेव रागरक्तमुखवर्णया,

मत्तयेव घूर्णितमन्द्रतारया, उन्मत्तयेवानेककृततालया, मीमाम्सयेवानेकभावनानुविद्धया गीत्या,

देवं विरूपाक्षमुपवर्णयन्तीम्,

she was describing Lord Viroopaaksha (one with more eyes than normal), with her song, which held on to her neck (vocal apparatus) like a string of necklace, like the array of planets (GrahaPankti) aligned with the Dhruva star (DhruvaPratibaddha) (Introductory part of a song repeated at intervals); the face reddish in hue (commencing in impassioned accents) (RaagaRaktaMukhaVarna) as if angry; the dull pupils rolling about as if drunk (varying the 'Mandra' - pitch) (GhurnitMandraTaara) clapping hands in many ways (marking of song intervals) (AnekaKṛtaTaala) like an insane woman; like (Purva) Meemaamsa has many precepts like Shaabdi etc (AnekaBhaavanaanuviddha), the song also had many musical tones like Moorchanaa, Shruti etc;

THE AUDIENCE

[Who else can be there in that lonely forest? She lived there all alone, and the animals alone were her companions.

They were also getting trained to meditate as it were, by her company!]

अतिमधुरगीतावकृष्टैर्ध्यानमिवाभ्यसद्भिर्निश्चलकर्णपुटैर्मृगवराहवानरवारणशरभसिंहप्रभृतिभिर्वनचरैराबद्धमण्डलै-

राकर्ण्यमानगीतानुविद्धविपञ्चीनिर्घोषाम्,

all the forest animals like the deer, boars, monkeys, elephants, sharabhas, and lions, attracted by the excessively melodious song, were standing all around with their ear-edges held still; listening to the ‘Veenaa music’ accompanied by the song; as if practising meditation;

THE ASCETIC LADY

[She had left her heavenly abode and had been living here on this Earth now.]

अमरापगामिव नभसाऽवतीर्णाम्,

she had descended down from the sky, like the ‘celestial River’ has descended down from the sky;

दीक्षितवाचमिवाप्राकृताम्,

[She was not the ordinary type of woman.]

she was (Apraakrtaa) not ordinary, but celestial; like the ‘hymns sung by the initiated’ are not unrefined (Apraakrtaa)

त्रिपुरारिशरशलाकामिव; तेजोमयीम्,

she was lustrous (Tejomayee) (with the shine of her body); like the ‘pointed edge of the arrow of Tripuraari’ (destroyer of Tripura demons) is lustrous with fire (Tejomayee);

पीतामृतमिव विगततृष्णाम्,

she was without the ‘thirst for sense pleasures’ (had no thirst), as if she had consumed nectar;

ईशानशिरःशशिकलामिवानुपजातरागाम्,

her mind had not developed any ‘attraction (Raaga) towards pleasure of the world’, like the ‘digit of the moon adorning the head of Ishaana’, does not turn red (Raaga);

अमथितोदधिजलसंपदमिवान्तःप्रसन्नाम्,

(without the disturbing thoughts) she was peaceful and happy inside her mind (AntaHPrasanna), like the ‘wealth of the ocean lying closely at the bottom’ अन्तःप्रकर्षेण सन्ना/अन्तःप्रसन्ना as it had not been churned yet;

असमस्तपदवृत्तिमिवाद्बन्धाम्,

she had no ‘affectation by the pairs of opposites’ (Dvandva) like heat/cold, pain/pleasure etc, like the ‘AsamastaPada’ (a style of composition where no perplexing compounds like Dvandva are used);

बौद्धबुद्धिमिव निरालम्बनाम्,

she was without support (self-supported-’Niraalambanaa’), like the ‘perception theory of Buddhists’ (BhauddhaBuddhi), which has no basis or substratum (Niraalambana);

(Cognition according to Buddhism is self-subsistent without a corresponding entity.)

वैदेहीमिव प्राप्तज्योतिःप्रवेशाम्,

she had attained entry into the State of Brahman (Jyoti-Pravesha), like ‘Vaidehee, daughter of King Janaka’ had entered the fire (Jyoti-Pravesha);

द्यूतकलाकुशलमिव वशीकृताक्षहृदयाम्,

she had control over the senses and mind (Aksha,Hridaya), like the ‘man who has expertise in gambling’ has mastered the secret of managing the dice (Aksha-Hridaya);

महीमिव जलभृतादेहाम्,

she maintained her body by consuming water alone (Jala-Bhrta-Deha) (not milk or any such liquid), like the ‘Earth’ (Mahee) has only water (liquid) as its mass (Jala-Bhrta-Deha);

हिमसमयदिनमुखलक्ष्मीमिव परिगृहीतभास्करातपाम्,

she drank (Pargrheeta-Aatapa) the heat of the Sun (as a penance), like the ‘bright aspect of the day is obscured by mist’ in the snow season(Pargrheeta-Aatapa);

आर्यामिवोपात्तयतिगुणोचितमात्राम्,

she had clothes and other materials ‘fit for ascetic people’ उपायत्त यतिगणोचित मात्रा; like the ‘Aaryaa metre’ is formed by Yati (pause) and Gana Maatraa (syllabic instants forming a Gana or group) उपायत्तयतिगणोचितमात्रा; आलिखितामिवाचलावस्थानाम्,

she resided in the Mountain (or stayed motionless in meditation) अचलावस्थाना, like a ‘painted picture’ remains motionless अचलावस्थाना;

अंशुमयीमिव तनुच्छायानुलिप्तभूतलाम्,

she covered the land with the lustre of her body तनुच्छायानुलिप्तभूतला, like an ‘object emanating shining rays’ spreads its lustre on the ground तनुच्छायानुलिप्तभूतला;

निर्ममाम्, निरहंकाराम्, निर्मत्सराम्, अमानुषाकृतिम्,

she had no mine-ness; no ego; no envy; she was not of a mortal form;

दिव्यत्वादपरिज्ञायमानवयःपरिमाणामप्यष्टादशवर्षदेशीयामिवोपलक्ष्यमाणाम्,

because of her divine nature, though her age could not be surmised, she looked as if she was about the age of eighteen; (*Divine beings do not age like mortals.*)

प्रतिपन्नपाशुपतव्रतां कन्यकां ददर्श।

(Chandraapeeda) saw such a young girl who had taken the vow of worshipping Shiva (PaashupataVrata).

CHANDRAAPEEDA’S THOUGHTS ON BEHOLDING MAHAASHVETAA

ततोऽवतीर्य, तरुशाखायां बध्वा तुरङ्गममुपसृत्य भगवते भक्त्या प्रणम्य त्रिलोचनाय,

तामेव दिव्ययोषितमनिमिषपक्ष्मणा निश्चलनिबद्धलक्ष्येण चक्षुषा पुनर्निरूपयामास।

Chandraapeeda dismounted from the horse; tied him to a branch of the tree; approached the deity of the temple; saluted ‘Lord ThriLochana’ (Three-eyed God) with devotion; stood watching that divine lady without blinking his eyes and with a fixed gaze.

[Chandraapeeda felt that it was some great merit of his that had given him the vision of this lady. He wondered who she was. So many questions rose in his heart at the same time.

He was apprehensive that the lady of divine origin might suddenly vanish off like some Goddess descended on earth. Before she went off, he wanted to know all about her and what she was doing alone in a forest performing austerities, when she should be actually sporting around in Heavenly gardens with her friends.

Chandraapeeda had no idea that this was a meeting destined by the Supreme Lord; for soon his past life events will continue their course after his meeting with MahaaShvetaa. Even MahaaShvetaa had no idea that Chandraapeeda had arrived there as the fructified form of her prayers to Shiva!]

उदपादि चास्य रूपसंपदा कान्त्या प्रशान्त्या चाविर्भूतविस्मयस्य मनसि-

Feeling surprised by the sight of such an extraordinary wealth of beauty and the tranquil lustre emanating from her person, these thoughts rose in Chandraapeeda’s mind-

अहो, जगति जन्तूनामसमर्थितोपनतान्यापतन्ति वृत्तान्तान्तराणि। तथा हि।

“Aha! Such amazing events of an unexpected nature befall men in the world! And so it is!

मया मृगयायां यदृच्छया निरर्थकमनुबध्नता तुरङ्गमुखमिथुनमयमतिमनोहरो मानवानामगम्यो

दिव्यजनसंचरणोचितः प्रदेशो वीक्षितः।

When I was engaged in hunting, by sheer co-incidence, I chased wastefully the creature with a pair of horse-faces; and have ended up seeing a place, where divine beings roam about and which is unapproachable to ordinary mortals.

अत्र च सलिलमन्वेषमाणेन हृदयहारि सिद्धजनोपस्पृष्टजलं सरो दृष्टम्।

When I was searching for water, the enticing lake whose waters were sanctified by the touch of Siddha-beings was seen.

ततीरलेखाविश्रान्तेन चामानुषं गीतमाकर्णितम्।

When I was resting on its bank, I heard a song of a divine nature not belonging to the mortal world.

तच्चानुसरता मनुषदुर्लभदर्शना दिव्यकन्येयमालोकिता।

When I followed the song, I ended up seeing a divine girl who cannot be seen by ordinary mortals.

न हि मे संशीतिरस्या दिव्यतां प्रति। आकृतिरेवानुमापयत्यमानुषताम्।

I do not have any doubt about her divine nature. Her very form leads one to infer her not being a mortal.

कुतश्च मर्त्यलोके संभूतिरेवंविधानां गान्धर्वध्वनिविशेषाणाम्।

Where in the mortal world is it possible to hear such music of divine nature?

तद्यदि मे सहसा दर्शनपथान्नापयाति, नारोहति वा कैलासशिखरम्, नोत्पतति वा गगनतलम्, ततः

'का त्वं, किमभिधाना वा, किमर्थं वा प्रथमे वयसि प्रतिपन्ना व्रतम्', इति सर्वमेवैतदेनामुपसृत्य पृच्छामि।

अतिमहानयमवकाश आश्चर्याणाम्।

Before she vanishes from my sight, or before she ascends the Kailaasa Mountain, or flies off to the sky-region, I will approach her and ask her all the questions like –

'Who are you? What is your name? Why have you taken to the observation of vows at this young age?'

This lady is indeed a store-house of all wonders!'

इत्यवधार्य तस्यामेव स्फटिकमण्डपिकायामन्यतमं स्तम्भमाश्रित्य समुपविष्टो गीतसमाप्त्यवसरं

प्रतीक्षमाणस्तस्थौ।

So thinking, he sat under another pillar of that Sphatika-Mandapikaa (crystal arched dome) and stayed there waiting for the song to get completed.

THE ASCETIC LADY WELCOMES HIM WITH AFFECTION

अथ गीतावसाने मूकीभूतवीणा, प्रशान्तमधुकरमधुररुतेव कुमुदिनी, सा कन्यका समुत्थाय प्रदक्षिणीकृत्य कृतहरप्रणामा परिवृत्य, स्वभावधवलया तपःप्रभावगुल्मया दृष्ट्या, समाश्वासयन्तीव, पुण्यैरिव स्पृशन्ती, तीर्थजलैरिव प्रक्षालयन्ती, तपोभिरिव पावयन्ती, शुद्धिमिव कुर्वाणा, वरप्रदानमिवोपपादयन्ती, पवित्रतामिव नयन्ती, चन्द्रापीडमावभाषे-"स्वागतमथितये। कथमिमां भूमिमनुप्राप्तो महाभागः। तदुत्तिष्ठ। आगम्यताम्।

अनुभूयतामतिथिसत्कारः" इति।

After the song ended and the Veenaa became silent; like a night lotus (Kumudinee) with the melodious humming of the bees silenced. that girl got up; performed the circumambulation of the deity; saluted Lord Hara; turned back; spoke to Chandraapeeda looking at him with her 'eyes' -

which were naturally white, and which were steady because of the power of her penance -

as if offering consolation through her eyes; as if touching him with merits; as if sprinkling him with sacred waters; as if purifying him with penances; as if cleansing him; as if conferring a boon; as if taking him to the most sanctified state- spoke to Chandraapeeda,

"Welcome guest! How is it that the noble man has arrived at this place?

So get up! Come! Enjoy the treatment due for a guest."

एवमुक्तस्य तया संभाषणमात्रेणैवानुगृहीतमात्मानं मन्यमान उत्थाय, भक्त्या कृतप्रणामः,

"भगवति यथाज्ञापयसि", इत्यभिधाय दर्शितविनयः शिष्य इव तां व्रजन्तीमनुवव्राज।

When she spoke like this, Chandraapeeda felt as if he was blessed by her speech itself; got up; saluted her with devotion, and said- *"Bhagavati! As you command!"*,

and acting with all humbleness, followed her wherever she went, like a disciple.

CHANDRAAPEEDA WONDERS WHO SHE IS
(LONG SENTENCE)

व्रजंश्च समर्थयामास- 'हन्त तावन्नेयं मां दृष्ट्वा तिरोभूता। कृतं हि मे कुतूहलेन प्रश्नाशया हृदि पदम्।
यथा चेयमस्यास्तपस्विजनदुर्लभदिव्यरूपाया अपि दाक्षिण्यातिशया प्रतिपत्तिरभिजाता विभाव्यते,
तथा संभावयामि नियतमियमखिलमात्मोदन्तमभ्यर्थ्यमाना मया कथयिष्यति',

As Chandraapeeda walked behind her, he deliberated like this-

'Aha! She did not vanish after seeing me.

Curiosity has been lent a place for getting my questions answered; inasmuch as- though she is of a divine form unapproachable for ordinary people, she has shown excessive kindness proving her noble descent by her conduct; so I believe that definitely she will tell me all about herself, if requested. '

इत्येवं च कृतमतिः, पदशतमात्रमिव गत्वा (गुहामद्राक्षीत्।)

having thought like this, he went behind her and within some hundred steps itself (saw a cave),

DESCRIPTION OF THE CAVE

[From the lustrous surrounding of the temple premises, they both now entered a dark area without much light. The whole of that region with the solitary cave concealed within it, reflected her sorrow-filled mind bereft of any joy whatsoever. Waterfalls abounded all over the place imaging her own tears that she shed in secret.]

निरन्तरैर्दिवापि रजनीसमयमिव दर्शयद्भिस्तमालतरुभिरन्धकारितपुरोभागाम्,

because of the thickly grown Tamaala trees surrounding the place, the front side of the cave was dark; and made it appear like night-time even during the day;

उत्फुल्लकुसुमेषु लतानिकुञ्जेषु गुञ्जतां मन्दं मन्दं मदमत्तमधुलिहां विरुतिभिर्मुखरीकृतपर्यन्ताम्,

the surrounding area was resonating with the 'humming of the bees' intoxicated by the honey, buzzing very slowly (because of feeling heavy), on top of the blossomed flowers that filled the creeper-bowers;

अतिदूरपातिनीनां च धवलशिलातलप्रतिघातोत्पतनफेनिलानामपां

प्रस्रवणैरुत्कोटिग्राववितङ्कविपाट्यमानैरुच्चरद्ध्वनिभिरवशीर्यमाणतुषारशिशिरशीकरासारैराबध्यमाननीहाराम्

mist was everywhere - because of the spray of the snow drops - which scattered all around with the splattering sounds - when waters from cataracts falling from great heights dashed against the granite stones and broke their edges; and added to this spray was the abundant foam getting tossed up from the waters falling on the white rocks (of the mountain side);

हिमहारहरहासधवलैश्चोभयतः क्षरद्भिर्निर्झरैर्द्वारावलम्बितचलच्चामरकलापामिवोपलक्ष्यमाणाम्,

because of the two water falls which were on both sides of the cave, which were white like Shiva's laughter and were appearing like the garlands made of snow, it was as if many waving chowries hung at its entrance;

THE OBJECTS INSIDE THE CAVE

अन्तःस्थापितमणिकमण्डलुमण्डलाम्,

inside the cave, were placed many jewelled water-pots (Kamandalu) in a circle;

एकान्तावलम्बितयोगपट्टिकाम्,

a piece of garment worn when doing meditation (YogaPattikaa) was hanging in one corner;

विशाखिकानिबद्धनालिकेरीफलवल्कलमयधौतोपानयुगोपेताम्,

a pair of washed sandals made of the fibres of coconut-fruit, were tied to a 'loop of rope' made for hanging objects (Vishaakhikaa);

अवशीर्णाङ्गभस्मधूसरवल्कलशयनीयसनाथैकदेशाम्,

in one corner of the cave, there was a bed made of barks rendered grey by the ashes dropped down from her body (when she lay down on it);

इन्दुमण्डलेनेव टङ्कोत्कीर्णेन शङ्खमयेन भिक्षाकपालेनाधिष्ठिताम्,

there was also in a corner, a bowl for begging alms made of conch-shell, as if carved by a chisel from the 'disc of the moon'; (*From whom will she get her alms in that deserted forest, he wondered!*)

संनिहितभस्मालाबुकाम्, गुहामद्राक्षीत्।

and next to it was placed a gourd vessel for holding ashes; he saw such a cave (as described above).

THE ASCETIC LADY OFFERS THE SERVICES DUE FOR A GUEST

तस्याश्च द्वारि शिलातले समुपविष्टो वल्कलशयनशिरोभागविन्यस्तवीणां ततः पर्णपुटेन निर्झरादागृहीतमर्घजलमादाय तां कन्यकां समुपस्थिताम्,

Chandraapeeda sat on a flat rock which was outside at the door. That lady went inside and placed her Veenaa on the head-side of her bark-bed. Then again she went to the water-fall and brought some water for 'Argha' (water offered to welcome a guest) in a leaf-cup and stood in front of him.

"अलमतियन्त्रणया। कृतमतिप्रसादेन। भगवति प्रसीद। विमुच्यतामयमत्यादरः।

त्वदीयमालोकनमपि सर्वपापप्रशमनमघमर्षणमिव पवित्रीकरणायालम्। आस्यताम्"। इत्यब्रवीत्।

Chandraapeeda (feeling embarrassed) said- "Pray, do not trouble yourself so much! Enough of so much favouring! Bhagavati, be pleased! Stop acting with so much consideration! Your glance itself is enough to destroy all sins like the 'AghaMarshana' Mantra (sin-purifying chant); and will purify anyone. Sit down."

अनुबध्यमानश्च तया तां सर्वामथितिसपर्यामतिदूरावनतेन शिरसा सप्रश्रयं प्रतिजग्राह।

Insisted by her, he accepted the honoured treatment offered for a guest, with his head very much bent down and acting very humble.

कृतातिथ्यया च तया द्वितीयशिलातलोपविष्टया क्षणमिव तूष्णीं स्थित्वा क्रमेण परिपृष्टो दिग्विजयादारभ्य किन्नरमिथुनानुसरणप्रसंगेनागमनमात्मनः सर्वमाचक्षे।

After her 'guest-worship' was completed, she also sat on the second rock next to his.

After remaining silent for some moment, when she questioned him, he told her all events starting from the victory march to the chasing of the kinnara-pair and arriving at that place.

[From where did she get her alms? From the fruit tress abounding near the caves!

The fruit trees dropped fruits into her bowl of their own accord, when she approached them.]

विदितसकलवृत्तान्ता चोत्थाय सा कन्यका भिक्षाकपालमादाय तेषामायतनतरूणां तलेषु विचचार।

अचिरेण च तस्याः स्वयंपतितैः फलैरपूर्यत भिक्षाभाजनम्।

आगत्य च तेषां फलानामुपयोगाय नियुक्तवती चन्द्रापीडम्।

After hearing his whole story, that lady took her begging bowl and wandered under the temple-trees.

Very soon, the begging bowl was filled by fruits that fell of their own accord.

She came and requested Chandraapeeda to eat those fruits.

आसीच्च तस्य चेतसि- 'नास्ति खल्वसाध्यं नाम तपसाम्।

किमतः परमाश्चर्यं यत्र व्यपगतचेतना अपि सचेतना इवास्त्यै भगवत्यै समतिसृजन्तः

फलान्यात्मानुग्रहमुपपादयन्ति वनस्पतयः, चित्रमिदमालोकितमस्माभिरदृष्टपूर्वम्'

Chandraapeeda thought in his mind-

'There is nothing impossible to achieve through penance.

Then what great wonder is there that these trees which are without consciousness, act as if with consciousness; and offer with respect, their own fruits and get blessed.

Indeed this is an amazing rare occurrence that has been witnessed by us!'

CHANDRAAPEEDA QUESTIONS HER

इत्यधिकतरोपजातविस्मयश्चोत्थाय तमेव प्रदेशमिन्द्रायुधमानीय व्यपनीतपर्याणं नातिदूरे संयम्य,
निर्झरजलनिर्वर्तितस्नानविधिस्तान्यमृतस्वादून्युपभुज्य फलानि, पीत्वा च तुषारशिशिरं प्रस्रवणजलमुपस्पृश्य
चैकान्ते तावदवतस्थे यावत्तयापि कन्यकया कृतो जलफलमूलमयेष्वाहारेषु प्रणयः।

Feeling much surprised in this manner, Chandraapeeda got up; brought Indraayudha to the same place; removed the saddle; tied him nearby; finished his bath in the waterfall; ate those fruits tasting like nectar; drank the snow-cold water; purified himself (Upasparsha - a cleansing act done after consuming food) with the water from the cataract (waterfall with a large single vertical drop); and sat in a solitary place.

By that time, that girl also bestowed her favour on the water, fruits and roots.

(They were blessed because she consumed them.)

इति, परिसमापिताहारां, निर्वर्तितसंध्योचिताचारां, शिलातले विश्रब्धमुपविष्टां, निभृतमुपसृत्य, नातिदूरे समुपविश्य,
मुहूर्तमिव स्थित्वा, चन्द्रापीडः सविनयमवादीत्-

After completing her meals-session, and after she had completed all the evening worships, when she came and sat on the flat rock in a relaxed mood, Chandraapeeda approached her in a humble manner; sat not far from her; waited for some time; and politely spoke,

"भगवति त्वत्प्रसादप्राप्तिप्रोत्साहितेन कुतूहलेनाकुलीक्रियमाणो मानुषतासुलभो लघिमा बलादनिच्छन्तमपि मां
प्रश्नकर्मणि नियोजयति। उपजनयति हि प्रभुप्रसादलवोऽपि प्रागलभ्यमधीरप्रकृतेः।

"Bhagavati! Encouraged by your favourable attitude, perturbed by extreme curiosity, though I do not want to; the lightness of character belonging to the human race by nature, pushes me into the act of questioning you. If the Master even slightly in a favourable mood, the light-hearted servant gets bold enough to address the Master himself!"

स्वल्पाप्येकावस्थाने कालकला परिचयमुत्पादयति।

The 'digit of time' even if people stay together for a short time, generates acquaintance!

अणुरप्युपचारपरिग्रहः प्रणयमारोपयति।

Even if very small, the acceptance of good treatment fills the mind with affection!

तद्यदि नातिखेदकरमिव ततः कथनेनात्मानमनुग्राह्यमिच्छामि।

Therefore, if it is not too much troublesome, then I would like you to converse with me and thus grace me.

अतिमहत्खलु भवद्दर्शनात्प्रभृति मे कौतुकमस्मिन्विषये।

From the time I was blessed by your vision, I am highly curious to know about all this!

कतरन्मरुतामृषीणां गन्धर्वाणां गुह्यकानामप्सरसां वा कुलमनुगृहीतं भगवत्या जन्मना।

Which family of Maruts (Gods), Sages, Gandharvas, Guhyakas (Kubera's people), or Apsaraas has been blessed by the birth of Bhagavatee?

किमर्थं वास्मिन्कुसुमसुकुमारे नवे वयसि व्रतग्रहणम्।

For what purpose is this ascetic vow maintained in this tender age that is delicate like a flower?

क्वेदं वयः, क्वेयमाकृतिः, क्व चायं लावण्यातिशयः, क्वेयमिन्द्रियाणामुपशान्तिः। तदद्भुतमिव मे प्रतिभाति।

Wherefore is this state of age? Wherefore is this beautiful form? Wherefore is this extraordinary charm?

Wherefore is this subjugation of senses? For me it feels like the most amazing scene ever witnessed!

किं वानेकसिद्धसाध्यसंबद्धानि सुरलोकसुलभान्यपहाय दिव्याश्रमपदान्येकाकिनी वनमिदममानुषमधिवससि।

Why is that thou have taken residence in this forest bereft of humans and living alone, discarding all the states that can be had in the 'Sura-world' with ease?

कश्चायं प्रकारो यतैरेव पञ्चभिर्महाभूतैरारब्धमीदृशं धवलतां धत्ते शरीरम्।

How is it that thou bearest this sort of whiteness in the body, though it was made by the same five elements?

नेदमस्माभिरन्यत्र दृष्टश्रुतपूर्वं वा। अपनयतु नः कौतुकम्। आवेदयतु भवती सर्वमिदम्।

We have not seen such a thing or heard about it! Let our curiosity be removed! Let Bhagavatee recount everything!"

THE ASCETIC LADY CRIES UNCONTROLLABLY

[For long MahaaShvetaa had been performing penance there near the Kailaasa Mountain, damming all her sadness in her tender heart. When an acquaintance of the past life (maybe her subconscious mind sensed it) appeared there all of a sudden and spoke affectionately, she broke her control, and gave vent to her grief by crying to her heart's content. It was soothing that someone was there to share her sadness and console her!]

इत्येवमभिहिता सा, किमप्यन्तर्ध्यायन्ती, तूष्णीं मुहूर्तमिव स्थित्वा, निःश्वस्य,
स्थूलस्थूलैरन्तर्गतां हृदयशुद्धिमिवादाय निर्गच्छद्भिः, इन्द्रियप्रसादमिव वर्षद्भिः,
तपोरसनिःस्यन्दमिव स्रवद्भिः, लोचनविषयं धवलिमानमिव द्रवीकृत्य पातयद्भिः,
अच्छाछैः अमलकपोलस्थलस्खलितैः अवशीर्णहारमुक्ताफलतरलपातैः, अनुबद्धबिन्दुभिः,
वल्कलावृतकुचशिखरजर्जरितसीकरैरश्रुभिरामीलितलोचना निःशब्दं रोदितुमारेभे।

Thus spoken to by Chandraapeeda, that lady remained silent for a few minutes absorbed in some thoughts in her mind; sighed deeply; and started to cry without any sound with her eyes covered by 'tear drops', which were- exceedingly large; coming out profusely as if bringing out all the purity of the heart; pouring out like the favour bestowed by the senses; oozing out like the stream of the 'essence of penance'; falling down as if the 'whiteness of the eyes' were in a melted form; exceedingly pristine; rolling on the surface of taint-less cheeks; falling tremulously like the pearls falling out of a broken garland; drops coming out each connected to the other; which fell on the tips of her breasts covered by the bark garment, and shattered into sprays.

तां च प्ररुदितां दृष्ट्वा चन्द्रापीडस्तत्क्षणमचिन्तयत्-

Observing her crying like this, Chandraapeeda thought at that moment-

'अहो दुर्निवारता व्यसनोपनिपातानाम्, यदीदृशमप्याकृतिमनभिभवनीयां आत्मीयां कुर्वन्ति।

'Alas! Befalling of tragedies is inevitable; for such forms of purity which are not to be troubled also come under their sway!

सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः। बलवती हि द्वन्द्वानां प्रवृत्तिः।

Troubles in some way or other do not, not touch anyone who is endowed with a body.

The dualities like joy and grief are indeed very powerful!

इदमपरमधिकतरं जनितमतिमहन्मनसि मे कौतुकमस्या बाष्पसलिलपातेन।

By the profuse falling of her tear-waters, my curiosity about her has increased a lot!

न ह्यल्पीयसा शोककारणेन क्षेत्रीक्रियन्त एवंविधा मूर्तयः।

Such noble persons like this lady do not become fields of sorrow for meagre reasons!

न हि क्षुद्रनिर्घातपाताभिहता चलति वसुधा' इति।

Earth cannot shake by the attacks of lightly blowing wind!"

संवर्धितकुतूहलश्च शोकस्मरणहेतुतामुपगतमपराधिनमिवात्मानमवगच्छन्नुत्थाय प्रस्रवणादञ्जलिना

मुखप्रक्षालनोदकमुपनिन्ये।

(Thus thinking and) feeling much curious; feeling guilty that he had done the crime of making her remember her grief; he brought some water in his hands from the water-fall to her so that she could wash her face.

सा तु तदनुरोधादविच्छिन्नबाष्पजलधारासंतानापि किञ्चित्कषायितोदरे प्रक्षाल्य लोचने वल्कलोपान्तेन वदनमपमृज्य दीर्घमुष्णं च निःश्वस्य शनैः शनैः प्रत्यवादीत्।

Insisted by him, though the continuous stream of tears were still flowing uninterruptedly, she sprinkled some water on the eyes which had turned red inside; wiped her face with her bark garment; heaved a hot and deep breath; slowly spoke like this,

"राजपुत्र किमनेनातिनिर्घृणहृदयाया मम मन्दभाग्यायाः पापाया जन्मनः प्रभृति वैराग्यवृत्तान्तेनाश्रवणीयेन श्रुतेन। तथापि यदि महत्कुतूहलं तत्कथयामि। श्रूयताम्।

"Prince! What purpose is it going to serve by hearing the unworthy story from 'birth to the attainment of dispassion' of this sinful, unfortunate wretch as me endowed with a cruel heart?!
Even then, if you are so curious, then I will tell you everything. Listen!

CHAPTER THREE

MAHAASHVETAA'S STORY

एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसङ्घन्यप्सरसो नाम कन्यकाः सन्तीति। तासां चतुर्दशकुलानि। एकं भगवतः कमलयोनेर्मनसः समुत्पन्नम्, अन्यद्वेदेभ्यः संभूतम्, अन्यदग्नेरुद्भूतम्, अन्यत्पवनात्प्रसूतम्, अन्यदमृतमथ्यमानादुत्थितम्, अन्यज्जलाज्जातम्, अन्यदर्ककिरणेभ्यो निर्गतम्, अन्यत्सोमरश्मिभ्यो निपतितम्, अन्यद्भूमेरुद्भूतम्, अन्यत्सौदामिनीभ्यः प्रवृतम्, अन्यन्मृत्युना निर्मितम्, अपरं मकरकेतुना समुत्पादितम्, अन्यतु दक्षस्य प्रजापतेरतिप्रभूतानां कन्यकानां मध्ये द्वे सुते मुनिररिष्टा च बभूवुस्तुताभ्यां गन्धर्वैः सह कुलद्वयं जातम्। एवमेतान्येकत्र चतुर्दश कुलानि।

The fact that 'young maidens named Apsaraas live in the heavenly abode' has already been a topic that might have been heard by 'you who wish always auspicious occurrences for everybody'.

There are actually fourteen classes among them;

one has been produced from the mind of Lord Lotus-born; the second from Vedas;

another from fire; another again from Wind; another has been produced by churning the nectar;

another from water; another has come out of sun rays; another has fallen out of moon rays;

another from the earth; another has spread out of lightning; another has been created by Death-deity;

another has been produced by Manmatha with the crocodile--flag;

another one is - there were two daughters named Muni and Arishta amongst the many daughters of Daksha Prajaapati (one of the ten sons of Brahmaa) and they produced two classes through Gandharvas;

this is how there are fourteen classes of Apsaraas.

गन्धर्वाणां तु दक्षात्मजद्वितयसंभवं तदेव कुलद्वयं जातम्।

The two families produced from the two daughters of Daksha, became for Gandharvas their own class.

यत्र मुनेस्तनयः सेनादीनां पञ्चदशानां भ्रातृणामधिको गुणैः षोडशः चित्ररथा नाम समुत्पन्नः।

Muni's son 'ChitraRatha' who was born as the sixteenth, excelled the other fifteen like 'Sena' and others, through his excellent qualities (like the sixteenth digit of the moon).

स किल, त्रिभुवनप्रख्यातपराक्रमो, भगवता समस्तसुरमौलिमालालितचरणनलिनेनाखण्डलेन

सुहृच्छब्देनोपबृंहितप्रभावः, सर्वेषां गन्धर्वाणामधिपत्यमसिलतामरीचिनिचयमेचकितेन बाहुना समुपार्जितं

शैशव एवासवान्।

In his childhood itself-

he was renowned in all the three worlds for his valour; his powers were augmented by the word 'Friend' uttered by Lord Indra himself, whose lotus feet were caressed by the garlands of crowns of all Suras; and he acquired the ruler ship of all Gandharvas by his arm rendered darkish blue by the collection of rays emanating from the creeper of the sword, in his childhood itself.

[BhuLoka is divided into seven Dveepas or islands surrounded by its mountains and sea; each Dveepa is divided into nine Varshas or continents.

VarshaParvatas are the Mountain-chains separating the Varshas or divisions of the earth from one another.

Dvipas are – Jambu, Plaksha, Shaalmala, Kusha, Krauncha, Shaaka, Pushkara.

Divisions of Jambu Dveepa are- Kuru, Hiranmaya, Ramyaka, Ilaavrtta, Hari, Ketumaala, Bhadraashva, Kinnara and Bhaarata.

VarshaParvatas are – Himavaan, HemaKoota, Nishadha, Meru, Chaitra, Karnee, Shrngee]

इतश्च नातिदूरे तस्य अस्माद्भारतवर्षादुत्तरपानन्तरे किंपुरुषनाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः।

Not far from here, his abode exists in the 'HemaKoota' in the 'VarshaParvata' in the 'Varsha' named Kimpurusha.

तत्र च तद्भुजयुगपरिपालितान्यनेकानि गन्धर्वशतसहस्राणि प्रतिवसन्ति। तेनैव चेदं चैत्ररथं नामातिमनोहरं काननं निर्मितम्, इदं चाच्छोदाभिधानमतिमहत्सरः खानितम्, अयं च भवानीपतिरुपरचितो भगवान्।

There live many hundred thousands of Gandharvas safe within his strong shoulders.

He alone created this extremely beautiful garden called ChaitraRatha; this very huge lake named Acchoda was made by getting it dug; and this temple of Lord BhavaaneePati was established.

अरिष्टायास्तु पुत्रः तस्मिन्दितीये गन्धर्वकुले गन्धर्वराजेन चितरथेनैवाभिषिक्तो बाल एव राज्यपदमासादितवान्।

अपरिमितगन्धर्वबलपरिवारस्य तस्यापि स एव गिरिरधिवासः।

'Son of Arishta' born in the other Gandharva family, acquired the position of a king when he was just in his boyhood, consecrated by the Gandharva king ChitraRatha. He owns an army of countless Gandharvas, and lives in that mountain only.

यत्तु तत्सोमपीयूषसंभूतानामप्सरसां कुलं तस्मात्किरणजलानुसारगलितेन सकलेनेव

रजनिकरकलाकलापलावण्येन निर्मिता, त्रिभुवननयनाभिरामा भगवती द्वितीयेव गौरी,

गौरीति नाम्ना हिमकिरणकिरणावदातवर्णा कन्यका प्रसूता।

In the family of Apsaraas produced from the 'nectar of the Moon', a girl was born endowed with the hue of the rays of the 'Moon of snowy rays' named 'Gauree' like 'another Goddess Gauree' pleasing the eyes of all the three worlds, who was fashioned with the entire beauty of the 'entire collection of the digits of the Moon' melting off along with the 'nectar flow of the moon rays'.

तां च द्वितीयकुलाधिपतिर्हंसो मन्दाकिनीमिव क्षीरसागरः प्रणयिनीमकरोत्। सा तु, भगवता मकरकेतनेनेव

रतिः, शरत्समयेनेव कमलिनी, हम्सेन संयोजिता।

'Hamsa' who was the king of the 'second family of Gandharvas', accepted her as his beloved wife like the 'Milk-ocean embracing the Mandaakinee River'. She (Gauree) united with Hamsa, like Rati with 'MakraKetana' (Manmatha), like the lotus lake with the autumn season.

सदृशसमागमोपजनितामतिमहतीं मुदमुपगतवती निखिलान्तःपुरस्वामिनी च तस्याभवत्।

She was extremely delighted by uniting with a spouse of equal status and becoming the Mistress (head) of the entire harem-dwellers.

तयोश्च तादृशयोर्महात्मनोरहमीदृशी विगतलक्षणा शोकाय केवलमनेकदुःखसहस्रभाजनमेकैवात्मजा समुत्पन्ना।

For such noble parents, I - 'who had no auspicious characters, who is the receptacle for many thousands of sorrows, and made for suffering only' - was born as the only daughter.

तातस्त्वनपत्यतया सुतजन्मातिरिक्तेन महोत्सवेन मम जन्माभिनन्दितवान्।

My father, who had no other children, celebrated my birth with joyous festivities more than he would have done for a son's birth.

अवासे च दशमेऽहनि कृतयथोचितसमाचारो महाश्वेतेति यथार्थमेव नामकृतवान्।

On the tenth day, after performing the due ceremonies, he named me as 'MahaaShvetaa' which befitted my white-hued form.

साहं पितृभवने बालतया कलमधुरप्रलापिनी वीणेव गन्धर्वाणामङ्कादङ्कं संचरन्त्यविदितस्नेहशोकायासं शैशवमतिनीतवती।

In my father's palace, as a baby prattling sweetly like Veena, moving from one lap of the Gandharva to the other, unaware of the grief of love and separation, I passed my childhood.

YOUTH-STATE STEPS IN

[A female body is like the spring season (Vasanta).

It is visited by the honey-period where she blossoms with all the charms of youth (MadhuMaasa); and the little girl then is like a creeper with fresh sprouts (NavaPallava); slowly she matures into a fully blossomed young girl, her heart with new unknown emotions (Kusuma).

Her heart oozes with the honey of excitement and curiosity where she captures the eye of all young men (Madhukara/bee). Here the poet uses the word Madhukara - a bee which 'makes' honey; as if the honey and the bee are made for each other; as if the lover produces the honey in the flower so he can enjoy it.

And the young girl is proud and self-conscious because she is an object of attention everywhere. She is intoxicated by her own youthful state (Mada). Her arrogance and self-importance are on the increase. She acts without control, uncaring for the consequences of her own actions.

MahaaShvetaa was in such a state.

She was the favourite of all Gandharvas. All young Gandharvas dreamed of uniting with her.

But she is not at all aware of the havoc produced in the young hearts by her extraordinary beauty. She never cares for the princes and chieftains of the celestial world who spend their entire lives in sensuous pleasures.

She is still very innocent and does not even know the meaning of the word love or attraction. Yet she falls in love at the sight of a young man who has discarded all the pleasures of the world and lives a simple life of asceticism and discipline; he also swerves from the path of asceticism at her very sight.

And at that fatal moment begins the tragic love story of MahaaShvetaa and Pundareeka; both very pure at hearts and both too innocent and naïve of the ways of Manmatha, the deity of Love; and become the targeted victims of his arrows.]

क्रमेण च कृतं च मे वपुषि वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन, नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव मदेन, नवयौवनेन पदम्।

Gradually, budding youth set foot in my body, like the spring (Vasanta) by the honey-season (MadhuMaasa); like 'MadhuMaasa' by the 'fresh sprout'; 'fresh sprout' by the 'flower'; 'flower' by the 'bee'; 'bee' by the 'intoxication'.

MANMATHA AND THE SPRING SEASON

[Youth is the state which is under the complete sway of Manmatha.

The word Manmatha means – 'a person or thought which agitates the mind'.

He is the deity of love/passion; and he resides always in the hearts of lovers.

Spring season is his stage. He shoots flower-arrows and creates attraction in-between lovers.

He is formless because he was burnt to ashes by Shiva. His spouse is Rati is the principle of attraction.

Agitation and attraction always go together.

Manmatha is the poetic way of describing love between a young man and woman.

Manmatha makes the whole love-play into a charming encounter of two innocent minds attracted towards each other, in their very first meeting.

The love depicted in Kaadambari is the love of a soul towards another soul where the completeness gets achieved by the union.

The attraction is more like one-half of a person searching for the other half.

We have a glimpse of such a pure love in this unique romantic fiction and feel satisfied like getting enamoured by a vision created by a magician. Such a pure love alone is symbolized by the name of Manmatha in this great love-story.]

[Manmatha wields a bow of sugarcane and uses five flowers as his arrows - Ashoka flowers, white lotuses, blue lotuses, jasmines and mango flowers. 'Spring season' is his chosen time of attack, and the flowers and their fragrances are his weapons to make lovers long for the union of their spouses.]

(LONG SENTENCE)

अथ,

Then, even as -

विजृम्भमाणवनलिनवनेषु

the lotus groves were blossoming afresh,

अकठोरचूतकलिकाकलापकृतकामुकोत्कलिकेषु

the lovers longed for each other's company because of the fresh tender mango blossoms;

कोमलमलयमारुतावतारतरङ्गितानङ्गध्वजांशुकेषु,

the cloth banners of Manmatha (Ananga) fluttered in wavy motions, getting hit by the gentle breezes blowing down from the Malaya Mountains;

मदकलितकामिनीगण्डूषसीधुसेकपुलकितबकुलेषु,

the Bakula trees had horripilation (and put forth flowers) by the sprinkle of the liquor falling from the mouth of intoxicated passionate girls;

मधुकरकुलकलङ्ककालीकृतकालेयककुसुमकुड्मलेषु,

the flower buds of 'Kaleyaka' (yellow kind of fragrant wood – 'Jaayaka/KaaleeyaChandana') were blackened by the taint of the swarm of honey-sucking bees;

अशोकतरुताडनरगितरमणीयमणिनूपुरझङ्कारसहस्रमुखेषु,

the Ashoka trees were kicked lightly (by the pretty maidens), the melodious sounds of thousands of tinkling noises of the anklet bells echoed all over;

(Ashoka trees put forth flowers when kicked in sport by pretty maidens.)

विकसन्मुकुलपरिमलपुञ्जितालिजालमञ्जुसिञ्जितसुभगसहकारेषु,

the mango trees presented pleasing scenery, with the melodious humming sounds of the swarming bees collectively hovering around the 'fragrance emanating from the blooming buds';

अविरलकुसुमधूलिवालुकापुलिनधवलितधरातलेषु,

the ground was looking white like the sandy beach, because of the pollen of flowers falling without a break;

मधुमदविडम्बितमधुकरकदम्बकसंवाह्यमानलतादोलेषु,

the crowd of bees was intoxicated having drunk excessive honey; and when they rested on the creepers, the creepers were shaking to and fro like the swings (because the bees were shaking in stupor);

उत्फुल्लपल्लवलवलीलीयमानमत्तकोकिलोल्लासितमधुरशीकरोद्दामदुर्दिनेषु,

the cuckoo birds were hiding inside the thickly growing sprouts of 'Lavalee' creeper, and tossing the honey drops out (from the hollow of the flowers) like a spray, and making the day appear like a cloudy day;

प्रोषितजनजायाजीवोपहारहृष्टमन्मथास्फालितचापरवभयस्फुटितपथिकहृदयरुधिरार्द्रकृतमार्गेषु,

since Manmatha feels happy by the 'offering' of the 'lives of the wives of the travelling men' (because of the pang of separation), these men's heart break by hearing the sound of the twang of his bow, and blood oozes out dampening the roads;

अविरतपतत्कुसुमशरपतत्रिपत्रसूत्कारबधिरीकृतदिङ्मुखेषु,

the directions were filled with ‘deafening noise’ of the hissing sound of the ‘feathers’ in the ‘arrows of Manmatha (with the flower bow)’ shooting forth without a break;

दिवापि प्रवृत्तमदनरागान्धाभिसारिकासार्थसंकुलेषु,

though it was day-time, the Abhisaarikaas (the ladies who set out at night to meet their lovers), blinded by the emotion of passion rising in their heart, were moving about in search of their lovers;

उद्वेलरतिरससागरपूरप्लावितेषु

the ocean of ‘overflowing waters of love’ was in floods;

सकलजीवलोकहृदयानन्ददायकेषु मधुमासदिवसेषु,

the hearts of all the beings in the world were filled with joy, by these scenes of the spring-days;

एकदाहमम्बया सह मधुमासविस्तारितशोभं प्रोत्फुल्लनवनलिनकुमुदकुवलयकह्वारमिदमच्छोदं सरः स्नातुमभ्यपतम्।

one day in such a spring season, along with my mother, I went to take bath in the ‘lake Acchoda’ (Pristine waters) whose beauty was enhanced by the spring season, and which was filled with various types of lotuses like Nalina (red lotus), Kumuda (night-lotus), Kuvalaya (blue lotus), and Kahvaara (white lotus).

FOREST IN THE SPRING SEASON
(LONG SENTENCE)

अत्र च स्नानार्थमागतया भगवत्या पार्वत्या तटाशिलातलेषु विलिखितानि सभृङ्गिरिटीनि

पाम्सुनिमग्नकृशपदमण्डलानुमितमुनिजनप्रणामप्रदक्षिणानि त्र्यम्बकप्रतिबिंबकानि वन्दमाना,

There I saluted the statues of Tryambaka and other deities, where - Goddess Paarvati who had come there to take the ceremonial bath had drawn the figures of the Shiva-Ganas namely Bhringi and Riti, on the rocks at the bank of the lake, where ‘Circumambulation’ performed by the Munis could be inferred from the faint footprints impressed on the sand around the statues; (and I kept on saying, even as I wandered all around)

"भ्रमरभुग्नगभकेसरजर्जरकुसुमोपहाररम्योऽयं लतामण्डपः,

“this is the creeper bower, looking beautiful putting forth its flowers, where the pollen in the centre is crushed by the weight of the bees;

परभृतनखकोटिपाटितकुड्मलनालविवरविगलितमधुनिकरधारः,

this mango tree is filled with blossomed flowers; and the honey is flowing out of them in heaps, through ‘the holes in the hollow-stalks of the blossoming buds’, as the stalks have been torn apart by the sharp nails of the cuckoo birds;

उन्मदमयूरकुलकलकलभीतभुजङ्गमुक्तलता शिशिरेयं चन्दनवीथिका,

this avenue of sandal-wood trees is very cold, and the ground here is empty of snakes as they have left this place, getting frightened by the clamorous notes of the intoxicated peacocks;

विकचकुसुमपुञ्जपातसूचितवनदेवताप्रेङ्गोलनाशोभनेयं लतादोला,

blossoms of flowers have fallen in heaps on the ground, indicating that this creeper is shaped beautifully like a swing, where the forests Goddesses swing for amusement;

बहलकुसुमरजःपटलमग्नकलहंसपदलेखमतिरमणीयमिदं तीरतरुतलम्,

the ground on the bank of the lake is very attractive because of the foot-prints of the royal swans impressed on the thick mass of the pollen dust of the flowers”

इति स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिसहृदया सह सखीजनेन व्यचरम्।

so saying, I wandered all over there with my friends, my heart greedy for seeing the entire wood-land which was pleasant and beautiful.

ACCHODA LAKE - THE STAGE OF A LOVE-DRAMA

[The innocent fun-loving princess of the 'Gandharva kingdom' is now lured towards an unpredicted turning point of her life which changes the whole course of the events of her life, pushing her forcefully towards a disastrous circumstance.

She meets the man who will forever reside in her mind like a white lotus in a white lake.

A sudden gush of fragrance, not belonging to any of the forest flowers attracts her. Like a prey attracted by the lure of the hunter namely Manmatha, the deity of love and passion, she follows the fragrance without bothering about the dangers involved in such a venture.

As she runs recklessly towards the source of smell, the sound of her tinkling anklets makes a melodious noise and the ruddy geese also run behind her making a ruckus. The calm peaceful silence of the 'penance area' gets broken and the young Sage Pundareeka, who so far in his life had never swerved from the state of dispassion, gets disturbed by the sound of anklets. He is another prey running towards the trap laid by Manmatha, lured by the sound.]

एकस्मिन्ध प्रदेशे झटिति वनानिलोपेतं, निर्भरविकसितेऽपि काननेऽभिभूताप्यकुसुमपरिमलम्,

विसर्पन्तम्, अतिसुरभितयानुलिम्पन्तमिव तर्पयन्तमिव पूरयन्तमिव घ्राणेन्द्रियम्, अहमहमिकया

मधुकरकुलैरनुबध्यमानम्, अनाघातपूर्वम्, अमानुषलोकोचितम्, कुसुमगन्धमभ्यजिघ्रम्।

At one place, suddenly I smelt the fragrance of some flowers, brought by the forest winds. Though the forest was filled with abundant flowers, it overpowered all the other fragrances. It was spreading all over the place. Because of excessive sweetness, it was as if applying it on itself, satiating fully and filling the sense of nose. Swarms of bees were following it, competing with each other. I had never smelt that kind before. It was something not belonging to the human world.

YOUNG SAGE PUNDAREEKA

[The young man was very very handsome! MahaaShvetaa's eyes stare at him stuck by enchantment.

She had never bothered to think of men and nor had the young Sage ever attracted towards any woman so far. Both were too innocent and pure at heart, as their very names suggested.

(MahaaShvetaa – one with the hue of pure whiteness/ Pundareeka – one pure and soft like a white lotus)

As she stares at him without blinking her eyes, he also stares at her as if stuck by the enchanting power of an evil sorcerer namely Manmatha]

(LONG SENTENCE)

कुतोऽयमित्युपाख्यकुतूहला, चालं मुकुलितलोचना, तेन कुसुमगन्धेन मधुकरीवावकृष्यमाणा,

कौतुकतरलाभ्यधिकतरपजातमणिनूपुरझंकाराकृष्टसरःकलहंसानि, कतिचित्पदानि गत्वा,

(स्नानार्थमागतं) (मुनिकुमारकमपश्यम्।)

Curious to find the source of that fragrance, with my eyes wide open to the maximum, attracted by that fragrance of the flower like a female bee, with the beads in my anklets making more noise than ever because of my hurrying to satisfy my curiosity, thus making the ruddy goose follow me attracted by the anklet noise, I moved a few steps (and saw a MuniKumaara) (son of a Sage/young Sage) (who had come there to have his bath);

[The young Sage was very handsome and he was the source of the unique fragrance.

Maybe he was the deity of the spring season- MadhuMaasa (Honey-season). Why was he sitting there absorbed in meditation?

(She never even understood that she had already broken his peaceful contemplation and was absorbed only in drinking her beauty silently.) Maybe he is separated from Manmatha! Poor Manmatha was now burnt to ashes by Shiva's wrath!

(The young man was so pure at heart that he did not even know what was happening to him by the sight of MahaaShvetaa. He had no trace of passion at all in his heart. He was like the 'beautiful spring season' bereft of Manmatha.)]

हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तम्,

he was like the 'deity of spring' taken to the performance of penance, and suffering the pain of separation from Manmatha who became the fuel for the fire coming from Shiva's eye;

[He was shining like a moon proudly adorning the head of Shiva, proud of his dispassion and knowledge, yet seeking the completeness of his dispassion so that he will shine like a full moon on the head of 'Shiva his adored deity of dispassion'.]

अखिलमण्डलप्राप्त्यर्थमीशानशिरःशशाङ्कमिव धृतव्रतम्,

it was as if he was the ‘moon adorning the head of Shiva’, who had taken to asceticism, in order to obtain all his digits fully;

[Maybe he was Manmatha the beautiful deity in human form trying to propitiate Shiva, the God of three eyes, through a life of discipline and asceticism, so that he can get back his divine form.]

अयुग्मलोचनं वशीकर्तुंकामं काममिव सनियमम्,

it was as if he was Manmatha, who desirous of propitiating the odd-eyed Shiva, had taken to the life of discipline; [He was shining with the lustre of penance.]

अतितेजस्वितया प्रचलतडिल्लतापञ्जरमध्यगतमिव ग्रीष्मदिवसदिवाकरमण्डलोदरप्रविष्टमिव

ज्वलनज्वालाकलापमध्यस्थमिव विभाव्यमानम्,

because of the excessive lustre, he shone forth-

as if he was in the centre of a cage that was made of the ‘creepers of flashing lightning’,

as if he had entered inside the ‘sphere of the sun of the summer day’,

as if was in the midst of the blazing fire flames;

[His golden hued body was shining yellow, and the whole forest-area around him had turned tawny in colour.]

उन्मिषन्त्या बहुलबहुलया दीपिकालोकपिङ्गलया देहप्रभया कपिलीकृतकाननं कनकमयमिव तं प्रदेशं कुर्वाणम्,

The lustre of his body which was yellow like the light of a lamp was flashing forth abundantly, thus making the forest tawny in colour, and the whole area shone brilliantly like gold.

[Not only his body was of yellow hue, but his locks were also yellow. It was as if a natural auspicious head-band had been tied on his head to proclaim his purity of heart.]

रोचनारसलुलितप्रतिसरसमानसुकुमारपिङ्गलजटम्,

his locks of hair were yellowish and soft like an auspicious band dyed with the liquid (Go)Rochana;

[He had applied profuse ashes on his golden-hued forehead. The ashes also looked slightly yellow because of that. The white ashes appeared golden in hue like the ‘stream of white Ganges waters’ flowing on the newly formed yellow sands. Or maybe, he was pining for acquiring mastery over all learning, and this longing for the union of Saraswati (deity of knowledge) had heated him up with passion. Maybe he had applied the sandal paste on the fore-head to get the cooling effect.

Or maybe, the ashes were the ‘flag of auspiciousness’ symbolizing his purity and dispassion.]

पुण्यपताकायमानया सरस्वतीसमागमोत्कण्ठाकृतचन्दनरेखयेव भस्मललाटिकया बालपुलिनरेखयेव

गङ्गाप्रवाहमुद्भासमानम्,

he wore ashes on his forehead which shone forth like the ‘rushing waters of Gangaa marked by the freshly formed sand’; as if it was the sandal-lines applied to cool the longing for meeting ‘Sarasvati’; as if it was the auspicious banner held aloft;

[The purity, dispassion, the simplicity, and the innocence – all these qualities seen in that young man stole away MahaaShvetaa’s heart instantly. She had never seen such a man in her life, who could be so pure at heart. But a slight fear also rose in her heart beholding his majestic and ascetic disposition. He must have spent all his lives performing penance. His eye-brows looked firm and unmoving, ready to move instantly if he cursed anybody in anger who dared disturb his penance.

The eye-brows were like some awe-inspiring garland hung at the entrance of a cave resided by a great Yogi, forbidding the entry of any wayward person inside. Little did she know that she had already entered the heart of the young man before he could even be aware of any disturbance.]

अनेकशापभृकुटिभवनतोरणेन भूलताद्वयेन विराजितम्,

‘two eye-brow creepers’ adorned his face like a ‘decorative garland’ hung on top of the’ mansion made of varied forms of bent eye-brows seen at cursing times’;

[His eyes had opened wide (maybe by the sight of her). So beautiful the eyes appeared as if a garland of eyes was decorating his face, thus enhancing his beauty.]

अत्यायतया लोचनमयीं मालामिव ग्रथितामुद्रहन्तम्,

because of their wideness, it was as if he was adorned by a woven garland made of eyes;
[Pundareeka's calm disposition was lost already. His mind was going through so much agitation that his eyes expressed the same. His eyes appeared restless as if all the deer had shared off their restless eyes with him.]

सर्वहरिणैरिव दत्तलोचनशोभासंविभागम्,

it was as if all the deer had given a little of the beauty of their eyes as a share;

आयत्तोत्तुङ्गघ्राणवंशम्, he had a long and prominent nose straight like a bamboo;

(For MahaaShvetaa it was a flute which breathed out love-songs for her.)

[Till the moment MahaaShvetaa entered his life, Pundareeka had not given place to any passionate thought in his life. He did not even know what it was supposed to be; and it was as if the 'passion' or the 'Raaga' or the 'attraction for a woman' or the 'red colour' had stayed at the door of his person, namely the lips, and they were very red in colour.]

अप्रासहृदयप्रवेशेन नवयौवनरागेणैव सर्वात्मना पाटलीकृताधररुचकम्,

getting no entry into his heart, the passion belonging to the fresh youthful state had completely made his beautiful lower lip red in hue;

[Pundareeka was very young; still in the threshold of youth. Even the facial had not formed on his face. His face was like a taintless red lotus which was just blossoming afresh and which still had not the bees hovering around it.]

अनुक्लिन्नश्मश्रुत्वादनासादितमधुकरावलीवलयपरिक्षेपविलासमिव बालकमलमाननं दधानम्,

facial hair had not yet formed; so his face resembled a newly blossoming lotus which had not yet got the beautiful circle of the line of bees hovering over it;

[Pundareeka all along his life had been engaged in performing penance. The holy thread had adorned his body till now, like a lotus stalk symbolizing his steadfastness in penance. He looked so beautiful with that sacred white thread that it was as if his body was the 'bow of Manmatha' and the thread was the 'string of the bow'.]

अनङ्गकामुकस्य गुणेनेव कुण्डलीकृतेन तपस्तटाककमलिनीमृणालेनेव यज्ञोपवीतालंकृतम्,

he was adorned by a holy thread on his body, which was like a 'stalk of the lotus' belonging to the 'grove of lotus' growing on the 'bank of the pool of his penance'; as if he had encircled himself with the 'string belonging to the bow of Manmatha';

[He held one 'Kamandalu' (water-pot) in one hand and his other hand held a garland of 'Rudraakshas' used for his meditation purposes. The 'AkshaMaalaa' looked like it was woven from the huge tear drops of RatiDevi who was crying for the death of her husband, for this young Sage never allowed Manmatha to come near him at any cost. 'Water-filled Kamandalu' and the 'staff' are the marks of a Brahmachaari, a celibate given to the life of asceticism.]

एकेन सनालबकुलफलाकारं कमण्डलुमपरेण मकरकेतुविनाशशोकरुदिताया रतेरिव बाष्पजलबिन्दुभिरारचितां

स्फटिकाक्षमालिकां करेण कलयन्तम्,

in one hand he held a 'Kamandalu (water-pot)' which looked like the 'Bakula fruit with its stalk'; in the other hand he held a 'rosary garland made of crystals' which were made as if of the 'tear-drops of Rati' who cried in grief by the destruction of Manmatha.

अनेकविद्यापगासंगमावर्तनिभया नाभिमुद्रयोपशोभमानम्

he shone with a circular deep navel, which was like a whirlpool where all the 'rivers of learning' joined together. (Pundareeka had mastered all learning as connected to his penance life.)

[Pundareeka's mind was like a mansion shining with the 'light of knowledge'. The 'darkness of delusion' never could enter the mansion because of the 'enchanted line of collirium' in the form of the hairline on his belly, as it were.]

अन्तर्ज्ञाननिराकृतस्य मोहान्धकारस्यापनयनपदवीमिवाञ्जनरजोलेखाश्यामलां रोमराजिमुदरेण तनीयसीं बिभ्राणम्,

he bore a thin line of hair on his belly, dark like a line made of the collirium powder, as if it was the path through which was thrown out, the darkness of 'delusion- which was denied entrance by the knowledge within';

आत्मतेजसा विजित्य सवितारं परिगृहीतेन परिवेषमण्डलेनेव मौञ्जमेखलागुणेन परिक्षिप्तजघनभागम्,

his hip-region was tied with a girdle made of 'Munja grass' as if it was the 'spherical halo' snatched away from the sun by conquering him with one's own lustre.

(He had stolen away the halo of the Sun and outshining him with excessive lustre as it were.)

अभगङ्गास्रोतोजलप्रक्षालितेन जरच्चकोरलोचनपुटपाटलकान्तिना मन्दारवल्कलेनोपपादिताम्बरप्रयोजनम्,
the purpose of a garment was served by the bark-garment made from the Mandaara (Kalpa tree), which shone red like the eye-lid of the ageing 'Chakora bird', and which was washed in the waters of the 'Celestial Gangaa';

अलम्कारमिव ब्रह्मचर्यस्य,

he was the adornment of celibacy (the youthful state devoted for studies);

यौवनमिव धर्मस्य,

he was the youthful state of Dharma;

विलासमिव सरस्वत्याः,

he was the sporting ground of Sarasvati the Goddess of knowledge;

स्वयंवरपतिमिव सर्वविद्यानाम्,

he was the husband voluntarily chosen by all the types of learning;

संकेतस्थानमिवसर्वश्रुतीनाम्,

he was the appointed place of meeting for all the scriptures;

निदाघकालमिव साषाढम्,

like the summer has Aashaadha month, he was with the staff made of Palaasha (Aashaadha);

हिमसमयकाननमिव स्फुटितप्रियंगुमञ्जरीगौरम्,

like the forest in the snow season looks white with the fresh blossoms of 'Priyangu flowers', he was fair in hue like the fresh blossoms of 'Priyangu flowers';

मधुमासमिव कुसुमधवलतिलकभूतिभूषितमुखम्,

like the spring has the 'start of the season' with the 'whiteness of the flowers' blossoming in the 'Tilaka trees', his face was adorned by the 'fore-head mark (Tilaka)' which was white like the flowers and which was made of ashes;

आत्मानुरूपेण सवयसा परेण देवतार्चनकुसुमान्युच्चिन्वता तापसकुमारेणानुगतम्,

he was followed at the back by 'another young ascetic boy like him who was of the same age and was plucking flowers for the worship of the deity';

अतिमनोहरम्,

he was very handsome;

स्नानार्थमागतं मुनिकुमारकमपश्यम्।

I saw such a MuniKumaara (son of a Sage/young Sage) who had come there to have his bath.

[After staring at him like swallowing him with her eyes, she at last saw the source of the fragrance emanating from his person which actually was a bunch of flowers worn near his ear-region.

She was relieved, for she could now find some excuse to stay there in his presence absorbing his beauty.

So far in her life she had never beheld a man of such dispassion and purity combined with the beauty of the extraordinary kind.

She was completely overwhelmed by his innocent disposition and lost her heart to him instantly.

Little did she know that the young man was also attracted to her in the same way and was struggling to control his emotions for fear of getting reprimanded by his friend 'Kapinjala', who was getting irritated by the disturbance created by the female creature which had arrived there unannounced in their midst.]

THE FRAGRANT FLOWERS

(LONG SENTENCE)

तेन च कर्णावतंसीकृतां (अदृष्टपूर्वा कुसुममञ्जरीम् अद्राक्षम्)।

Then I saw that he had worn on the ears as an ear-ornament-
(the cluster of blossoms, the likes of which were never had been seen by me before);

वसन्तदर्शनानन्दितायाः स्मितप्रभामिव वनश्रियः,

which was like the 'shine of the smile' of the 'Lady of Forest-beauty' who was pleased by the arrival of the spring season;

मलयमारुतागमनार्थलाजाञ्जलिमिव मधुमासस्य,

which was like the handful of parched grains (showered on a guest of honour as a welcoming gesture), held by the 'spring season', to welcome the Malaya winds;

यौवनलीलामिव कुसुमलक्ष्म्याः,

which was like the youthful sport of the 'Lady of Flower-beauty';

सुरतश्रमस्वेदजलकणजालकावलीमिव रतेः

which was like the 'line of the drops of sweat' forming on 'Rati's forehead' by the 'fatigue of union with the lover';

ध्वजचिह्नचामरपिच्छिकामिव मनोभवगजस्य,

which was like the 'feather-bunch of the bushy tail' marking the 'flag of the Manmatha-elephant';

मधुकरकामुकाभिसारिकाम्,

which was like the lady who had set out for meeting her passionate lover in the 'form of the spring season',

कृत्तिकातारास्तबकानुकारिणीम्, अमृतबिन्दुनिस्यन्दिनीम्,

which was imitating the 'cluster of Krittikaa stars'; which was oozing out 'drops of nectar';

अदृष्टपूर्वा कुसुममञ्जरीम् अद्राक्षम्।

I saw such cluster of blossoms, the likes of which were never had been seen by me before.

[For MahaaShvetaa stuck by Manmatha's arrows, everything looked beautiful and filled with love.

What to say of the flowers worn by the lover who had stolen her heart! The flowers excited unknown emotions in her, and appeared like the symbol of love and beauty!

Keeping the flowers as an excuse for her over-stay, she lingered there itself as if seeing the flowers, and remained standing in front of the two young ascetics, enjoying the beauty of her lover, increasing the annoyance of Kapinjala!]

'अस्याः परिभूतान्यकुसुमामोदो नन्वयं परिमलः'

इति मनसा निश्चित्य तं तपोधनयुवानमीक्षमाणाऽहमचिन्तयम्-

"The fragrance of this flower indeed overwhelms the smell of all the other flowers!"

I ascertained myself thus, and looking at the young man, who was endowed with the wealth of penance, thought like this-

अहो रूपातिशयनिष्पादनोपकरणकोशस्याक्षीणता विधातुः, यत्त्रिभुवनाद्भुतरूपसंभारं भगवन्तं कुसुमायुधमुत्पाद्य तदाकारातिरिक्तरूपातिशयराशिरयमपरो मुनिमायामयो मकरकेतुरुत्पादितः।

"Aha! The inexhaustible store of materials that Brahmaa has for fashioning perfect beauty- that even after making 'Lord Manmatha with the flower-bow who bears the best beauty in all the three worlds', here stands another person with the heap of beauty that is surpassing even the afore-said beauty of Manmatha, in the disguise of this ascetic youth, like another Manmatha!"

मन्ये च सकलजगन्नयनानन्दकरं शशिबिम्बं विरचयता लक्ष्मीलीलावासभवनानि कमलानि सृजता

ब्रह्मणैतदाननाकारकरणकौशल्याभ्यास एव कृतः, अन्यथा किमिव हि सदृशवस्तुविरचनायां कारणम्।

I am of the opinion that when Lord Brahma was making the 'disc of the moon' 'which delights the eyes of the entire world', or when creating the 'lotuses in the sporting mansions of Goddess Lakshmi', he must have been engaged only in perfecting his skill through repeated practice, in order to make the face of this youth; otherwise, why should he make similar objects?

अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुपक्षे क्षीयमाणस्य सुषुम्नानाम्ना रश्मिना रविरापिबतीति, ताः खल्वस्य गभस्तयः समस्ता वपुरिदमाविशन्तीति।

It is indeed a fabricated lie, when it is said that, when the moon wanes in the dark fortnight of the lunar month, all his digits are filled into him through the 'ray named Sushumnaa', by the Sun; but all those seven rays are entering this person at once (making the moon wane away).

(Sushumnaa- one of the seven principle rays of the sun which give light to the moon)

कुतोऽन्यथा रूपापहारिणि क्लेशबहुले तपसि वर्तमानस्येदं लावण्यम्

Otherwise, how can such a charm exist at the time of penance which is filled with hardships, and steals away the beauty?"

इति चिन्तयन्तीमेव मामविचारितगुणदोषविशेषो रूपैकपक्षपाती नवयौवनसुलभः कुसुमायुधः,

कुसुमासवमद इव मधुकरि, परवशामकरोदुच्छ्वसितैः सह।

As I was thinking like this, Manmatha with the flower-bow, who is easily approachable by 'fresh youth, which never bothers about the virtues or vices of the other person but falls for the beauty alone', made me lose control, 'like making the bees intoxicated by drinking the liquor of flowers of the spring season', making me breathe hard in excitement.

MAHAASHVETAA'S HELPLESS PLIGHT OF FALLING IN LOVE

[Mahaashvetaa stood there transfixed looking at him like a hungry animal.

Though Pundareeka, the young hero of her heart also was moved by similar emotions, he remained with an expressionless face pretending to not notice her. But he was also overwhelmed by the same emotions of love and would have rushed towards her madly, if Kapinjala was not standing there with a disapproving look at the intruding female creature.]

विस्मृतनिमेषेण किञ्चिदाकुलितपक्ष्मणा जिह्मितरलतरतारसारोदरेण दक्षिणेन चक्षुषा,

Forgetting to blink; I looked at him- with my right eye only- glancing sideways - with the eyelid slightly open, and the pupil of the eye contracted a little, (it was unsteady and the interior was variegated with unknown emotions);

सस्पृहमापिबन्तीव, किमपि याचमानेव, 'त्वदायत्तास्मि' इति वदन्तीव,

as if drinking him off in thirst; as if begging him for something; as if saying- 'I am all yours';

अभिमुखं हृदयमर्पयन्तीव, सर्वात्मनानुप्रविशन्तीव,

as if offering off my heart in front of him; as if entering him with all my being;

तन्मयतामिव गन्तुमीहमाना, 'मनोभवाभिभूतां त्रायस्व' इति शरणमिवोपयान्ती,

as if wanting to be one with him completely;

as if taking shelter in him saying, 'Protect this helpless one attacked by Manmatha';

'देहि हृदयेऽवकाशम्' इत्यर्थितामिव दर्शयन्ती,

as if showing my wretchedness by begging- 'Please give me place in your heart';

'हा हा किमिदमसांप्रतमतिद्वेषणमकुलकुमारीजनोचितमिदं मया प्रस्तुतम्' इति जानानाप्यप्रभवन्ती करणानाम्, 'Haa!Haa! How am I engaged in such an undeserving, embarrassing act unfit for a maiden of a high family!' - though understanding all this, unable to control my senses;

स्तम्भितेव, लिखितेव, उत्कीर्णव, संयतेव, मूर्छितेव, केनापि विधृतेव,

I was frozen, as it were; like a picture drawn as it were; like I was carved as it were; bound as it were; in faint as it were; as if held by someone forcefully;

निस्पन्दसकलावयवा तत्कालाविर्भूतेनावष्टम्भेन अकथितशिक्षितेनानाख्येयेन स्वसंवेद्येन,

All my limbs had become motionless as if overcome by temporary paralysis.

Some unique emotion overtook me, which had never been taught or explained to me before.

It was something I could not express in words; something which, only I was conscious of.

केवलं न विभाव्यते किं तद्रूपसंपदा किं मनसा किं मनसिजेन किमभिनवयौवनेन किमनुरागेणेवोपदिश्यमानं, किमन्येनैव वा केनापि प्रकारेण, अहं न जानामि कथंकथमिति, तमतिचिरं व्यलोकयम्।

I could not understand – was it by the wealth of his beauty, or my mind, or Manmatha, or the fresh youthful state I was in, or by the rising feeling of love for him that directed me, or by any other thing, or by some other power which I know not how and all it happened; but I kept looking at him for long.

उत्क्षिप्य नीयमानेव तत्समीपमिन्द्रियैः, पुरस्तादाकृष्यमाणेव हृदयेन, पृष्ठतः प्रेर्यमाणेव पुष्पधन्वना,

कथमपि मुक्तप्रयत्नमात्मानमधारयम्।

I felt as if all my senses were carrying me towards him; as if the heart was pulling me from the front; as if pushed by Manmatha from behind; feeling completely helpless, somehow I controlled myself.

अनन्तरं च मेऽन्तर्मदनेनावकाशमिव दातुमाहितसंताना निरीयुः श्वासमरुतः।

Immediately the breath started to rise from me in a continuous line, as if allowing a place for Manmatha in the heart.

साभिलाषं हृदयमाख्यातुकाममिव स्फुरितमुखमभूत्कुचयुगलम्।

The tips of the pair of breasts throbbed as if they wanted to speak out the desire in my heart.

स्वेदलवलेखाक्षालितेवागलल्लज्जा। मकरध्वजनिशितशरनिपातत्रस्तेवाकम्पत गात्रयष्टिः।

My shyness melted away as if washed off by the line of sweat drops.

The entire frame of my body (गात्रयष्टिः) trembled in fear as if hit by the sharp arrows of Manmatha.

तद्रूपातिशयं द्रष्टुमिव कुतूहलादालिङ्गनलालसेभ्योऽङ्गेभ्यो निरगाद्रोमाञ्चजालकम्।

As if curious to see his extraordinary handsomeness and also ardently wanting to embrace him, all my limbs pushed out the hairs making them stand on their ends. (horripilation)

अशेषतः स्वेदाम्भसा धौतश्चरणयुगलादिव हृदयमविशद्रागः।

Because of the profusely pouring sweat waters the pair of feet got drenched and the redness applied to them entered the heart as it were.

(राग means red colour or attraction. The red colour applied on her feet entered her heart as the 'attraction' and turned the heart also red in colour and filled it with passion.)

MAHAASHVETAA UNDERSTANDS HER FOLLY

[MahaaShvetaa knew already that her love was ill-placed.

The person sitting front of her was not a prince or a Deva; but a Sage of great penance!

He may not even care to look at her or be enthralled by her beauty.

He may glare at her angrily and curse her for her impudent behaviour.

How could she be so foolish as to love a man of penance! She chides herself!]

आसीच्च मम मनसि - I thought in my mind,

'शान्तात्मनि दूरीकृतसुरतव्यतिकरेऽस्मिञ्जने मां निक्षिपता किमिदमनार्येणासदृशमारब्धं मनसिजेन।

‘What ungentlemanly act has been started by the deity of love, that he has made me get attracted towards this person who has abstained from the pleasures of women and who has subdued his mind fully!’

एवं च नामातिमूढं हृदयमङ्गनाजनस्य यदनुरागविषययोग्यतामपि विचारयितुं नालम्।

However, how foolish is the heart of the female species, that it never analyses whether the person whom it has fallen in love with, is befitting or not!

क्वेदमतिभास्वरं धाम तेजसां तपसां च, क्व च प्राकृतजनाभिननन्दितानि मन्मथपरिस्पन्दितानि।

Where is this abode of lustre and penance shining forth excessively; and where are the amorous sports sought by the ordinary people!

नियतमयं मामेवं मकरलाञ्छनेन विडम्ब्यमानामुपहसति मनसा।

Truly he must be having a good laugh by seeing me vexed by Manmatha!

चित्रं चेदं यदहमेवमवगच्छन्त्यपि न शक्नोम्यात्मनो विकारमुपसंहर्तुम्।

It surprises me that though I am aware of all this, I am not able to control my emotions!

अन्या अपि कन्यकास्त्रपां विहाय स्वयमुपयाताः पतीन्, अन्या अप्यनेन दुर्विनीतेन मन्मथेनोन्मत्ततां नीता नार्यः, न पुनरहमेका यथा।

Many girls have discarded their bashfulness and have sought husbands by their own accord; there are many other girls who have been made insane by that Manmatha who is of ill-conduct; but none have suffered like me! (But they had all loved a man who equally responded to their love; but I am in love with a Sage who is averse to all this, and lives a life of dispassion.)

कथमनेन क्षणेनाकारमात्रलोकनाकुलीभूतमेवमस्वतन्त्रतामुपैत्यन्तःकरणम्।

How is it that, by just glancing at his form for a second, the mind gets agitated so much and becomes helpless!

कालो हि गुणाश्च दुर्निवारतामारोपयन्ति मदनस्य सर्वथा।

Time and virtues always become the irremovable obstacles for Manmatha!

(This is not the right time to express my feelings of love; and also as behoving the status of a princess, I cannot act rashly and plead for love.)

यावदेव सचेतनास्मि यावदेव च न परिस्फुटमनेन विभाव्यते मे मदनदुःखेष्टिताघवमेतत्,

तावदेवास्मात्प्रदेशादपसर्पणं श्रेयः।

As long as I am fully aware of all this, and as long as this young man is not directly a witness to my awkward reactions prompted by passion, it is better that I go away from this place quickly.

कदाचिदनभिमतस्मरविकारदर्शनकुपितोऽयं शापाभिज्ञां करोति माम्। अदूरकोपा हि मुनिजनप्रकृतिः।

Maybe he will get angry at seeing my passionate endeavours and disapproving it, will make me a target of his curse! It is the nature of the Sages to angry very easily.

इत्यवधार्यापसर्पणाभिलाषिण्यहमभवम्।

After deliberating like this, I decided to quickly get away from that place.

[However, suddenly she remembered that Sages are to be offered salutations as a mark of respect.

Hiding her inner feelings, she being stuck by the emotions of fear and love simultaneously, went through a mechanical act of salutation, not knowing what she was doing actually.]

अशेषजनपूजनीया चेयं जातिरिति कृत्वा, तद्वदनाकृष्टदृष्टिप्रसरम् अचलितपक्षममालम् अदृष्टभूतलम्

उल्लसितकर्णपल्लवोन्मुक्तकपोलमण्डलम् आलोलालकलतालसत्कुसुमावतंसम् अंसदेशदोलायितमणिकुड्मलं,

अस्मै प्रणाममकरवम्।

Then I thought that these people who belong to the ‘class of ascetics’ need to be revered by one and all and did the salutation act-

the eyes were immovably fixed on his face, the eye-lashes did not move even a little, the ground was not seen at all, the slightly opened blossom decorating the ear slipped off from the rounded cheeks, the flower that was ornamenting the ‘creeper of the slightly dishevelled locks of flowing hair’ dangled a little, the round ear ornaments hung down touching the shoulder-area.

[What sort of a salutation act was that?

Her face was still turned upwards towards him. She could not remove her eyes from him.

Her eyes never could close and lose even a single moment of his sight. Her head was never bent fully.

By the stumbling hurried act, the flowers decorating her ear-region fell off.

The ear-ornaments were not touching the ground but rested on her shoulders.

With such a horrible pretence of salutation she had not done any good she thought.

Pundareeka was also watching and enjoying this love-act performed by a beautiful girl who had already made a place in his heart; but he kept his face expressionless and pretended not to notice the awkwardness of her actions. But for how long! He also succumbed to the arrows of Manmatha!]

PUNDAREEKA LOSES HIS SELF-CONTROL

(LONG SENTENCE)

अथ कृतप्रणामायामपि,

Though I had completed my salutation-act,

दुर्लङ्ख्यशासनतया मनोभुवः,

because of the irresistible command of Manmatha

मदजननतया च मधुमासस्य,

because of the intoxication produced by the spring season,

अतिरमणीयतया च तस्य प्रदेशस्य,

because of the extremely pleasing scenes in that area,

अविनयबहुलतया चाभिनवयौवनस्य,

because of the excessive disobedience of the freshly appearing youthful state,

चञ्चलप्रकृतितया चेन्द्रियाणाम्,

because of the restless nature of the senses,

दुर्निवारतया च विषयाभिलाषाणाम्,

because of non-riddance of attraction towards sense pleasures,

चपलतया च मनोवृत्तेः,

because of the fickle nature of the thoughts in the mind,

तथा भवितव्यतया च तस्य तस्य वस्तुनः,

and also because what events have to happen have to happen,

किं बहुना, मम मन्दभाग्यदौरात्म्यादस्य, चेदृशस्य क्लेशस्य विहितत्वात्,

what more to say, because of the evil nature of my own misfortune,

and, because this young man was destined to undergo such sufferings,

तमपि मद्विकारापहतधैर्यं प्रदीपमिव पवनस्तरलतामनयदनङ्गः।

he lost his mental stability when he observed the passionate signs in me, and was soon brought to the state of the lamp-light hit by the wind, by the power of Manmatha.

तदा तस्याप्यभिनवागतमदनं प्रत्युद्गच्छन्निव रोमोद्गमः प्रादुरभवत्।

At that time, for him also, the hairs stood on end because of horripilation, as if welcoming Manmatha, who had newly arrived.

मत्सकाशमभिप्रस्थितस्य मनसो मार्गमिवोपदिशद्भिः पुरः प्रवृत्तं श्वासैः।

As if guiding the mind which had set out to meet me, breath in the form of sighs moved in front.

वेपथुर्गृहीता व्रतभङ्गभीतेवाकम्पत करतलगताऽक्षमाला।

The rosary garland held in the hand trembled as if shook by the fear of breaking the vow.

द्वितीयेव कर्णावसक्तकुसुममञ्जरी कपोलतलासङ्गिनी समदृश्यत स्वेदसलिलसीकरजालिका।

Like a second bunch of blossoms, the designs made by the profuse sweating, appeared on the cheek-region.

मद्दर्शनप्रीतिविस्तारितस्य चोत्तानतारकस्य पुण्डरीकमयमिव तमुद्देशमुपदर्शयतो

लोचनयुगलस्य विसर्पिभिरंशुसंतानैर्यद्दृच्छयाच्छोदसलिलमपहाय विकचकुवलयवनैरिव

गगनतलसमुत्पतितैररुध्यन्त दश दिशः।

His pair of eyes had widened by the joy produced by my sight; the pupils had dilated; and had made the whole place filled with white lotuses as it were; and the rays emanating continuously out of his eyes rose up and filled the ten directions as if the grove of blue lotuses had left the waters of Acchoda lake of their own accord and rose up in the sky filling all the directions.

तथा तु तस्यातिप्रकटया विकृत्या द्विगुणीकृतमदनावेशा तत्क्षणमहमवर्णनयोग्यां कामप्यवस्थामन्वभवम्।

Because of this well-exhibited reaction of his, my passion doubled and I experienced some state which was beyond explanation.

MAHAASHVETAA FEELS ENCOURAGED

इदं च मनस्यकरवम्। I thought like this-

अनेकसुरतसमागमलास्यलीलोपदेशोपाध्यायो मकरकेतुरेव विलासानुपदिशति, अन्यथा

विविधरसासङ्गललितेष्वीदृशेषु व्यतिकरेष्वप्रविष्टबुद्धेरस्य जनस्य कुत इयमनभ्यस्ताकृती,

रतिरसनिःस्यन्दिमिव क्षरन्ती, अमृतमिव वर्षन्ती, मदमुकुलितेव खेदालसेव निद्राजडेव

आनन्दभरमन्थरतरतारसञ्चारिणी अनिभृतभूलतोल्लासिनी दृष्टिः।

कतश्चेदमतिनैपुण्यम् यच्चक्षुषैवानक्षरमेवन्तर्गतो हृदयाभिलाषः कथ्यते।

The deity of love alone, who is the teacher specialized in the lessons of amorous sports of many types- he alone instructs the right reactions at the right time; otherwise, how can this type of person who is not yet initiated into the various love-acts like this which are charming by the varied type of emotions causing them - and has not done it previously - is looking at me like this with the immodest movement of the eye-brows!

His look is oozing out like the essence of attraction; pouring like nectar; closed lightly as if by intoxication; lethargic by the pangs of love as it were; struck dumb by sleep as it were; pupils moving very slowly because of the weight of joy! What a great talent this is that the longing of the heart inside the mind is communicated through the eyes without the help of any audible words!

PUNDAREEKA'S BIRTH-STORY

प्राप्तप्रसरा चोपसृत्य तं द्वितीयमस्य सहचरं मुनिबालकं प्रणामपूर्वकमपृच्छम्-

"भगवान्किमभिधानः कस्य वायं तपोधनस्य युवा। किं नाम्नश्च तरोरियमवतंसीकृता कुसुममञ्जरी।

जनयति हि मे मनसि महत्कौतुकमस्याः समुत्सर्पन्नसाधारणसौरभोऽयमनाघ्रातपूर्वो गन्धः" इति।

Having got an opportunity, I approached the young ascetic who was with him; saluted him and questioned him- 'Bhagavaan! What is the name of this ascetic? To which man of penance does this youth belong to? What is the name of the plant which gives these flower blossoms which adorn the ear of this person? A great eagerness has risen in my mind by the extraordinary fragrance coming out of these flowers, as I have never experienced such a smell previously!'

[Encouraged by Pundareeka's reaction to her love-filled glances, MahaaShvetaa decides to gather more information about him, which may be conducive to their future union. So she approaches his friend Kapinjala who is standing nearby and asks about the flower and a fragrance, managing to grab an excuse for standing in front of her lover for some more time. But Kapinjala is not a fool. Understanding well her intention to linger around, and somehow controlling his anger and irritation, he laughs scornfully at her, and gives a fast and brief answer to her question so that he could get rid of her soon.]

स तु मामीषद्विहस्याब्रवीत्- "बाले किमनेन पृथेन प्रयोजनम्। अथ कौतुकमावेदयामि। श्रूयताम्।

He laughed lightly when he heard my words and said-

'Little girl! What is the use of asking this question?

If you are very curious, then I will tell you everything in detail! Listen!'

अस्ति त्रिभुवनप्रख्यातकीर्तिरत्युदारतया सुरासुरसिद्धवृन्दवन्दितचरणयुगलो महामुनिर्दिव्यलोकनिवासी श्वेतकेतुर्नाम।

There is a great Sage named Shevetaketu who resides in the DevaLoka; his feet are worshipped by Suras, Asuras and Siddhas, because of his excellent nature; and he is renowned in all the three worlds.

तस्य च भगवतः सुरलोकसुन्दरीहृदयानन्दकरमशेषत्रिभुवनसुन्दरमतिशयितनलकूबरं रूपमासीत्।

That Lord had the beauty excelling that of NalaKoobara (Kubera's son); the most excellent in all the three worlds; and charmed the heart of the heavenly nymphs.

स कदाचिद्देवतार्चनकमलान्युद्धर्तुमैरावतमदजलबिन्दुबद्धचन्द्रकशतखचितजलां हरहसितसितस्रोतसं

मन्दाकिनीमवततार।

Once, he wanted to pluck lotus flowers for worshipping the deity and descended down into the waters of Mandaakinee, whose streams were white like the laughter of Shiva, whose waters were studded with hundreds of circles (Chandraka - circles on water looking like the eye of the peacock's tail) produced by the drops of ichor falling from the temples of Aeiraavata elephant.

अवतरन्तं च तं तदा कमलवनेषु संततसंनिहितविकचसहस्रपत्रपुण्डरीकोपविष्टा देवी लक्ष्मीर्ददर्श।

When he entered the waters, Goddess Lakshmee who always stayed in the lotus groves and who was seated on the fully blossomed white lotus (Pundareeka) with thousand petals, saw him.

तस्यास्तु तमवलोकयन्त्याः प्रेममदमुकुलितेनानन्दबाष्पभरतरङ्गतरलतारेण लोचनयुगलेन रूपास्वादयन्त्या

जृम्भिकारम्भमन्थरमुखविन्यस्तपल्लवाया मन्मथविकृतं मन आसीत्।

As she kept on gazing intently at him, she became intoxicated with the emotion of love. Her pair of eyes closed a little; pupils became unsteady caught in the waves of tears rising in her due to excessive joy; she placed her sprout like tender hand on her mouth controlling her yawn (due to the rise of passion); and her mind was stuck by passion.

आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेवासनीकृते पुण्डरीके कृतार्थतासीत्।

तस्माच्च कुमारः समुदपादि।

By the very act of seeing, she experienced the joy of sexual union and she had the fulfilment of her passion, even while she was sitting on the white lotus. And a son was born to her.

ततस्तमुत्सङ्गेनादाय सा, "भगवन् गृहाण तवायमात्मजः", इत्युक्त्वा तस्मै शेवेकेतवे ददौ।

She brought him who was on her lap and gave him off to Shevetaketu saying- "*Bhagavan! Accept this son of yours*".

असावपि बालजनोचिताः सर्वाः क्रियाः कृत्वा तस्य पुण्डरीकसंभवतया तदेव पुण्डरीक इति नाम चक्रे।

Shevetaketu performed all the rites suited to his childhood and named him as Pundareeka as he was born inside a Pundareeka (white lotus flower).

प्रतिपादितव्रतं च तमागृहीतसकलविद्याकलापमकार्षीत्। सोऽयम्।

After he was initiated into the discipline of the sacred thread, he made him specialized in all types of learning. This is that person.

[This is who he is! Now you want to know about the flower, then this is the story! Listen fast, and get off! – (so thought the good friend of Pundareeka!) He was obliged to answer her queries as she appeared to belong to some royal class of beings!]

इयं च सुरासुरैर्मथ्यमानात्क्षीरसागरादुद्भूतः पारिजातनामा पादपस्तस्य मञ्जरी।

This flower blossom belongs to a tree named Paarijaata which came out of the Milk-ocean when it was churned by Suras and Asuras.

यथा चैषा व्रतविरुद्धस्य श्रवणसंसर्गमासादितवती तदपि कथयामि।

I will tell you how this flower got into the contact of his ear, though it is against the strict discipline followed by ascetics.

[Kapinjala was regretting the moment when these flowers entered their peaceful life and brought about all these uncalled for disturbances!]

अथ च चतुर्दशीति भगवन्तमम्बिकापतिं कैलासगतमुपासितुममरलोकान्मया सह

नन्दनवनसमीपेनायमनुसरन्निर्गत्य, साक्षान्मधुमासलक्ष्मीदतललितहस्तावलम्बया बकुलमालिकामेखलया

कुसुमपल्लवग्रथिताभिराजानुलम्बिनीभिः कण्डमालिकाभिर्निरन्तराच्छादितविग्रहया नवचूताङ्कुर्णपूरया

पुष्पासवपानमत्तया वनदेवतया पारिजातकुसुममञ्जरीमिमामादाय प्रणम्याभिहितः

"भगवन् सकलत्रिभुवनदर्शनाभिरामायास्तवाकृतेरस्याः सदृशोऽयमलंकारः प्रसादीक्रियताम्।

इयमवतम्सविलासदुर्ललिताऽऽरोप्यतां श्रवणशिखरम्। व्रजतु सफलतां जन्म पारिजातस्य"।

Along with me, this person from the DevaLoka went to Kailaasa to worship AmbikaaPati (Shiva), as it was the fourteenth day of the dark fortnight of the lunar month, (the special day prescribed for the worship of Shiva) and passed through the garden of Indra.

At that time, the 'Goddess of the forest' appeared before him; the beautiful 'Goddess of Spring season' had herself had offered her hand for her hold (and so she was covered by beautiful flowers of the spring); she wore the girder of a garland made of Bakula flowers; her form was covered fully without a gap by the garlands made of flowers and leaves, hanging from her neck up to her knees; she was wearing the ear ornament made of the fresh sprouts of mango tree; she was intoxicated by drinking the liquor (honey) from the flowers; she brought forth a bunch of Paarijaata flowers and saluting Pundareeka reverently said- "*Bhagavan! Please be graceful and accept this ornament which will suit your form which pleases all the three worlds. Place this bunch of flowers which is longing for the graceful position of hanging as an ear-ornament on top of your ears. Let the life of the Paarijaata flower reach its fulfilment.*"

इत्येवमभिदधानां चायमात्मरूपस्तुतिवादत्रपावनमितलोचनस्तामनादृत्यैव गन्तुं प्रवृत्तः।

When spoken like this, feeling embarrassed by hearing himself praised like this, he bent his eyes down, ignored her and started to walk away.

मया तु तामनुयान्तीमालोक्य, "को दोषः सखे क्रियतामस्याः प्रणयपरिग्रहः",

इत्यभिधाय बलादियमनिच्छतोऽप्यस्य कर्णपूरीकृता।

I saw her following him and said- "What harm is there, my friend? Accept her affectionate gift!"

So saying, though he was resisting, I decorated his ear with the flowers forcefully.

(I regret that act now; for it has brought calamity in your form', thought Kapinjala, though he did not word his thoughts.)

तदेतत्कात्स्न्येन योऽयम्, यस्य चायम्, या चेयम्, यथा चास्य श्रवणशिखरं समारूढा, तत्सर्वमावेदितम्।

So I have explained to you in brief, who this person is, whose son he is, what are these flowers, how they ascended the top of his ear." ('Enough! Get out of this place immediately!' warned his eyes, glaring at the impudent girl.)

LOVE-DRAMA OF PUNDAREEKA AND MAHAASHVETAA

[Kapinjala was trying to get rid of the girl who had intruded in their lives; but Pundareeka wanted her to stay there for a few more minutes. On the pretext of placing the bunch of flowers on her ear, he lightly touches her ear, unable to control his emotions. He could have even given it in her hand; but how could he miss the opportunity of touching her cheek!

But the first contact was electrifying!

His hand trembled and his AkshaMaala slipped out of his hand.

MahaaShvetaa quickly deftly caught it in her hand and wore it on her neck as if it was gifted by her lover. Pundareeka was unaware of it all. He was lost in the bliss of her touch. Kapinjala was enraged visibly.

Before he could react, MahaaShvetaa was reminded by her maid that she had to attend to her bath and took her away.]

इत्युक्तवति तस्मिन्, स तपोधनयुवा किंचिदुपदर्शितस्मितो मामवादीत्।

"अयि कुतूहलिनि किमनेन प्रश्नायासेन। यदि रुचितसुरभिपरिमला गृह्यतामियम्"।

When he was talking like this, that young ascetic exhibited a slight smile and said to me-

"Hey curious girl! Why do you tire yourself by questioning him?"

If you so much like the fragrance of these flowers, then take it."

इत्युक्त्वा समुपसृत्यात्मीयाच्छ्रवणादपनीय कलैरलिकुलक्वणितैः प्रारब्धरतिसमागमप्रार्थनामिव,

मदीये श्रवणपुटे तामकरोत्।

So saying, he approached me; removed from his ears, the blossom where the bees commenced the request for our union with their sweet humming sounds; and placed it on my ear.

मम तु तत्करतलस्पर्शलाभेन तत्क्षणमपरमिव पारिजातकुसुमवतम्सस्थाने पुलकमासीत्।

For me at that time, by the touch of his hand, a horripilation occurred as if another Paarijaata flower had touched me in the place where the ear ornament was to be placed.

स च मत्कपोलस्पर्शसुखेन तरलीकृताङ्गुलिजालकात्करतलादक्षमालां लज्जया गलितामपि नाज्ञासीत्।

He on his side, was experiencing the pleasure of touching my cheek; was not even aware of the rosary garland falling down from his shaking hands along with the bashfulness.

अथाहं तामसंप्राप्तामेव भूतलमक्षमालां गृहीत्वा सलीलं तद्भुजपाशसंदानितकण्ठग्रहसुखमिवानुभवती

दर्शितापूर्वहारलतालोलां कण्ठाभरणतामनयम्।

Before it reached the ground, I quickly caught it and turned into a necklace worn by me, displaying it as if it was some special extraordinary garland; and experienced the joy of his shoulders embracing my neck.

इत्थंभूते च व्यतिकरे छत्रग्राहिणि मामवोचत्-

"भर्तृदारिके, स्नाता देवी, प्रत्यासीदति गृहगमनकालः, तत्क्रियतां मज्जनविधिः" इति।

After the end of such an unexpected turn of events, the umbrella-holder said to me-

"Hey Daughter of the Master! The Queen has finished her bath. It is time to return home.

Hence, quickly finish your bath also."

अहं तु तेन तस्या वचनेन (स्नातुमुदचलम्।)

Hearing her words (I moved away to take my bath);

नवग्रहा करिणीव प्रथमाङ्कुशपातेनानिच्छया कथंकथमपि समाकृष्यमाणा

I was like a cow-elephant which was newly trapped by getting hit by the first goad; I had no wish to leave that place; somehow and all, I was getting pulled back;

तन्मुखाल्लावण्यामृतपङ्कमग्नमिव कपालपुलककण्टकजालकलग्नमिव मदनशरशलाकाकीलितामिव

सौभाग्यगुणस्यूतामिव, अतिकृच्छ्रेण दृष्टिं समाकृष्य, स्नातुमुदचलम्।

as if I was sunk inside the mire of the nectar of his facial charm;

as if I was caught by the cluster of thorns in the shape of my horripilation all over the head;
as if nailed down by the sharp points of Manmatha's arrows;
as if I was sewed with the thread of his excellent qualities;
I had to pull my eyes from his face with great difficulty;
and I moved away to take my bath.

KAPINJALA ADVISES PUNDAREEKA

उच्चलितायां च मयि, द्वितीयो मुनिदारकस्तथाविधं तस्य धैर्यस्खलितमालोक्य किञ्चित्प्रकटितप्रणयकोप
इवावादीत्।

As I was moving away, the second ascetic noticed that his friend had lost his courage (steadiness); and chiding him affectionately he said-

सखे पुण्डरीक नैतदनुरूपं भवतः। क्षुद्रजनक्षुण्णः क एष मार्गः।

"Hey friend Pundareeka! This does not suit you at all! What is this behaviour equalling men of lowly minds? धैर्यधना हि साधवः।

Ascetics are endowed with the wealth of courage.

किं यः कश्चन प्राकृत इव विक्लवीभवन्तमात्मानं न रुणत्सि।

You are losing control like a common man and not making efforts to stop it!

कुतस्तवापूर्वोऽयमयेन्द्रियोपप्लवः येनास्येवं कृतः, क्व ते तद्वैर्यम्, क्वासाविन्द्रियजयः, क्व तद्वशित्वम्,
चेतसः क्व वा प्रशान्तिः, क्व तत्कुलक्रमागतं ब्रह्मचर्यम्, क्व सा सर्वविषयनिरुत्सुकता,
क्व ते गुरुपदेशाः, क्व तानि श्रुतानि, क्व ता वैराग्यबुद्धयः, क्व तदुपभोगविद्वेषित्वम्,
क्व सा सुखपराङ्मुखता, क्वासौ तपस्यभिनिवेशः, क्व सा भोगानामुपर्यरुचिः, क्व तद्यौवनानुशासनम्?

How is it that your senses are agitated in this manner as never before, leading you to this wretched state?

Where is your steadiness of mind?

Where is the victory over senses? Where is that control?

Where is the calmness of your mind?

Where is that celibacy that has been practised by your ancestors?

Where is that disinterest in all the sense pleasures?

Where is the instructions given by the Guru gone? Where are the Vedas you heard?

Where are your dispassionate thoughts?

Where is that aversion towards all enjoyments?

Where is that state of turning away from all the joys?

Where is that steadiness in penance?

Where is that distraction towards all the pleasures?

Where is the discipline maintained in the youthful state?

सर्वथा निष्फला प्रज्ञा, निर्गुणो धर्मशास्त्राभ्यासः, निरर्थकः संस्कारः, निरुपकारको गुरुपदेशविवेकः,

निष्प्रयोजना प्रबुद्धता, निष्कारणं ज्ञानम्, यदत्र भवादृशा अपि रागाभिषङ्गैः कलुषीक्रियन्ते प्रमादैश्चाभिभूयन्ते।

Whatever you learnt is a waste! The study of all scriptures has become meaningless!

The discrimination rising from Guru's instruction has been of no help!

Enlightenment is useless! Knowledge has lost its logic!

For, even people like you are getting tainted by being a prey to passion and are overcome by follies!

कथं करतलाद्गलितामपहतामक्षमालामपि न लक्ष्यसि।

How is it that you are not even aware of your rosary garland falling out of your hand and getting stolen?

अहो विगतचेतनत्वमपहतानामेवम्।

Alas! The people hit by passion lose their sense completely!

इदमपि तावदिदृश्यमाणमनयाऽनार्यया निवार्यतां हृदयम्।

At least, hold on to your heart before that ill-mannered girl takes it away too!"

PUNDAREEKA HIDES HIS FEELINGS FROM HIS FRIEND

इत्येवमभिधीयमानश्च तेन किंचिदुपजातलज्ज इव प्रत्यवादीत्- "सखे कपिञ्जल किं मामन्यथा संभावयसि।

नाहमेवमस्या दुर्विनीतकन्यकाया मर्षयाम्यक्षमालाग्रहणापराधमिमम्।

When spoken like this, Pundareeka replied feeling a little embarrassed-

"Friend Kapinjala! Why are you imagining all these things about me?

I will never forgive the mistake of this undisciplined girl who has taken away my 'AkshaMaala'!"

LOVE-DRAMA CONTINUES

इत्यभिधायालीककोपकान्तेन प्रयत्नविरचितभीषणभृकुटिभूषणेन चुंबनाभिलाषस्फुरिताधरेण मुखेन्दुना मामवदत् - "चञ्चले प्रदेशादस्मादिमामक्षमालामदत्त्वा पदात्पदमपि न गन्तव्यम्" इति।

So saying, feigning anger which made him more attractive, bending his eye-brows to look fierce yet adding it to his beauty, with his face adorned by the lips trembling with the desire to kiss, said to me,

"Hey restless girl! You should not take even a step forward without giving me back my AkshaMaala!"

तच्च श्रुत्वाहमात्मकण्ठादुन्मुच्य मकरध्वजलास्यारम्भलीलापुष्पाञ्जलिमेकावलीम् "भगवन् गृह्यतामक्षमाला"

इति मन्मुखासक्तदृष्टेः शून्यहृदयस्यास्य प्रसारिते पाणौ निधाय स्वेदसलिलस्नातापि पुनः स्नातुमवातरम्।

Hearing his words, I removed from my neck a single stringed pearl garland, as if it was the offering of a handful of flowers at the commencement of the dance of Manmatha;

and said- *"Bhagavan! Take this AkshaMaala!"*; and placed it on his extended hand, whose eyes were fixed steadily on my face, whose mind seemed to be empty of all thoughts.

Though I had bathed in the sweat water, I went off towards the lake and climbed down into the waters.

[Actually he wanted to say- ‘

Why don't you turn me into an AkshaMaala too and carry me off with you on your neck? Please do not go away. Stay on'.

MahaaShvetaa's mind heard his plea as it were. But what could she do?

His friend was watching them both like a vulture. She quickly gave off herself in the form of her single-stringed pearl necklace, and before she could be called back, hurried away! But she could not get away from the eyes of her lover who was intent on dragging her off to the inside of his heart through his eyes, so that she could never be separated from him ever. She was covered by sweat. She moved away with a heavy heart.

She never could have imagined then that the memory of these few moments of their meeting was all that was left for her to cherish in her life later!]

THE PAIN OF SEPARATION STARTS

उत्थाय च कथमपि प्रयत्नेन निम्नगेव प्रतीपं नीयमाना सखीजनेन बलादम्बया सह तमेव चिन्तयन्ती

स्वभवनमयासिषम्।

After climbing out with great difficulty, like a river dragged in the opposite way by my friends forcefully, accompanying my mother, filled only with his thoughts, I was taken to my house.

[MahaaShvetaa is completely under the sway of Manmatha.

She has no thoughts in her mind except that of her lover's.

The whole world looks different to her now.

Thinking only of him, looking at the direction of his whereabouts, she remains alone, only absorbed in his thoughts.]

गत्वा च प्रविश्य कन्यान्तःपुरं ततः प्रभृति तद्विरहविधुरा,

किमागतास्मि, किं तत्रैव स्थितास्मि, किमेकाकिन्यस्मि, किं परिवृतास्मि,

किं तूष्णीमस्मि, किं प्रस्तुतालापास्मि, किं जागर्मि, किं सुप्तास्मि,

किं रोदिमि, किं न रोदिमि, किं दुःखमिदम्, किं सुखमिदं,

किंमुत्कण्ठेयम्, किं व्याधिरयम्, किं व्यसनमिदम्, किमुत्सवोऽयम्,

किं दिवसः एषः, किं निशेयम्, कानि रम्याणि, कान्यरम्याणीति, सर्वं नावगच्छम्।

After going there, entering the harem built for unmarried girls, suffering the pangs of separation from him, from then onwards, I could not understand anything at all as to -

where I had arrived; was I still there; was I alone; was I surrounded by people;

was I silent; was I conversing; was I awake; was I asleep;

was I crying; was I not crying; what sorrow was it; what joy was it;

what longing was this; what illness was it; what obsession was it; what festivity was it;

was it day or was it night; what was pleasant or unpleasant!

अविज्ञानमदनवृत्तान्ता च क्व गच्छामि, किं करोमि, किं शृणोमि, किं पश्यामि, किमालपामि,

कस्य कथयामि, कोऽस्य प्रतीकार, इति सर्वं च नाज्ञाशिषम्।

Not understanding the ways of Manmatha, I did not know-

where should I go; what should I do; what should I hear; what should I see; what should I talk; with whom shall I confide; what is the cure for this all!

[MahaaShvetaa wanted to be alone.

It was as if she had become a Yoginee wanting to contemplate on her lover alone.

She had no thoughts of the world and did not want any slightest disturbance from her over-attentive maids.

She ordered them all out and stayed alone in the terrace room, looking out at the direction where she had met her lover.]

(LONG SENTENCE)

केवलमारुह्य कुमारीपुरप्रासादं, विसर्ज्य च सखीजनं, द्वारि निवारिताशेषपरिजनप्रवेशा,

सर्वव्यापारानुत्सृज्यैकाकिनी, मणिजालगवाक्षनिक्षिप्तमुखी,

I just climbed up the terrace of the harem palace; sent off all my friends; ordered all the maids that no one should enter through the door; kept away from all work; stayed alone; placed my face in the window set with lattice-work of gems;

[The direction where he stayed itself looked so beautiful!

Rest of the directions was a wasteful venture of Brahmaa!

That direction was the most precious of all for it contained her lover!

That direction was not just a piece of scenery but an ocean filled with nectar!

He was the full moon descended down on earth causing so much nectar to flow out!

That direction itself was her lover embracing her all over!

MahaaShvetaa was now a devotee absorbed in her God's ecstasy!]

तामेव दिशं तत्सनाथतया प्रसाधितामिव कुसुमितामिव महारत्ननिधानाधिष्ठितामिव

अमृतरससारसागरपूरप्लावितामिव पूर्णचन्द्रोदयालंकृतमिव दर्शनसुभगामीक्षमाणा,

kept gazing in that direction (where he was seen) which appeared so beautiful -

as if it was adorned by him, as if a great treasure was placed there, as if it had flowers blooming all over,

as if it was flooded by the ocean filled with the waters of nectar, as if it was decorated by the full moon;

[The cool winds touched her face as if whispering his love messages to her! The fragrance of the flowers enthralled her as if they were his love-filled thoughts about her that were sent secretly through the wind-messenger! The birds chirped in the garden; for MahaaShvetaa, it appeared as if they were speaking aloud the longing he felt for her.]

तस्माद्दिगन्तरादागच्छन्तमनिलमपि वनकुसुमपरिमलमपि शकुनिध्वनिमपि तद्वार्ता प्रष्टुमीहमाना,

wishing to hear the news about him from even the wind which blew from that direction, from even the fragrance which flowed from the forest, from even the sound of birds;

[Penance! What a great thing it is to be doing penance living in a hermitage!

How he looks majestic in that simple attire of an ascetic!

‘If instead of being a princess, I had born to a Sage, I would be undergoing all such hardships and enjoy the bliss of watching him doing his daily routines of a Sage!

What suffering I will not undergo, if I could just stay somewhere near him and watch him to my heart’s content!’ – so ran her thoughts, paving a way for her future life of asceticism and penance!]

तद्वल्लभतया तपःक्लेशायापि स्पृहयन्ती,

developing a liking for the hardship of penance, because he was interested in it;

[She also wanted to practice some discipline of penance staying in that palace.

The only thing she could do was to be silent and stay in solitude!]

तत्प्रीत्येव गृहीतमौनव्रता,

taking recourse to the discipline of silence because I was in love with him;

[Everything attached to the life of penance looked glorious to her now, because her lover was connected to them.

Whatever he was, all those states were blessed because he was endowed with them-
penance, bark garments, beauty, youth, attraction and so on!]

स्मरजनितपक्षपाता च, तत्परिग्रहान्मुनिवेषस्याग्राम्यतां, तदास्पदतया यौवनस्य चारुतां,

तच्छ्रवणसंपर्कात्पारिजातकुसुमस्य मनोहरतां, तन्निवासात्सुरलोकस्य रम्यतां,

तद्रूपसंपदा कुसुमायुधस्य दुर्जयतामध्यारोपयन्ती,

feeling prejudiced towards him because of the excitement of passion towards him, I thought of -

the dress worn by the ascetics as sophisticated because he wore it; the youthful state as pleasant, because he was young; Manmatha as undefeatable because he was so handsome;

[Was he far? No way!

He was always there for her as her one and only object of love-

like the Sun for the lotus, like the ocean-tide for the moon, like the dark cloud for the peacock.

She could bloom with her full beauty only for him!

Her mind was filled with turbulent thoughts only by the rise of his thoughts!

Her mind danced in glee only when his thoughts appeared in her mind!]

दूरस्थस्यापि कमलिनीव सवितुः, सागरवेलेव चन्द्रमसः, मयूरीव जलधरस्य,

though far, I was like the lotus grove for the Sun; the tide of the ocean towards the moon; like the peacock towards the monsoon cloud;

[She felt herself melting off in love. An unknown pain shook her whole body making her almost lose consciousness. Maybe death was like this, she thought!

The AkshaMaalaa moved along with her heaving bosom and reminded her of her existence on earth. She became alive again by the magic touch of the AkshaMaalaa which was sanctified by his touch.]

तस्यैव तां तद्विरहातुरजीवितोद्गमरक्षावलीमिवाक्षावलीं कण्ठेनोद्धहन्ती

I was wearing the Aksha garland in my neck as if it was the auspicious protective garland to prevent my life from going away unable to bear the pangs of separation from him;

[And his touch! He had lightly touched her cheek and ear when he placed the Paarijaata flowers on her ear-region.

The flowers moved a little as if whispering some secrets to her.

The place he had touched was itself felt cool and pleasant as if another invisible bunch of fragrant intoxicating Kadamba flowers still hung there!]

तथैव च तया प्रस्तुततद्रहस्यालापयेव कर्णलग्नया पारिजातमञ्जर्या तथैव च तेन तत्करतलस्पर्शसुखजन्मना
कदम्बमुकुलकर्णपूरायमाणेन रोमाञ्चजालेन कण्ठकितैककपोलफलका निष्पन्दमतिष्ठम्।

the blossoms of Paarijaata placed on my ear were conversing secretly;
one side of my cheek was still giving me horripilation as if the buds of Kadamba were touching my ears
because of the joy produced by the contact of his hand; and I stayed still without any movement.
[MahaaShvetaa was in Samadhi-state now – in the absorbed state of her lover!
Nothing was there now for her- not her body, not her parents, not the palace, not the world, nothing but the thought of her lover.
She was a devotee absorbed in the contemplation of her God!]

TARALIKAA BRINGS A MESSAGE FROM PUNDAREEKA

(LONG SENTENCE)

[Taralika is a close companion-maid of MahaaShvetaa.

Though she had accompanied the princess to the lake, she had not returned along with her. MahaaShvetaa was not in a condition to notice the absence or presence of anybody when she came back from the 'Acchoda Lake' after bathing.
Taralika had observed the love-drama conducted on the stage of the Acchoda lake-bank, and she knew what the condition of her Mistress was. And noticing her closeness to the princess, Pundareeka had managed to send his love-message through her to be secretly conveyed to MahaaShvetaa.

Taralika is late in returning and finds out that her Mistress has kept all the maids out and is staying alone in her room.
She enters the room as she is closer to the princess than all the maids; and without further delay gives her the love-letter, which she had secretly carried in the betel-box.]

अथ ताम्बूलकरङ्कवाहिनी मदीया, तरलिका नाम, मयैव सह गता स्नातुमासीत्।

सा च पश्चाच्चिरादिवागत्य तथावस्थितां शनैः शनैर्मामवादीत्-

"भर्तृदारिके। यौ तौ तापसकुमारकौ दिव्याकारावस्माभिरच्छोदसरस्तीरे दृष्टौ, तयोरेको येन भर्तृदुहितुरियं
कर्णावतंसीकृता सुरतरुमञ्जरी, स तस्मादिद्वितीयादात्मनो रक्षन्दर्शनमतिनिभृतपदः

कुसुमितलतासंतानगहनान्तरेणोपसृत्य मामागच्छन्तीं पृष्टतो भर्तृदारिकामुद्दिश्याप्राक्षीत्-

'बालिके केयं कन्यका, कस्य वापत्यम्, किमभिधाना, क्व वा गच्छति' इति।

At that time a girl named Taralika, who was my betel-box carrier, had accompanied me when I went to bathe in the lake. She returned after a long time reported this information to me very hesitantly,

"Hey Daughter of the Master! Those two young ascetics with divine handsomeness, who were seen by us at the bank of the Acchoda lake, one of them by whom the bunch of flowers of the celestial tree was placed on the ear of the Master's daughter, he without getting seen by the other friend of his, treading without noise, came out through the densely grown thicket of flower creepers; stopped me who was walking behind, pointed out towards the Master's daughter and whispered-

'Young girl (Baalike)! Who is this young lady? Whose daughter is she? What is her name? Where is she going?'

मयोक्तं - 'एषा खलु भगवतः शेवेतभानोरंशुसंभूतायामप्सरसि गौर्या समुत्पन्ना,

देवस्य सकलगन्धर्वमुकुटमणिशलाकाशिखरोल्लेखमसृणितचरणनखचक्रस्य,

प्रणयप्रसुप्तगन्धर्वकामिनीकपोलपत्रलतालाञ्छितभुजतरुशिखरस्य, पादपीठीकृतलक्ष्मीकरकमलस्य,

गन्धर्वाधिपतेर्हस्य, दुहिता महाश्वेता नाम, गन्धर्वाधिवासं हेमकूटाचलमभिप्रस्थिता'

*I said - 'She is born to an Apsaraa named 'Gauree who was produced with the essence of Lord ShvetaBhaanu (White-rayed Moon)'. Her name is MahaaShvetaa.
She is the daughter of the king of Gandharvas named 'Hamsa' -*

*whose array of nails at the feet, are polished by the rubbing of the tip of the jewel-sticks on the crowns of all the Gandharvas;
whose shoulder-tops are marked by the 'designs of leaves and creepers decorating the cheeks of the attractive Gandharva girls', who were resting on them, when exhausted by the love-sports;
who has made the lotus hands of Goddess Lakshmee (Wealth) as his foot-stool.
Now she is returning to her palatial residence of Gandharvas situated on the HemaKoota Mountain.'*

[All the exaggerated information about the royal status of her Mistress is given by Taralika, so that the young innocent looking ascetic boy would feel discouraged and return to his world of penance and asceticism.

But what can separate two hearts joined as one!

Pundareeka is not the ordinary infatuated lover who can allow the royal throne to block the path of pure love! He had found his completeness in the girl who entered his life in such a sudden manner. Without uniting with her, his life was not worth living at all for him! Undaunted, he proceeds to fulfil his wish of uniting with her.]

इति कथिते, च तया किमपि चिन्तयन्मुहूर्तमिव तूष्णीं स्थित्वा, विगतनिमेषेण चक्षुषा, चिरमभिवीक्षमाणो मां, सानुनयमर्थितामिव दर्शयन्पुनराह-

when I spoke these words, he remained silent for a few seconds thinking something in his mind; then he looked at me for long without blinking his eyes as if he had to request me for something, and said,

*'बालिके कल्याणिनि, तवाविसंवादिन्यचपला बालभावेऽप्याकृतिरियम्। तत्करोषि मे वचनमेकमभ्यर्थ्यमाना', इति।
'Baalike! Kalyaanini (auspicious one)! You look so steady-minded that is not contradictory to your steady form, even at this tender age. So I request you to please do me a favour!'*

ततो मया सविनयमुपचरिताञ्जलिपुटया दर्शितादरमभिहितः-

Then I saluted him showing reverence, and showed my compliance to his request and said,

'भगवन् कस्मादेवमभिधत्से। काहम्। महात्मानः सकलत्रिभुवनपूजनीयास्त्वादृशाः पुण्यैर्विना

निखिलकल्मषापहारिणीमस्मद्विधेषु दृष्टिमपि न पातयन्ति, किं पुनराज्ञाम्। तद्विश्रब्धमादिश्यतां कर्तव्यम्।

अनुगृह्यतामयं जनः' इति।

'Bhagavan! Why do you talk like this? Who am I after all! People like you who get worshipped in all the three worlds do not even throw a glance which will remove all the sins at people like us; what to say of a command! Hence, without hesitation, order me what I should do. Let this lowly person be graced!'

एवमुक्तश्च मया सस्नेहया, सखीमिवोपकारिणीमिव प्राणप्रदामिव दृष्ट्या मामभिनन्द्य,

निकटवर्तिनस्तमालपादपात्पल्लवमादाय, निष्पीड्य तटशिलातले, तेन गन्धगजमदसुरभिपरिमलेन रसेन,

उत्तरीयवल्कलैकदेशाद्विपाट्य पट्टिकां, स्वहस्तकमलकनिष्ठिकानखशिखरेण अभिलेख्येयं पत्रिका,

'त्वया तस्यै कन्यकायै प्रच्छन्नमेकाकिन्यै देया', इत्यभिधायार्पितवान्।

When I replied him in a friendly manner, he looked at me with gratitude as if I was his friend, as if I was helping him in his direst moment, as if I was bestowing the lost life on him; then he plucked a leaf from the Tamaala tree nearby; crushed it on a rock on the bank of the lake and extracted its juice smelling fragrant like the ichor of the GandhaGaja (elephant which can differentiate fragrances);

tore a piece of cloth from his upper garment; scripted some letters on it with the tip of the sharp nail of his lotus hand; and gave it in my hands saying, 'you should give this letter to that girl, hiding it from one and all, and only when she is alone'."

इत्युक्त्वा च सा तांबूलभाजनादाकृष्य तामदर्शयत्।

so saying, she took out that piece of cloth hidden in the betel-box, and showed me.

[MahaaShvetaa was like a thirsty person bathed in the waters of nectar! When there was no hope ever of seeing her ascetic-lover again, here her maid stands with a love-message sent by him! What more joy could be there in the world than this?]

अहं तु तेन तत्संबन्धिनालापेन, शब्दमयेनापि स्पर्शसुखमिवान्तर्जनयता,
 श्रोत्रविषयेणापि रोमोद्गमानुमितसर्वाङ्गानुप्रवेशेन मदनावेशमन्त्रेणैवावेश्यमाना,
 तस्याः करतलादादाय तां वल्कलपत्रिकां तस्यामिमामभिलिखितमार्यामपश्यम्-

When I heard these words about him -

though they were sounds, I felt within me the joy rising from his touch; though they were heard by my ears alone, they entered all my limbs through my hairs standing on end (horripilation); and because of that I was completely under the spell of Manmatha's magical spell as it were; I grabbed that leaf-letter from her hands and saw this writing written in the 'Aaryaa meter' -

"दूरं मुक्तालतया बिससितया विप्रलोभ्यमानो मे

हम्स इव दर्शिताशो मानसजन्मा त्वया नीतः" ॥

*"Like the swan born in the Maanasa Lake is lured by the desire to feed,
 by tempting it through the sight of the pearl-creeper white like the lotus stalk;
 you who are white like the lotus stalk
 have taken the passion born in the mind to high intensity,
 luring me by the wish for union,
 tempting me through the pearl-necklace."*

[Sometimes playfully you might have lured a swan born in the Maanasa Lake, far from its calm and peaceful abode, by tempting him with the sight of a lotus-stalk covered by water drops, making it look like a creeper of pearls; and the swan would have followed you forgetting his home, his friends, his surroundings, greedy for only the taste of that stalk.

I was also a Mind-born child of Goddess Lakshmi.

I was leading a life of peace and contentment in my pursuit of penance and learning, in my hermitage-surroundings, proving myself as the best of all (Hamsa).

You who entered my life so suddenly gifted me your pearl garland shining white like a lotus stalk, and have led me far from my peaceful existence, tempting me with the hope of a future union with you.]

[The verse also means-

By tempting me with the pearl garland white like a lotus stalk as with a swan, and raising a desire for the future joy, the Manmatha in my mind has been dragged too far.

Or, I who was intoxicated by just the sight of you was given this pearl garland and that has intensified my passion, as I understand that by such an act, you have proved that you are also in desire of such a union.]

THE UNEXPECTED PLEASANT SHOCK

[Mahaashvetaa could not believe herself!

That young ascetic also exhibited the same emotions as her! What a great fortune!

The world whirled around her! She forgot where she was, or who she was! She was speechless!

She suddenly was transferred to a magical land of wonders!

Whatever sounds came out of her mouth were incoherent and meaningless.

She felt faint! Her mind lost all sense of discipline and wanted only the enjoyment of his company!

She felt intoxicated like a drunkard! She felt she was no more herself; as if a devil had possessed her!

She just wanted to fly from there and join her lover immediately!

And all this happened because of her dear dear friend and companion Taralika!]

(LONG SENTENCE)

अनया च मे दृष्ट्या दिङ्मोहभ्रान्त्येव प्रनष्टवर्त्मनः,

By seeing that, immediately, I was like a person who had lost one's whereabouts on the road;

बहुलनिशयेवान्धस्य,

as if blinded by the darkness of the night of the dark half of the month;

जिह्वोच्छित्येव मूकस्य,
 as if rendered dumb by cutting off the tongue;
 इन्द्रजालिकपिच्छिकयेवातत्त्वदर्शिनः,
 like a person caught in the illusion produced by the magical wand of peacock feathers;
 ज्वरप्रलापप्रवृत्त्येवासंबद्धभाषिणः,
 like a person blabbering nonsense at the peak of a fever;
 दुष्टनिद्रयेव विषविह्वलस्य,
 as if losing sense by the consumption of poison;
 लोकायतिकविद्ययेवाधर्मरुचेः,
 like an unrighteous person lured by the Lokaayata science (atheism/ materialism) (brainless);
 मदिरयेवोन्मत्तस्य,
 like a person turned mad by over consumption of liquor;
 दुष्टावेशक्रिययेव पिशाचग्रहस्य,
 like possessed by a devil through the wicked rites of spell;
 दोषविकारोपचयः सुतरामक्रियत स्मरातुरस्य मे मनसः,
 and my mind which was already stuck by passion increased the love-malady beyond the limits;
 येनाकुलीक्रियमाणा सरिदिव पूरेण विह्वलतामभ्यगमम्।
 and completely overcome by the fever of passion, I suffered like a river in floods.

TARALIKAA WAS NO MORE A MAID; BUT A GODDESS FOR MAHAASHVETAA

[And this Taralika was so fortunate that she had seen Pundareeka a second time!
 What merits she would have done in the past to gain such a reward!
 She has visited heaven and come back! She is not an ordinary person but a Goddess in the form of Taralika!
 Or she might have been blessed by some God and got the boon of seeing Pundareeka again.
 Oh! She has consumed the nectar of his sight once again!
 She is so lucky! She has gained the sovereignty of the three worlds!
 Her eyes are sacred indeed; they have seen him the second time!
 Her form is also very sacred; it has been in his presence for so long!]
 [MahaaShvetaa never had enough of listening to the incident of Pundareeka meeting Taralika.
 All the other maids were kept away, and MahaaShvetaa spent the entire day only in the company of Taralika, conversing about
 Pundareeka and his love-message.]
 (LONG SENTENCE)

तां च द्वितीयदर्शनेन,

That girl Taralika had seen him the second time;
 (What a great thing! How lucky she was!) (I looked at her now in a different way.)

कृतमहापुण्यामिवानुभूतसुरलोकवासामिव देवताधिष्ठितामिव लब्धवरामिव पीतामृतामिव
 समासादितत्रैलोक्यराज्याभिषेकामिव मन्यमाना,

I thoughts of her-

as if she was a person of great merits; as if she had experienced the residence of DevaLoka;
 as if she had been entered by a Goddess; as if she had got a boon;
 as if she had consumed nectar; as if she had obtained the consecration of all the three worlds;
 सततसंनिहितामपि दुर्लभदर्शनामिवातिपरिचितामप्यपूर्वामिव सादरमाभाषमाणा,

I talked to her with great affection-

as if she was a person whose vision is very rare, though she was always in my company;
as if she had never been seen before, though she was a well-acquainted friend of mine;

पार्श्वस्थितामपि सर्वलोकस्योपर्यवस्थितामिव पश्यन्ती,

I looked at her-

as if she was standing on top of all the three worlds, though she was standing very next to me;

कपोलयोरलकलताभङ्गेषु च सोपग्रहं स्पृशन्ती, विपरीतमिव परिजनस्वामिसंबन्धमुपदर्शयन्ती,

I touched her cheeks and curly flowing hair in supplication, and exhibiting the overturned relation of the Mistress and the maid,

"तरलिके, कथय, कथं स त्वया दृष्टः, किमभिहितासि तेन, कियन्तं कालमवस्थितासि तत्र,

कियदनुसरन्नस्मानसावागतः", इति पुनः पुनः पर्यपृच्छम्।

I kept on asking her again and again-

"Taralika! Tell me how he was seen by you? What did he tell you?

How long did you stay there? How far did he follow us?"

अनयैव च कथया, तया सह, तस्मिन्नेव प्रासादे, तथैव प्रतिषिद्धाशेषपरिजनप्रवेशा, दिवसमत्यवाहयम्।

I spent the entire day talking the same things over and over with her, in that terrace-roof, keeping all the other maids away.

‘EVENING’ CARRYING THE COLOUR OF LOVE ‘ARRIVES’!

Even as-

अथ मदीयेन हृदयेन कृतरागसंविभागे, लोहितायति गगनतलोपान्तावलम्बिनि रविबिम्बे,

the disc of the sun hanging at the edge of the horizon rendered that part of the sky red, having taken half of the Raaga (redness/passion) as if from my heart;

सरागदिवसकरदर्शनानुरक्तायां कृतकमलशयनायामनङ्गातुरायामिव पाण्डुतां व्रजन्त्यामातपलक्ष्म्याम्,

the beautiful deity of the warm daylight (AatapaLakshmi) who was lying down on the bed of lotuses had a longing to see the Sun who was with Raaga (redness/passion), as if afflicted by love-fever;

गैरिकगिरिसलिलप्रपातपाटलेषु कमलवनेभ्य उत्थाय वनराजयूथेष्विव पुञ्जीभवत्सु भास्करकिरणेषु,

the rays of the sun, red like the ‘streams’ falling down from the hill of Gairika (red mineral), collected together, like the herds of wild elephants (covered by the red lotuses) coming out of lotus groves;

गगनावतारविश्रामलालसानां रविस्थवाजिनां हर्षहृषारवप्रतिशब्दकेन सह विशति मेरुगिरिगह्वरं वासरे,

the day entered the deep cave of the Meru Mountain, along with the echoing joyous neighing of the horses tied to the Sun’s chariot which wanted to rest after their descent through the sky;

मुकुलितरक्तपङ्कजपुटप्रविष्टमधुकरावलीषु विरहमूर्च्छान्धकारिहृदयास्विव प्रारब्धनिमीलनासु पद्मिनीषु,

the swarms of bees had entered inside the petals of the red lotuses, and the lotuses started to close their petals as if their hearts had become dark and faint, with the pangs of separation;

ग्रासीकृतसामान्यमृणाललताविवरसंक्रामितानीव परस्परहृदयान्यादाय विघटमानेषु रथाङ्गनाम्नां युगलेषु

the pair of Chakravaaka birds had held on to the same lotus-stalk, and through that hole in the stalk their hearts got interchanged, and taking each other’s heart they separated away;

सा छत्रग्राहिण्यागत्याकथयत्-"भर्तृदारिके, तयोर्मुनिकुमारयोरन्यतरो द्वारि तिष्ठति। कथयति

चाक्षमालामुपयाचितुमागतोऽस्मि, इति"।

the umbrella-holder approached me and said, "Hey BhartrDaarika! One of those two ascetic-youths is standing at the door. He says that he has come to collect the AkshaMaalaa."

अहं तु मुनिकुमारनामग्रहणादेव स्थानस्थितापि गतेव द्वारदेशं समुपजाततदागमनाशङ्का समाहूयान्यतमं कञ्चुकिनं "गच्छ प्रवेश्यताम्" इत्यादिश्य प्राहिणवम्।

The moment I heard the word 'ascetic-youth', though I had not moved from the place, I had reached the door as it were (my mind was already there), and supposing that 'he' would have come there, I called the Kanchuki and said, "Go! Bring him in!" and sent her.

अथ मुहूर्थादिव तं, तस्य रूपस्येव यौवनम्, यौवनस्येव मकरकेतनम्, मकरकेतनस्येव वसन्तसमयम्, वसन्तसमयस्येव दक्षिणानिलमनुरूपं सखायं मुनिकुमारकं, कपिञ्जलनामानं, जराधवलितस्य कञ्चुकिनोऽनुमार्गेण चन्द्रातपस्येव बालातपमनुयायिनमपश्यम्।

Within a few moments I saw that ascetic-youth named Kapinjala who was a suitable friend for him- like the youthful state for beauty; like Manmatha for the youthful state; like the spring season for Manmatha; like the southern winds for the spring season; he was following a Kanchuki whose hairs were whitened by age and who was showing the way, 'like the tender red rays of the Sun following the moon-light'.

(He' was the epitome of beauty, and Kapinjala was the youthful state!

No! He alone was the epitome of youth! So Kapinjala is like Manmatha for the young Pundareeka!

No! He was the Manmatha, the epitome of love! Kapinjala is just the spring season!

No! He is the spring season of my life! Kapinjala is just the southern wind!

There was nothing more to compare him with! So I left it off at that!

Maybe Kapinjala is like the moon-light! That much comparison he deserves!)

KAPINJALA COMES TO PLEAD WITH MAHAASHVETAA

अन्तिकमुपगस्य चास्य पर्याकुलमिव सविषादमिव शून्यमिवार्थिनमिवानुपरताभिप्रेतमाकारमलक्ष्यम्।

When he came very close, I could observe that his appearance exhibited him- as if he was anxious, as if he was sorrowful, as if he was blank to all other things, as if he wanted to ask for something, as if he was entertaining some wish which had not been expressed.

उत्थाय च कृतप्रणामा सादरं स्वयमासनमुपाहरम्।

I got up; saluted him; and offered him a seat with reverence.

उपविष्टस्य च बलादनिच्छतोऽपि प्रक्षाल्य चरणवुपमृज्य चोत्तरीयांशुकपल्लवेनाव्यवधानायां भूमावेव तस्यान्तिके समुपाविशम्।

After he sat down, though he objected, I forcefully washed his feet; wiped them with the corner of my Uttareeya (upper garment); and sat on the bare (uncovered) ground near him.

(Kapinjala hesitates to speak in front of Taralika.)

अथ मुहूर्तमिव स्थित्वा किमपि विवक्षुरिव स तस्यां समीपोपविष्टायां तरलिकायां चक्षुरपातयत्। अहं तु विदिताभिप्राया दृष्ट्यैव, "भगवन् अव्यतिरिक्तमस्मच्छरीरात्। अशङ्कितमभिधीयताम्" इत्यवोचम्।

After a few moments of silence, as if wanting to say something, he looked at Taralika who was sitting close by. I understood his intention by his very glance and said,

"Bhagavan! This girl is not separate from my own body. Speak out without any hesitation."

एवमुक्तश्च मया, कपिञ्जलः प्रत्यवादीत्-

Thus encouraged by my words, Kapinjala answered,

"राजपुत्रि किं ब्रवीमि। वागेव मे नाभिधेयविषयमवतरति त्रपया।

“Princess! What shall I say?

Words do not get formed to express what I want to say, because of my embarrassment.

क्व कन्दमूलफलाशी शान्तो वननिरतो मुनिजनः, क्व वयमनुपशान्तजनोचितो विषयोपभोगाभिलाषकलुषो
मन्मथविविधविलाससंकटो रागप्रायः प्रपञ्चः।

Where are we, the Sages residing in forests in complete peace just eating some bulbs, roots and fruits; where is the world (made of five elements) caught mostly in attractions and overgrown with the varied types of love-sports of Manmatha, and tainted with the desires for enjoying sense pleasures! (Both are completely contradictory types of life-styles incomparable to each other!)

सर्वमेवानुपपन्नमालोकय।

Just observe and see how everything is so improper!

किमारब्धं दैवेन। अयत्नेनैव खलूपहासास्पदतामीश्वरो नयति जनम्।

What has been started by the fate? So easily does Ishvara leads a man towards a ridiculous position!

न जाने किमिदं वल्कलानां सदृशम्, उताहो जटानां समुचितम्, किं तपसोऽनुरूपम्,

आहोस्विद्धर्मोपदेशाङ्गमिदम्।

I do not know, whether this equals the bark garment, whether it fits the matted locks, whether it suits the penance, or is it even an instruction belonging to the scriptures which explain ethics!

(The subject I am going to talk, has no connection at all with the ascetic state of mine! I feel so embarrassed!)

अपूर्वेयं विडाम्बना केवलम्। अवश्यकथनीयमिदम्।

This is a mockery indeed of the asceticism, which has never been seen before!

(No other ascetic would have done ever, what I am doing now!)

(however) This needs to be definitely told!

(But I know that, if I do not confide in you, I will be doing a great injustice to my friend!)

अपर उपायो न दृश्यते। अन्या प्रतिक्रिया नोपलभ्यते। अन्यच्छरणं नालोक्यते। अन्या गतिर्नास्ति।

There is no other way seen other than this! There is no other course of action that can be sought!

There is nothing else that can be followed! There is no other way!

अकथ्यमाने च महाननर्थोपनिपातो जायते। प्राणपरित्यागेणापि रक्षणीयाः सुहृदसव इति कथयामि।

If it is not told, great harm can befall! The lives of a friend are to be saved even by renouncing one's own life; that is why, I have to speak to you".

KAPINJALA CONTINUES TO SPEAK

"अस्ति भवत्याः समक्षमेव स मया तथा निष्ठुरमुपदर्शितकोपेनाभिहितः।

"It is true that I had scolded him expressing my anger, in your presence itself.

(Kapinjala feels guilty about deserting his friend and comes back to him again.)

तथा चाभिधाय परित्यज्य तं तस्मात्प्रदेशादुपजातमन्युरुत्सृष्टकुसुमावचयोऽन्यप्रदेशमगमम्।

After speaking out my mind, I stopped my work of collecting flowers; left him there itself and angrily walked out from that place and went off elsewhere.

(When Kapinjala did not see his friend, he gets worried. Actually at that time, Pundareeka had followed the maid Taralika and had given her, his love message to MahaaShvetaa. Later, he had gone off somewhere unable to withstand the pangs of separation.)

अपयातायां च भवत्यां, मुहूर्तमिव स्थिवैकाकी, किमयमिदानीमाचरतीति संजातवितर्कः, प्रतिनिवृत्य,

विटपान्तरितविग्रहस्तं प्रदेशं, व्यलोकयम्। यावत्तत्र तं नाद्राक्षम्, आसीच्च मे मनस्येवम्।

After you went away, I stayed alone for some time and wondering what he would be doing, returned back and again, tried to observe him in that place, concealed behind the bushes.

When I did not see him there, I thought like this-

'किं नु मदनपरायतचितवृत्तिस्तामेवानुसरन्गन्तो भवेत्।गतायां च तस्यां लब्धचेतनो लज्जमानो न शक्नोति मे दर्शनपथमुपगन्तुम्।आहोस्वित्कुपितः परित्यज्य मां गतः।उतान्वेषमाणो मामेव प्रदेशमन्यमितः समाश्रितः स्यात्' इत्येवं विकल्पयन्किंचित्कालमतिष्ठम्।

'Maybe he went off behind that girl, having lost his mind to Manmatha? Or, maybe after she went off, he got back his sense and is embarrassed to meet me again! Or, feeling angry, did he go off leaving me here? Or, maybe he has gone in search of me elsewhere!'

I stood there for some time lost in such questions.

तेन तु जन्मनः प्रभृत्यनभ्यस्तेन तस्य क्षणमप्यदर्शनेन दूयमानः पुरचिन्तयम्।

From the time of birth till now, I had not spent a moment away from him; and was very much disturbed at heart by his absence. I again thought-

'स कदाचिद्वैर्यस्खलितविलक्षः किंचिदनिष्टमपि समाचरेत्।न हि किंचिन्न क्रियते ह्रिया।

तन्न युक्तमेनमेकाकिनं कर्तुम्', इत्यवधार्यान्वेष्टुमादरमकरवम्।

'Or is it possible that he would do something harmful to himself, feeling disappointed at his own instability of the mind? There is nothing a man would not do when embarrassed!

It is not advisable to leave him alone to himself!'

Thinking like this, I started to search for him with anxiety.

अन्वेषमाणश्च, यथा यथा नापश्यं तं, तथा तथा सुहृत्स्नेहकातरेण मनसा,

ततदशोभनमाशङ्कमानस्तरुतलगहनानि चन्दनवीथिकालतामण्डपान्सरःकूलानि च वीक्षमाणो,

निपुणमितस्ततो दत्तदृष्टिः सुचिरं व्यचरम्।

When I could not find him after searching in the usual places, I felt very much anxious about my friend, and presuming all inauspicious occurrences that could have happened to him, I carefully observed all the nooks and corners in the dense growth of trees and creepers, in the creeper bowers abounding in the sandal tree path, the banks of the lake, and wandered for a long time.

(LONG SENTENCE)

(Kapinjala finds his friend in a horribly collapsed condition almost on the verge of death.

He sees his friend in a fainted condition inside a thick bower of forest creepers wildly growing along the side of a lake.

Flowers abounded there like the birthplace of spring season. Swarms of bees hovered over the flowers. Cuckoos filled the branches and were cooing melodiously. Countless peacocks moved about inside the dark-bowers, here and there.)

अथैकस्मिन्सरःसमीपवर्तिनि, निरन्तरया कुसुममय इव मधुकरमय इव परभृतमय इव मयूरमय इव, अतिमनोहरे वसन्तजन्मभूमिभूते लतागहने कृतावस्थानम्, (तमहमद्राक्षम्)।

Later near some lake, (I saw him) who was staying inside a thick bower of creepers which was the like birthplace of spring, very very pleasing to the mind as it appeared to be made of - bees only, cuckoos only, and peacocks only;

उत्सृष्टसकलव्यापारतया लिखितमिवोत्कीर्णमिव स्तम्भितमिवोपरतमिव प्रसुप्तमिव योगसमाधिस्थमिव,

he was not doing anything, and appeared as if he was a painted picture, a carved statue, as if he was frozen, as if he was dead, as if he was in YogaSamaadhi (trance of Yoga);

निश्चलमपि स्ववृत्ताच्चलितम्,

he was motionless, yet had moved away from his prescribed way of life;

(Stuck by the arrows of Manmatha, he was not in the path of asceticism any more! He had fallen away from the esteemed life of penance and discipline!)

एकाकिनमपि मन्मथाधिष्ठितम्,

he was all alone, yet was staying in the company of Manmatha;

सानुरागमपि पाण्डुतामावहन्तम्,

he was filled with red colour (Raaga/passion, red colour), yet had turned pale in hue;
(Blood seemed to have drained away from his body; so sick and pale he appeared!)

शून्यान्तःकरणमपि हृदयनिवासदयितम्,

though his mind had become empty (because of dejection), his beloved resided in his heart;
(His heart was now filled with the thoughts of his beloved only. The world outside had disappeared for him!)

तूष्णीकमपि कथितमदनवेदनातिशयम्,

though he was silent, he was speaking aloud his excessive misery due to passion;
(He was silent; yet his condition spoke aloud the misery he was going through.)

शिलातलोपविष्टमपि मरणे व्यवस्थितम्,

though he was seated on a rock, he was ready to meet death (in a collapsed condition);
(He had collapsed completely and was almost on the threshold of death!)

शापप्रदानभयादिवादतदर्शनेन कुसुमायुधेन संताप्यमानम्,

afraid of getting cursed, Manmatha had not graced him with his vision, and was thus tormenting him;
(Manmatha had not blessed him with the union of his beloved.)

अतिनिःस्पन्दतया, हृदयवासिनीं प्रियां द्रष्टुमन्तःप्रविष्टैरिव, असह्यसंतापसंत्रासप्रलीनैरिव,

मनःक्षोभप्रकुपितैरिवोन्मुच्य गतैरिन्द्रियैः शून्यीकृतशरीरम्,

his body was completely motionless;
maybe because the senses all had entered inside to have a glimpse of his beloved who resided in his heart;
or maybe they had disappeared unable to bear the suffering undergone by him;
or they might have got angry by the terrible agitation in his mind and so had left him and gone off, leaving the body empty of all sensations; (He had lost all sensations!)

निःस्पन्दनिमीलितेनान्तर्ज्वलन्मदनदहनधूमाकुलिताभ्यन्तरेणोवाक्षिपक्षमान्तरविवरवान्तानेकधारम-

नवरतमीक्षणयुगलेन बाष्पजलदुर्दिनमुत्सृजन्तम्,

with the eyes tightly shut and remaining motionless, he was producing a monsoon day, by the continuous out-pour of the tears from both his eyes through many streams of water, from inside the hollow of the eye-lids, as if the inside was filled with the smoke rising from the burning of Manmatha (passion/Love God);
(His eyes were tightly shut and motionless; but unbroken streams of tears were pouring out from the empty eyes!)

आलोहिनीमधरप्रभामनङ्गाग्नेः प्रदहतो हृदयादूर्ध्वसंसर्पिणीं शिखामिवादाय

निष्पतद्भिरुच्छवासैस्तरलीकृतासन्नलताकुसुमकेशरम्,

the 'filaments of the flowers' in the creepers near to him were agitated by the 'sighs' which came out reddening the shine of his lips, as if they were the flames rising high from the heart burning with the fire of passion. (He was sighing deeply again and again. His lips had turned deep red and had dried up as if burnt by the fire of his heart.)

वामकपोलशयनीकृतकरतलया समुत्सर्पद्भिरमलैर्नखांशुभिर्विमलीकृतमच्छाच्छचन्दनरसरचितललाटिकामिव ललाटदेशमुद्धहन्तम्,

he was lying down with his left cheek resting on his hand; his forehead had become bare (by the sweat) and the taint-less rays emanating from his nails had drawn marks on his forehead as if with the lines of pure sandal paste. (His forehead was drenched with sweat.)

अचिरापनीतपारिजातकुसुमकर्णपूरतया सशेषपरिमलामोदलोभोपसर्पिणा कलविरुतच्छलेन मदनसंमोहनमन्त्रमिव जपता मधुकरकुलेन, सनीलोत्पलमिव सतमालपल्लवमिव श्रवणदेशं दधानम्,

the 'Paarijaata flowers' worn on his ear had been removed very recently; the left-over fragrance was attracting the swarm of bees which were making sweet humming noise, as if it was the magical chant used by Manmatha to enchant people; and with those bees hovering about his ear, it was as if his ear was covered by a blue-lotus as it were, a Tamaala leaf as it were;

(Like the bees still hovering over the non-existing Paarijaata flowers, his mind was lost in thinking about the momentary joy he had felt when he had touched MahaaShvetaa's ear.)

उत्कण्ठाज्वररोमाञ्चव्याजेन प्रतिरोमकूपनिपतितानां मदनशराणां कुसुमशरशल्यशकलनिकरमिवाङ्गलग्नं
बिभ्राणम्,

his body was having horripilation because of the fever of longing for his beloved; it was as if his body was wearing all over, 'profuse detached points of the sharp flower arrows' shot by Manmatha which had fallen into each and every hair-hole of his body; *(His body was again and again, jerking by the horripilation like a man stuck by viral fever. His body was hot and sweaty.)*

दक्षिणकरेण च स्फुरितनखकिरणनिकरां करतलस्पर्शसुखकण्टकितामिव मुक्तवलीमविनयपताकामुरसि धारयन्तम्,
with his right hand he had placed the pearl necklace, the banner proclaiming his indiscipline, on his chest; the necklace appeared as if it was having horripilation by the joy of the contact of his hand, because of the rays emanating from his nails reflecting on them;

(With his right hand he hugged the pearl garland of his beloved which he had placed on his chest, as if she was actually there in the form of that garland and embracing him with love.)

PUNDAREEKA WAS GETTING LOVED BY NATURE ITSELF, AS IT WERE!

(The trees were throwing fragrant powders on him like his beloved would have done.)

मदनवशीकरणचूर्णेन कुसुमरेणुना तरुभिराहन्यमानम्,

the trees were sprinkling pollen of the flowers all over him, like throwing the enchanting powder of Manmatha on him;

(The leaves on the trees close by touched him lightly, like the passionate touch of his beloved and excited him.)

आत्मरागमिव संक्रामयद्भिरासनैरनिलचलितैरशोकपल्लवैः स्पृश्यमानम्,

the leaves on the Ashoka tree were moving slightly by the wind, and they touched him as if transferring their red colour (passion) to him;

(The honey from the abundant flowers blossoming on the creepers were spraying and making the area misty, as if it was the sweat pouring out after the union of the beloved.)

सुरताभिषेकसलिलैरिवाभिनवपुष्पस्तबकमधुशीकरैर्वनश्रियाभषिच्यमानम्,

he was getting consecrated by 'Goddess of the forest' with the spray of honey of the fresh flower- bunches, as if with the waters of the consecration of the union-pleasure;

(The buds of champaka flowers falling all over his body were like the 'hot but tender honeyed kisses of the lips of his beloved'.)

अनिलनिवहनिपीयमानपरिमलैरुपरि पतद्भिश्चंपककुड्मलैस्तसशरशल्यकैरिव सधूमैः कुसुमशरेण ताड्यमानम्,

he was hit continuously by the smoking arrows of Manmatha, in the form of the buds of Chamapaka flowers falling all over him along with the bees hovering around them attracted by their fragrance;

(His friend Kapinjala, (who was already described as the southern wind), never left him alone at any time and was showing disapproval of all this love-act by his angry snarls.)

अतिबहलवनामोदमत्तमधुकरनिकरझंकारनिःस्वनैर्हुकारैरिव दक्षिणानिलेन निर्भत्स्यमानम्,

he was reproved by the 'southern wind' with the snarling sound as it were, because of the loud humming noise of the bee-swarms which were intoxicated by the excessive fragrance of the forest flowers;

(The Spring season was all around exhibiting its splendour, thus increasing the pang of separated lovers!)

मदकोकिलकुलकोलाहलैर्वसन्तजयशब्दकलकलैरिव मधुमासेनाकुलीक्रियमाणम्,

he was made to get agitated by the spring season as if by the joyous shouts of victory,

by the joyous cries of the intoxicated cuckoo birds that were welcoming Vasanta (deity of spring);

(His face had turned pale and bloodless.)

प्रभातचन्द्रमिव पाण्डुतया परिगृहीतम्,

he was held tightly by the paleness as if by the fading moon of the early morning;

(Within a few hours itself, he had become thin and emaciated. His pure mind which was flooded by the statements of scriptures, has now dried up as if hit by the heat of passion.)

निदाघगङ्गाप्रवाहमिव क्रशिमानमागतम्,

he had been made to get emaciated like the floods of Gangaa in the summer season;

(The pure ascetic disposition of his, which gained him respect everywhere, was now getting burnt off by the evil fire of passion.)

अन्तर्गतानलं चन्दनविटपमिव म्लायन्तम्,

he was drooping like the sandal-tree which was set on fire in the inside;

(His looks had changed. His attitude has changed. He was like a stranger never seen before. He was like a person seen in his next birth. He was not the same Pundareeka who had come to bathe in the lake of Acchoda.

After the meeting with the shameless girl, he had completely changed as if touched by the magic wand of an evil witch.)

अन्यमिवादृष्टपूर्वमिवापरिचितमिव,

he looked like another person; like a person never seen before; like a complete stranger;

जन्मान्तरमिवोपनतम्, रूपान्तरेणेव परिणतम्, आविष्टमिव, महाभूताधिष्ठितमिव, ग्रहगृहीतमिव,

he had attained another birth as it were; he had completely changed his form as it were;

he was possessed by a spirit as it were; as if he was the precedent for all the five elements;

he was as if caught by the evil planets;

उन्मत्तमिव,

he was like an insane person; (He was blabbering something, and crying, and laughing in turns.)

छलितमिव, अन्धमिव,

he looked as if someone had deceived him; he was blind as it were; (He did not see me standing in front of him.)

बधिरमिव,

he appeared to be deaf; (He did not hear my words calling out to him.)

मूकमिव,

he was like a dumb person; (He did not even answer me.)

विलासमयमिव,

he was like a wayward person; (He did not even care for my affection.)

मदनमयमिव,

he was like Manmatha all over; (He had a place in his mind for his beloved only.)

परायत्तचित्तवृत्तिं,

his thoughts were not his any more; (His mind was not his now; it was with his beloved.)

परां कोटिमधिरूढं मदनावेशस्य,

he had reached the peak of the emotion of passion;

अनभिज्ञेयपूर्वाकारं तमहमद्राक्षम्।

I saw him who was of a form I could not recognize at all.

(He was not my friend Pundareeka who had been with me from the birth-time onwards! I saw a stranger there in that bower of creepers, lying half-conscious and withering in mental agony.)

(Kapinjala was shocked by the sight of his friend in such a horrible condition.)

अपगतनिमेषेण चक्षुषा तदवस्थं चिरमुदीक्ष्य, समुपजातविषादो, वेपमानेन हृदयेनाचिन्तयम्।

I stayed there for some time watching his plight with unblinking eyes; then feeling very much distressed, with my heart trembling at his state, I thought-

एवं नामायमतिदुर्विषहवेगो मकरहेतुः, येनानेन क्षणेन अयमीदृशमवस्थान्तरप्रकारमप्रतीकारमुपनीतः।

'Alas! How terribly unbearable is the attack of Manmatha! For, he has pushed this person to such a wretched state within a second and surely there is no remedy to cure it!

कथमेवमेकपदे व्यर्थीभवेदेवंविधो ज्ञानराशिः।

How it is that such a heap of knowledge becomes useless in an instant!

अहो बत महच्चित्रम्, तथा नामायमाशैशवाद्धीरप्रकृतिरस्खलितवृत्तिर्मम चान्येषां च मुनिकुमारकाणां स्पृहणीयचरित आसीत्।

Aha! It is indeed very strange that this man who from childhood was of such a steady mind and unblemished character that he was model adored by me and other young ascetics!

अत्र त्वितर इव, परिभूय ज्ञानमवगणय्य तपःप्रभावमुन्मूल्य गाम्भीर्यं, मन्मथेन जडीकृतः।

And here he stands like an idiot, conquered by Manmatha like an ordinary man, removed of all learning, with disregard for his power of penance, and all the profound nature of his asceticism uprooted completely!

सर्वथा दुर्भलं यौवनमस्खलितम्, इति।

Youthful state that does not swerve at any time, is difficult to find.'

उपसृत्य च तस्मिन्नेव शिलातलैरेकपार्श्वे समुपविश्य अंसावसक्तपाणिः तमनुन्मीलितलोचनमेव,

"सखे पुण्डरीक कथय किमिदम्", इत्यपृच्छम्।

I approached him; sat next to him on the very same rock; placed my hand on his shoulder; and questioned him whose eyes were still in a closed condition-

"Friend Pundareeka! Tell me, what I all this?"

अथ सुचिरसंमीलनाल्लग्नमिव कथमपि प्रयत्नेन

अनवरतरोदनवशात्समुपजातारुणभावमश्रुजलपटलपूरप्लावितमुत्कम्पितमिव सवेदनमिव,

स्वच्छांशुकान्तरितरक्तकमलवनच्छायां चक्षुः उन्मील्य, मन्थरमन्थरया दृष्ट्या सुचिरं विलोक्य माम्,

आयततरं निःश्वस्य, लज्जाविशीर्यमाणाक्षरम् "सखे कपिञ्जल विदितवृत्तान्तोऽपि किं मां पृच्छसि"

इति कृच्छ्रेण शनैः शनैरवदत्।

His eyes were stuck together having been kept closed for a long time; he somehow with great effort opened them; the eyes had turned red because of his continuous crying; they were overflowing with tears; shaking them as it were, making them see as it were, he opened the eyes which were like the red lotus grove covered by a clean white cloth; very slowly looked at me for a long time; then let out a deep sigh; and spoke words which were getting broken by his shamefulness, with great difficulty and with much hesitation.

"Friend Kapinjala! Though you know everything, why do you question me?"

[Kapinjala tries to bring sense into his friend's mind by scolding a little so as to warn him of the folly he has fallen into.]

अहं तु तदार्कण्य तदवस्थयैवाप्रतीकारविकारोऽयं तथापि, सुहृदा सुहृदसन्मार्गप्रवृत्तो यावच्छक्तिः सर्वत्मना

निवारणीय इति मनसावधार्य अब्रुवम्-

When I heard his words, I understood that he had reached an state from which there was no return; even then as a friend I decided to spare no effort and completely turn him away from the incorrect path my friend had chosen. I said to him,

"सखे पुण्डरीक। सुविदतमेतन्मम, केवलमिदमेव पृच्छामि।

Friend Pundareeka! I know very well everything. I just want to ask you this.

यदेतराब्धं भवता किमिदं गुरुभिरुपदिष्टम् उत धर्मशास्त्रेषु पठितम् उत धर्माज्ञानोपायोऽयम् उतापरस्तपसां प्रकारः उत स्वर्गगमनमार्गोऽयम् उत व्रतरहस्यमिदम् उत मोक्षप्राप्तियुक्तिरियम् आहोस्विदन्यो नियमप्रकारः।

“Whatever path you have chosen to follow, has this ever been instructed by our Master, or have you read it in the Scriptures teaching Dharma, or is it a path followed by noble men striving to gain merits, or is it another form of penance, or is it the path leading to heaven, or is it some secret vow you have undertaken or is it the path for obtaining liberation, or is it some other discipline unknown to us?

(Is this what you have learnt all these days; to choose this wretched path of sense pleasures, after all these days of disciplined ascetic life?)

कथमेतद्युक्तं भवतो मनसापि चिन्तयितुम् किम् पुनराख्यातुमीक्षितुं वा।

How can you think of it even in your mind, leave out even the seeing and talking of it?

अप्रबुद्ध इवानेन मन्मथहतकेनोपहासास्पदतां नीयमानमात्मानं नावबुध्यसे।

Don't you understand to what a ludicrous position you have been dragged, by that devil Manmatha?

मूढो हि मदनेनायास्यते।

Only a fool will act a slave to Madana (Manmatha)!

का वा सुखाशा साधुजननिन्दितेष्वेवंविधेषु प्राकृतजनबहुमतेषु विषयेषु भवतः।

What happiness do you expect to get out of these types of sense pleasures which are abhorred by the noble and sought madly by the worldly?

स खलु धर्मबुद्ध्या विषलतां सिञ्चति, कुवलयमालेति निस्त्रिंशलतामालिङ्गति, कृष्णागुरुधूमलेखेति

कृष्णसर्पमवगूहति, रत्नमिति ज्वलन्तमङ्गारमभिस्पृशति, मृणालमिति दुष्टवारणदन्तमुसलमुन्मूलयति मूढो, विषयभोगेष्वनिष्ठानुबन्धिषु यः सुखबुद्धिमारोपयति।

The fool who superimposes the quality of happiness in the sense experiences which always result in harm-sprinkles water on the poisonous creeper with his sense of duty;

embraces the creeper of sharp knives, believing it to be a garland of lotuses;

accepts the black poisonous serpent, believing it to be the fragrant smoke-line of black Agaru;

touches the burning coal, believing it to be a shining gem;

uproots the mace-like tusk of a rogue elephant, believing it to be a lotus-stalk.

अधिगतविषयतत्त्वोऽपि कस्मत्खद्योत इव ज्योतिर्निर्वीर्यमिदं ज्ञानमुद्वहसि, यतो न निवारयसि

प्रबलरजःप्रसरकलुषितानि स्रोतांसीवोन्मार्गप्रस्थितानीन्द्रियाणि, न नियमयसि वा क्षुभितं मनः।

Though you have understood well the true nature of sense pleasures as instructed in the scriptures, why are you then carrying this powerless knowledge like the light carried by the glow-worm; for, you are not in any manner controlling the senses tainted by the intense pressure of the quality of Rajas and moving in the incorrect path, like the rivers soiled by abundant mud running in the wrong paths (flooding the land); and you are not disciplining your agitated mind!

कोऽयमनङ्गो नाम। धैर्यमवलम्ब्य निर्भत्स्यतामयं दुराचारः"।

Who is this fellow called Ananga (Manmatha who has no body)?

Be bold and rebuke away this wicked person!"

इत्येवं वदत एव मे वचनमाक्षिप्य, प्रतिपक्षमान्तरालप्रवृत्तबाष्पवणिकं प्रमृज्य चक्षुः करतलेन, मामवलम्ब्यावोचत्

Even as I was speaking thus, he interrupted my words; wiped ‘the eyes where line of tears were flowing through each interval of the eyelashes’ with his hand; then holding onto my shoulder for support said,

सखे किं बहुक्तेन। सर्वथा स्वस्थोऽसि।

“Friend! What is the use of so much talking! You are healthy in all ways- mind and the body.

आशीविषविषवेगविषमाणामेतेषां कुसुमचापसायकानां पतितोऽसि न गोचरे।

You have not been yet targeted by the arrows of the Flower-bowed one (Manmatha), which are as malignant as the effects of the poison of the deadly poisonous snake!

सुखमुपदिश्यते परस्य। परस्य यस्य चेन्द्रियाणि सन्ति, मनो वा वर्तते, यः पश्यति वा, शृणोति वा, श्रुतमवधारयति वा, यो वा शुभमिदं न शुभमिदमिति विवेकुमलं, स खलूपदेशमर्हति।

It is easy to advise others! Any other person, who has his senses intact, or whose mind works, or who is able to see, or hear, or understand what is told, or he who can discriminate between what is auspicious and what is not, he alone deserves to be advised.

मम तु सर्वमेवेदमतिदूरोपेतम्। *For me, all these organs are gone off already.*

अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा।

Stability, knowledge, courage, careful consideration – they are all gone off completely.

कथमप्येव मेऽयत्नविधृतास्तिष्ठन्त्यसवः।

These lives (Praanas) are still holding on somehow though I make no effort!

दूरातीतः खलूपदेशकालः। समतिक्रान्तो धैर्यावसरः। गता प्रतिसंख्यानवेला। अतीतो ज्ञानावष्टम्भसमयः।

The time for advice is long past! The time for building up courage has crossed off.

The time for using the knowledge of the good and bad of everything has passed off.

The time for taking the support of knowledge is long past.

केन वान्येनास्मिन्समये भवन्तमपहायोपदेष्टव्यम्, उन्मार्गप्रवृत्तिनिवारणं वा करणीयम्।

At this time, who else can advise me other than you, or stop me from going in the wayward path?

कस्यान्यस्य वा वचसि मया स्थातव्यम्।

Whose words will I consider other than yours?

को वापरस्त्वत्समो मे जगति बन्धुः।

Which other friend is there for me in this world equalling you?

किं करोमि यन्न शक्नोमि निवारयितुमात्मानम्।

But what shall I do? I am not able to control myself!

इयमनेनैव क्षणेन भवता दृष्टा दुष्टावस्था।

At this moment you alone are a witness to my wretched plight!

तद्गत इदानीमुपदेशकालः।

So, gone is the time for advice!

यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य मदनसंतापस्य प्रतिक्रियां क्रियमाणामिच्छ।

As long as I still am breathing, just desire only for the remedy to alleviate the scorching heat of passion which is as sharp as the hot rays of the twelve suns rising at dissolution times.

पच्यन्त इव मेऽङ्गानि, उत्क्वथ्यत इव हृदयम्, प्लुष्यत इव दृष्टिः, ज्वलतीव शरीरम्।

My limbs are getting cooked as it were! My heart is boiling as it were!

My eyes are aflame as it were! My body is burning as it were!

अत्र यत्प्राप्तकालं तत्करोतु भवान्" इत्यभिधाय तूष्णीमभवत्।

Do something suitable to this condition!" he said this much and became silent.

एवमुक्तेऽप्यहमेनं प्राबोधयं पुनः पुनः।

Though he spoke to me like this, I tried again and again to enlighten him.

यदा शास्त्रोपदेशविशदैः सनिदर्शनैः सेतिहासैश्च वचोभिः, सानुनयं सोपग्रहं चाभिधीयमानोऽपि नाकरोत्कर्णं,
तदाहमचिन्तयम्- 'अतिभूमिमयं गतः न शक्यते निवर्तयितुम्। इदानीं निरर्थकाः खलूपदेशाः।

तत्प्राणपरिरक्षणेऽपि तावदस्य यत्नमाचरामि।

He turned a deaf ear to all my words spoken coaxingly and in a conciliatory manner where I quoted detailed statements of the scriptures accompanied by suitable examples, based on historical events.

Then I thought- *'This person has gone too far in love; he cannot be stopped. All advices are wasted on him. It is better that I do something to save his life!'*

[The first thing that Kapinjala had to do was alleviate the suffering of his friend.

He tries to make him as comfortable as possible through various methods, with whatever materials available in that forest-area.]

[A cool bed is made.]

इति कृतमतिरुत्थाय गत्वा तस्मात्सरसः मृणालिकाः समुद्धृत्य, कमलिनीपलाशानि जललवलाञ्छितान्यादाय,
गर्भधूलिकषायपरिमलमनोहराणि च कुमुदकुवलयकमलानि गृहीत्वागत्य, तस्मिन्नेव लतागृहशिलातले
शयनमस्याकल्पयम्।

Having made such a decision, I got up; went to the lake and took out some juicy fresh lotus stalks, lotus leaves bedecked with drops of water; collected white, blue and red lotuses which had pleasant fragrance from the astringent pollen powder within; and made a bed for him on that very rock-surface.

[A cool paste is applied on his forehead and all over the body.]

तत्र च सुखनिषण्णस्य, प्रत्यासन्नवर्तिनां चन्दनविटपादीनां मृदूनि किसलयानि निष्पीड्य, तेन स्वभावसुरभिणा
तुषारशिशिरेण रसेन ललाटिकामकल्पयम्, आचरणतलादङ्गचर्चा चारचयम्।

After he was comfortably laid there, I brought some soft sprouts of the sandal trees nearby; crushed them and extracted their juice; then I applied the icy cold and naturally fragrant juice on his forehead; and besmeared the paste all over his body starting from the under-side of his feet.

[Sweat was controlled.]

अभ्यर्णपादस्फुटितवल्कलविवरशीर्णेन च करसंचूर्णितेन कर्पूरेणुना स्वेदप्रतिक्रियामकरवम्।

I collected the camphor powder fallen from the holes of the detached barks of the camphor tree; powdered them by finely crushing them with my hands and sprinkled them all over his body to remedy his sweating.

[He was fanned continuously to cool his body.]

उरोनिहितचन्दनद्रवाद्वल्कलस्य स्वच्छसलिलसीकरनिकरसाविणा कदलीदलेन व्यजनक्रियामन्वतिष्ठम्।

I covered his chest-region with a cloth dampened with sandal waters; then I stayed near him, fanning him with a plantain leaf which sprayed clean and cool water drops over him.

[The fever was not coming under control. The body dried up very soon and sweated profusely. Kapinjala keeps on replacing the lotus leaves on the bed, keeps on applying the cool paste and fans him continuously; but nothing works. Pundareeka's condition worsens. Kapinjala gets really worried and wonders what to do next.]

एवं च मुहुर्मुहुरन्यदन्यन्नलिनीदलशयनमुपकल्पयतः, मुहुर्मुहुश्चन्दनचर्चामारचयतः,

मुहुर्मुहुश्च स्वेदप्रतिक्रियां कुर्वतः, कदलीदलेन चानवरतं वीजयतः, समुदभून्मे मनसि चिन्ता-

In this manner, again and again I made beds from freshly brought lotus leaves; again and again I applied the sandal paste; again and again remedied his sweating; fanned him with the plantain leaf without a break; and these thoughts rose in my mind.

'नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः। ' *There is nothing that is not possible for Lord Manmatha!*

क्वायं हरिण इव वनवासनिरतः स्वभावमुग्धो जनः, क्व च विविधविलासरसरार्शिर्गन्धर्वराजपुत्री महाश्वेता।

Where is this young man who is guileless like a deer, living within the boundary of the forest; where is MahaaShvetaa, the Gandharva princess, who is a heap of various types of pleasure- games!

सर्वथा नहि किंचिदस्य दुर्घटं दुष्करमनायत्तमकर्तव्यं वा जगति।

There is nothing that is not possible, nothing that cannot be accomplished, nothing that is uncontrollable for this Manmatha!

दुरुपादेष्वप्ययमवज्ञया विचरति। न चायं प्रतिकूलयितुं शक्यते।

He can get done even the most difficult tasks instantly with ease! He cannot be averted at all!

का वा गणना सचेतनेषु, अपगतचेतनान्यपि संघट्टयितुमलं यद्यस्मै रोचते।

Why talk about conscious beings; he is capable of joining even the non-conscious things!

कुमुदिन्यपि दिनकरकरानुरागिणी भवति, कमलिन्यपि शशिकरद्वेषमुञ्जति,

निशापि वासरेण सह मिश्रतामेति, ज्योत्स्नाप्यन्धकारमनुवर्तते, छायापि प्रदीपाभिमुखमवतिष्ठते,

तडिदपि जलदे स्थिरतां व्रजति, जरापि यौवनेन संचारिणी भवति।

Even the night-lotus will become a lover of sun rays; even the red lotus will get rid of her dislike for the moon; even the night will unite with the day; even the moonlight will follow the darkness; even the shadow will face the light; even the lightning will stay stabilized in the cloud; even the old age will be met by youth! (Love is blind!)

किं वा तस्य दुःसाध्यमपरम्, एवंविधो येनायमगाधगाम्भीर्यसागरस्तृणवल्लघुतामुपनीतः।

What is not possible by him; for this young ascetic who was like an ocean deep and majestic, has been thrown into such a fragile condition, like a grass piece!

क्व तत्तपः, क्वेयमवस्था। सर्वथा निष्प्रतीकारेयमापदुपस्थिता।

Where his height of penance, where this wretched state of restlessness!

A calamity has risen now which cannot be in anyway remedied!

किमिदानीं कर्तव्यम्, किंवा चेष्टितव्यम्, कं देशं गन्तव्यम्, किं शरणम्, को वोपायः, कः सहायः, कः प्रकारः,

का युक्तिः, कः समाश्रयो, येनास्यसवो धार्यन्ते। केन वा कौशलेन, कतमया वा युक्त्या, कतरेण वा प्रकारेण,

केन वावष्टम्भेन, कया वा प्रज्ञया, कतमेन वा समाश्वासनेन अयं जीवेत्।

How can I make him keep his lives? What should be done now? What action should be taken?

Which place should one go? Who is the shelter? What method? Who will help? What means? What plan?

Who can be sought for help? By what sort of talent, by what strategy, by what means, by what support, by what learning, by what consolation, can he be kept alive?

इत्येते चान्ये च मे विषण्णहृदयस्य संकल्पाः प्रादुरासन्।

such varied thoughts kept on rising in my distressed heart!

पुनश्चाचिन्तयम्-

I again thought-

किमनया ध्यातया निष्प्रयोजनया चिन्तया।

‘Why waste my time on such useless thoughts?’

प्राणास्तावदस्य येनकेनचिदुपायेन शुभाशुभेन वा रक्षणीयाः।

His lives have to be saved somehow through some means, good or bad!

तेषां च तत्समागममेकमपहाय नास्त्यपरः संरक्षणोपायः।

Except uniting the two them together, there is no other way to save him.

बालभावादप्रगल्भतया च तपोविरुद्धमनुचितमुपहासमिवात्मनो मदनव्यतिकरं मन्यमानो

नियतमेकोच्छ्वासावशेषजीवितोऽपि नायं तस्याः स्वयमभिगमनेन पूरयति मनोरथम्।

He is still very immature in his mind and is not very bold. He believes his rising passion as some ridiculous state which he should not have had, as it is against the discipline of asceticism. Surely he will not approach her and fulfil his desire, even if his life hangs on one single breath.

अकालान्तरक्षमश्चायमस्य मदनविकारः। सततमतिगर्हितेन कृत्येनापि रमणीयान्मन्यन्ते सुहृदसून्साधवः।

His passionate state cannot wait for long. Good men believe always that the lives of a friend should be saved even by taking recourse to an unapproved action.

तदतिह्वेपणमकर्तव्यमप्येतदस्माकमवश्यकर्तव्यतामापतितम्।

Therefore, this task has to be completed by me even if it is shameful and not to my liking.

किं वान्यत्क्रियते। का चान्या गतिः। सर्वथा प्रयामि तस्याः सकाशम्। आवेदयाम्येतामवस्थाम्।

What else can be done? What other course is there? I will somehow go and meet her.

I will report to her his wretched condition.'

इति चिन्तयित्वा कदाचिदनुचितव्यापारप्रवृत्तं मां विज्ञाय संजातलज्जो निवारयेदित्यनिवेद्यैव तस्मै

तत्प्रदेशात्सव्याजमुत्थायागतोऽहम्।

Having thought like this, I have carried him from that place and brought him here with some excuse, without telling him my intention, as I was afraid that he may stop this action of mine thinking it to be improper, feeling embarrassed about all this.

तदेवमवस्थिते, यदत्रावसरप्राप्तम्, ईदृशस्य चानुरागस्य सदृशम्, अस्मदागमनस्य चानुरूपम्, आत्मनो वा समुचितं, तत्रभवती प्रभवति"।

Whatever has to be done in this situation, whatever equals such a love, whatever befits his arrival, whatever is deemed as proper by the princess, can be done."

इत्यभिधाय किमियं वक्ष्यतीति मन्मुखासक्तदृष्टिस्तूष्णीमासीत्।

Having said this much, looking at my face with fixed eyes, wondering what I would say, he remained silent.

MAHAASHVETAA IS OVERWHELMED WITH JOY

अहं तु तदाकर्ण्य, सुखामृतमये हृद इव निमग्ना, रतिसमयमुदधिमिवावतीर्णा, सर्वानन्दानामुपरि वर्तमाना,

सर्वमनोरथानामग्रमिवाधिरूढा, सर्वोत्सवानामातिभूमिमिवाधिशयाना, तत्कालोपजातया लज्जया,

किंचिदवनम्यमानवदनत्वादस्पृष्टकपोलदरैः ग्रथितैरिवोपर्युपरिपतनामुबन्धदर्शितमालाक्रमैः

अप्राप्तपक्ष्मसंश्लेषतयोपजातप्रथिमभरैरमलैरानन्दबाष्पजलबिन्दुभिः स्रवद्भिः, आवेद्यमानप्रहर्षप्रसरा, तत्क्षणमचिन्तयम्-

After hearing his speech, I felt as if my heart had sunk inside the lake of joy-nectar; as if I had climbed down into the ocean filled with the essence of love; as if I was staying at the peak of all joys; as if I had climbed the pinnacle of all my desires; as if I had reached the highest limit of all festivities; yet as shyness enveloped me befitting the occasion, my head was bent; but the taint-less tears of happiness flowed forth without touching the middle of my cheeks; looking like a garland which was woven because of each drop falling over the other in succession; which attained a great magnitude because of not getting the contact of the eye-lids; and expressed my ecstasy of love; and at that moment I thought,

'दिष्ट्या तावदयमनङ्गो मामिव तमप्यनुबध्नाति, यत्सत्यमेतेन मे संतापयताप्यंशेन दर्शितानुकूलता।

यदि च सत्यमेव तस्येदृशी दशा वर्तते, ततः किमिव नोपकृतमनेन किं वा नोपपादितम्,

को वानेनापरः समानो बन्धुः, कथं वा कपिञ्जलस्य स्वप्नेऽपि वितथा भारती

प्रशान्ताकृतेरस्माद्वदनान्निष्क्रामति। इत्थंभूते किं मयापि प्रतिपत्तव्यम्, तस्य वा पुरः किमभिधातव्यम्'।

'By good fortune, Manmatha is tormenting him also like me. It is true also that though tormenting me, he has shown some favouritism for me.

If he is in such a condition as described, then what help has he not rendered, what has he not accomplished, which other friend equals him, and how is it that words not even dreamed comes out of the mouth of this Kapinjala who is of a quiet disposition?

When it is like this, what should I answer him or what should I say?'

इत्येवं विचारयन्त्यैव प्रविश्य ससंभ्रमा प्रतीहारी मामकथयत्-

"भर्तृदारिके, त्वमस्वस्थशरीरेति परिजनादुपलभ्य महादेवी प्राप्ता", इति।

As I kept thinking like this, Prateehaaree entered excitedly and said to me, "*BhartrDaarika! The great queen is arriving here since she was informed by the maids that you are not in good health.*"

तच्च श्रुत्वा, कपिञ्जलो महाजनसम्मर्दनभीरुः सत्वरमुत्थाय,

"राजपुत्रि महानयमुपस्थितः कालातिपातः। भगवांश्च भुवनत्रयचूडामणिरस्तमुपगच्छति दिवसकरः। तद्रच्छामि।

सर्वथाभिमतसुहृत्प्राणरक्षणार्थमयमुपरचितोऽञ्जलिः। एष मे परमो विभवः"।

Hearing this, Kapinjala who was nervous about meeting a crowd of people, quickly got up and said, "*Princess! Here approaches the cause of a great delay!*

Lord Sun, the maker of the day, the crest-jewel of the three worlds is setting already.

Therefore, I have to leave. Here I fold my hands begging for the protection of my friend's life.

This is the utmost I can do!"

इत्यभिधाय प्रतिवचनकालमप्रतीक्ष्यैव, पुरोयायिनाम्बायाः प्रविशता कनकवेत्रलताकरेण प्रतीहारीजनेन

कञ्चुकिलोकेनागृहीतताम्बूलकुसुमपटवासाङ्गरागेण चामरव्यग्रपाणिना कुब्जकिरातबधिरवामनबर्बरविकल-
मूकानुवीतेन परिजनेन सर्वतः संरुद्धे द्वारदेशे, कथमप्यवाप्तनिर्गमः प्रययौ।

And without even waiting for my answer, he somehow squeezed his way out of the door-way blocked all over by the maids carrying the chowries in their hands followed by the dwarf men, bawds, deaf men, blockheads, disabled ones, dumb ones, and by the Kanchukis who were carrying betel leaves, flowers, silk clothes, anointment pastes etc, and by the Prateehaaris holding the golden bamboo staffs coming in front of my mother who was entering inside.

अम्बा तु मत्समीपमागत्य सुचिरं स्थित्वा स्वभवनमयासीत्। तया तु तत्रागत्य किं कृतं किमभिहितं
किमाचेष्टितमिति शून्यहृदया सर्वं नालक्षयम्।

My mother came near me; stayed for a long time and returned to her palace. My mind was blank and I had no idea what she did after coming there, what she said, and what treatments she gave me.

गतायां च तस्याम्, अस्तमस्तमुपगते भगवति हारीतहरितवाजिनि सरोजिनीजीवितेश्वरे,

चक्रवाकसुहृदि सवितरि, लोहितायमाने पश्चिमाशामुखे, हरितायमानेषु कमलवनेषु,

नीलायमाने पूर्वदिग्भागे, पातालपङ्ककलुषेण महाप्रलयजलधिपयःपूरेणेव तिमिरेणावष्टभ्यमाने जीवलोके,

किं कर्तव्यताविमूढा तामेव तरलिकामपृच्छम्-

After she left, when the sun - 'who rode the horse which was green like the Haareeta bird, who was the Lord of the life of the lotus, who was a friend of Chakravaaka bird'- had set;

when the western direction had turned red; when the lotus groves had turned dark green;

when the eastern direction had turned dark; when the darkness which was tainted like the mire of netherworld covered the world of Jeevas like the flooding ocean of the great dissolution,

then - unable to decide what action I should take, I asked Taralika-

"अयि तरलिके, कथं न पश्यसि दृढमाकुलं मे हृदयम्। अप्रतिपत्तिविह्वलानि चेन्द्रियाणि। न स्वयमण्वपि कर्तव्यमलमस्मिञ्ज्ञातुम्। उपदिशतु मे भवती यदत्र सांप्रतमयमेवं त्वत्समक्षमेवाभिधाय गतः कपिञ्जलः। यदि तावदितरकन्यकेव, विहाय लज्जां, उत्सृज्य धैर्यम्, अवमुच्य विनयम्, अचिन्तयित्वा जनापवादम्, अतिक्रम्य सदाचारम्, उल्लङ्घ्य शीलम्, अवगण्य कुलम्, अङ्गीकृत्यायशो रागान्धवृत्तिः, अननुज्ञाता पित्रा, अननुमोदिता मात्रा, स्वयमुपगम्य ग्राहयामि पाणिम्। एवं गुरुजनातिक्रमादधर्मो महान्। अथ धर्मानुरोधादितरपक्षावलम्बनद्वारेण मृत्युमङ्गीकरोम्येवमपि प्रथमं तावत्स्वयमागतस्य प्रथमप्रणयिनस्तत्रभवतः कपिञ्जलस्य प्रणयरसभङ्गः। पुनरपरं यदि कदाचित्तस्य जनस्य मत्कृदाशाभङ्गात्प्राणविपतिरुपजायते तदपि मुनिजनवधजनितं महदेनो भवेत्"।

'Hey Taralika! How is it that you are not aware of my agitation?

My senses are exhausted not knowing what to do! I have not the least idea of what I should do now.

Please give me instructions as to what should be done; for, Kapinjala has told everything in front of you only. Or I should act like an ordinary girl discarding shame, renounce courage, leave out humbleness, disregard the censure of people, transgress the rules prescribed, jump over the character, not bother about the good name of the family, accept ill-fame, act blinded by love, and myself go and hold his hand without taking the permission of my father and without convincing my mother.

Such disobedience shown towards elders is a great unrighteous act!

Or if I act according to Dharma and as an alternative accept death, then I would be not fulfilling the friendly pleading of revered ascetic Kapinjala who had himself arrived here and preferred his request for the first time. Or else, if that young ascetic gives up his life, his desire unfulfilled because of me, then I will incur the sin of killing a Sage."

इत्येवमुच्चारयन्त्यामेव मयि, चन्द्रोदयजन्मना विरलविरलेनालोकेन वसन्तवनराजिरिव कुसुमरजसा धूसरतां वासवी दिगयासीत्।

Even as I kept talking like this, the eastern direction turned brown in colour like the grove of spring forests by the pollen of flowers, by the rise of the moon who spread his faint light very lightly all over.

ततः शशिकेसरिविदार्यमाणतमः करिकुम्भसंभवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमानम्

उदयगिरिसिद्धसुन्दरीकुचच्युतेन चन्दनचूर्णराशिनेव पाण्डुरीक्रियमाणम् चलितजलधिजलकल्लोलानिलोल्लासितेन वेलापुलिनसिकततोद्गमेनेव पाण्डुतामापद्यमानं पश्चिमेतरमिन्दुधाम्ना दिगन्तरमदृश्यत।

The sky was turning white -

by the 'powder of the pearls' that had fallen from the 'temple of the darkness-elephant', 'which was torn by the moon-lion', as it were; the sky was turning pale by the heaps of sandal powder fallen out from the pair of breasts of the pretty Siddha girls at Udaya Mountain, as it were; the sky had attained the white colour from the rising sand particles on the beach, blown by the wind which caused the turbulent waves in the ocean; and the eastern horizon appeared white by the moon occupying the sky.

शनैः शनैश्चन्द्रदर्शनान्मन्दमन्दस्मिताया दशनप्रभेव ज्योत्स्ना निष्पतन्ती निशाया मुखशोभामकरोत्।

The moon-light very slowly fell all over, like the shine of the teeth of 'Night-lady' who smiled lightly by beholding the moon, and enhanced the beauty of her face.

तदनु रसातलादवनीमवदीर्योद्गच्छता शेषफणामण्डलेनेव रजनीकरबिम्बेनाराजत रजनी।

The night shone with the disk of the moon, like the hoods of Aadishesha serpent, who had come out breaking open the ground from the nether world.

क्रमेण च सकलजीवलोकानन्दकेन कामिनीजनवल्लभेन किञ्चिदुन्मुक्तबालभावेन मकरध्वजबन्धुभूतेन समुपारूढरागेण सुरतोत्स्वोपभागैकयोग्येनामृतमयेन यौवनेनेवारोहता शशिना रमणीयतामनीयत यामिनी।

Slowly, the night attained such a pleasing beauty by the 'moon'- who bestowed joy on the entire world filled by beings; 'who was the favoured friend of the passionate girls; who was the friend of Manmatha, being endowed with the red colour (love) and befitted the pleasure produced in the love sports; who had slightly grown out of his childhood and was getting ascended by the nectar-like youthful state as it were.

अथ तं प्रत्यासन्नसमुद्रविद्रुमप्रभापाटलितमिव उदयगिरिसिंहकरतलाहतहरिणशोणितशोणीकृतमिव रतिकलहकुपितरोहिणीचरणालक्तकरसलाञ्छितमिव अभिनवोदयरागलोहितं रजनीकरमुदितं विलोक्य अन्तर्ज्वलितमदनानलाप्यन्धकारितहृदया तरलिकोत्सङ्गविधृतशरीरापि मन्मथहस्तवर्तिनी चन्द्रगतनयनापि मृत्युमालोकयन्ती तत्क्षणमचिन्तयम्-

The rising moon had turned red in colour as if it had become red by the shine of the coral from the sea nearby; as if it had turned blood-red by the blood flowing out of the deer killed by the fangs of the lion residing at Udaya Mountain; as if marked by the Alakta juice decorating the feet of Rohinee who is expressing her feigned anger during love-sport;

beholding that rising red moon, the fire of passion in me was set ablaze;

but my heart was filled with gloomy darkness;

and though lying on the lap of Taralika, I was in the hands of Manmatha; and though my eyes were fixed on the moon, I was watching out for only my death; and I thought at that moment-

'एकत्र खलु मधुमासकाममलयमारुतप्रभृतयः समस्ताः, एकत्र चायं पापकारी चन्द्रहतको न शक्यते सोढुम्।

इदमतिदुर्विषहं मे हृदयम्। अस्य चोद्रमनमिदं सदाहज्वरग्रस्तस्याङ्गारवर्षः, शीतार्तस्य तुषारपातः,

विषविस्फोटमूर्च्छितस्य कृष्णसर्पदंशः',

'On one side are all these arrayed together- the spring season, Manmatha and the Malaya wind; on the other side is this wicked moon the torturer; it is truly unbearable! My heart can't tolerate it any more! And the rise of this moon is like a shower of embers on a person burning with fever; snow-fall on a man shivering in cold; bite of the black serpent for a man who has already fainted with abscess caused by poison.'

इत्येवं चिन्तयन्तीमेव चन्द्रोदयोपनीता कमलवनगलानिनिद्रेव मूर्छा मां निमीलितलोचनामकार्षीत्।

Even as I was thinking like this, my eyes closed off slowly in faint, like the lotus grove fading away by the rise of the moon.

अचिरेणैव सम्भ्रान्ततरलिकोपनीताभिश्चन्दनचर्चाभिस्तालवृन्तानिलैश्चोपलब्धसंज्ञा तामेवाकुलाकुलां

मूर्तेनेवाधिष्टितां विषादेन मल्ललाटविधृतस्रवच्चन्द्रकान्तमणिशलाकामविच्छिन्नबाष्पजलधारान्धकारितमुखीं

रुदन्तीं तरलिकामपश्यम्।

I regained consciousness by the application of the sandal paste and the gentle winds of the Taala leaf-fan brought by the alarmed Taralika. I opened my eyes and saw Taralika in a highly agitated condition; she was like the personified distress; she had placed a ChandraKaanta gem-stone (Moonstone) on my forehead which was oozing moisture continuously; her face was dark with profusely flowing tears and she was weeping aloud.

उन्मीलितलोचनां च मां सा कृतपादप्रणामा चन्दनपङ्कार्द्रेण करयुगलेन बद्धाञ्जलिरवादीत्-

"भर्तृदारिके किं लज्जया गुरुजनापेक्षया वा। प्रसीद। प्रेषय माम्।

आनयामि ते हृदयदयितं जनम्। उत्तिष्ठ। स्वयं वा तत्र गम्यताम्।

अतः परमसमर्थासि सोढुमिमं प्रबलचन्द्रोदयविजृम्भमाणोत्कलिकाशतमुदधिमिव मकरचिह्नम्"

As soon as I opened my eyes, she touched my feet and saluted me; folded her hands still wet with sandal paste and said,

"BhartrDaarika! Why bother about shame or wait for the permission of elders?

Heed to my request. Send me to your lover. I will be the person whom your heart covets! Get up!

Or, go yourself there; because- like the ocean reacting with its hundreds of turbulent waves at the time of moon-rise, you are completely incapable of bearing the rise of passion."

इत्येवंवादिनीं तामवोचम्- उन्मत्ते, किं मन्मथेन।

नन्वयं सर्वविकल्पानामपाहरन् सर्वोपायदर्शनान्युत्सारयन् अन्तरायानन्तरयन् सर्वसंदेहानपयन्
सर्वशङ्कास्तिरस्कुर्वन् लज्जामुन्मूलयन् स्वयमभिगमनलाघवदोषमावृण्वन् कालातिपातं परिहरन्
आगत एव मृत्योस्तस्यैव वा सकाशं नेता कुमुदबान्धवः। तदुत्तिष्ठ।

यथाकथंचिदनुगमनेन जीविता सम्भावयामि हृदयदयितमायासकारिणं जनम्।

When she pleaded with me like this, I said, *"You mad woman! Why do you speak only of Manmatha? Stealing away all thoughts, removing off all the paths of remedies; hiding away all the obstacles; removing all the doubts; rejecting all hesitations, uprooting the feeling of shame, covering up the lowly feeling of going there myself; removing the factors of delay- the friend of Kumuda flower (moon) is taking me near death, or towards my lover! So get up! Somehow or other I will go there, and remaining alive, will honour my lord of the heart who has tormented me for long."*

इत्यभिदधाना मदनमूर्च्छास्वेदविह्वलैरङ्गैः कथंचिदवलम्ब्य तामेवोदतिष्ठम्।

Speaking thus, with my limbs exhausted by the sweat of the faint, I somehow stood up, using her only as my support.

उच्चलितायाश्च मे दुर्निमित्तनिवेदकमस्पन्दत दक्षिणं लोचनम्।

उपजातशङ्का चाचिन्तयम् - "इदमपरं किमप्युपक्षिप्तं दैवेन" इति।

As I moved forward, my right eye trembled indicating a bad omen.

Feeling apprehensive, I thought- *'What more is going to be thrown by the fate now?'*

(LONG SENTENCE)

अथ नातिदूरोद्गतेन त्रिभुवनप्रासादमहाप्रणालानुकारिणा सुधासलिलपूरानिव वहता, चन्दनरसनिर्झरनिकरानिव
क्षरता, अमृतसागरपूरानिवोद्गिरता, श्वेतगङ्गाप्रवाहसहस्राणीव वमता, चन्द्रमण्डलेन प्लाव्यमाने ज्योत्स्नया
भुवनान्तराले,

Even as, the rise of the moon was seen not at far, where the entire landscape was flooded by the 'moonlight flowing out of the moon-disc' -

which was as if using the terrace of the tri-world as the channel for the floods of nectar-waters it was carrying; which was as if pouring out hosts of streams with the flowing waters of sandal juice; which was as if overflowing with the floods of nectar-sea; which was as if throwing (vomiting) out thousands of white flood waters of Gangaa;

श्वेतद्वीपनिवासमिव सोमलोकदर्शनसुखमिवानुभवति जने,

even as the people were experiencing the joy of beholding the SomaLoka as if they were the residents of ShvetaDveepa;

महावराहद्रंष्ट्रमण्डलनिभेन शशिना क्षीरसागरोदरादिवोद्धियमाणे महीमण्डले,

even as the moon was looking like the '(lustrous) sphere of fangs of the great Varaaha who was holding the earth-ball (inside the fangs) after lifting it out of the milk-ocean';

प्रतिभवनमङ्गनाजनेन विकचकुमुदगन्धैश्चन्दनोदकैरुपह्रियमाणेषु चन्द्रोदयार्घेषु,

even as, the ladies were offering 'Argha' (sacred water-offering to a guest made fragrant with flowers) to the rising moon with sandal waters and blooming Kumuda flowers emanating fragrance, at each and every mansion;

कामिनीप्रहितसुरतदूतीसहस्रसंकुलेषु राजमार्गेषु,

even as thousands of women crowded the royal roads, carrying love-messages of their mistresses;

नीलांशुकरचितावगुण्ठनासु चन्द्रलोकभयचकितासु कमलवनलक्ष्मीष्विव नीलोत्पलप्रभापिहितास्वितस्ततः

पलायमानास्वभिसारिकासु,

even as the 'Abhisaarikaa girls' who had covered their heads with dark garments were hurrying hither and thither, as if the 'Beauty-goddesses of the lotus groves' had covered themselves with the shine of the blue lotuses, and running here and there afraid of the moonlight;

प्रतिकुमुदमाबद्धमधुकरमण्डलासु प्रबुद्ध्यमानासु भवनदीर्घिकाकुमुदिनीषु,

even as the 'Kumuda flowers in the mansion pools' woke up slowly by the swarm of bees hovering closely over each Kumuda flower,

स्फुटितकुमुदवनबहलधूलिधवलितोदरे निशानदीपुलिनायमानेऽन्तरिक्षे,

even as the 'grove of Kumuda flowers' was in full blossom and their abundant pollen filled the mid-sky making it white, because of which the sky appeared like the sandy bank of the 'Night-River';

चन्द्रोदयानन्दनिर्भरे महोदधाविव रतिसमय इव उत्सवमय इव विलासमय इव प्रीतिमय इव जीवल्लोके,

even as all the people were filled with joy like the huge ocean, as it was the time for lovers' union, the time for festivities, the time for various sports, and were filled with the emotion of love;

शशिमणिप्रणालनिर्झरे, प्रमोदमुखरमयूरवरम्ये प्रदोषसमये,

even as the streams of waters flowed out of the moon-stone channels, with the moonlight falling on them; even as the pleasant cries of the intoxicated peacocks filled the air, in that evening time;

गृहीतविविधकुसुमताम्बूलाङ्गरागपटवासचूर्णया तरलिकयाऽनुगम्यमाना,

followed by Taralika who was carrying various types of flowers, betel leaves, pastes, cloths and fragrant powders;

तेनैव मूर्च्छानिहितेन किञ्चिदाश्यानचन्दनललाटिकालग्नधूसराकुलालकेन, चन्दनरसचर्चाङ्गरागवेषेणार्द्रेन, तथैव च

तया कण्ठस्थितयाऽक्षमालया, श्रवणशिखरचुम्बिन्या पारिजातमञ्जर्या, पद्मरागरत्नरश्मिविनिर्मितेनेव रक्तांशुकेन

कृतशिरोवगुण्ठना, केनचिदात्मीयेनापि परिजनेनानुपलक्ष्यमाणा, तस्मात्प्रासादशिखरादवातरम्।

with my locks of hair turning brown by the 'dried up sandal paste stuck to my forehead, which had been applied when I had fainted'; with my body was still wet by the sandal juice applied all over me; with that AkshaMaala (rosary garland of Pundareeka) adorning my neck; with the blossoms of Paarijaata flowers still kissing the top of the ear-region; with my head covered by a red garment which appeared as if it was made of a heap of Padma-Raaga gems; unobserved even by my closer maids; I descended down from the top of the terrace.

MAHAASHVETAA SETS OUT TO MEET HER LOVER

[MahaaShvetaa was made to appear like an Abhisaarikaa girl (a passionate girl who covers her head with a dark cloth, and walks alone at night, to meet the lover) because of the swarm of bees hovering over her head attracted by the Paarijaata flowers she was wearing. MahaaShvetaa's mind is filled with the joyous excitement of meeting her lover.]

अवतीर्य च पारिजातकुसुममञ्जरीपरिमलाकृष्टेन रिक्तीकृतोपवनेन कुमुदवनान्यपहाय धावता मधुकरजालेन नीलपटावगुण्ठनविभ्रममिव सम्पादयतानुबध्यमाना प्रमदवनपक्षद्वारेण निर्गत्य तत्समीपमुदचलम्।

After getting down, I went out through the side door of the ladies' garden and was on my way to meet my lover (with excitement), and the 'swarms of bees' 'which were attracted by the fragrance of the Paarijaata blossoms (on my ears) rushed towards me, leaving the garden empty and discarding the grove of Kumuda flowers, and hovered above my head, making it appear as if I was covering my head with a black garment'.

[MahaaShvetaa's mind is filled with passion; she controls it and Manmatha follows her from behind.

The moonlight is soothing and increasing her excitement, like a maid dragging her forward.

The only thing that holds her fragile body moving forward is her intense love for Pundareeka.

Though the body has to move slowly in the forest path, her heart and senses are already with Pundareeka; he must surely be feeling her approaching him- thought MahaaShvetaa.]

प्रयान्ती च तरलिकाद्वितीयपरिजनमात्मानमवलोक्याचिन्तयम्- 'प्रियतमाभिसरणप्रवृत्तस्य जनस्य किमिव कृत्यं बाह्येन परिजनेन, नन्वेत एव परिजनलीलामुपदर्शयन्ति। समारोपितशरासनासक्तसायकोऽनुसरति कुसुमायुधः, दूरप्रसारितकरः करमिव कर्षति शशी, प्रस्खलनभयात्पदेपदेऽवलम्बते रागः, लज्जां पृष्टतः कृत्वा पुरः सहेन्द्रियैर्धावति हृदयम्, निश्चयमारोप्य नयत्युत्कण्ठा' इति।

As I walked (towards the place where Pundareeka was), I looked at myself accompanied by Taralika as my only companion and thought (about the new companions who were there for her now),

'What use is an extra maid when a lady is on her way to meet her lover in secret?

All these others perform the service rendered by maids! Don't they?

The 'deity with the flower-bow' follows behind with the arrow readily joined to the bow (as a bodyguard)!

The moon pulls forward as if extending a hand with its far-extending ray (hand) (acting like a guide)!

Anxious about my stumbling, 'Raaga' (love) is supporting me at every step.

(like a maid offering support)! The heart has left the shame behind and is running forward along with the senses (like the maid announcing her arrival to Pundareeka)! The 'longing' is leading me forward with steady resolution (like a strong soldier is on the lead)!

[Maybe he has already sensed her coming towards him and will rush towards her himself?

She confides her thought to Taralika.]

प्रकाशं चावदम्- "अयि तरलिके, अपि नाम मामिव अयमिन्दुहृतकस्तमपि किरणकचग्रहाकृष्टमभिमुखमानयेत्" I spoke aloud- *"Hey Taralika! Is it also possible that the wicked moon may pull him by the hair with his rays, and drag him also to meet me, like it is happening with me?"*

[Taralika understands the anxiety of her Mistress; talks encouragingly and utters words suitable to the occasion, thus keeping the passion alive in MahaaShvetaa's mind.]

इत्येवं वादिनीं च मामसौ विहस्याब्रवीत्-

When I said these words, Taralika laughed aloud and said-

"भर्तृदारिके मुग्धासि। किमस्य तेन जनेन।

"BhartrDaarika! You are so innocent! Why do you talk about that lover of yours?

अयमात्मनैव तावन्मदनातुर इव भर्तृदारिकायास्तास्ताश्चेष्टाः करोति। तथा हि।

This moon himself keeps teasing BhartrDaarika with his amorous attentions, like a man stuck with passion. See for yourself!

(Moonlight is getting reflected on her cheeks which are covered by the sweat drops.

It is as if the moon is kissing her cheeks.)

प्रतिबिंबच्छलेन स्वेदसलिलकणिकाञ्चितं चुम्बति कपोलयुगम्,

He is kissing your rounded cheeks wet by the sweat as if wanting to see his reflection in them!

(As MahaaShvetaa is trembling all over by excitement, the moonlight falling over her person appears as if it is touching her with trembling hands.)

लावण्यवति पयोधरभारे निपतति प्रस्फुरितकरः,

His trembling hands (rays) fall over the charming weighty breasts!

(Moonlight is getting reflected on the beads of her waist band.)

स्पृशति रशनामणीन्,

He is touching the beads in the waist-band!

(Moonlight is getting reflected on her shining nails of the feet.)

निर्मलनखलग्नमूर्तिः पादयोः पतति,

He is falling at your feet with his form reflected on your taint-less nails!

MOON AND PUNDAREEKA

[‘Moon appears like a passionate lover. This is how Pundareeka will appear like!’-assures Taralika.]

(Pundareeka would have turned pale, waiting anxiously for his beloved.)

किं चास्य मदनातुरस्येव वपुस्तापाच्छुष्कचन्दनानुलेपपाण्डुतां वहति,

His form carries the paleness of the dry sandal applied on him, as if he is unable to control his passion!

(Unable to bear the heat of passion, Pundareeka would have tied lotus stalks on his hands to cool himself. Moon rays are so pale!)

मृणालवलयधवलान्करान्धते,

His hands (rays) are wearing the white colour like the bracelets of lotus stalks!

(Pundareeka might have fallen on the ground unable to bear the separation from his beloved.

Look at the moon fallen on the ground. his light is getting reflected on the floor that is embedded by precious stones.)

प्रतिमाव्याजेन स्फटिकमणिकुट्टिमेषु निपतति,

He is collapsing on the floor paved with crystal stones, on the pretext of getting reflected!

(Pundareeka might be cooling himself by dipping inside the lakes filled with blossomed Kumuda flowers.

The moon rays falling on the pollen of Kumuda flowers appear brown in colour.)

केतकीगर्भकेसरधूलिधूसरपादः कुमुदसरांस्यवगाहते,

He is bathing and immersing himself in the lakes filled with Kumuda flowers with his feet (rays) which have turned brown by the pollen dust inside the Ketaki flowers!

(Pundareeka might be oozing sweat all over his body.

He must be wishing for the morning to never arrive again which will separate the lovers.)

सलिलसौकरार्द्राञ्शशिमणीन्करैरामृशति द्वेष्टि विघटितचक्रवाकमिथुनानि कमलवनानि।

He is wiping the moon-stones that are wet by the oozing waters, and hates the lotus groves which have made the pairs of Chakravaaka birds separated.’

एतैश्चान्यैश्च तत्कालोचितैरालापैस्तया सह तमुद्देशमभ्युपागमम्।

Conversing in such light manner suitable to that occasion, I went to the place where my lover was.

WHO IS CRYING SO LOUDLY? WHY? WHAT HAPPENED?

तत्र च मार्गलताकुसुमरजोधूसरं चरणयुगलं कैलासतटाच्चन्द्रोदयप्रसूतचन्द्रकान्तमणिप्रस्रवणे क्षालयन्ती,

यस्मिन्प्रदेशे स आस्ते तस्मिन्नेव चास्य सरसःपश्चिमे तटे,पुरुषस्येव रुदितध्वनिं विप्रकर्षान्नातिव्यक्तमुपालक्षयम्।

As it was the time of moon-rise, streams of water were flowing from the moonstones at the base of the Kailaasa Mountain; and as my feet were stained by the pollen dust of the flowers from the creepers growing on the path, I was washing them in those waters; at that time, I heard from a distance some indistinct sound of some man crying aloud from the western side of the lake, where Pundareeka was supposed to be.

दक्षिणक्षेत्रस्फुरणेन च प्रथममेव मनस्याहितशङ्का तेन सुतराम विदीर्णहृदयेव किमप्यनिष्टमन्तः कथयतेव
विषण्णेनान्तरात्मना, "तरलिके किमिदम्" इति सभयमभिदधाना वेपमानगात्रयष्टिःतदभिमुखमतित्वरितमगच्छम्।

My mind was already in apprehension because of the bad omen of my right eye throbbing; my heart shook with distress as if foretelling some tragic event; afraid of what fate held for me, I asked Taralika-
"Taralika! What is this?", my entire body was trembling; I hurried forward towards that direction.

अथ निशीथप्रभावाद्भूरादेव विभाव्यमानस्वरमुन्मुक्तार्तनादम् (कपिञ्जलमश्रौषम्) -

Because of the deadly silence of the night, from far itself, I could hear the pitiable cries, and could recognize the voice as that of Kapinjala who was lamenting aloud,

"हा हतोऽस्मि, हा दग्धोऽस्मि, हा किमिदमापतितम्, किं वृत्तम्,

उत्सन्नोऽस्मि, दुरात्मन्मदनपिशाच पाप निर्धृण, किमिदमकृत्यमनुष्ठितम्।

"Ha! I am ruined! Ha! I am burnt! Ha! What calamity has fallen! What has happened!
I have been thrown apart! Hey you devil Manmatha! You wicked rascal! You ungrateful wretch!
Why have you done such a heinous act?"

आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम्।

Ha! You sinner! You have done an evil act! You imprudent girl MahaaShveta!
What harm did this person do to you?

आः पाप दुश्चरित चन्द्र चाण्डाल कृतार्थोऽसि।

Aah! You lowly Chaandaala moon! You wicked one! You have attained your fulfilment!

इदानीमपगतदक्षिण्य, दक्षिणानिलहतक, पूर्णस्ते मनोरथाः, कृतं यत्कर्तव्यम्, वहेदानीं यथेष्टम्।

Hey you wicked southern wind (Dakshina)! You have no kindness at all (Daakshinya)!
Your desires are fulfilled now! You have done your duty! Now blow as much as you like!

हा भगवन् श्वेतकेतो पुत्रवत्सल, न वेत्सि मुषितमात्मानम्।

Ha! Bhagavan Shevetaketu! You have so much affection for your son!
You do not know that you have been robbed off!

हा धर्म निष्परिग्रहोऽसि, हा तपः निराश्रयमसि, हा सरस्वति विधवासि,

हा सत्य अनाथमसि, हा सुरलोक शून्योऽसि।

Ha! Dharma! You will never be sought now! Ha! Penance! You have no shelter now!

Ha! Sarasvati! You are a widow now! Ha! Truth! You are an orphan now!

Ha! Sura-world! You are empty now!

सखे प्रतिपालय मां, अहमपि भवन्तमनुयास्यामि, न शक्नोमि भवन्तं विना क्षणमप्यवस्थातुमेकाकी।

कथमपरिचित इवादृष्टपूर्वं इव अद्य मामेकपदे उत्सृज्य प्रयासि। कुतस्तवेयमतिनिष्ठुरता।

कथय त्वदृते क्व गच्छामि, कं याचे, कं शरणमुपैमि।

Hey friend! Wait for me! I will also follow you!

I cannot bear to be alone without you even for a second! How is it that you have gone off once for all,
behaving like a stranger who has never been seen before? How have you turned so cruel?

Tell me, where will I go without you? Whom will I beg? Whom will I take shelter in?

अन्धोऽस्मि संवृतः, शून्या मे दिशो जातः।

I have turned blind! The entire world looks blank!

निरर्थकं जीवितम्, अप्रयोजनं तपः, निर्सुखाश्च लोकाः।

My life is a waste! Penance is of no value! The worlds are bereft of happiness!

केन सह परिभ्रमामि, कमालपामि, केन वार्तां करोमि।

With whom shall I wander about? With whom shall I converse?

With whom shall I exchange words?

उत्तिष्ठ त्वम्, देहि मे प्रतिवचनम्। *Get up! Answer me back!*

क्व तन्ममोपरि सुहृत्प्रेम, क्व सा स्मितपूर्वाभिभाषिता च"।

Where is your love for your friend? Where is your speech accompanied always by a smile?"

इत्येतानि चान्यानि च विलपन्तं कपिञ्जलमश्रौषम्।

I could hear such pitiable cries and could recognize the voice as that of Kapinjala who was lamenting aloud.

THE UNBEARABLE SHOCK

(LONG SENTENCE)

तच्च श्रुत्वा, पतितैरिव प्राणैः, दूरादेव मुक्तैकताराक्रन्द्रा, सरस्तीरलतासक्तिवृट्यमानांशुकोत्तरीया,

यथाशक्तित्वरितैरज्ञातसमविषमभूमिभागविन्यस्तैः पादप्रक्षेपैः प्रस्खलन्ती पदे पदे, केनाप्युत्क्षिप्य नीयमानेव

तं प्रदेशं गत्वा (कपिञ्जलेन कण्ठे परिष्वक्तं तत्क्षणविगतजीवितं तमहं पापकारिणी मन्दभाग्या

महाभागमद्राक्षम्।)

Hearing that lamentation, my lives fell off as it were; I let out a shrill scream from that distance itself; I ran as fast as I could as even my fine upper garment was torn apart getting caught in the creeper growing on the lake-bank; my feet did their best to move fast; there was no awareness of evenness or unevenness as I strode out on the ground fast; I stumbled at every step; I ran to that place as if someone was forcefully carrying me off; (I the wretched sinful creature I am, then saw that noble man who had died that very second and in the embrace of Kapinjala).

THE DEAD PUNDAREEKA'S APPEARANCE

(I saw him,)

(He was a heap of lotus stalks garlanded by varieties of flowers!)

सरस्तीरसमीपवर्तिनि शिशिरशीकरासारस्राविणि शशिमणिशिलातले विरचितं

कुमुदकुवलयकमलविविधवनकुसुमसुकुमारमालामयमिव मृणालमयम्,

as if made of lotus stalks alone; there, next to the bank of the lake, on a rock made of moon-stone oozing with the spray of cold water, as if covered by the garland of all kinds of lotuses – ‘night lotuses, blue and red lotuses’, and various other tender delicate flowers;

(He was a lying on a bed of arrows which had pierced him all over!)

कुसुमशरसायकमयमिव शयनमधिशयानम्,

as if lying on a bed made of Manmatha's arrows (that were sharp and painful);

(He did not move at all! Was he intent on listening to my footsteps, which never reached on time?)

अतिनिष्पन्दतया मत्पदशब्दमिवाकर्णयन्तम्,

who was completely motion-less, as if intently listening to my foot-steps;

(He was asleep after a long struggle it seemed! So peaceful his appearance was!)

अन्तःक्रोधशमितमदनसंतापतया तत्क्षणलब्धसुखप्रसुप्तमिव मुनिक्षोभप्रायश्चित्तप्राणायामावस्थितमिव,

who appeared as if happily asleep at last, at that moment, since the torment of the passion had subsided by his inner anger (at my delay); it was as if he was practising ‘Praanaayaama as an expiatory penance for having allowed his mind to get agitated;

(His shining lips were slightly open as if he was chiding me for my delay!)

अतिप्रस्फुरितप्रभेण त्वत्कृते ममेयमवस्थेति कथयन्तमिव अधरेण,

whose quivering lips (half open) were complaining as it were- 'I am in this condition because of you'
(His body was turned away from moon. His heart must have been burning by the heat of passion.

His hand rested on his heart-region to alleviate the pain as it were.

The rays emanating from the nails produced variegated marks on his chest-region.

They appeared like wounds made by the moon-rays piercing his body from the back side!)

इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभागनिपतितैर्मदनदहनविह्वलहृदयन्यस्तहस्तनखमयूखच्छलेन छिद्रितमिव शशिकिरणैः,

who had turned away from the moon as if hating him (for tormenting him);

because of variegated marks produced by 'the rays emanating from the nails of the hand' placed on the 'heart that had been tormented by the burning Madana (passion)', it appeared as if 'the moon-rays falling on his back-side' had pierced through his body and were appearing as wounds on his chest;

(The sandal paste applied by Kapinjala on his fore-head had dried up and appeared white in colour. The fore-head appeared like the crescent moon. Maybe it was Manmatha who rose up like a crescent moon there and perished in the process along with Pundareeka.)

उच्छुष्कपाण्डुरया स्वविनाशोत्पातोत्पन्नया मदनचन्द्रकलयेव चन्दनलेखिकया रचितललाटिकम्,

whose forehead had the line of sandal paste- which having dried up and looking white, appeared like 'Madana in the form of the crescent moon who had risen there for his own destruction';

(His eyes were half-closed. It was as if he had undergone extreme pain at his death, by the piercing arrow of Manmatha.

Since the tears had dried up, they must have shed blood instead and so, the eyes appeared extremely red.

Since he had loved MahaaShvetaa more than his life, the life had got angry with him and left him as it were!)

ईषदालक्ष्यपरिवृत्तारकेण अनवरतरोदनताम्रेण प्राणोत्सर्गोपजाताश्रुक्षयतया रुधिरमेव क्षरता

मदनशरशल्यवेदनाकूणितत्रिभागेन नातिनिमीलितेन लोचनयुगलेन 'मत्तोऽतिप्रियतरस्तवापरो जनो जातः'

इति कुपितेनेव जीवितेन परित्यक्तम्,

whose pupils had turned upwards slightly;

because of the continuous crying, the eyes had turned red and at the time of death it appeared as if they were shedding blood since the tears had stopped flowing at his death-moment;

one third of the eyes were contracted by the pain felt by the piercing arrow of Madana;

the pair of eyes was not fully closed; life had left him in anger as if saying-

'Someone else has become dearer to you than me'

(He was fully unconscious and life-less. Passion tormented him no more!

He must have thrown out passion along with his lives, and must be resting content now!)

मन्मथव्यथया सह एतानसून स्वयमिवोत्सृज्य निश्चेतनतासुखमनुभवन्तम्,

who was experiencing the bliss of the unconscious state, as if he had by his own will discarded these lives also, along with the pain of passion;

(MahaaShvetaa could not accept the fact that her lover was lying there life-less!

Was he practising any special Yoga, the 'union of love'? Was he practising any special type of breath-control?)

अनङ्गयोगविद्यामिव ध्यायन्तम्, अपूर्वप्राणायाममिवाभ्यसन्तम्,

who appeared as if he was concentrating on learning the 'Ananga-Yoga' - 'attainment of formless love';

who appeared as if he was practising the Praanaayaama that had never been practised before;

(On the event of a happy occasion, a friend takes away 'Poorna-Paatra' a forced gift from grabbing away a garment, ornament or anything that belongs to his friend. I had been thinking that Manmatha was my friend; so he must have grabbed off the life off Pundareeka which belongs to me, as a 'Poorna-Paatra' on the joyous occasion of my meeting my lover!)

उपपादितास्मदागमनेन प्रणयादिवापहतप्राणपूर्णपात्रमनङ्गेन,

since I had arrived there (for meeting my over), Manmatha had snatched away the 'Gift-vessel' of his life in affection as it were;

(Pundareeka appeared like a Yogi performing penance!)

His forehead was adorned by ashes. He wore a sacred thread.

He wore a leaf-garment. He wore an AkshaMaalaa on his neck. His body was covered with ashes. He wore an enchanted thread to ward of evil spirits. He had observed a vow. He had recited the name of his deity a countless times.)

रचितचन्दनललाटिकात्रिपुण्ड्रकम्, धृतसबिससूत्रयज्ञोपवीतम्, अंसावसक्तकदलीगर्भपत्रचारुचीरम्,
एकावलीविशालाक्षमालम्, अविरलामलकपूरक्षोदभस्मधवलम्, आबद्धमृणालरक्षाप्रतिसरमनोहरम्,
मनोभवव्रतवेषमास्थाय मत्समागममन्त्रमिव साधयन्तम्,

whose forehead was adorned by the tri-mark of ashes namely the sandal paste;

who was wearing the sacred thread made of tender fibres of lotus stalk;

whose shoulder was adorned by a tender inner leaf of the plantain tree, like a beautiful piece of garment;

who was wearing the large pearl garland made of a single string as his rosary garland;

who was shining white as if with ashes because of the camphor powder covering the whole of his body;

who was looking very handsome with the lotus stalk tied on his wrist like the string to safeguard him from evil spirits; it was as if he had attired himself for observing the vow of Manmatha and was practising the chanting of my name to unite with me;

(His eyes showed some annoyance as it were at my delayed arrival. His mouth was half-open.

The moon rays had entered inside piercing him and killed him. They were now coming out as the shine of his teeth brightening the entire area in front of him.)

"भोः कठिनहृदये दर्शनमात्रकेणापि न पुनरनुगृहीतोऽयमनुगतो जनः", इति सप्रणयं मामुपलम्भमानमिव

चक्षुषा, किञ्चिद्विवृताधरतया जीवितपमहर्तुमन्तःप्रविष्टैरिवेन्दुकिरणैर्निर्गच्छद्भिर्दशनांशुभिर्धवलितपुरोभागम्,

'Hey you hard-hearted one! You have not graced you lover even with your sight!'

it was as if his eyes were accusing me as it were; the lips had slightly opened up; the rays of the moon had entered inside to take away his life and were coming out as the shine of the teeth, thus whitening his front side;

(His left hand rested on his heart so as to block me who was residing in his heart, from going away along with his life.

Even at the dying moment, he must have remembered only his beloved MahaaShvetaa!)

मन्मथव्यथाविघटमानहृदयनिहितेन वामेन पाणिना "प्रसीद, प्राणैः समं प्राणसमे, न गन्तव्यम्",

इति हृदयस्थितां मामिव धारयन्तम्,

whose left hand was placed on his heart breaking by the grief produced by Manmatha, and holding onto me residing in his heart saying-

"Grace me. You are equal to my life. My love! Do not go away along with my lives!"

(His other hand was placed above his face as if blocking the tormenting moon-rays.

His fingers were unevenly placed. His nails were oozing many sandal streams as it were, to cool him!)

इतरेण च नखमयूखदन्तुरया चन्दनमिव स्रवतोत्तानीकृतेन चन्द्रातपमिव निवारयन्तम्,

whose other hand was lifted up, as if warding off the moonlight, and was oozing sandal as it were, because of the rays of the nails jutting forth unevenly;

(His companion-friend, the water-pot rested next to him.

Its neck was slightly lifted up as if it was watching the path of the life leaving the mortal coil.)

अन्तिकस्थेन चाचिरोद्गतजीवितमार्गमिवोद्ग्रीवेण विलोकयता तपःसुहृदा कमण्डलुना समुपेतम्,

who had his companion of the penance, the water-pot near him, which with the lifted up neck was observing the path of the life departing from him as it were;

(His neck wore the lotus stalk, which Kapinjala had placed before. It now appeared like a rope tied around his neck.

Maybe, it was the moon who strangled him to death with his rays!)

कण्ठाभरणीकृतेन च मृणालवलयेन रजनीकरकिरणपाशेनैव संयम्य लोकान्तरं नीयमानम्,

whose neck was adorned by lotus stalk, as if it was the noose made of the moon rays which dragged him to the other world by the neck;

(Kapinjala flared up the moment he saw MahaaShvetaa; lifted up his hands in anger and screamed 'You have injured a Brahmin'! He had controlled all his embarrassment and gone to the palace to plead with MahaaShvetaa; and this girl took so much time to make a proper decision. If she had immediately come before the night fell, maybe his friend would have been alive now. All because of this foolish girl! His tears increased double fold. Embracing the lifeless body of his friend he wept aloud!)

कपिञ्जलेन मदर्शनात् "अब्रह्मण्यम्" इत्यूर्ध्वहस्तेन द्विगुणीभूतबाष्पोद्गमेनाक्रोशता कण्ठे परिष्वक्तं तत्क्षणविगतजीवितं तमहं पापकारिणी मन्दभाग्या महाभागमद्राक्षम्।

the moment Kapinjala who saw me, he lifted his hand up and shouted - "This is an unjust act towards a Brahmin!", and the tears pouring from his eyes doubled in volume; I the wretched sinful creature I am, saw that noble man who had died that very second and in the embrace of Kapinjala.

IT WAS INDEED A DIFFERENT EXPERIENCE!

उद्धूतमूर्छान्धकारा च पातालतलमिवावतीर्णा तदा क्वाहमगमम्किमकरवम् किं व्यलपम् इति सर्वमेव नाज्ञासिषम्।
A faint of darkness enveloped me; I felt that I had collapsed 'inside the hollows of the nether world'; I was not aware anything- where I had come, what I did, how I cried and all that.
(Why I did not die at that very moment, I do not know! Maybe I was destined to suffer forever, by hanging on to the life!)

असवश्च मे तस्मिन्क्षणे, किमतिकठिनतयास्य मूढहृदयस्य,
किमनेकदुःखसहस्रसहिष्णुतया हतशरीरकस्य, किं विहिततया दीर्घशोकस्य,
किं भाजनतया जन्मान्तरोपातस्य दुष्कृतस्य, किं दुःखदाननिपुणतया दग्धदैवस्य,
किमेकान्तवामतया दुरात्मनो मन्मथहतकस्य, केन हेतुना नोद्वेच्छन्ति स्म, तदपि न ज्ञातवती।

I did not understand also why at that moment itself my lives did not leave me!

Was it because my foolish heart was very hard;

or was it because this wretched body could bear thousand varieties of pain;

or was it because I had been destined to suffer for long;

or was it because I was experiencing the results of my wicked acts of the previous births;

or was it because the cruel fate was an expert in bestowing pain;

or was it because of the extreme wickedness of that devilish Manmatha acting against me!

(I know I did not die, because I was soon conscious of getting burnt alive, and withered on the ground unable to suffer the pain.)

केवलमतिचिराल्लब्धचेतना दुःखभागिनी वह्नाविव पतितमसह्यशोकदह्यमानमात्मानमवनौ विचेष्टमानमपश्यम्।

After regaining consciousness after a long time, I saw myself stick my extreme grief, as if I had fallen inside the fire and burning with unbearable pain, and was rolling on the ground.

(LONG SENTENCE)

(How could this be possible? How can I be alive when he is dead? Was I such a fake lover?)

अश्रद्धधानं चासंभवनीयं ततस्य मरणमात्मनश्च जीवितमुत्थाय,

"हा किमिदमुपनतम्" इति मुक्तार्तनादा, "हा अम्ब हा तात हा सख्यः" इति व्याहरन्ती,

I did not believe it to be possible that he had died and I was still alive!

(A heart-rending scream burst out of me!)

I got up, and screaming aloud in a pitiable manner "Ha! What has happened like this?

(I cried, wept, shouted, lamented...!) calling out "Ha Mother! Ha Father! Ha friends!

(व्यलपम्।) (and lamented aloud like this)

"हा नाथ जीवितनिबन्धन आचक्ष्व।

“Ha my lord! My bond of life! Speak to me!

क्व मामेकाकिनीमशरणामकरुणं विमुच्य यासि।

Where you have gone, mercilessly leaving me alone and helpless like this?

पृच्छ तरलिकां त्वत्कृते मया याऽनुभूतावस्था।

Ask this Taralikaa yourself, what horrible state I had experienced pining for you!

युगसहस्रायमाणः कृच्छेण नीतो दिवसः।

The day was spent with so much suffering as if it was a span of thousand Yugas!

प्रसीद। सकृदप्यालप। दर्शय भक्तवत्सलताम्। ईषदपि विलोकय। पूरय मे मनोरथम्।

Be pleased! Speak just once! Show you affection for your dear devotee! Glance even slightly! Fulfil my desire!

आर्तास्मि भक्तास्मि अनुरक्तास्मि अनाथास्मि बालास्मि अगतिकास्मि दुःखितास्मि अनन्यशरणास्मि मदनपरिभूतास्मि।

I am in great distress! I adore you! I am in love with you! I am an orphan now! I am immature! I have no path left to go! I am pained! I have no one to seek shelter in! I am afflicted by Madana!

किमिति न करोषि दयाम्। कथय किमपराद्धम्, किं वा नानुष्ठितं मया, कस्यां वा नाज्ञायामादृतम्, कस्मिन्वा त्वदनुकूले नाभिरतम्, येन कुपितोऽसि।

Why are you not showing compassion at all?

Tell me, what I did wrong; what I did not do; what order of yours that I did not care to execute; what I did not like that made you happy; why are you then angry like this?

दासीजनम्कारणात्परित्यज्य व्रजन्न बिभेषि कौलीनात्।

Are you not afraid of the scandal that will arise for abandoning your slave like this and going off?

अलीकानुरागविप्रतारणकुशलया किं वा मया वामया पापया याहमद्यापि प्राणिमि।

Yes! What else will you do with a wicked perversely acting girl like me, who has expertly made a pretence of love, for even now I keep breathing and am alive?

हा हतास्मि मन्दभागिनी।

Ha! I am a ruined person stuck by misfortune!

कथं मे न त्वं, न तातः न विनयः न बन्धुवर्गः न परलोकः ।

How is it that you are not mine and I have lost all the ideas about my father, modesty, relations and the other world!

धिङ्मां दुष्कृतकारिणीम्, यस्याः कृते तवेयमीदृशी दशा वर्तते।

Fie on me the evil-doer; because of me alone you are in this condition.

नास्ति मत्सदृशी नृशंसहृदया याहमेवंविधं भवन्तमुत्सृज्य गृहं गतवती।

There is no one as cruel as me, that I had left you in this condition and had gone home!

किं मे गृहेण, किमम्बया, किं वा तातेन, किं बन्धुभिः, किं परिजनेन।

What need do I have of my house, my mother, my father, my relations, or maids?

हा कमपयामि शरणम्। मयि दैव दर्शय दयाम्। विज्ञापयामि त्वाम्।

Ha! Whom shall I seek shelter with? Hey Destiny! Show compassion on me! I plead with you!

देहि दयितदक्षिणां, भगवति भवितव्यते। कुरु कृपाम्। पाहि वनितामनाथाम्।

Hey Goddess of future happenings! Give me the gift of my lover! Be kind! Save this orphan girl!

भगवत्यो वनदेवताः, प्रसीदत।

Hey you all Goddesses of the forest! Grace me!

प्रयच्छतास्य प्राणान्। अम्ब वसुन्धरे सकललोकानुग्रहजननि।

Give back his lives! Mother Earth! You are the mother who is graceful towards the beings of all the worlds!

रजनि, नानुकम्पसे।

Hey Night! Don't you feel any sympathy for me?

तात कैलास, शरणगतास्मि ते। दर्शय दयालुताम्।

Father Kailaasa! I surrender to you! Show me compassion!"

इत्येतानि चान्यानि च व्याक्रोशन्ती कियद्वा स्मरामि ग्रहगृहीतेवाविष्टेवोन्मत्तेव भूतोपहतेव व्यलपम्।

I kept on lamenting like this and in many ways; I do not for how long; I cried and screamed as if I was controlled by the evil planets; as if possessed; as if mad; as if a ghost had entered me.

TEARS TEARS AND ONLY TEARS
(LONG SENTENCE)

उपर्युपरि पतितनयनजलधारानिकरच्छलेन विलीयमानेव, द्रवतामिव नीयमाना, जलाकारेणैवात्मीक्रियमाणा,

Because of the profusely flowing stream of waters from the eyes, over and over without stopping,

I was melting as it were, I was dissolving away as it were, I was making myself into a form of water as it were;

प्रलापाक्षरैरिव दशनमयूखशिखानुगतया साश्रुधारैरिव निष्पतद्भिः,

the words of lamentation also fell like the stream of tears and followed the rays of the shine of my teeth and fell along with them; (I lost my smiles forever!)

शिरोरुहैरपि अविरलविगलत्कुसुमतया मुक्तबाष्पजलबिन्दुभिरिवाभरणैरपि प्रसूतविमलमणिकिरणाश्रुतया

प्ररुदितैवोपेता,

it appeared as if the flowers worn on my head were also falling profusely and looked like the tear-drops shed by the hair; even the ornaments were shedding taint-less shine of the beads like tears and crying as it were;

तज्जीवितायेवात्ममरणाय स्पृहयन्ती, मृतस्यापि सर्वात्मना हृदयं प्रवेष्टुमिच्छन्ती, करतलेन कपोलयोः

आश्यानचन्दनश्चेतजटामूले च ललाटे निहितसरसबिसयोश्चांसयोः, मलयजरसलवलुलितकमलिनीपलाशावगुण्ठिते

च हृदये स्पृशन्ती, "पुण्डरीक निष्ठुरोऽसि एवमप्यार्ता न गणयसि माम्", इत्युपालम्भमाना मुहुरेनमन्वनयम्,

मुहुः पर्यचुम्बम्, मुहुर्मुहुः कण्ठे गृहीत्वा व्याक्रोशम्,

I desired my own death, to make him alive;

as if wanting to enter fully into the inside his heart though he was dead-

placing my hands on - his cheeks, the roots of the matted hair and the forehead which had become white

because of the dried up sandal paste, the shoulders on which were placed fresh lotus stalks,

on the heart which was covered by the lotus leaves soaked in the sandal juice-

I cried out- "*Pundareeka! You are cruel! Though I am in this wretched condition, you have no care for me!*"

thus I criticized him; and again pleaded with him;

again and again kissed him; again and again embraced him and wept uncontrollably;

"आः पापे त्वयापि मत्प्रत्यागमनकालं यावदस्य असवो न रक्षिताः" इति तामेकावलीमगर्हयम्,

"*Ah! You sinner! You also did not keep guard of his lives till I could arrive here!*" -

thus I scolded that single string of pearls;

"अयि भगवन् प्रसीद प्रत्युज्जीवयैनम्",

इति मुहुः कपिञ्जलस्य पादयोरपतम्, मुहुश्च तरलिकां कण्ठे गृहीत्वा प्रारुदम्।

“Hey Bhagavan! Be graceful! Make him alive again” (pleading like this), I again fell at Kapinjala’s feet; I again held onto Taralika’s neck and wept on her shoulders.

अद्यापि चिन्तयन्ती न जानामि तस्मिन्काले कुतस्तान्यचिन्तितान्यशिक्षितान्यनुपदिष्टान्यदृष्टपूर्वाणि
मे हतपुण्यायाः कृपणानि चाटुसहस्राणि प्रादुरभवन्, कुतस्ते संलापाः कुतस्तानि अतिकरुणानि वैकल्यरुदितानि।
अन्य एव स प्रकारः।

Even today, when I think back, I do not know how such coaxing speeches -
never thought before, never learnt before, never taught before, never seen before,
came out of this person of demerits (me) in thousand ways,
how appeared those conversations, how such pathetic lamentations of grief!
(That was completely a different experience!)
DEATH WAS THE ONLY REFUGE

‘प्रलयोर्मय इवोदतिष्ठन्नन्तर्बाष्पवेगानाम्, जलयन्त्राणीवामुच्यन्ताश्रुप्रवाहाणाम्,
प्ररोहा इव निरगच्छन्प्रलापानाम्, शिखरशतानीवावर्धन्त दुःखानाम्, प्रसूतय इवोदपाद्यन्त मूर्छानाम्’,
इत्येवमात्मवृत्तान्तं निवेदयन्त्या एव तस्याः समतिक्रान्तम्,
कथमप्यतिकष्टमवस्थान्तरमनुभवन्त्या इव, चेतनां जहार मूर्छा।

Even as she was relating her story of how the tears were rising fast like the waves of dissolution,
how the floods of tears were overflowing as if released from fountains,
how the lamentations were breaking forth like sprouts,
how the pains were rising forth like hundreds of peaks on a mountain,
how the fainting attacks were appearing in succession,
and as if somehow she was experiencing again the past state of immense suffering,
‘faint’ stole away her consciousness.

मूर्छावेगान्निष्पतन्तीं च शिलातले तां, ससम्भ्रमं प्रसारितकरः, परिजन इव जातपीडश्चन्द्रापीडो विधृतवान्।
अश्रुजलार्द्रेण च तदीयेनैवोत्तरीयवल्कलप्रान्तेन शनैःशनैर्वीजयन्संज्ञां ग्राहितवान्।

When she fainted suddenly and started to fall, Chandraapeeda who was also grieved by her story extended his hand and held her like a devoted servant. He took the corner of her ‘bark-made top garment’ which was wet by tears, and fanned her slowly till she regained her consciousness.

उपजातकारुण्यश्च बाष्पसलिलोत्पीडनेन प्रक्षाल्यमानकपोलो लब्धचेतनामवादीत्-

Feeling compassion at her plight, wiping his cheeks which were wet by the overflowing tears,
he spoke to her when she regained her consciousness-

"भगवति मया पापेन तवायं पुनरभिनवतां नीतः शोकः येनेदृशी दशामुपनीतासि।

तदलमनया कथया।संह्रियतामियम्। अहमप्यसमर्थः श्रोतुम्।

अतिक्रान्तान्यपि हि संकीर्त्यमानानि प्रियजनविश्वासवचनान्यनुभवसमां वेदनामुपजनयन्ति सुहृज्जनस्य दुःखानि।
तन्नार्हसि कथंकथमपि विधृतानिमानसुलभानसूनुः शोकानल इन्धनतामुपनेतुम्"।

*“Bhagavati! Because of the sinful person I am, your grief as become afresh again; and you have attained such a condition! Therefore, enough of this story! Close it off for now!
I am also not capable of hearing more!*

Though the events are long past, when one listens to the narrations of life described in such confiding manner, the sufferings undergone by the friends raise the same type of grief.

Therefore, you should not again ‘turn’ these lives of yours which are holding on to you somehow, ‘into the fuel for the fire of grief’.”

इत्येवमुक्ता दीर्घमुष्णं च निःश्वस्य बाष्पायमाणलोचना सनिर्वदमवादीत्-

When spoken like this, she took a deep breath which was hot because of her grief, and with tears moistening her eyes spoke with sadness,

"राजपुत्र या तदा तस्यामतिदारुणायां हतनिशायामेभिरतिनृशम्सैरसुभिर्न परित्यक्ता ते मामिदानीं परित्यजन्तीति दूरापेतम्।

"Prince! It is a far-fetched idea that these extremely cruel lives which did not discard me on that horrible cursed night, will leave me and go off today!"

नूनमपुण्योपहतायाः पापाया मम भगवान्हन्तकोऽपि परिहरति दर्शनम्।

Even Lord Death also avoids seeing this sinner who is without any commendable merits as hers!

कुतश्च मे कठिनहृदयायाः शोकः। सर्वमिदमलीकमस्य शठहृदयस्य।

Where can be grief for this hard-hearted person as the likes of me?

All this is just a fake act of this wicked cheat of a heart!

सर्वथाहमनेन त्यक्तत्रपेण निरपत्रपाणामग्रसरी कृता।

This heart which has discarded all the shame, has made me the foremost among shameless women.

यया चाविष्कृतमदनतया वज्रमय्येवेदमनुभूतम्, तस्याः का गणना कथनं प्रति।

By exhibiting passion, what all has been experienced by this person remaining hard like a diamond, what counting can be made?

किं वा परमतः कष्टतरमाख्येयमन्यद्भविष्यति यन्न शक्यते श्रोतुमाख्यातुं वा।

What more difficult thing can be there to be told other than this, which cannot be heard or told?

केवलमस्य वज्रपातस्यानन्तरमाश्चर्यं यदभूत्तदावेदयामि।

I will just tell you about a wonderful thing that happened after this thunderbolt (of my lover's death) stuck me.

आत्मनश्च प्राणाधारणकारणलव इवाव्यक्तो यः समुत्पन्नः तं च कथयामि।

I will tell you also as to how an unexpected thing happened which became the minutest cause for my holding on to this life.

यया दुराशामृगतृष्णिकया गृहीताहमिदमुपरतकल्पं परकीयमिव भारभूतप्रयोजनमकृतज्ञं च हतशरीरं वहामि तदलं श्रुयताम्।

Because of being obsessed by the mirage of a far-fetched desire, why I carry this 'wretched body' -which is dead almost, which has use only like a weight carried around like an object belonging to some other person, which has been ungrateful (it should have died on that day itself) - listen to that also.

ततश्च तथाभूते तस्मिन्नवस्थान्ते मरणैकनिश्चयात्तत्तद्वहु विलप्य तरलिकामब्रुवम्-

"अयि उत्तिष्ठ निष्ठुरहृदये कियद्रोदिषि।काष्ठान्याहृत्य विरचय चिताम्।अनुसरामि जीवितेश्वरं" इति।

When the horrible event occurred like that, and after all the crying and weeping, I decided that the only course left was death, and so told Taralika-

"Hey you, hard-hearted one, get up, how long will you keep crying?"

Bring some dry sticks and make a cremation fire. I will follow the Lord of my heart."

THE DIVINE PERSONAGE

(LONG SENTENCE)

अत्रान्तरे झटिति, चन्द्रमण्डलनिर्गतो गगनादवतीर्य,

Meanwhile all of a sudden, (a man of divine origin) came out of the sphere of moon descended down from the sky,

(he must have been in haste)

केयूरकोटिलग्नममृतपिण्डपाण्डुरं पवनतरलमंशुकोत्तरीयमाकर्षन्,

who was pulling along an upper garment which was as light as the wind and which was as white as the heap of nectar-foam and which was stuck to the edge of the arm-lets;

(Since he had rushed out suddenly, his ear-ornaments were still shaking)

उभयकर्णान्दोलितकुण्डलमणिप्रभानुरक्तगण्डस्थलः,

whose broad cheeks were tainted red by the shine of the precious gems of his round ear-ornaments worn on both ears;

स्थूलमुक्ताफलतया तारागणमिव ग्रथितमतितारं हारमुरसा दधानः,

who wore on his chest, a 'garland made of stars' as if they were stringed with the stars of the sky; since they appeared very huge;

धवलदुकूलपल्लवकल्पितोष्णीषग्रन्थिः,

who had tied a turban which was made of very fine white silk garment;

अलिकुलनीलकुटिलकुन्तलनिकरविकटमौलिः,

whose thick hair locks were dark like the swarms of bees, making his head appear larger;

उत्फुल्लकुमुदकर्णपूरः,

who wore blossomed night lotuses as his ear ornaments;

कामिनीकुचकुङ्कुमपत्रलतालाञ्छितांसदेशः,

whose shoulder-region was marked by the designs of creepers made of red vermilion which had been applied on the breasts of pretty girls.

कुमुदधवलदेहः,

whose body was as white as the night lotus;

महाप्रमाणः पुरुषः,

who was very huge in size;

महापुरुषलक्षणोपेतः,

who had all the characteristics of noble men;

दिव्याकृतिः, स्वच्छवारिधवलेन देहप्रभावितानेन क्षालयन्निव दिगन्तराणि,

who was of a divine form; whose shine of the body had spread widely all over like a canopy; and because of its whiteness resembling very pure water, it was washing the ends of directions as it were;

आमोदिना च शरीरतः क्षरता शिशिरेण शीतज्वरमिव जनयता,

by the fragrance emanating from his body, who was causing a chill and producing the cold-fever as it were;

अमृतशीकरवर्षेण तुषारपटलेनेवानुलिम्पन्,

by the shower of nectar spray, who was applying a screen of frost as it were;

गोशीर्षचन्दनरसच्छटाभिरिवासिञ्चन्,

who was throwing streams of sandal waters innate with the fragrance of lotuses as it were;

ऐरावतकरपीवराभ्यां बाहुभ्यां मृणालधवलाङ्गुलिभ्यामतिशीतलस्पर्शाभ्यां तमुपरतमुत्क्षिपन्,
who, with his arms which were huge like the trunk of Aeiraavata elephant, and which were extremely cold to touch and which had fingers white like the lotus stalks, lifted that dead body;

दुन्दुभिगम्भीरेण स्वरेण,

and in a voice which was majestic like that of the huge drum;

"वत्से महाश्वेते। न त्याज्याः त्वया प्राणाः। पुनरपि तव अनेन सह भविष्यति समागमः"।

"Daughter MahaaShvetaa! You should not discard your lives. You will again re-unite with him";

इत्येवं पितेव अभिधाय सहैव अनेन गगनतलमुदपतत्।

saying these words like a father, he ascended the sky along with (dead) Pundareeka.

अहं तु तेन व्यतिकरेण सभया सविस्मया सकौतुका चोन्मुखी किमिदमिति कपिञ्जलमपृच्छम्।

By such a sudden event, I was frightened, was surprised, was amazed, and looking up, questioned Kapinjala - *"what is this"*.

असौ तु ससंभ्रममदत्त्वैवोत्तरमुदतिष्ठत्। "दुरात्मन् क्व मे वयस्यमपहत्य गच्छसि" इत्यभिधायोन्मुखः

सञ्जातकोपो बध्नन्सावेगमुत्तरीयवल्कलेन परिकरमुत्पत्योत्पतन्तम्, तमेवानुसरन्नन्तरिक्षमुदगात्।

But Kapinjala stood up in anger without answering my question.

"Hey you wicked fellow! Where are you going stealing my friend?" thus shouting, looking upwards, with terrible anger, tying up his upper garment tightly around his waist hastily, flew up and ascended the sky following that divine man who was flying up.

पश्यन्त्या एव च मे सर्व एव ते तारागणमध्यमविशन्।

Even as I kept on watching, all of them entered inside the sphere of stars.

मम तु तेन द्वितीयेनेव प्रियतममरणेन कपिञ्जलगमनेन द्विगुणीकृतशोकायाः सुतरामदीर्यत हृदयम्।

My heart completely broke down by Kapinjala's going off, doubling the grief, as if experiencing the death of my lover a second time.

किंकर्तव्यामूढा च तरलिकामब्रुवम् - "अयि न जानासि, कथय किमेतत्" इति।

Not knowing what to do, I asked Taralika- *"Hey don't you know, tell me what this is!"*

(Taralika was already distressed by Pundareeka's death and MahaaShvetaa's decision to give up life.

Now all of a sudden, this divine occurrence! She was dumbstruck.)

सा तु तदवलोक्य स्त्रीस्वभावकातरा तस्मिन्क्षणे शोकाभिभाविना भयेनाभिभूता वेपमानाङ्गयष्टिः

मम मरणशङ्कया च वराकी विषण्णहृदया सकरुणमवादीत् -

She, after seeing all this, was stuck by apprehension natural for any woman. At that moment, feeling more frightened than sad, with her body trembling all over, and worried that I would give up my life, that poor woman, feeling very much distressed, spoke in a pitiable manner-

भर्तृदारिके न जानामि पापकारिणी।

"Hey Daughter of the Master (BhartrDaarika)! I, the sinner I am, do not understand anything.

किंतु महदिदमाश्चर्यम्। अमानुषाकृतिरेष पुरुषः।

But this is indeed amazing! This man was of a non-human (divine) form.

समाश्वासिता चानेन गच्छता सानुकम्पं पित्रेव भर्तृदारिका।

Moreover, like a father he felt compassionate and offered consolation to BhartrDaarika.

प्रायेण चैवंविधा दिव्याः स्वप्नेऽप्यविसंवादिन्यो भवन्त्याकृतयः, किमुत साक्षात्।

*Usually, such divine people will not utter falsehood even in dreams.
What to say of them when they appear in person?*

न चाल्पमपि विचारयन्ती कारणमस्य मिथ्याभिधाने पश्यामि।

Even when I analyse well, I do not find even the least reason for him to utter any falsehood.

अतो युक्तं विचार्यात्मानमस्मात्प्राणपरित्यागव्यवसायान्निवर्तयितुम्।

Therefore it is better that this fact should be well analysed, and one should cease from the act of giving up life.

अतिमहत्खल्विदमाश्वासस्थानमस्यामवस्थायाम्। अपि च, तमनुसरन्गत एव कपिञ्जलः।

In such a condition like this, it is indeed an event which offers much consolation.

And anyhow, Kapinjala has gone following him.

तस्माच्च, 'कुतोऽयम् को वायम् किमर्थं वानेनापगतासुरुत्क्षिप्य नीतः क्व वा नीतः

कस्माच्चासंभावनीयेनामुना पुनः समागमाशाप्रदानेन भर्तृदारिका समाश्वासिता'

इति सर्वमुपलभ्य जीवितं वा मरणं वा समाचरिष्यसि।

Therefore, 'from where did he arrive, who was it, why did he take away and flew off with the lifeless body of Pundareeka, where was he taken, for what reason did he console BhartrDaarika with the promise of reunion which looks so impossible', after finding out all this, you can choose life or death.

अदुर्लभं हि मरणमध्यवसितम्। पश्चादप्येतद्भविष्यति।

Death is not a rare object of life, and is anyhow there as an unavoidable fate. It can happen later also.

न च जीवन्कपिञ्जलो भर्तृदारिकामदृष्ट्वा स्थास्यति।

तेन, तत्प्रत्यागमनकालावधयोऽपि तावद्धियन्ताममी प्राणाः"- इत्यभिधाना पादयोर्मै न्यपतत्।

If Kapinjala is alive, surely he will not stay without meeting BhartrDaarika.

Therefore, these lives are to be held on at least till he returns"; so saying, she fell at my feet.

I NOW LIVE A LONELY LIFE WITH A FAR-FETCHED HOPE

अहं तु, सकललोकदुर्लङ्ग्यतया जीविततृष्णायाः, क्षुद्रतया च स्त्रीस्वभावस्य, तया च तद्वचनोपनीतया

दुराशामृगतृष्णिकया, कपिञ्जलस्य प्रत्यागमनकांक्षया च, तस्मिन्काले तदेव युक्तं मन्यमाना,

नोत्सृष्टवती जीवितम्। आशया हि किमिव न क्रियते।

I, because of the 'thirst for life' in all the beings of the world, because of the lowly nature belonging to womanhood, trusting the mirage of false hope arising by his (the divine being's) words, wanting to wait for Kapinjala's return, deciding that what she suggested was the right thing to do, - did not give up life. What one does not do prompted by desire!

THAT HORRID NIGHT WAS GOT OVER WITH

तां च पापकारिणीं कालरात्रिप्रतिमां वर्षसहस्रायमाणां यातनामयीमिव दुःखमयीमिव नरकमयीमिव अग्निमयीमिव, उत्सन्ननिद्रा, तथैव क्षितितले विचेष्टमाना, रेणुकणधूसरैरश्रुजलार्द्रकपोलसंदानितैर्विमुक्तव्याकुलैः शिरोरुहैरुपरुद्धमुखी, निर्दयाक्रन्दजर्जरस्वरक्षयक्षामेण कण्ठेन तस्मिन्नेव सरस्तीरे तरलिकाद्वितीया क्षपां क्षपितवती।

I spent that night - which was encouraging sinful acts; (I had killed a Brahmin youth and sinned)

which was like the dissolution night; (Everything was over for me; the world was dead.)

which was equalling a thousand years; (The night would never end. Every moment was a prolonged torture experience.) - rolling on the ground there itself- (I withered in pain and rolled on the ground) -

as if sunk in sorrows; as if trapped in hell; as if thrown inside the fire; with the sleep thrown off;

with my face covered by the 'hair of my head' which were dusty by the sand particles, which were stuck to the cheeks wet by the tears, and had fallen loose and spread out freely without any agitation;

with my throat dried up and the voice weakened by the pathetic screams coming out;
- on that bank of the lake itself , along with Taralika.

I DECIDE TO LIVE ON: BUT IN THE PRACTICE OF PENANCE

प्रत्युषसि तूत्थाय, तस्मिन्नेव सरसि स्नात्वा, कृतनिश्चया,

After getting up in the morning, having taken bath in the same lake,
having taken a firm decision (of future course of actions),

तत्प्रीत्या तमेव कमण्डलुमादाय तान्येव च वल्कलानि तामेवाक्षमालां गृहीत्वा,

because of the love I had for him, having taken possession of those very objects he owned –
the water-pot he had carried, the bark garments he wore and the AkshaMaalaa he held,

बुद्ध्वा निःसारतां संसारस्य,

having understood the essence-less state of the worldly existence,

ज्ञात्वा च मन्दपुण्यतामात्मनः,

having known the meagre amount of merits that I owned,

निरूप्य चाप्रतीकारदारुणतां व्यसनोपनिपातानाम्,

having proved the remediless cruelty of the befalling misfortunes,

आकलय्य दुर्निवारतां शोकस्य,

having considered the unavailability of grief,

दृष्ट्वा च निष्ठुरतां दैवस्य,

having seen the harsh act of the destiny,

चिन्तयित्वा चातिबहुलदुःखतां स्नेहस्य,

having brought to the mind, the excessive pain of making love,

भावयित्वा चानित्यतां सर्वभावानाम्,

having realized the impermanency of all the objects,

अवधार्य चाकाण्डभङ्गुरतां सर्वसुखानाम्,

having ascertained the unexpected ending of all joys,

अविगणय्य तातमम्बां च, परित्यज्य सह परिजनेन सकलबन्धुवर्गम्,

not taking notice of father and mother, having renounced all the relatives along with the servant-group,

निवर्त्य विषयसुखेभ्यो मनः, संयम्येन्द्रियाणि, गृहीतब्रह्मचर्या,

withdrawing the mind from all the sense pleasures

subduing the senses, taking to the vow of celibacy,

देवं त्रैलोक्यनाथशरणमिमं शरणार्थिनी स्थाणुमाश्रिता।

I seeking a support, took shelter with this Supreme Lord of all the three worlds, who is known as ‘Sthaanu’
(the most stable and supportive one).

PARENTS ARRIVE

अपरेद्युश्च, कुतोऽपि समुपलब्धवृत्तान्तस्तातः सहाम्बया सह बन्धुवर्गेण आगत्य, सुचिरं कृताक्रन्दस्तैस्तैरुपायैः,

अभ्यर्थनाभिश्च बह्वीभिः, उपदेशैश्चानेकप्रकारैः, सान्त्वनैश्च नानाविधैः, गृहागमनाय मे महान्तं यत्नमकरोत्।

यदा च नेयमस्माद्व्यवसायात्कथंचिदपि शक्यते व्यावर्तयितुमिति निश्चयमधिगतवान्, तदा निराशोऽपि

दुस्त्यजतया दुहितृस्नेहस्य पुनःपुनर्मया विसृज्यमानोऽपि बहून्दिवसान्स्थित्वा सशोक एव अन्तर्दह्यमानहृदयो
गृहानयासीत्।

Next day, getting informed of this from somewhere, my father along with my mother came there accompanied by all the relatives; wept for long; made a great effort to make me return home, through various methods whatever were there like many types of consolations, various types of advices and abundant pleadings. When he felt certain that this girl cannot be made to turn back from her resolution; though disappointed; because he could not so easily free his mind from the affection he had for his daughter; though again and again I tried to send him away; he stayed there for many days; and returned home sorrowfully; with his heart burning within.

AND I HOLD ON TO THIS WRETCHED BODY

(I possessed nothing but love for him and my tears expressing it; nothing else.)

गते च ताते, ततः प्रभृति, तस्य जनस्य अश्रुमोक्षमात्रेण कृतज्ञतां दर्शयन्ती,

तदनुरागकृशमिदम् अपुण्यबहुलम् अस्तमितलज्जम् अमङ्गलभूतम् अनेकक्लेशायाससहस्रनिवासं दग्धशरीरकं बहुविधैर्नियमशतैः शोषयन्ती, वन्यैश्च फलमूलवारिभिर्वर्तमाना, जपव्याजेन तद्गुणगणानिव गणयन्ती, त्रिसंध्यमत्र सरसि स्नानमुपस्पृशन्ती, प्रतिदिनमर्चयन्ती देवं त्र्यम्बकम्, अस्यामेव गुहायां, तरलिकया सह दीर्घं शोकमनुभवन्ती चिरमवसम्।

After my father was gone, from then onwards,

exhibiting my gratitude for my lover only by releasing tears;

drying up this wretched body - 'which became emaciated by his love, which had abundant de-merits to its credit, which had no shame (it keeps living still), which was a symbol of inauspiciousness (a killer of the Brahmin), which was the abode of many pains and tiresome actions (to keep living without Pundareeka was like hell) ;

keeping alive by the fruits and roots available in the forest;

counting his hosts of merits with the excuse of performing recitation (using the AkshaMaalaa) (always lost in his thoughts); purifying myself by bathing three times in the lake (to wash away my sin) ;

worshipping Lord Tryambaka daily;

I lived here in this cave for a long time along with Taralika, experiencing the grief.

(What more can happen to me? What can hurt me more than this?

I, the wretched creature, as I am, indeed deserve such a punishment!)

साहमेवंविधा पापकारिणी निर्लक्षणा निर्लज्जा क्रूरा निःस्नेहा नृशम्सा गर्हणीया निष्प्रयोजनोत्पन्ना निष्फलजीविता निरवलम्बना निःसुखा च।

Such a person like myself who has committed a grave sin, is without any admirable qualities;

is shameless; is cruel; is without affection; is hard-hearted; I deserve to be looked upon with contempt;

I keep on living without any gain; have no support; and am bereft of all the joys (cannot see joy anywhere in anything). (I am in the worst possible pain ever. There is nothing worse than what I am experiencing.

By just listening to my story, how can you hurt me anymore?

What does it matter whether I cry or tell my story or remain silent?

Nothing matters. There is only pain and tears left for me! I am doomed! I am a sinner! I killed an innocent Brahmin!)

किं मया दृष्ट्या पृष्ट्या वा कृतब्राह्मणवधमहापातकया करोति महाभागः"।

What can a noble man like you can have anything to do with a great sinner like me who has done the heinous sin of killing a Brahmin, by seeing me or asking anything?

[She finished her story and drowned in a flood of tears.]

इत्युक्त्वा पाण्डुना वल्कलेनोपान्तेन शशिनमिव शरन्मेघशकलेनाच्छाद्य वदनं

दुर्निवारबाष्पवेगमपारयन्ती निवारयितुमुन्मुक्तकण्ठमतिचिरमुच्चैः प्रारोदीत्।

Having said these words, she wiped her tears with the edge of her bark garment like wiping the moon with a piece of white autumn cloud, and unable to stop the force of the flood of tears, she wept bitterly aloud for quite a long time, giving full vent to her tears.

CHANDRAAPEEDA OFFERS CONSOLATION

चन्द्रापीडस्तु प्रथममेव तस्या रूपेण विनयेन दाक्षिण्येन च मधुरालापतया निःसङ्गतया तपस्वितया च प्रशान्तत्वेन च निरभिमानतया च महानुभावत्वेन च शुचितया चोपारूढगौरवोऽभूत्।

Chandraapeeda had in the beginning itself given her a place of honour in his heart, because of her beauty, politeness, piety, pleasing talk, non-attachment to the world, disciplined life of penance, peaceful disposition, lack of arrogance, nobleness and (religious) cleanliness (of the body and mind).

(LONG SENTENCE)

तदानीं तु तेनापरेण दर्शितसद्भावेन स्ववृत्तान्तकथनेन तया च कृतज्ञतया हृतहृदयः

सुतरामारोपितप्रीतिरभवत्, आर्द्रकृतहृदयश्च शनैःशनैरेनामभाषत-

Now he had lost his heart to her with gratitude when she had related her story by taking him into confidence thus showing her good feelings towards him, and now felt much affection for her.

[Who actually truly loves anybody in this world? The people of the world cannot let go of any pleasures because some one acquainted with them is dead. They cannot forego any comforts in the memory of the dead. They soon forget the person whatever good he might have done when alive. After the cremation is over, they just return back to their normal lives and continue as ever. When anyone dies, they show only lip-sympathy and shed tears utmost; which is just a mechanical action done without any emotion or pain as such. But you have renounced everything that was dear to you, in the memory of your dead lover.]

"भगवति, क्लेशभीरुरकृतज्ञः सुखासङ्गलुब्धो लोकः स्नेहसदृशं कर्मानुष्ठातुमशक्तो निष्फलेनाश्रुपातमात्रेण

स्नेहमुपदर्शयन्नोदिति।

Bhagavati! (Honoured lady!) Usually a person in the world, who is afraid of facing any discomfort, always acts ungrateful and is attracted towards the pleasures of the world. Unable to show his affection through any suitable action, he just cries shedding wasteful tears thus displaying his affection.

त्वया तु कर्मणैव सर्वमाचरन्त्या किमिव न प्रेमोचितमाचेष्टितं येन रोदिषि।

However, when you have performed all the actions befitting your love; what you have not done out of love, that you cry like this?

तदर्थमाजन्मनः प्रभृति समुचितपरिचयः प्रेयानप्यसंस्तुत इव परित्यक्तो बान्धवजनः।

For his sake, you have completely renounced those relatives loved by you and who were acquainted with you from the time of birth, as if they are not familiar with you at all!

संनिहिता अपि तृणावज्जयाऽवधीरिता विषयाः।

Though easy for approach, you have despised the sense objects like some worthless piece of grass.

मुक्तान्यतिशयितशुनासीरसमृद्धान्यैश्वर्यसुखानि।

The pleasures of riches exceeding even the wealth of Indra, have been discarded.

मृणालिनीवातितनीयस्यपि नितरां तनिमानमनुचितैः सम्क्लेशैरुपनीता तनुः।

Though extremely slender like the lotus stalk, the body has made to get highly emaciated by practising hard the ascetic disciplines not suitable for it.

गृहीतं ब्रह्मचर्यम्। आयोजितस्तपसि महत्यात्मा।

Discipline of celibacy has been taken recourse to (even at such a young age)!

Self has been engaged in the great penance!

वनिताजनदुष्कृतमपि कृतमरण्यावस्थानम्।

An abode in the forest has been sought for, though it is very difficult for any woman to bear with!

(When some one dear to you is dead, it is easy to give up life! But to bear their separation and continue to live with only their memory to support you, is very difficult!)

अपि चानायासेन एव आत्मा दुःखाभिभूतैः परित्यज्यते।

महीयसा तु यत्नेन गरीयसि क्लेशे निक्षिप्यते केवलम्।

Those who are afflicted by sorrow, easily give up their life!

Only great ones throw it into extreme sufferings with much effort!

(The act of giving up life when some one dies, is the height of stupidity and ignorance.)

यदेतदनुमरणं नाम तदतिनिष्फलम्। अविद्वज्जनाचरित एष मार्गः।

This act of giving up one's life at the death of some one is completely fruitless!

This is the path chosen by those who are not learned!

मोहविलसितमेतत् , अज्ञानपद्धतिरियम्, रभसाचरितमिदम्, क्षुद्रदृष्टिरेषा, अतिप्रमादोऽयम्,

मौर्ख्यस्खलितमिदम्, यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणाः परित्यज्यन्ते।

Giving up one's lives when a father, brother, friend, or husband dies is - a play of delusion; the way of ignorance; an act of rashness; a very loathsome idea; a great mistake; a stupid act prompted by foolishness!

स्वयं चेन्न जहति न परित्याज्याः।

Till the lives leave by themselves, they should not be forcefully renounced!

(If you die when someone dear to you dies, you are not doing any good to anybody. You are acting out of undiluted selfishness. You feel the pain; so you want to die! You want to stop your own suffering; so you try to commit suicide. You are the worst person ever!)

अत्र हि विचार्यमाणे स्वार्थ एव प्राणपरित्यागोऽयमसह्यशोकवेदनाप्रतीकारत्वादात्मनः।

If analysed well, this giving up one's life proves to be an act of selfishness only, as it is done to reduce the unbearable pain one is going through!

(If you die because some one is dead, in what way will it help the dead person?

Will he become alive? Will he meet you after you die? Will you go to heaven? Will you gain any merit?)

उपरतस्य तु न कमपि गुणमावहति। न तावत्तस्यायं प्रत्युज्जीवनोपायः, न धर्मोपचयकारणम्, न

शुभलोकोपार्जनहेतुः, न निरयपातप्रतीकारः, न दर्शनोपायः, न परस्परसमागमनिमित्तम्।

In no way does it help the dead one!

That act (of giving up life) will not make that person alive again; will not increase his merits; will not bestow auspicious worlds; will not prevent him from falling into the hell (if that is his path); will not make him get seen; and will not in any way cause the meeting with one another!

(Who knows what has happened to a dead person?

Will he become non-existent, or will he enter another birth, will he go to hell or heaven, will he be the same person seen in this life? It is all a matter of belief. No one knows what happens to the dead people!

By giving up our own life, what good is it going to bring? We do not know what will happen to us also after death!

To give up the precious life-system voluntarily for dead people is indeed foolish!)

अन्यामेव स्वकर्मफलपाकोपचितामसौ अवशो नीयते भूमिम्।

Helplessly he (the dead person) will be taken to a completely different world according to the fruit of his Karmas.

असावप्यात्मघातिनः केवलमेनसा संयुज्यते। जीवंस्तु जलाञ्जलिदानादिना बहूपकरोत्युपरतस्यात्मनश्च, मृतस्तु नोभयस्यापि।

Even the one who kills himself will incur the sin of committing suicide. Living, he renders much help to himself and the departed one by offering the water etc through proper ceremonies; if dead, not to both!

(Think of all those brave women who did not die when their husbands died!)

स्मर तावत्प्रियामेकपत्नीं रतिं भगवति, भर्तरि मकरकेतौ सकलाबलजनहृदयहारिणि

हरहुतभृगुदग्धेऽप्यविरहितामसुभिः,

Remember Bhagavati, that Rati who was the one and only beloved wife of ‘deity Manmatha who steals the heart of all young girls’, did not discard her lives, when he was burnt to ashes by the fire emanating from Shiva; *(She prayed to Shiva and got back her husband once again.)*

पृथां च वाष्प्येयीं शूरसेनसुतामभिरूपे सावज्ञविजितसकलराजकमौलिकुसुमवासिताशेषपादपीठे

पत्याखिलभुवनबलिभागभुजि पाण्डौ किंदममुनिशापानलेन्धनतामुपगतेऽप्यपरित्यक्तजीविताम्,

(Remember Bhagavati), Phrthaa (Kunti), born in the Vrisni clan, the daughter of Shoorasena - whose husband was Paandu who was very handsome; whose foot-stool was made fragrant by the flowers adorning the diadems of all kings who were easily defeated by him; who accepted the wealth offered by all the kings who were subordinate to him - did not give up her life, when he became the fuel for the fire of curse given by Sage Kindama,

(King Paandu, father of Paandavas, when in one of his hunting sprees, shot an arrow at the deer-couple who were mating and killed the male deer. Actually the deer-couple were Sage Kindama and his wife playing around in those forms.

The Sage cursed him that he will die if he ever unites with his wife. Paandu died when he was attracted by the charms of his second wife Maadri and embraced her. Maadri climbed the funeral pyre along with the dead husband and gave up her life. Kunti, the first wife stayed alive; took care of all her sons and Maadri's sons also. She was a great support to her family all through her life and displayed extreme strength of mind and unfathomable courage.)

उत्तरां च विराटदुहितरं बालां बालशशिनीव नयनानन्दहेतौ विनयवति विक्रान्ते च पञ्चत्वमभिमन्यावागतेऽपि धृतदेहाम्,

(Remember Bhagavati), Uttaraa, the very young daughter of King Viraata- whose husband Abhimanyu who bestowed joy to all the eyes that beheld him like the newly rising moon, and who was very polite and courageous, died - held on to her body.

(She was pregnant and later gave birth to her son Pareekshit who continued the Paandava dynasty.)

दुःशल्यां च धृतराष्ट्रदुहितरं भ्रातृशतोत्सङ्गलालितामतिमनोहरे हरवरप्रदानवर्धितमहिम्नि सिन्धुराजे

जयद्रथेऽर्जुनेन लोकान्तरमुपनीतेऽप्यकृतप्राणपरित्यागाम्।

(Remember Bhagavati), Duhshalaa, the daughter of DhritraRaashtra, who grew up getting caressed by all her hundred brothers and played on their laps, did not discard her lives, when her husband the very handsome Jayadratha, the Sindhu King, who had increased his greatness by the boon of Lord Shiva, was sent to the other world by Arjuna.

(If every kith and kin dear to some one or other gave up his or her life at the death of a person, how will the world go on? Thousands of women are there who did not die along with their husbands but achieved some greatness or other in their lives! They would have given up their lives for sure, if there was the slightest chance of meeting their husbands after death.)

अन्याश्च रक्षःसुरासुरमुनिमनुजसिद्धगन्धर्वकन्यका भर्तृरहिताः श्रूयन्ते सहस्रशो विधृतजीविताः।

Other young ladies numbering to thousands, belonging to the groups of Rakshasas, Suras, Asuras, Sages, humans, Siddhas, Gandharvas, are heard as holding on to their lives even when their husbands were dead.

प्रोन्मुच्येतापि जीवितं संदिग्धोऽप्यस्य समागमो यदि स्यात्।

They would have discarded their life if there even was the slightest chance of meeting them again.

(But MahaaShvetaa is the luckiest of them all! She was promised of her union with her lover; not by any ordinary faking astrologer; but by a divine being.)

भगवत्या तु ततः पुनः स्वयमेव समागमसरस्वती समाकर्णिता।

Moreover Bhagavatee has herself heard the promise of meeting the lover again.

(The appearance of the celestial being was not an imagination, hallucination or a dream.

Taralikaa had seen him. Kapinjala had followed him. It was a real experience! How can it be untrue?)

अनुभवे च को विकल्पः। How can your own experience be incorrect?

(How can the words of such great divine beings become untrue?

Why should they lie and for what purpose? And they never ever lie; this is a fact known to all!)

कथं च तादृशानामप्राकृताकृतीनां महात्मनामवितथगिरां गरीयसापि कारणेन गिरि वैतथ्यमास्पदं कुर्यात्।
How can there be even the slightest cause for a falsehood to reside in the words of such great beings who are not of this world and who never speak an untruth?
(Surely Pundareeka would not be allowed to remain dead, if a meeting was promised in the future!)

उपरतेन च जीवन्त्याः कीदृशी समागतिः।

How can a girl who is alive meet with a dead man?

अतो निःसंशयमसावुपजातकारुण्यो महात्मा पुनः प्रत्युज्जीवनार्थमेवैनमुत्क्षिप्य सुरलोकं नीतवान्।

Therefore, without doubt, that great being must have felt compassionate and carried him away and ascended the heaven, only for making him alive again.

(Nothing is impossible for the denizens of higher worlds!)

अचिन्त्यो हि महात्मनां प्रभावः। बहुप्रकाराश्च सम्सारवृत्तयः। चित्रं च दैवम्।

The power of the great beings is beyond our thinking! The ways of the world are varied!

The divine destiny is strange indeed!

आश्चर्यातिशययुक्ताश्च तपःसिद्धयः। अनेकविधाश्च कर्मणां शक्तयः।

The powers attained by penance are amazing and special! The powers of the rites are many!

अपि च सुनिपुणमपि विमृशद्भिः किमिवान्यत्तदपहरणे कारणमाशङ्क्यते जीवितप्रदानादृते।

Even if analysed very minutely, what other reason could be deducted in his body getting carried off, other than for giving him his life?

न चासंभाव्यमिदमवगन्तव्यं भगवत्या। चिरप्रवृत्त एष पन्थाः। तथा हि।

Bhagavatee should not think that it is impossible.

Such things have been happening all along. So it is!

विश्वावसुना गन्धर्वराजेन मेनकायामुत्पन्नां प्रमद्वरा नाम कन्यकामाशीविषविलुप्तजीवितां

स्थूलकेशाश्रमे भार्गवस्य च्यवनस्य नप्ता प्रमत्तितनयो मुनिकुमारको रुरुर्नाम स्वायुषोऽर्धेन योजितवान्।

A young girl named Pramadvaraa (Best of all women) born to (an Apsara named) Menakaa by the Gandharva king Vishvaivasu, died by the bite of a snake of a deadly poison, when she lived in the hermitage of Sage SthoolaKesa (her adoptive father). A young Sage named 'Ruru' - 'son of Pramati' and the 'grandson' of 'Chyavana the son of Bhrgu' - gave her, half his life-span and made her alive again.

अर्जुनं च अश्वमेधतुरगानुगामिनमात्मजेन बभ्रुवाहननाम्ना समरशिरसि शरप्रहतप्राणमुलूपी नागकन्यका

सोच्छवासमकरोत्।

When Arjuna followed the AshvaMedha horse and lost his life in the battle-front being hit by the arrow of his son BabhruVaahana, his wife Uloopi, the lady born in the Naaga clan (snake clan) made him breathe again (with the help of the magical Sanjivini gem).

अभिमन्युतनयं च परीक्षितमश्वत्थामास्त्रपावकपरिप्लुष्टमुदरादुपरतमेव विनिर्गतमुत्तराप्रलापोपजनितकृपो

भगवान्वासुदेवो दुर्लभानसूत्रप्रापितवान्।

When Pareekshit the son of Abhimanyu, was burnt all over by the fire of Ashvatthaama's weapon, he was delivered from the womb itself, as dead, and Uttaraa, his mother lamented a lot. Then, Bhagavaan Vaasudeva felt compassion for her and gave him the lives which are difficult to get.

उज्जयिन्यां च संदीपनिद्विजतनयमन्तकपुरादपहत्य त्रिभुवनवन्दितचरणः स एवानीतवान्।

At Ujjayinee, the same Vaasudeva who is worshipped in all the three worlds brought back the son of his Brahmin-Guru Sandeepani, stealing him off from the AntakaPura.

अत्रापि कथंचिदेवमेव भविष्यति।

Here also, may be it will happen like that only.

(What can anyone do in this world against the unavoidable rules that bind human life?

Death is inevitable for anyone born!)

तथापि किं क्रियते, किं वा लभ्यते। प्रभवति हि भगवान् विधिः। बलवती च नियतिः। आत्मेच्छया न शक्यमुच्छ्वसितुमपि। अतिपिशुनानि चास्यैकान्तनिष्ठुरस्य दैवहतकस्य विलासितानि।

Even then, what can be done? What is gained by crying?

Lord Brahmaa (deity of Destiny) is powerful. The rule ordained by him is strong.

It is not even possible to breathe (or stay alive) by one's own wish!

The games played by this wretched grouch sitting alone are indeed treacherous!

न क्षमते दीर्घकालमव्याजरमणीयं प्रेम।

Love which is faultless and pleasing does not seem to have the quality to last for long.

प्रायेण च निसर्गत एवानायतस्वभावभङ्गुराणि सुखानि आयतस्वभावानि च दुःखानि। तथा हि।

Probably by nature, happiness is frail and cannot last for long; and suffering stays for long. It is so!

कथमप्येकस्मिञ्जन्मनि समागमः जन्मान्तरसहस्राणि च विरहः प्राणिनाम्।

Somewhat for these living beings, union takes place in one birth; but separation is there for thousands of births.

अतो नार्हसि अनिन्द्यमात्मानं निन्दितुम्।

Therefore you should not blame yourself like this, though you are blameless.

आपतन्ति हि सम्सारपथमतिगहनमवतीर्णानामेते वृत्तान्ताः। धीरा हि तरन्त्यापदम्"।

All these incidents occur for those who are bound to travel the dark dense path of worldly existence.

Brave ones cross over all difficulties".

इत्येवंविधैश्च मृदुभिः उपसान्त्वनैः संस्थाप्य तां पुनरपि निर्झरजलेनाञ्जलिपुटोपनीतेनानिच्छन्तीमपि

बलात्प्रक्षालितमुखीमकारयत्।

In this manner, through many such soft consoling talks, he made her calm down; brought some water from the stream in his cupped up hands; and made her wash her face, though she she did not wish that.

SUN MOVES AWAY SADDENED AT HEART

अत्रान्तरे च श्रुतमहाश्वेतावृत्तान्तोपजातशोक इव समुत्सृष्टदिवसव्यापारो रविरपि भगवानधोमुखतामयासीत्।

Meanwhile, Bhagavaan Ravi (Sun) bent his face downwards retiring from all the day's work, as if he was distressed by hearing the story of MahaaShvetaa.

(सहस्रगुणं उत्सृष्टुं आदत्ते हि रसं रविः – Sun absorbs water to give it back thousand fold)

(LONG SENTENCE)

अथ क्षीणे दिवसे,

As the day came to an end,

परिणतप्रियम्गुमञ्जरीरजोनिभे पिञ्जरिणा रज्यमाने विलम्बिनि ब्रध्नमण्डले,

the disc of the Sun, which was hanging down turned yellow like the pollen of the blossoms of Priyangu flower cluster; *(तिमिरं बध्नाति इति ब्रध्नः – blocks the darkness)*

अविरलकुसुम्भकुसुमरसरक्तदुकूलकोमलेन चास्तातपेन मुच्यमानेषु दिङ्मुखेषु,

the quarters vanished away as they were completely covered by the 'setting sunlight' which was like a soft 'dukula' (very fine cloth or raiment made of the inner bark of dukula plant) and deep red in colour as if dyed with the juice of abundant Kusumbha flowers (safflower);

चकोरनयनतारकाकान्तिना च पिङ्गलिम्ना विलिप्यमाने तिरोहितनीलिम्नि व्योम्नि,

the sky was painted with yellow colour as that of the shine of the pupil in Chakora's eyes, as it held back the darkness;

कोकिलविलोचनच्छविबभ्रुणि चारुणायति सांध्ये भुवनमर्चिषि,

the entire world turned reddish brown in the evening by the glow of light imitating the colour of cuckoo bird's eyes;

यथाप्रधानमुन्मिषत्सु ग्रहग्रामेषु,

the star-constellations opened their eyes according to their magnitude;

वनमहिषमलीमसवपुषि च मुषिततारकापथप्रथिम्नि कालिमानमातन्वति शार्वरे तमसि,

the darkness of the night with its colour of greyish black (dirty grey) like that of the forest buffalo, covered up the expanse of the sky (the path of the stars);

अतनुतिमिरतिरोहितहरितासु गहनतां यान्तीषु वनराजिषु,

the avenue of trees appeared dense with their green colour concealed by the intense darkness;

(तिरोहिता हरिता यासां तासु-तिरोहितहरितासु)

रजनिजलजालबिन्दुजनितजडिम्नि बहलवनकुसुमपरिमलानुमितगमने चलितलताविटपगहने प्रवृत्ते च पवने,

the wind, cold because of carrying the dew drops of night, blew lightly through the thick grove of creepers, its movement inferred only by the strong fragrance of the forest flowers;

निद्रानिभृतपतत्रिणि त्रियामामुखे,

the birds fell asleep at the beginning of the third Yaama;

(त्रियामा - त्रयो यामाः - यामा is a प्रहर - three hours

Half of the first quarter and half of the last quarter are left out as full of activities, and considered as part of the day.)

महाश्वेता मन्दं मन्दमुत्थाय भगवतीमुपास्य पश्चिमां संध्यां कमण्डलुजलेन प्रक्षालितचरणा वल्कलशयनीये

सखेदमुष्णं च निःश्वस्य निषसाद।

MahaaShvetaa stood up slowly; performed the rites of worship to the 'Goddess of Western Sandhya'; washed her feet with the Kamandalu (water-pot) waters; took a deep breath hot and sorrowful; and sat on the bed made of bark-spread.

CHANDRAAPEEDA'S THOUGHTS

चन्द्रापीडोऽप्युत्थाय सकुसुमं प्रस्रवणजलाञ्जलिमवकीर्य कृतसंध्याप्रणामस्तस्मिन्द्वितीये शिलातले

मृदुभिर्लतापल्लवैः शय्यामकल्पयत्, उपविष्टश्च तस्यां पुनस्तमेव मनसा महाश्वेतावृत्तान्तमन्वभावयत्,

आसीच्चास्य मनस्येवम्-

Chandraapeeda also got up; worshipped Sandhya by offering the water of the water-fall from his cupped hands; and made a bed for himself on the other rock-surface by spreading soft sprouts of the creepers; after getting seated, he again and again reflected on the experiences of MahaaShvetaa in his mind; and thought like this in his mind,

'अयमप्रतीकारदारुणो दुर्विषहवेगः कष्टः कुसुमायुधः यदनेनाभिभूता महान्तोऽप्येवमनपेक्षितकालक्रमाः

समुत्सारितधैर्याः सद्यो जीवितं जहति। सर्वथा नमो भगवते त्रिभुवनाभ्यर्चितशासनाय मकरकेतनाय' इति।

'This Manmatha with his flower-missile is a terrible person who cannot be won over at all; his speed is unbearable and difficult to bear with. Overcome by him, even great people lose their courage and give up the life without waiting for the timely course of events.

In all ways, salutation to 'the great deity with the flag of crocodile', whose commands are obeyed implicitly in all the three worlds!'

WHERE IS TARALIKAA?

पुनः पप्रच्छ चैनां "भगवति सा तव परिचारिका वनवासव्यसनमित्रं दुःखसब्रह्मचारिणी तरलिका क्व गता" इति।

He again asked her- "*Bhagavati (Honoured lady)!*

Where did that Taralika - 'your maid, your friend in the forest-life who supported you in your times of misery, who was your fellow-student going through the same studies (of Vedas) and observing the same rules of conduct' - go?

(दुःखसब्रह्मचारिणी -चरणे समानत्वेन गम्यमाने।चरणः - शाखा। ब्रह्म वेदः। तदध्ययनार्थं व्रतमपि ब्रह्म। तच्चरतीति। सब्रह्मचारी।)

MAHAASHVETAA'S CLOSE FRIEND KAADAMBAREE

अथ साऽकथयत्- Then she said,

"महाभाग यत्तन्मया कथितममृतसंभवमप्सरसां कुलं तस्मान्मदिरेति नाम्ना मदिरायतेक्षणा कन्यकाऽभूत्।

"Hey noble one! I had mentioned about the clan of Apsaraas born out of nectar. In that clan, there was born a maiden girl of the name 'Madiraa' (wine), whose elongated eyes were intoxicating like the wine (or, whose eyes are wide as if intoxicated by wine).

तस्याश्वासौ सकलगन्धर्वकुलमुकुटकुड्मलपीठप्रतिष्ठितचरणो देवश्चित्ररथः पाणिमग्रहीत्।

King ChitraRatha whose feet were firmly placed on the foot-stool made of the buds namely the crowns of all the clans of Gandharvas, held her hand (in marriage).

अपरिमितगुणाकृष्टहृदयश्च वनितादुर्लभेन अधःकृताशेषान्तःपुरेण हेमपट्टलाञ्छनेन छत्रवेत्रचामरचिह्नेन

महादेवीशब्देन परं प्रीतः प्रसादमकरोत्।

Attracted (pulled) by her limitless virtues (countless ropes) and feeling extremely happy, he bestowed on her the title, MahaaDevi (Great Queen), which was a rare honour that no woman can obtain, which made all the harem ladies as her subordinates; which was symbolized by a golden strapped badge, and which was marked by the accompaniment of white umbrella, staff and chowries.

अन्योन्यप्रेमसंवर्धनपरयोश्च तयोः यौवनसुखानि सेवमानयोः, कालेन आश्चर्यभूतमेकजीवितमिव पित्रोः,

अथवा सर्वस्यैव गन्धर्वकुलस्य वा जीवलोकस्य, दुहितृत्तमुदपादि कादम्बरीति नाम्ना।

As their love for each other kept increasing gradually; and as they remained engaged in enjoying the youthful pleasures; in course of time there was born a gem of a daughter named Kaadambaree, who was like a single life joining her parents, or all the clans of Gandharvas themselves, or the entire world of living beings itself.

सा च मे जन्मनः प्रभृत्येकाशनशयनपानासना परं प्रेमस्थानमखिलविस्रम्भधाम द्वितीयमिव हृदयं बालमित्रम्।

She, from the time of birth itself, equally shared the same food, bed, drink and seat with me; was the receptacle of all my love; was a person who was the receptacle of all my confidences like my second heart; and was my childhood friend.

एकत्र तया मया च गीतनृत्यकलासु कृताः परिचयाः।

Together we both learnt all the art-forms of music and dance.

शिशुजनोचिताभिश्च क्रीडाभिः अनियन्त्रणनिर्भरमपनीतो बालभावः।

Childhood passed away in playful activities suited for children in complete unrestrained freedom.

KAADAMBAREE'S VOW

सा चामुनैव मदीयेन हतवृत्तान्तेन समुपजातशोका निश्चयमकार्षीत्-

'नाहं कथंचिदपि सशोकायां महाश्वेतायां आत्मनः पाणिं ग्राहयिष्यामि' इति।

She, after coming to know about my tragic story, made a decision, '*I will not allow anybody to take my hand in marriage, when MahaaShvetaa is suffering from such a deep sorrow.*'

सखीजनस्य पुरतः सशपथमभिहितवती च- 'यदि कथमपि मामनिच्छन्तीमपि बलात्तातः कदाचित्कस्मै-
चिदातुमिच्छति तदाहमनशनेन वा हुताशनेन वा रज्ज्वा वा विषेण वा नियतमात्मानमुत्स्रक्ष्यामि' इति।

She also took a vow in front of her friends-

"If ever my father will desire to offer to anyone anytime forcefully even though I am against it, then it is definite that I will kill myself by refraining from food, or entering fire, or hanging by a rope or by consuming poison."

CHITRARATHA'S DISTRESS

सर्वं च तदात्मदुहितुः कृतनिश्चयं निश्चलभाषितं कर्णपरम्परया परिजनसकाशाद्रन्धर्वराजश्चित्ररथः स्वयमशृणोत्।
ChitraRatha, the king of Gandharvas heard himself all these accounts and the decisive vow uttered by his daughter, from the servant-circle as the news travelled from ear to ear.

गच्छति काले समुपारूढनिर्भरयौवनामालोक्य स तां बलवदुपतापपरवशः क्षणमपि न धृतिमलभत,

एकापत्यतया चातिप्रियतया च न शक्तः किञ्चिदपि तामभिधातुमित्यपश्यन्धान्यदुपायान्तरम्।

As time went by, observing his daughter who was in her fully blossomed youthful state, he was overcome by intense distress and could not feel peaceful even for a second.

Feeling immense love for her as she was his only daughter, he was unable to say anything against her wishes, and did not know what other thing he could do.

इदमत्र प्रासकालमिति मत्वा तया महादेव्या मदिरया सहावधार्य क्षीरोदनामानं कञ्चुकिनं - 'वत्से महाश्वेते,
त्वद्व्यतिरेकेणैव दग्धहृदयाणामिदमपरमस्माकमुपस्थितम्। इदानीं तु कादम्बरीमनुनेतुं त्वं शरणम्' - इति
संदिश्य मत्समीपं प्रत्युषसि प्रेषितवान्।

As it was the right time (for the marriage of his daughter), he discussed with MahaaDevi Madiraa and sent a Kanchuki (chamberlain) named 'Khseeroda' (Milk ocean) to my presence in the early morning with this message- '*Daughter MahaaShvetaa! Our hearts are already burning with the tragedy that has stuck you; another distressful matter is tormenting us now. You are our only hope in convincing Kaadambaree*'.

MAHAASHVETAA SENDS A MESSAGE TO KAADAMBAREE

ततो मया गुरुवचनगौरवेण सखीप्रेम्णा च क्षीरोदेन सार्धं सा तरलिका- 'सखि कादम्बरि, किं दुःखितमपि
जनमतितरां दुःखयसि। यदि जीवन्तीमिच्छसि चेन्मां तत्कुरु गुरुवचनमवितथम्' इति संदिश्य विसर्जिता।

Respecting his words and moved by my love for my friend, I sent that Taralika to her along with Khseeroda with the message- '*Friend Kaadambaree! Why do you make a suffering person suffer more? If you want me to remain alive, then implicitly obey the words of your elders.*'

नातिचिरं गतायां च तस्यामनन्तरमेवेमां भूमिमनुप्राप्तो महाभागः" इत्यभिधाय तूष्णीमभवत्।

Your good self arrived at this place, just at the time when she had left".

She said these words and remained silent.

अत्रान्तरे लाञ्छनच्छलेन, विडम्बयन्निव शोकानलदग्धमध्यं महाश्वेताहृदयम्,

उद्वहन्निवमुनिकुमारवधमहापातकम्, दर्शयन्निव चिरकाललग्नम् दक्षशापानलदाहचिह्नम्,

अविरलभस्माङ्गरागधवलो, मृगाजिनप्रावृत्तार्धो, वामस्तन इवाम्बिकाया,

धूर्जटिजटामण्डलचूडामणिर्भगवान् उदगात्तरकाराजः।

Meanwhile Lord Moon, the king of the stars, the crest jewel of the entangled mass of the matted hair of DhurJati (धूर्जटिः -धूर्भरभृता जटा यस्य -Shiva), rose; and, with the 'characteristic mark on his person (taint)', he was imitating as it were the heart of MahaaShvetaa which was burnt at the centre by the fire of grief; carrying as it were the great sin of killing a young Sage;

as if displaying the scar formed by the fire of Daksha's curse which had stuck to his person from a long time; as if he was the left-breast of Ambikaa which was white by the excessive application of ashes and half covered by the deer-skin.

(Moon was the cause of Pundareeka's death and MahaaShvetaa's grief.)

[Daksha's twenty seven daughters were married to Chandra, the Moon-deity. He excessively favoured Rohinee and so was cursed by Daksha to wither and die; but Daksha later modified the curse; so moon periodically waxes and wanes. The effect of the curse was still there though a long time had passed after that incident.]

[Shiva is 'Ardha Nareeshvara' (Half male and half female form of Shiva and Paarvati).

The left half has the breast of Paarvati and is shining white because of being covered with ashes, like the other male part of the figure. A deer-skin worn by Shiva covers the other half and hides the breast of Paarvati. Moon-disc with the deer-mark in the middle looks like the white breast of Mother Paarvati, who is the one half of Shiva!)

क्रमेण चोद्वते, गगनमहापयोधिपुलिने, सप्तलोकनिद्रामङ्गलकलशे, कुमुदबान्धवे विघटितकुमुदवने,
धवलितदशदिशि शङ्खश्चेते, श्वेतिमानमातन्वति मानिनीमानदस्यौ शशाङ्कमण्डले,

When the disc of the moon slowly ascended the sky,

its light covering the entire sky as if abundant sand had spread out on the banks of the huge sky-ocean; (entire sky was like an ocean and the moonlight appeared like the sand particles on the bank);

appearing like the auspicious pot placed near the bed-stead for warding of evil spirits, when the seven worlds were asleep; acting as the friend of the Kumuda flowers (night lotuses) by breaking open the grove of Kumuda plants by causing the flowers to bloom;

and the ten directions were made white in colour making them shine like the bright white conch

(the round canopy of the sky surrounding the earth all over, was like a round conch shining white);

spreading its whiteness and stealing away the anger of the ladies (who were envious);

(love appeared in their angry hearts)

शशिकरकलापकलितासु आतन्वतीषु क्रशिमानमौडवीषु,

all the groups of stars faded out into nothing, by getting covered by the bright shine of the moon rays;

प्रभासु प्रस्रवत्सु च कैलासशशिमणिशिलानां सर्वतः स्रोतःसाविषु प्रस्रवणेषु,

as the light spread out, streams flowed out of the rocks made of moon-stones in Kailaasa, and flooded all over;

मृणालकन्दलिनि चावस्कन्दपतितचन्द्रकर इव विलुप्तकमलवनशोभे भात्यच्छोदसरःपयसि,

the water of Acchoda lake shone with the moonlight and had lost the beauty of its lotus groves, as if the moon's hands (rays) had antagonistically hit the lotus-stems (and made them close their petals like the eyes);

समुपोढमोहनिद्रे च द्राघीयोवीचिविचलितवपुषि विरुवति विरहिणि चक्रवाकचक्रवाले,

the circle of Chakravaaka birds lamented aloud with the pangs of separation, as their bodies got separated out by the extending waves, when they were deep asleep;

निवृते च चन्द्रोदये, विद्रुते हर्षनयनजलकणनीहारिणि वियद्विहारिणि मनोहारिणि विद्याधराभिसारिकाजने,

and after the moon-rise was completed; and the attractive Vidyaadhara maidens seeking their lovers at night were wandering in the sky, as if they were the moist drops of tears falling out of joy;

चन्द्रापीडः सुसामालोक्य महाश्वेतां पल्लवशयने शनैः शनैः समुपाविशत्।

Chandraapeeda observing that MahaaShvetaa was asleep, slowly sat on his leaf-bed.

'अस्यां वेलायां किं नु खलु मामन्तरेण चिन्तयति वैशम्पायनः किं वा वराकी पत्रलेखा किं वा राजपुत्रलोकः'

इति चिन्तयन्नेव निद्रां ययौ।

'At this time, what Vaishampaayana, or that poor PatraLekhaa or the circle of princes would be thinking?' – lost in such thoughts, he slept off.

TARALIKAA ARRIVES IN THE MORNING

(LONG SENTENCE)

अथ क्षीणायां क्षपायामुषसि सन्ध्यामुपास्य शिलातलोपविष्टायां पवित्राण्यर्घमर्षणानि जपन्त्यां महाश्वेतायां,
निवर्तितप्राभातिकविधौ चन्द्रापीडे, तरलिका(गन्धर्वदारकेण केयूरकनाम्नानुगम्यमाना) (प्रत्यूषस्येव प्रादुरासीत्।)
Even as the night waned away, MahaaShvetaa worshipped Goddess Sandhya in the early morning; sat on the
surface of the rock; started to recite hymns which destroy the sins; and even as Chandraapeeda completed all
his rites of the morning; Taralikaa arrived (at the day-break itself, followed by a Gandharva boy named
Keyuraka).
KEYURAKA

षोडशवर्षवयसा, सावष्टम्भाकृतिना,मदखेदालसगजगमनगुरुणि पदानि निक्षिपता,
who was sixteen years in age; who had a dignified bearing; who was keeping his steps slowly and heavily
like a lordly elephant walking with heavy steps because of the lethargy produced by intoxication;
पर्युषितचन्दनाङ्गरागधूसरोरुदण्डद्वयेन, कुंकुमरागपिञ्जरारुणेन,
who had two log-like thighs which appeared dusky because of dried up old sandal paste;
who was red and yellow in hue like the colour of the saffron;
चामीकरशृङ्खलाकलापनिबिडनियमितं कक्षाबन्धातिरिक्तप्रेङ्खत्पल्लवमधरवास एव केवलं वसानेन,
who wore only a single garment covering the lower portion of the body; who had firmly fastened it with a
'belt made of golden chains';
and the 'left-over ends' after the binding of the waist, flowed down beautifully;
निरुदरतया विभक्तमध्येन,विपुलवक्षसा, दीर्घानुवृत्तपीनबाहुना,
as the belly was fully withdrawn, it was as if it was not there and cut off the body into two as it were; who
had a broad chest, who had long and well-rounded shoulders;
वामप्रकोष्ठदोलायमानमाणिक्यवलयेन
a bracelet made of precious stones hung on whose left fore-arm;
कर्णाभरणमणेर्विप्रकीर्यमाणमधोमुखकिरणेन्द्रायुधजालवर्णाशुकोत्तरीयमिवैकस्कन्धक्षिसमुद्बहता,
who had thrown an upper-garment on one of his shoulders which looked tinted with many colours because
of the shining rays of the precious stones in the ear-ornament spreading downwards and colouring that
garment with the many hues of the rainbow;
चूतपल्लवकोमलमनवरतताम्बूलरागान्धकारमधरं दधता,
who had lips which were soft and tender like the mango sprouts, and were darkened by the incessant
chewing of betel leaves;
कर्णान्तायतस्य स्वभावधवलस्य धवलिम्ना लोचनयुगलस्य धवलतयेव दिगन्तराणि कुमुदवनानीव वर्षता,
पुण्डरीकमयमिव दिवसं कुर्वता,
whose pair of eyes reached up to the ears, and made the ends of the quarters appear as if the Kumuda-groves
were pouring down because of the whiteness of the eyes which were naturally white; and the day appeared
as if it was covered by white lotuses;
कनकपट्टपृथुललाटेन, अलिकुलनीलसरलशिरसिजेन, अग्राम्याकृतिना,राजकुलसंपर्कचतुरेण,
whose fore-head was broad like a band of gold; whose hair was smooth and dark like the swarms of bees;
who had no slovenliness of villagers; (He was civilized like a city-bred.)
who was clever because of the contact of the royal families;
(तरलिका) गन्धर्वदारकेण केयूरकनाम्नानुगम्यमाना प्रत्यूषस्येव प्रादुरासीत्।
(Taralikaa arrived) at the day-break itself, followed by a Gandharva boy named Keyuraka.
आगत्य च कोऽयमित्युपजातकुतूहला चन्द्रापीडं सुचिरमवलोक्य महाश्वेतायाः समीपमुपसृत्य कृतप्रमाणा

सविनयमुपाविशत्।

(Taralika) after arriving there stared at Chandraapeeda for a long time wondering who the young man was; approached MahaaShvetaa; offered salutation; and sat down humbly.

अनन्तरं चातिदूरानतेनोत्तमाङ्गेन प्रणम्य केयूरकोऽपि महाश्वेतादृष्टिनिसृष्टं नातिसमीपवर्ति शिलातलं भजे।

Later, Keyuraka also saluted by bending his head very much down; and sat on a rock which was not very near and which was pointed out by MahaaShvetaa with her eyes.

उपविष्टश्च तमदृष्टपूर्वमधःकृतकुसुमायुधमुपहसितसुरासुरगन्धर्वविद्याधररूपं रूपातिशयं चन्द्रापीडस्य दृष्ट्वा विस्मयमापेदे।

After sitting down, he felt surprised by looking at Chandraapeeda, who was extremely handsome; who had never been seen before; who excelled Manmatha in beauty; and whose beauty surpassed that of Suras, Asuras, Gandharvas and Vidyadharas.

KAADAMBAREE'S ANGRY RETORT

परिसमाप्तजपा तु महाश्वेता पप्रच्छ तरलिकाम्-

"किं त्वया दृष्टा प्रियसखी कादम्बरी कुशलिनी, करिष्यति वा अस्मद्वचनम्" इति।

After completing her religious chants, MahaaShvetaa questioned Taralika-

"Was Kaadambaree my friend seen by you as faring well? Will she comply with my request?"

अथ सा तरलिकया विनयावनतमौलिरीषदवलम्बितकर्णपाशमतिमधुरया गिरा व्यञ्जिपत्-

Then Taralika replied in a very sweet manner, bending her head humbly, with her pretty ear slightly bending down (because of the heavy ornament)-

भर्तृदारिके दृष्टा खलु मया भर्तृदारिका कादम्बरी सर्वतः कुशलिनी। विज्ञापिता च निखिलं भर्तृदुहितुः संदेशम्।

आकर्ण्य यत्तया संततमुक्तस्थूलाश्रुबिन्दुवर्षं रुदित्वा प्रतिसंदिष्टम् तदेष तथैव विसर्जितस्तस्या एव वीणावादकः

केयूरकः कथयिष्यति" इत्युक्त्वा विरराम।

"Daughter of the Master! Kaadambaree, the daughter of the Master has seen by me as doing well in all ways. The message sent by the daughter of the Master has been delivered to her completely. After hearing it, continuously pouring out tear drops the size of fat pearls and crying, she has sent a reply as a message. That will be told by this Keyuraka himself, who plays Veenaa for her, and sent by her for this purpose."

Saying this much, she retired.

विरतवचसि तस्यां केयूरकोऽब्रवीत्- "भर्तृदारिके महाश्वेते देवी कादम्बरी दृढदत्तकण्ठग्रहा त्वां

विज्ञापयति-

After she stopped talking, Keyuraka said- 'BhartrDaarika (Master's Daughter)! MahaaShvetaa!

Devi Kaadambaree offers a tight hug to you around the neck and says-

'यदियमागत्य मामवदतरलिका, तत्कथय किमयं गुरुजनानुरोधः, किमिदं मच्चित्तपरीक्षणम्,

किं गृहनिवासापराधनिपुणोपालम्भः, किं प्रेमविच्छेदाभिलाषः, किं भक्तजनपरित्यागोपायः, किं वा प्रकोपः।

This thing what Taralika came and told- tell me -

Is it because of the pressure applied by elders? Is it because you want to test my mind?

Is it a clever rebuke on your part to criticize me about staying in a house (and not in the hermitage with you)?

Is it because you want to break our affection?

Is it a ruse for you to get rid of your adoring devotee? Or is it the expression of your anger?

जानास्येव मे सहजप्रेमनिस्पन्दनिर्भरं हृदयम्।

You know already how my heart overflows with innate love for you!

एवमतिनिष्ठुरं संदिशन्ती कथमसि न लज्जिता।

Sending such an immensely hurting message, how is it that you are not ashamed?

तथा मधुरभाषिणि केनासि शिक्षिता वक्तुमप्रियं परुषमभिधातुं वा।

And by the way, you being an expert in talking pleasantly, by whom were you taught to utter such unpleasant and harsh words?

स्वस्थोऽपि तावत्क इव सहृदयः कनीयस्यवसानविरसे कर्मणीदृशे मतिमुपसर्पयेत्,

किमुत अतिदुःखाभिहतहृदयोऽस्मद्विधो जनः।

Which person with a loving heart, who is in complete health of mind and body, will engage one's mind in such a heinous act leading towards a disgusting end?

What to say of 'people like me' who are wounded in the heart by such intense pain?

सुहृदुःखखेदिते हि मनसि कैव सुखाशा कैव निर्वृतिः कीदृशाः संभोगाः कानि वा हसितानि।

In a mind stuck by the suffering of a friend, how can there be a desire for happiness, how can there be any peace, how can there be any place for sense pleasures, or what sort of entertainments can be there?

येनेदृशीं दशामुपनीता प्रियसखी कथमतिदारुणं तमहं विषमिव अप्रियकारिणं कामं सकामं कुर्याम्।

That horribly cruel person who has brought my dearest friend to such a state, that KaamaDeva (Manmatha) – who always harms others like poison- can I ever desire his company?

दिवसकरास्तमयविधुरासु नलिनीषु सहवासपरिचयाच्चक्रवाकयुवतिरपि पतिसमागमसुखानि त्यजति, किमुत नार्यः।

When the lotuses wither away at the setting of the Sun, even the female of the Chakravaaka bird-couple renounces the joy of a lover's union, because of their acquaintance (with the flowers).

What to say of ladies who belong to the human species?

अपि च यत्र भर्तृविरहविधुरा परिहृतपरपुरुषदर्शना दिवानिशं निवसति प्रियसखी कथमिव तन्मम हृदयमपरः

प्रविशेज्जनः।

Moreover, when the dearest friend, suffering the pangs of separation from her husband, day and night lives alone avoiding looking at other men, then how can another man enter my heart ever?

यत्र च भर्तृविरहविधुरा व्रतकर्षिताङ्गी प्रियसखी महत्कृच्छमनुभवति तत्र अहमवगणय्यैतत्कथमात्मसुखार्थिनी पाणिं ग्राहयिष्यामि, कथं वा मम सुखम् भविष्यति।

Moreover, when the dearest friend, suffering the pangs of separation from her husband and thinning out her limbs through hard penance, is passing through such difficult times, how am I supposed to ignore all that and get offered my hand in marriage, intent only on my happiness; or how will I ever be happy?

त्वत्प्रेम्णा चास्मिन्वस्तुनि मया कुमारिकाजनविरुद्धं स्वातन्त्र्यमालम्ब्याङ्गीकृतमपयशः समवधीरितो विनयः, गुरुवचनमतिक्रामितम्, न गणितो लोकोपवादः, वनिताजनस्य सहजमाभरणमुत्सृष्टा लज्जा, सा कथय कथमिव पुनरत्र प्रवर्तते।

Because of my affection for you, taking recourse to the freedom which is against the discipline followed by unmarried girls- I who have accepted ill-fame; discarded politeness; disobeyed the words of the elders; have not taken into account the censure of the society; have thrown off shyness which is the natural ornament of the young girls; tell me - how can such a person feel interested in this matter (of marriage)?

तदयमञ्जलिरुपरचितः, प्रणामोऽयम्, इदं च पादग्रहणम्, अनुगृहाण माम्।

So I am folding my hands to plead with you!

My salutation to you! I will even hold on to your feet in submission. Please grace me.

वनमितो गतासि मे जीवितेन सहेति मा कृथाः स्वप्नेऽपि पुनरिममर्थं मनसि।

You have gone to the forest along with my life itself!

So do not bring such ideas in your mind ever even in a dream'."

इत्यभिधाय तूष्णीमभूत्।

After saying these words, he became silent.

महाश्वेता तु तच्छ्रुत्वा सुचिरं विचार्य- "गच्छ स्वयमेवाहमागत्य यथार्हमाचरिष्यामि" इत्युक्त्वा केयूरकं प्राहिणोत्।

MahaaShvetaa after listening to his words, thought for some time;

sent off Keyuraka saying- "Go! I will myself go there and do the needful."

CHAPTER FOUR

VISIT TO HEMAKOOTA

गते च केयूरके चन्द्रापीडमुवाच- "राजपुत्र रमणीयो हेमकूटः, चित्रा च चित्ररथराजधानी,

बहुकुतूहलः किंपुरुषविषयः, पेशलो गन्धर्वलोकः, सरलहृदया महानुभावा च कादम्बरी।

After Keyuraka left, she spoke to Chandraapeeda- "Prince! HemaKoota is very pleasant place.

The capital of ChitraRatha is a wonderful city. The Kimpurusha (Kinnara) country contains many curious things. The people of Gandharva world are very soft (talented) in nature.

Kaadambaree is of a very simple heart and a noble girl.

नातिखेदकरमिव गमनं कलयसि, नावसीदति वा गुरुप्रयोजनम्, अदृष्टचरविषयकुतूहलि वा चेतः,

मद्वचनमनुरुध्यते वा भवान्, अतिसुखदायि वाश्चर्यदर्शनम्, अर्हसि वा प्रणयम्,

इममप्रत्याख्यानयोग्यं वा जनम् मन्यसे, समारुढो वा परिचयलेशः, अनुग्राह्यो वायं जनः,

ततो नार्हसि निष्फलां कर्तुमभ्यर्थनामिमाम्।

If you do not consider the journey to be very tiring, if any important affair of yours does not get disturbed,

if your mind is very curious about things not seen before, if you will comply to my words,

if amazing things please you, if you desire this affection (friendship) of mine,

if you feel that a request from me should not be turned down,

if there has been a growth of least familiarity, if this person has to be graced,

then, you should not make this request of mine go fruitless!

इतो मयैव सह गत्वा हेमकूटमतिरमणीयतानिधानं, तत्र दृष्ट्वा च मन्निर्विशेषां कादम्बरीमपनीय,

तस्याः कुमतिमनोमोहविलसितमेकमहो विश्रम्य श्रोभूते प्रत्यागमिष्यसि।

From here, you will go along with me to HemaKoota, the abode of extreme beauty; in that place look at

Kaadambaree who is not different from me; remove the childish whim caught by her distorted mind;

rest there for one day; and return the very next morning.

मम हि निष्कारणबान्धवं भवन्तमालोक्यैव दुःखान्धकारभाराक्रान्तेन महतः कालादुच्छवासितमिव चेतसा

श्रावयित्वा स्ववृत्तान्तमिमं सद्यतामिव गतः शोकः।

For me, after seeing you who have become a friend without any reason, the mind weighed down completely by the blinding sorrow, has breathed as it were after a long time, after recounting my story to you and is able to bear any grief.

दुःखितमपि जनं रमयन्ति सज्जनसमागमाः। परसुखोपपादनपराधीनश्च भवादृशां गुणोदयः"।

The company of the good brings joy even to a person who is sad.

The rise of virtues in people like you is solely used for helping others."

इत्युक्तवतीं चैनां चन्द्रापीडोऽब्रवीत्-"भगवति दर्शनात्प्रभृति परवानयं जनः कर्तव्येषु यथेष्टमशङ्कितया नियुज्यताम्" इत्यभिधाय तया सहैवोदचलत्।क्रमेण च गत्वा हेमकूटमासाद्य गन्धर्वराजकुलं समतीत्य काञ्चनतोरणानि सप्तकक्षान्तराणि कन्यान्तःपुरद्वारमवाप।

When she spoke like this, Chandraapeeda said to her- "*Bhagavati! From the moment you have set your eyes on me, this person is your slave. Employ him in any task you wish for.*"

Saying so, he got up to go with her.

Travelling leisurely, reaching HemaKoota the abode of Gandharvas, crossing over the seven halls decorated by golden garlands hanging at the gateways, he reached the door-way of the harem of the young girls.

ENCHANTING WORLD MADE OF BEAUTIFUL GIRLS

(LONG SENTENCE)

(कुमारः कुमारीपुराभ्यन्तरं) (ददर्श)।

(The young prince saw the inner apartment of the princess) -

महाश्वेतादर्शनप्रधावितेन दूरादेव कृतप्रमाणेन कनकवेत्रलताहस्तेन प्रतीहारजनेनोपदिश्यमानमार्गः,

Seeing MahaaShvetaa, the Prateehaaree people holding the golden staffs, came rushing towards her, saluting from far itself; and he was offered guidance in the path by them;

(प्रविश्य ददर्श)

after entering he saw -

असंख्येयनारीशतसहस्रसंबाधः स्त्रीमयमपरमिव जीवलोकम्,

the place overcrowded with women, as if it was another world made only of women;

इयतां ग्रहीतुमेकत्र त्रैलोक्यस्त्रैणमिव संहतम्,

as if the women from all the three worlds were collected there to get their number counted;

अपुरुषमिव सर्गान्तरम्,

as if it was a different creation where there were no men;

अङ्गनाद्वीपमिवापूर्वमुत्पन्नम्,

as if a completely new women's island had been produced;

पञ्चममिव नारीयुगावतारम्,

as if it was the arrival of the fifth one named woman-yuga;

अपरमिव पुरुषद्वेषिप्रजापतिनिर्माणम्,

as if the Creator hated men and had made another creation;

अनेककल्पकल्पनार्थमुत्पाद्य स्थापितमिवाङ्गनाकोशम्,

as if it was a store-house where women were made and stored to get supplied for adding to many Kalpas (Creations) of the future;

अतिविस्तारिणा युवतिजनलावण्यप्रभापूरेण प्लावितदिगन्तरेण सिञ्चतेवामृतरसविसरेण

दिवसमार्द्राकुर्वतेव भुवनान्तरालम्,

the ends of the quarters were inundated, by the 'flooding lustre of the charms of the young girls', which was

spreading out far and wide; it was as if the day was sprinkled with the juice of nectar; it was as if the space between the earth and the heaven had become dampened;

बहलप्रभावर्षिणा मरकतमणिमयेन सर्वतः परिगततया तेजोमयमिव,

because of the shower of abundant shine of the beads of emerald filling that place, it was as if a fiery lustre surrounded it on all the sides;

चन्द्रमण्डलसहस्रैरिव निर्मितसंस्थानम्,

the interior of the apartment appeared to be composed of thousands of moon-discs (because of the moon-like faces of the girls) as it were;

ज्योत्स्नयेव घटितसंनिवेशम्,

as if fashioned out of moonlight;

आभरणप्रभाभिरिव निष्पादितदिगन्तरम्,

as if the space in between the quarters were made of the shine of ornaments;

विभ्रमैरिव कृतसर्वोपकरणम्,

as if all the objects were there made of the enchanting gestures of women;

यौवनविलासैरिवोत्पादितावयवम्,

as if all the limbs were produced by the youthful charms alone;

रतिविलसितैरिव रचितसंचयम्,

as if a collection was made of Rati's (or attractive amorous) charms;

मन्मथचरितैरिव कल्पितावकाशम्,

as if the intermediate space was given for the workings of Manmatha;

अनुरागेणैवानुलिससकलजनप्रवेशम्,

as if the entrance for all was anointed by (reciprocating) love;

शृङ्गारमयमिव, सौन्दर्यमयमिव, सुरताधिदैवतमयमिव, कुसुमशरमयमिव, कुतूहलमयमिव, आश्चर्यमिव,

सौकुमार्यमिव, कुमारः कुमारीपुराभ्यन्तरं ददर्श।

as if made of the emotion of amorous joy; as if made of beauty; as if it was presided by the 'goddess of the union of lovers'; as if made of flower arrows (of Manmatha); as if made of curiosities; as if made of surprises; as if made of delicate natures; the young prince saw the inner apartment of the princess.

THOUSANDS OF MANMATHAS ON THE MOVE

(LONG SENTENCE)

अतिबहलतया च तस्य कन्यकाजनस्य समन्तादाननद्युतिभिरिन्दुबिम्बवृष्टिमिव पतन्तीम्,

Because of the abundance of young girls, because of the shine of faces filling all over, it was as if there was a downpour of moon-discs;

अपाङ्गविक्षेपैश्चलितकुवलयवनमयीमिव क्रियमाणामवनीम्,

because of the enchanting side-glances, the world was made to appear as if it was made of a moving forests of blue lotuses;

अतिनिभृतभूलताविभ्रमैः कामकार्मुकबलानीव प्रचलितानि,

because of the tremulous deluding movements of the eye brows, it appeared as if hosts of Manmatha's bows were on the move;

शिरसिजकलापान्धकारैर्बहुलपक्षप्रदोषसार्थानिव संबन्धतः,

because of the darkness of the different hair-arrangements of their dark hair, it was as if the entire crowd of

the dusky evenings of all dark-fortnights had been gathered together;

स्मितप्रभाभिरुत्फुल्लकुसुमधवलानिव वसन्तदिवसान्संचरतः,

because of the lustrous smiles, it appeared as if the days of spring were made to move with the shining white of the blossomed flowers;

श्वसितानिलपरिमलैर्मलयमारुतानिव परिभ्रमतः,

because of the fragrant air of their breaths, it appeared as if the Malaya winds were made to blow;

कपोलमण्डलालोकैर्माणिक्यदर्पणसहस्राणीव स्फुरितानि,

because of the shine of the cheeks from all around, it appeared as if thousands of ruby mirrors had manifested suddenly;

करतलरागेण रक्तकमलवनवर्षिणमिव जीवलोकम्,

because of the red designs decorating their palms, it appeared as if forests of red lotuses were pouring down as rains in their world;

कररुहस्फुरणेन कुसुमायुधशरसहस्रैरिव संछादितदिगन्तराणि,

because of the shine of the nails in their hands, it appeared as if the ends of the quarters were covered by thousands of Manmatha's arrows;

आभरणकिरणेन्द्रायुधालकैरुड्डीयमानानीव भवनमयूरवृन्दानि,

because of the rays emanating from their ornaments appearing like rainbow curls of the plumage, it appeared as if the groups of pet peacocks of the mansions were flying all around;

यौवनविकारैरुत्पाद्यमानानीव मन्मथसहस्राण्यद्राक्षीत्।

because of all the youthful gestures and charming sights of all girls all around, he saw 'thousands of Manmathas' getting produced instantly as it were.

SO PRETTY...SO DELICATE!

(The girls were so beautiful that it appeared as if whatever they did was a part of an amorous union of lovers!)

(LONG SENTENCE)

उचितव्यापारव्यपदेशेन कुमारिकाणामतिरिक्तं (सुरतमिवाभ्यसन्तीनामपश्यत्)।

He saw that - under the pretext of performing the regular duties allotted to them, these girls were practising the union of lovers in an extraordinary way as it were.

(How?)

सखीहस्तावलम्बेषु पाणिग्रहणानि,

'holding the hands' (in marriage) by holding the hands of the friends;

वेणुवाद्येषु चुम्बनव्यतिकरान्,

'art of kissing' by playing the flutes;

वीणासु कररुहव्यापारान्,

'scratching of the nails' by playing the Veenaa;

कन्दुकक्रीडासु करतलप्रहारान्,

'striking with palms' (amorous sport) by playing with balls;

भुवनलतासेककलशकण्ठेषु भुजलतापरिष्वङ्गान्,

'embracing with the creepers of shoulder's by holding the neck of the pots while watering the creepers on the ground;

लीलादोलासु नितम्बस्तनप्रेङ्खितानि,

'movement of the hips and breasts' by playing in the swings;

ताम्बूलवीटिकावखण्डनेषु दशनोपचारान्

‘leaving the teeth-marks’ by biting the betel leaves packed with fragrant powders;

बकुलवितपेषु मधुगण्डूषप्रचारान्,

‘spitting mouthful of wine’ on the Bakula trees (to make them blossom);

अशोकतरुताडनेषु चरणाभिघातान्,

‘kicking the feet’ by kicking the Ashoka trees (to make them blossom);

उपहारकुसुमस्खलनेषु सीत्कारान्,

‘making hissing sounds’ by stumbling on the flowers thrown on their path;

अतिरिक्तं सुरतमिवाभ्यसन्तीनामपश्यत्।

He saw that (under the pretext of performing the regular duties allotted to them), these girls were practising the union of lovers in an extraordinary way as it were.

(The girls were so beautiful, that it appeared as if they had no need of any other additional makeup articles to enhance their beauty!)
(LONG SENTENCE)

(नातिविस्मयकरः।) यत्र च कन्यकाजनस्य

(It was not a matter of great wonder, that) among those girls, where -

कपोलतलालोक एव मुखप्रक्षालनम्,

shine emanating from their cheeks was itself the washing of the face; (so much lustre poured out like water)

लोचनान्येव कर्णोत्पलानि,

eyes themselves were the lotuses hanging from the ears; (so large the eyes were)

हसितच्छवयः एवाङ्गरागाः,

rays of joy rising out of their laughter was alone the unguents applied on the limbs;

(The whole body emanated joy as if the laughter itself became an unguent applied on their person.)

निःश्वासा एवाधिवासगन्धयुक्तयः,

sighs were the ingredients used for perfuming the garments;

(Their fragrant breaths were enough to add perfume to their garments.)

अधरद्युतिरेव कुङ्कुममुखानुलेपनम्,

shine of the lips was the red (vermilion) paste applied to the face;

(Without any lipstick, their lips shone with redness adding redness to the whole face.)

आलापा एव तन्त्रीनिनादाः,

conversations were the musical notes of Veena;

(Did they talk, or was it the melody music flowing from the Veena?)

भुजलता एव चम्पकवैकक्ष्यमालाः,

shoulder-creepers were the ‘Champaka flower garlands’ worn on the shoulders;

(Why should they wear any garland? Their shoulders were hanging from the neck like Champaka garland!)

करतलान्येव लीलाकमलानि,

palms were the lotuses held in the hand in sport;

(So soft and so red; were they palms or lotuses that they held?)

स्तना एव दर्पणाः,

breasts were the mirrors;

(huge and uprising breasts were like mirrors kept in front!)

निजदेहप्रभैवांशुकावगुण्ठनम्,

shine coming out of the body itself was the veil worn to cover themselves;

जघनस्थलान्येव विलासमणिशिलातलानि,

hip-regions themselves were like the jewelled stone slabs made for relaxation purposes;

कोमलाङ्गुलिराग एव चरणालत्तरसः,

hue of the delicate toes were themselves the Alaktaka juice applied on the feet;

नखमणिमरीचय एव कुट्टिमोपहारकुसुमप्रकाराः।

rays of the finger-nails were themselves the scattered flowers covering the jewel-studded floor;

(So delicate the girls were...!) यत्र where -

चालत्तरसोऽपि चरणातिभारः

even Alakta juice itself proved to be a heavy weight on the foot;

बकुलमालिकामेखलाकलनमपि गमनविघ्नकरम्,

even the girdle made of the Bakula flower-garlands proved an obstacle in their movement;

अङ्गरागगौरवमप्यधिकश्वासनिमित्तम्,

even the heavy (weighty) application of the fragrant body unguents caused their breath to be hard and rapid;

अंशुकभारोऽपि ग्लानिकारणम्,

even the weight of the garments made them feel exhausted;

मङ्गलप्रतिसरवलयविधृतिरपि करतलविधृतिहेतुः

even the wearing of the bracelet made of auspicious threads made their hands tremble;

अवतंसकुसुमधारणमपि श्रमः,

even the flower worn in the ear-region for adornment was making them feel fatigued;

कर्णपूरकमलतरलमधुकरपक्षपवनोऽप्यायासकरः।

even the wind rising out of the light movement of wings of the bees hovering around the lotuses worn as ear-ornaments, was making them feel tired;

(Oh! How can girls bear with such hardships?)

तथा च यत्र - and also, where it was considered as

सखीदर्शनेष्वकृतहस्तावलम्बनमुत्थानमतिसाहसम्,

a great act of valour to get up without the support of a hand, when a friend was seen;

प्रसाधनेषु हारभारसहिष्णुता स्तनकार्कश्यप्रभावः,

extreme tolerance to bear the weight of the garlands when decorating oneself was possible because of the hardness of the breasts;

कुसुमावचयेषु द्वितीयपुष्पग्रहणमप्ययुवतिजनोचितम्,

when plucking flowers, even reaching for a second flower was not a fitting job for those girls of such delicate features;

कन्यकाविज्ञानेषु माल्यग्रन्थनमसुकुमारजनव्यापारः, देवताप्रमाणेषु मध्यभागभङ्गो

in the arts suitable for women, even the weaving of garland was a job not fit for those girls with such delicate features; when saluting the deities, the breaking of the middle-portion;

नातिविस्मयकरः।

all this was not a matter of great wonder indeed!

AMUSING DIALOGUES AMONGST GIRLS

तस्य चैवंविधस्य किञ्चिदभ्यन्तरमतिक्रम्य इतश्चेतश्च परिभ्रमतः कादम्बरीप्रत्यासन्नस्य परिजनस्य शुश्राव तांस्तानतिमनोहरानालापान्। तथा हि,

When it was like this, he (Chandraapeeda) entered and crossed over to the interior of the harem a little, and immediately he heard various types of amusing conversations going on among the attendant-maids who were busily moving here and there close to where Kaadambari was. The talks went on like this-

लवलिके, कल्पय केतकीधूलिभिर्लवलीलतालवालमण्डलानि।

“Lavalike (Hey you near the Lavalee plant)!

Make the water-basins around the Lavalee creeper with the pollen-dust of the Ketaki flowers.”

सागरिके, गन्धोदकदीर्घिकासु विकिर रत्नवालुकाम्।

“Saagarike (Hey you ocean-girl attending to all the pools)!

Scatter the jewel powder in the ‘oblong golden pools of scented water’.”

मृणालिके, कृत्रिमकमलिनीषु कुङ्कुमरेणुमुष्टिभिश्चुरय यन्त्रचक्रवाकमिथुनानि।

“Mrnaalike (Hey you holding the lotus stem)!

Throw handfuls of red vermilion dust on the mechanical Chakravaaka birds in the artificial lotus ponds.”

मकरिके, कर्पूरपल्लवरसेन अधिवासय गन्धपात्राणि।

“Makarike (hey you wearing the Makara design on the ornament)!

Add fragrance to the vessels of scent waters by mixing the juice of Karpura plant leaves”

रजनिके, तमालवीथिकान्धकारेषु निधेहि मणिप्रदीपान्।

“Rajanike (Hey you with the hair dark like the night)!

Place jewel lamps in the path going through the dark grove of Tamaala trees.”

कुमुदिके, स्थगय शकुनिकुलरक्षणाय मुक्ताजालैर्दाडिमीफलानि।

“Kumudike (Hey you wearing Kumuda flower)!

Cover the pomegranate fruits with the pearl-nets to protect them from the birds.”

निपुणिके, लिख मणिशालभञ्जिकास्तनेषु कुङ्कुमरसपत्रभङ्गान्।

“Nipunike (Hey you having expertise in minute works)!

Draw designs with the red vermilion paste on the breasts of the jewelled dolls.”

उत्पलिके, परामृश कनकसंमार्जनीभिः कदलीगृहमरकतवेदीकाम्।

“Utpalike (Hey you wearing the lotuses)!

Sweep the emerald-seat inside the plantain-room with the golden broom.”

केसरिके, सिञ्च मदिरारसेन बकुलकुसुममालागृहाणि।

“Kesarike (Hey you covered with the pollen)!

Sprinkle liquor drops inside the rooms decorated by ‘Bakula flower garlands’.”

मालतिके, पाटलय सिन्दूररेणुना कामदेवगृहदन्तवलभिकाम्।

“Maalatike (Hey you wearing Maalati flowers)!

Paint the ivory roof of KamaDeva’s temple red with the red lead powder (sindura)!”

नलिनिके, पायय कमलमधुरसं भवनकलहम्सान्।

“Nalinike (Hey you near the lotus pond)!

Make the pet geese drink the honey of the lotuses.”

कदलिके, नय धारागृहं गृहमयूरान्।

“Kadalike (Hey you near the plantain grove)!

Take the pet peacocks to the artificial waterfall.”

कमलिनिके, प्रयच्छ चक्रवाकशावकेभ्यो मृणालक्षीररसम्।

“Kamalinike (Hey you near the red lotus pond)!

Feed the juice of the ‘milky sap of the lotus stalks’ to the Chakravaaka young ones.”

चूतलतिके, देहि पञ्जरपुंस्कोकिलेभ्यश्चूतकलिकाङ्कुराहारम्।

“ChutaLatike (Hey you near the mango creeper)!

Feed the buds and sprouts of the mango tree to the male cuckoo birds inside the cage!

पल्लविके, भोजय मरिचाग्रपल्लवदलानि भवनहारीतान्।

“Pallavike (Hey you holding the leaves)!

Feed sprouts of the pepper plant to the pet parrots.”

लवङ्गिके, निक्षिप चकोरपञ्जरेषु पिप्पलीदलशकलानि।

“Lavangike (Hey you near the Lavanga plant)!

Throw pieces of Pippali leaves into the cages of chakora birds.”

मधुकरिके विरचय कुसुमाभरणकानि।

“Madhukarika (Hey you honey-maker) (hovering around flowers like a bee)!

Make ornaments out of flowers.”

मधुरिके, संगीतशालायां विसर्जय किन्नरमिथुनानि।

“Madhurika (Hey you – sweet like the honey)!

Leave the Kinnara couple in the music hall.”

कन्दलिके, समारोह्य क्रीडापर्वतशिखरं जीवजीवमिथुनानि।

“Kandalike (Hey you covered by Kandalika flowers)!

Take the JevanJeeva couple up the sport hill.”

हरिणिके, देहि पञ्जरशुकसारिकाणामुपदेशम्।

“Harinike (Hey you running like the deer)!

Give lessons to the caged parrots and Saarikaa birds.”

इत्येतान्यानि च परिहासजल्पितान्यश्रौषीत्।

he heard such amusing speeches of the girls addressing each other.

तथा हि - and also words like -

चामरिके, मिथ्यामुग्धतां प्रकटयन्ती कमभिसंधातुमिच्छसि।

“Chaamarika (Hey you with the chowrie)!

Whom do you want to deceive with your show of pretended innocence?”

अयि यौवनविलासैरुन्मत्तीकृते,

विज्ञातासि या त्वं स्तनकलशभारावनम्यमानमूर्तिर्मणिस्तम्भमयूरानालम्बसे।

“Hey you! You are intoxicated with the embellishments of youth!

I know what is running in your mind! Your body is bending by the weight of your breasts, and you are taking the support of the peacocks carved on the jewelled pillars.”

परिहासकांक्षिणि, रत्नभित्तिपतितमात्मप्रतिबिम्बमालपसि।

“Hey you! You are going to be laughed at by all!

You are talking with your own reflection fallen on the jewelled wall!”

पवनहतोत्तरीयांशुके, हारप्रभामायासितकरतलाकलयसि।

*“Hey you! Your upper garment is getting carried away by the wind!
You are moving your hand across the brilliance of your ornaments (instead of the white cloth) and tiring
your hand!”*

मणिकुट्टिमेषूपहारकमलस्खलनभीते निजमुखप्रतिबिम्बकानि परिहरसि।

*“Hey you! You are afraid of stumbling over the lotuses scattered on the gem-studded floor, and are actually
trying to avoid stepping on the reflections of your own face!”*

जालवातायनपतितपद्मरागालोकं प्रति बालातपशङ्कया करतलमातपत्रीकरोषि।

*“Hey you! You are blocking your face with your hands trying to avoid the shine of the ruby falling on the
latticed window, mistaking it to be the early morning shine of the sun”.*

खेदस्रस्तहस्तगलितचामरा नखमणिमयूखकलापमाधुनोषि।

*“Hey you! Your chowrie has fallen down from your tired hands!
You are only waving the lustre of the rays emanating from your nails!”*

इत्येतान्यानि च शृण्वन्नेव कादम्बरीभवनमुपययौ।

Hearing more of such conversations he reached the palace of Kaadambaree.

THE PATH LEADING TO THE PAVILION

(अथ सेवार्थमागतेनोभयत ऊर्ध्वस्थितेन स्त्रीजनेन प्राकारेणैव लावण्यमयेन कृतदीर्घरथ्यामुखाकारं मार्गमद्राक्षीत्।)

Girls who had come there to serve the princess were standing on both sides at a height like a solid wall made of charms; they had made the road appear long and appeared like the entrance (made of beautiful girls).

[Chandraapeeda made his way through the crowd of girls and approached the ShreeMandapa, where the princess was.

As soon as he approached the vicinity of the private residence of the princess, all the girls who served as maids to the princess, made way for him. A path was made with two walls on both sides as it were, because of the thickly lined row of girls on both sides, making way for MahaaShvetaa and Chandraapeeda to enter. As the girls moved about here and there in excitement, a charming panorama of colours was produced, thus enchanting the eyes of the prince.

Herein is the description of the path leading to ShreeMandapa!

It was not a path; but an entrance through some magical mist which was filled with all that was feminine; the fragrance, the flowers, the colourful garments; shine of ornaments; the honey from trees; the noisy birds; blossomed creepers; swarms of bees and what not! It was green, red, white and all the colours flashing forth intermittently; it was shining and also dark.

The path itself appeared like a Priyangu creeper winding its way towards the Mandapa.]

(The Priyangu creeper (Droopy leaf plant) is one of literature's favourite creepers and is often associated with women.

Flowering in the colder part of the year, with its slender, fragile frame buffeted by the wind and the snow, it is perhaps a natural point of comparison for a woman longing for a lover's union.)

पुलिनायमानमुपवनलतागलितकुसुमरेणुपटलैः,

The path was rendered into a beach; because of the layers of pollen fallen from the garden creepers;

दुर्दिनायमानमनिभृतपरभृतनखक्षताङ्गणसहकारफलरसवर्षैः,

it looked like a cloudy and rainy day; because of the continuous dripping from the courtyard trees, of the juice of the mango fruits which were broken by the nails of the cuckoo birds, which were making a lot of noise without any apprehension;

नीहारायमाणमनिलविप्रकीर्णैर्वकुलसेकसीधुधाराधूलिभिः,

it was covered by mist as it were; because the drops of the abundant wine poured over the Bakula trees were scattered all over by the blowing wind;

काञ्चनद्वीपायमानं चम्पकदलोपहारैः,

it looked like a golden island; because of the Champaka flowers thrown all over the ground;

लीलाशोकवनायमानं कुसुमप्रकरपतितमधुकरवृन्दान्धकारैः,

it looked like grief-house built for amusement; because of the darkness produced by the swarms of bees falling over the clusters of flowers;

तथा च संचरतः स्त्रीजनस्य रागसागरायमाणं चरणालक्तकरसविसरैः,

it also looked like an ocean of red colour; because of the Alaktaka juice stuck from the feet of the girls moving about;

अमृतोत्पत्तिदिवसायमानमङ्गरागामोदैः,

it was the day of the nectar-production as it were; because of the fragrance coming from the body-pastes;

चन्द्रलोकायमानं दन्तपत्रप्रभामण्डलैः,

it looked like the world of moon; because of the lustre emanating from the round ivory ear-rings;

प्रियंगुलतायमानं कृष्णागुरुपत्रभङ्गैः,

it looked like the Priyangu creeper; because of the designs drawn by dark fragrant sandal;

लोहितायमानं कर्णाशोकपल्लवैः

it looked completely red; because of the Ashoka sprouts worn on the ears;

धवलायमानं चन्दनरसविलेपनैः,

it looked completely white; because of the application of sandal paste;

हरितायमानं शिरीषकुसुमाभरणैः,

it looked completely green; because of the ornaments made of Shireesha flowers;

अथ सेवार्थमागतेनोभयत ऊर्ध्वस्थितेन स्त्रीजनेन प्राकारेणेव लावण्यमयेन कृतदीर्घरथ्यामुखाकारं मार्गमद्राक्षीत्।
Girls who had come there to serve the princess were standing on both sides at a height like a solid wall made of charms; they had made the road appear long and appeared like the entrance (made of beautiful girls).

[The girls were covered by ornaments all over their person. As they stood on both the sides making a path for the honoured guests, the shine of the ornaments fell on the path like a heap from every girl; mixed with other similar heaps and flowed off like a flooded river made of many streams.]

तेन चान्तर्निपतन्तमाभरणकिरणालोकं संपिण्डितं नदीवेणिकाजलप्रवाहमिव वहन्तमपश्यत्।

He saw the shine of the ornaments falling into it (path) like a heaped up mass and flowing away like a continuous stream of mingled rivers.

[Chandraapeeda had to actually forcefully wade through that flood of shine to reach his destination.]

तन्मध्ये च प्रतिस्रोत इव गत्वा प्रतिहारीमण्डलाधिष्ठितपुरोभागं श्रीमण्डपं ददर्श।

He went inside it like an opposing current; and saw the beautiful main pavilion which was filled at the front with a crowd of Prateehaarees.

DESCRIPTION OF KAADAMBAREE

[Herein starts the detailed description of Kaadambaree's beautiful form.

There are no vulgar or obscene words used in the description.

Every woman is in essence the form of Mother Durgaa.

Woman is a beautiful creation of God and should be admired and appreciated like a rose or a lotus. Please do not read the description with a mind corrupted by the idea of attaching sinfulness to a woman's form.

Approach it with reverence and adoration like Baana.]

(A VERY VERY LONG SENTENCE)

तत्र च मध्यभागे (कादम्बरीं ददर्श।)

In the centre of the pavilion there, he (Chandraapeeda) (saw Kaadambaree) -
WAS IT A GARDEN OF KALPA-CREEPERS?

[Kaadambaree! Chandraapeeda could only see the huge circle of golden light in the centre surrounding the place where the princess was seated.

Were they golden creepers of Kalpa brought from the heaven? No! They were the thousands of maids waiting in attendance on Kaadambaree standing all around her; ready to obey her slightest order; and they had decorated themselves with various types of golden ornaments which made the whole place shine like a garden of Kalpa creepers.

Kalpa creepers are golden hued. They are covered with leaves of gold and yield diamonds and precious stones as their fruits.

Golden hued girls covered by ornaments made of gold, diamonds and precious stones are Kalpa creepers only!

Why they were like Kalpa creepers and not the trees? Because their movements were delicate like the creepers!]

पर्यन्तरचितमण्डलेनाथ उपविष्टेन चानेकसहस्रसंख्येन परिस्फुरदाभरणसमूहेन कल्पलतानिवहेनेव कन्यकाजनेन
परिवृताम्,

who was there surrounded by her young maids, who were like a crowd of Kalpa creepers because of the hosts of lustrous ornaments they wore, who were numbering thousands, and who were sitting all around in circles.

WAS IT THE GODDESS OF EARTH IN THE MOUTH OF VARAAHA?

[Then he saw something like the Great Boar (boar incarnation of Vishnu) in the centre who held the Earth in his teeth.

Actually it was Kaadambaree reclining on the couch.

The couch was covered by a bluish black cover which was like the body of the boar.

She was not fully lying on the bed; but was seated in a stretched out manner reclining on the white pillows, which were like the teeth of the boar. Because her hand was bent at the elbow, and the face was not fully placed on the pillow, it was as if she was the fragile Earth-Goddess carefully held in the teeth of Varaaha.]

नीलांशुकप्रच्छदपटप्रावृतस्य नातिमहतः पर्यङ्कस्याश्रये धवलोलपधानन्यस्तद्विगुणभुजलतावष्टम्भेन अवस्थितां
महावराहदंष्ट्रावलम्बिनीमिव महीं,

who was reclining on the one-side of a couch which was not too big and which was covered by a dark blue sheet; and was supporting herself on the white pillows with her hand bent at the elbow; as if she was the earth held by the teeth of the great Varaaha (Boar incarnation of Vishnu).

WAS IT A FLOODING RIVER OF LUSTRE?

[He did not see any princess there; but only the shine emanating from the couch.

Two maids were standing on either side, fanning her with the chowries. When they moved their hands backward and forward, it appeared as if they were swimming in the waters of the lustre which drowned them.]

विस्तारिणि देहप्रभाजालजले भुजलताविक्षेपपरिभ्रमैः प्रतरन्तीभिरिव चामरग्राहिणीभिरुपवीज्यमानाम्,

who was fanned by the 'chowrie holding maids' who were moving their shoulder-creeper forward and backward as if swimming in the waters of the lustre emanating from her body.

WAS SHE GETTING KIDNAPPED BY ONE AND ALL?

[Kaadambaree's reflection fell everywhere – on the ground, on the walls, on the roof, on the pillars, on the mirrors! Countless Kaadambarees filled the pavilion all over, making it appear as if the denizens of all the worlds above and below and everywhere wanted to carry her away to their own worlds, enamoured with her beauty.]

(who) - निपतितप्रतिबिम्बतया -

because of her reflection falling -

अधस्तान्मणिकुट्टिमेषु नागैरिवापह्रियमाणाम्,

it was as if the Naagas from under the gem-studded floor, were stealing her away;

उपान्ते च रत्नभित्तिषु दिक्पालकैरिव नीयमानाम्,

(because of her reflection falling) on the jewelled walls at the end,

it was as if she was carried away by the Lords of the quarters;

उपरिमणिमण्डपेष्वमरैरिवोत्क्षिप्यमाणाम्,

(because of her reflection falling) on the jewelled canopy above,

it was as if she was getting lifted off by the immortals (heaven-residents);

हृदयमिव प्रवेशितां महामणिस्तम्भैः

(because of her reflection falling) on the huge pillars made of jewels, it was as if they had concealed her in their heart (like a treasure);

आपीतमिव भवनदर्पणैः.

(because of her reflection falling on them) it was as if she was swallowed by the mirrors in the pavilion (and was imprisoned inside them);

अधोमुखेन श्रीमण्डपमध्योत्कीर्णेन विद्याधरलोकेन गगनतलमिवरोप्यमाणाम्,

(because of her reflection falling on the roof) it was as if she was getting carried into the sky by the Vidyaadhara crowd, whose figures were carved facing downwards in the main pavilion at the central part of the roof made of jewels;

DEVAS, HUMANS AND NETHER WORLD RESIDENTS ALSO WERE THERE

[She was so beautiful that you can keep on watching her for endless times! That is why, all the people of all the three worlds were enamoured of her and kept on seeing her without even shutting their eyes as it were.]

चित्रकर्मच्छलेन अवलोकनकुतूहलसंपुञ्जितेन त्रिभुवनेनेव परिवृताम्,

who appeared to be surrounded by the three worlds which had gathered there to see her out of curiosity; as the pavilion walls contained the pictures of all the three worlds painted on them.

EVEN THE MANSION WAS ENAMoured OF HER

[Everywhere was the sound of ornaments moving with the restless young girls loitering all over the place. The sound was so deafening that the peacocks were fooled into believing that the noise was from the thundering clouds. They all opened their plumages fully and danced in glee; and the mansion was filled with thousand eyes and kept staring at Kaadambaree's beautiful form!]

भूषणरवप्रवृत्तशिखिशतविततचित्रचन्द्रकेण भवनेनापि कौतुकोत्पादितलोचनसहस्रेणेव दृश्यमानाम्,

the palace itself was watching her with thousand eyes as it were, because of the hundreds of peacocks unfurling their plumages and dancing in joy by hearing the sound of the ornaments;

EVEN THE MAIDS DID NOT BLINK THEIR EYES

आत्मपरिजनेनापि दर्शनलोभादुपार्जितदिव्यचक्षुषैरिवानिमिषनयनेन निर्वर्ण्यमानाम्,

even her own maids were greedy of seeing her and were watching her with unblinking eyes as if they had obtained the divine eyes;

KAADAMBAREE WAS JUST ON THE THRESHOLD OF YOUTH

[Kaadambaree was mentally still an innocent child, unaware that her body had blossomed with youthful charms. Slowly she was trying to understand the emotions particular to youthful state.

And she was so attractive and charming that the youthful features clung on to her as if they were enamoured with her beauty. That means, she had not become more beautiful because of the youthful features; but the features of youth became beautiful, because they attached themselves to her.

She did not know why she was feeling shy sometimes, why she was feeling restless, why she was interested in the love-affairs of her friends. Her childhood innocence had left her because it had not done enough merits to enjoy her charming company.

But of course she did not invite the youth; she did not even know what it all meant to be young and beautiful; but the youthful state was caught by Manmatha and it was filled with passion towards the charming princess. It embraced her with all its thousand arms and Kaadambaree was oozing youthful charm from each and every part of her limbs.

And anyone who saw her, even the other females were stuck by her youthful beauty and were attracted to her; what to say of men? Maybe that is why she was not allowed to do penance along with MahaaShvetaa alone in the forest-cave and was kept well-protected in the forest-mansion nearby, with thousands of Prateehaarees holding the swords, and thousands of maids at every point of the residence.

Otherwise, as mentioned previously, the nether world would have absorbed her; the pillars and mirrors would have swallowed her; the Vidyaadharas and Suras would have kidnapped her!

But Kaadambaree was too innocent and was unaware of the wickedness of her youthful charms.

She did not even know that she had reached the stage of life where she had to unite with a lover.

She was adamant that marriage was not a thing she needed at all.

For her childish mind, MahaaShvetaa was the 'all in all'. That is why MahaaShvetaa, who was more mature in her mind than her friend, decides to give personal advice to her, so that Kaadambaree understands the necessity of a marriage and a lover's passion. MahaaShvetaa's intention in taking Chandraapeeda with her also is to create a disturbance in the mind of Kaadambaree and make her fall in love with the prince without any forced provocation as such.

Kaadambaree's body had entered the youthful state; not her mind!]

लक्षणैरपि रागाविष्टैरिव अधिष्ठितसर्वाङ्गाम्,

even the beautiful features had caught on to her limbs, as if stuck by passion;

अकृतपुण्यमिव मुञ्चन्ती बालभावम्,

she was discarding the childish nature as if it had not gathered any merit;

अदत्तामपि मन्मथावेशपरवशेनेव गृह्यमाणां यौवनेन,

though she was not given, the youthful state had caught hold of her as if it had lost its sense, since it was under the control of Manmatha;

FEET (TOE NAILS)

[(Beauty of the divine ladies are described only from feet upward; earth-beauties from head downwards.)

Chandraapeeda first looked at her feet as if revering the status of Kaadambaree as a princess of the Gandharva world.

He could see a stream of red light only!

Was it the melted Alaktaka paste applied on her feet? Was it her charm itself flowing out like this?

Was it the edge of her red garment which spread out like this?

Was it the shine of the ornaments worn on her feet?

Or were the delicate soft feet bleeding by getting placed on the hard surface?

What were those shining dots?

Are they the stars seen on earth? No, they were the toe-nails!]

अविचलितचरणरागदीधितिभिः इव निर्गताभिरलक्तकरसपाटलितलावण्यजलवेणिकाभिरिव

गलिताभिर्निवसितांशुकदशाशिखाभिरिवावलम्बिताभिः पादाभरणरत्नांशुलेखासंदेहदायिनीभिरतिकोमलतया

नखविवरेण वर्षन्तीभिरिव रुधिरधारावर्षमङ्गुलिभिरुपेताभ्यां क्षितितलतारागणमिव

नखमणिमण्डलमुद्बहद्भ्यां विद्रुमरसनदीमिव चरणाभ्यां प्रवर्तयन्तीम्,

a river of coral-juice flowed from her feet as it were;

(How and why?)

she was endowed with (such beautiful red) toes-

as if they were coming out like the rays emanating from unmoving red paste applied on the feet; (like the rays coming out of a tender red sun of the morning)

as if they were like the melted down streams of water made of her loveliness, red in colour because of being coloured by the Alaktaka juice;

(Her loveliness had melted and flowing out like streams of water and they caught the red colour when passing through the red feet which was coloured by the Alaktaka paste.)

as if the edges of the fringe of her red garment were hanging down; and they were rising a doubt as to whether it was the lines of rays proceeding from the ornaments worn on the feet; (May be they were not toes but the shine of the ornaments worn on her feet; how can toes shine like that?)

it was as if due to the extreme delicacy of the feet, they were pouring out streams of blood through the gap in the toe nails which were like the star constellation seen on the earth.

(May be these red streams were blood oozing out of the gaps in nails, for she looked so delicate that even the slightest movement of her feet would have caused blood to ooze out.)

HIP-REGION

[Her hips were heavy and well-rounded. The thighs were unable to bear their weight.

So the shine of the jewels in the anklet rose up and held her hips so that the thighs will have less strain.

Or rather, the anklets worn on her feet were shining so brightly that the shine reached her hip-region also.]

नूपुरमणिकिरणचक्रवालेन गुरुनितम्बभरखिन्नोरुयुगलसहायतामिव कर्तुमुद्रच्छता स्पृश्यमानजघनभागाम्,

the circular shine of the jewelled anklets worn on her feet, rose up and touched her hip-region, in order to render support to the pair of thighs which were exhausted by weight of the heavy hips;

PAIR OF THIGHS

[Her waist was thin and delicate; her thighs were also soft and delicate; but in-between them, were the hard charming hips.

Most probably, when making the beautiful form of Kaadambaree, the Creator must have held the doll-body in the middle; and the squeezed portion must have melted like clay and flowed down. On the way it must have hit against the rocky hardness of the hips and turned into two streams of loveliness; and they must have become the pair of thighs!

So lovely and soft were her thighs!]

प्रजापतिदृढनिष्पीडितमध्यभागगलितं जघनशिलातलप्रतिघाताल्लावण्यस्रोत इव द्विधागतमूरुद्वयं दधानाम्

she was having such well-shaped thighs that it appeared as if the creator (when making her) had squeezed the middle portion so hard that it had melted; and having hit against the hard rock of the hip region had started to flow down like a stream of loveliness and thus divided itself into two thighs;

HER GARMENTS

[A shining garment woven with jewels covered her hips tightly.

The shine from the garment was spreading far and wide!

Maybe the garment was so possessive of the owner's beauty that it did not want others to see the hips! Maybe it was a shield of lustre constructed around her hip-region to block it from the eyes of other men!

Or was the shine visiting other places with curiosity like the extension of the innocent heart of Kaadambaree?

Who knows; maybe the garment itself was having horripilation by the touch of her body; and the rays coming out of the garment was the hairs standing on end!]

And the hips were well-formed and heavy! Why heavy? Maybe all the young hearts that had chanced to see Kaadambaree in the court-room or visited her in her status as a princess, must have longed for her company. But as she was the daughter of the great king ChitraRatha, their hearts must have sunk with depression weighing them down. That weight must have made the hips heavy and that is why such a hard limb could be there in such a delicate structure!]

सर्वतः प्रसारितदीर्घमयूखमण्डलेर्ष्यया परपुरुषदर्शनमिव रुन्धता कुतूहलेन विस्तारमिव तन्वता

स्पर्शसुखेन रोमाञ्चमिव मुञ्चता काञ्छीदाम्ना नितम्बबिम्बस्य विरचितपरिवेषाम्,

(It appeared as if -)

she had tied a broad and wide shining silk cloth tightly around her well-rounded hips.

(But nothing like a cloth was seen there; there was so much bright light circling her hips it was as if...)

the circle of lustre was jealous (possessive) and had spread out to a long distance thus blocking the sight to any other man; it was as if it had widely spread out because of curiosity;

it was as if the shine was the horripilation felt by the touch of her body;

निपतितसकललोकहृदयभरेणेवातिगुरुनितम्बाम्,

her hip was very heavy as if it was holding the weight of all the hearts that had fallen (attracted by its loveliness);

HER WAIST-REGION

[The waist was very thin and had an emaciated look.

Maybe it was depressed that it could never ever have the glimpse of her Mistress.

Why could not it see the face? Because the huge pair of breasts blocked its view!]

उन्नतकुचान्तरितमुखदर्शनदुःखेनेव क्षीयमाणमध्यभागाम्,

her middle portion had emaciated because of the longing it felt for seeing her face, which was blocked by her huge and uprising breasts.

HER NAVEL-REGION

[Her navel was circular and sunk inside like a whirlpool.

Maybe it was the thumb-print of Brahma, who had to hold her in the middle region in his hand, when shaping her limbs; and his thumb must have pressed so hard that it had left a mark in her delicate soft body to become the sunken navel!]

प्रजापतेः स्पृशतोऽतितिसौकुमार्यादङ्गुलिमुद्रामिव निमग्नां नाभिमण्डलीमावर्तिनीमुद्रहन्तीम्,

she was carrying a circular navel in the form of a whirl pool; it was sunk deep inside as if because of her extremely delicate body-structure; it was as if the impression of the finger print of the Creator was stuck there as it were, when he had touched her (held her in the middle with his fingers like when making a doll);

HER HAIR-LINE

[She had a beautiful hair-line from the navel upwards which looked like a row of tiny flower blossoms.

Maybe they were the victory symbols of Manmatha drawn by him personally on her body, to display the glorification of his victory over all the three worlds, which he had achieved by using her beauty as his weapon!

There could be no person in the world, who was not attracted by her beauty!]

त्रिभुवनविजयप्रशस्तिवर्णावलीमिव लिखितां मन्मथेन रोमराजिमञ्जरीं बिभ्राणाम्,

she was carrying a cluster of blossoms in the form of hair lines, as if they were the row of letters drawn by Manmatha to mark his glory of winning over all the three worlds;

HER PAIR OF BREASTS

[Her breasts were hard and well-formed as if they were the foot-stool of Manmatha: so attractive and infatuating they were! She had covered her breasts with a shining silk garment. The nipples protruded out and appeared like tender sprouts from outside. The reason for the appearance of these sprouts was: since the breasts were so huge and upraised, her ear-ends reflected their images on them like in mirrors; and appeared like sprouts.

Actually what had happened was – these reflections of the ear-sprouts had fallen on the breasts so suddenly that the poor heart which was behind the breasts bearing their heavy weight, could not even stand a little more weight added to the breasts – even the reflection of the ear-sprouts falling on them. So it pushed them out and they had become the tender sprouts appearing on the breasts.]

अन्तःप्रविष्टकर्णपल्लवप्रतिबिम्बेनातिभरखिद्यमानहृदयकरतलप्रेर्यमाणेनैव निष्पतता

मकरकेतुपादपीठेन स्तनभरेण भूषिताम्,

she was adorned by huge (protuberant) breasts, which were like the foot-stool of Manmatha holding the flag of the crocodile; it reflected the ear-sprouts which had entered them by falling over suddenly; it was as if the heart which was languished by the heavy weight was pushing them out with its palms;

HER ARMS

[The rays from her shining ear ornaments fell downward in an elongated manner. May be these rays alone were shining like her lustrous arms! Or maybe they were two lotus stalks growing in the lake of her loveliness (with the hands shining like red lotuses at the end). Lustre, like a water-stream was flowing out from the nails; or maybe it was the sweat-waters flowing out from there, because the delicate hands would not bear the weight of the heavy diamond bangles!]

अधोमुखकर्णाभरणमयूखाभ्यामिव प्रसृताभ्याममललावण्यजलमृणालकाण्डाभ्यां बाहुभ्यां

नखकिरणविसरवर्षिणा च माणिक्यवलयगौरवश्रमवशात्स्वेदजलधाराजालकमिव मुञ्चता

करयुगलेन समुद्भासिताम्,

she was shining lustreously with the two beautiful hands-

where her arms were like the two lotus stalks appearing in the lake of her taintless loveliness, and had spread out as an extension of the rays emanating from the ear ornaments which were facing downwards; where the nails were pouring out a spreading stream of lustre as if sweat drops were released like falling waters due to the exhaustion of wearing the diamond bangles;

HER CHIN-REGION

[Because of the heavy weight of the breasts, her head was bending forward as it were. This problem was solved by the garland she wore on her neck. The shine of the divine flowers rose up and touched her chin-region and slightly lifted it up as it were, rendering some service to their mistress.]

स्थनभारावनम्यमानमाननमिवोन्नमयता हारेणोच्चैः करैर्गृहीतचिबुकदेशाम्,

the garland with its raised up hands (rays emanating from it), was holding the chin-region up (offering support); as if lifting the face which had bent down by the weight of the breasts;

HER LIPS, CHEEKS AND NOSE

[Imagine a huge red coloured ocean of attraction and loveliness. It is turbulent with high waves because the stormy wind of the freshness of youth is blowing continuously on it. And there is a red coral creeper with its lovely buds on the surface of the ocean. Well, these were the red lips that adorned her face.

There were two shell-cups made of ruby also seen on the surface of the ocean. They were shining like mirrors and the lustre appeared like the intoxicating liquor overflowing from those cups. You can call them cheeks also if you feel so!

The nose was well-formed and was smooth like the tender stem of the bamboo. It also looked similar to the jewel-stick used by Rati Devi when playing her 'PariVaadinee Veena'. Like the sound of the Veena resounding in every heart rising passion to the extreme level, Kaadambaree's nose also created turbulence in the hearts of many, with its loveliness.]

अभिनवयौवनपवनक्षोभितस्य रागसागरस्य तरङ्गाभ्यामिवोद्गताभ्यां विद्रुमलतालोहिताभ्यामधराभ्यां

रक्तावदातस्वच्छकान्तिना च मदिरारसपूर्णमाणिक्यशुक्तिसंपुटच्छविना कपोलयुगलेन

रतिपरिवादिनीरत्नकोणचारुणा नासावंशेन च विराजमानाम्,

she shone in beautiful splendour with-

the lips which were red like the 'coral creeper' as if sprouting out of the waves of the 'ocean of Raaga (attraction/redness) which was turbulent' because of the 'stormy winds of fresh youthfulness'; the pair of cheeks was shining like a 'shell-cup made of ruby' filled to the brim with inebriating liquid and taintless redness of pure lustre; her bamboo-like nose was looking very pretty like the 'jewel-stick' used by Rati while playing the seven-stringed Veena;

HER EYES

[The pair of eyes was white like the milk ocean – 'deep and taintless'.

And who stayed in this milk ocean? Goddess Lakshmi - the beauty of her own face!

The eyes were so full of expression and life that the white ocean-like eyes expressed the entire beauty of the face itself.

And, she appeared so lively and joyous that her eyes moved about the entire place, contacting every object there; as if she had taken on herself the task of filling the whole world with her eyes only. So large and beautiful and lively they were!

The edges of the eyes were slightly red; maybe because they were not allowed to extend beyond the ears and so were angry.

That means - she had elongated large eyes.]

गतिप्रसरनिरोधिश्रवणकोपादिव किञ्चिदारक्तापाङ्गेन निजमुखलक्ष्मीनिवासदुग्धोदधिना लोचनयुगलेन

लोचनमयमिव जीवलोकं कर्तुमुद्यताम्,

she had undertaken the task of filling the entire world of living beings with eyes as it were, with her pair of eyes which was like the milk ocean where Goddess Lakshmi, the beauty of her face resided; it was slightly reddish at the sides, as if enraged at the ears for blocking its further course;

HER EYE-BROWS AND FOREHEAD

[The eye-brows were like creepers drawn on her face. They were expressing the careless adamant attitude of youth-state and were like the ichor lines flowing from the temple of the intoxicated young arrogant elephant.

A beautiful Tilak in the shape of a heart drawn with red arsenic, adorned the middle of her fore-head; maybe Manmatha's heart was so passionately moved by her beauty that unable to control itself, it had gone and adhered to her forehead!]

उन्मदयौवनकुञ्जरमदराजिभ्यां भूलताभ्यां मनःशिलापङ्कलिखितेन च रागाविष्टेन मन्मथहृदयेनेव

वदनलग्नेन तिलकबिन्दुना विद्योदितललाटपट्टाम्,

her creeper-like eyebrows were like the ichor lines flowing out of the 'forest elephant which was young and arrogant'; the forehead was illumined by a round mark of Tilaka (decoration on the forehead) drawn with the paste of red arsenic, as if it was the heart of Manmatha overcome by love which had stuck to her face.

HER EARS

[Her ears were decorated with gold ornaments of exquisite designs; they raised a doubt as to whether it was the stream of golden honey oozing out of her ear-lotuses.]

उत्कृष्टहेमतालीपट्टाभरणमयमामुक्तकर्णोत्पलच्युतमधुधारासंदेहकारिणं कर्णपाशं

दोलायमानपत्रमरकतमाणिक्यकुण्डलं दधतीम्,

the ornament decorating the ear (KarnaPaasha) was made of excellent ornament pieces of TaaleePatta (a kind of gold ornament); it raised a doubt as to if it was not the stream of (golden) honey leaking from the ear-lotuses which were in full blossom; there was also a round ear-ornament made of ruby and emerald with its leaves at the bottom swinging lightly;

HER HAIR

[She wore a shining crest jewel which was shedding red rays on all over her hair as if washing it with some red wine.

Her forehead and the front part of the hair on the head also had turned slightly red because of the crest-jewel.]

पाटलीकृतललाटेन सीमन्तचुम्बिनशूडामणेः क्षरतांशुजालेन मदिरारसेनेव प्रक्षाल्यमानदीर्घकेशकलापाम्,

her hair was groomed and very long; it appeared as if it was washed by the inebriating wine because of the lustrous rays coming out of the crest jewel which was softly touching the 'Seemanta' (the white line parting the

two sides of the hair) and had made the forehead slightly reddish.

HER BODY AS A WHOLE {WHITE-HUED GAUREE'S PRIDE WAS SUBDUED}

[Gauree, wife of Shiva was very proud that her Lord was the only one who was capable of sharing half her body. Manmatha wanted to subdue her pride and had entered the entire body of Kaadambaree; because her form was so attractive that her fair-coloured body oozed loveliness from every limb of hers.]

HALF THE BODY/FULL BODY

देहार्धप्रविष्टहरगर्वितगौरीविजिगीषयेव सर्वाङ्गानुप्रविष्टमन्मथदर्शितसौभाग्यविशेषाम्,

she was shining gloriously with the beauty of auspiciousness because of the grace of Manmatha who had entered her entire body with a wish to win over 'Gauree who was proud that Hara had entered half her body';

NAARAAYANA'S HAUGHTINESS WAS SUBDUED

[Her entire person was so attractive that anybody who looked at her even once could not take their eyes of her; her form reflected in all those eyes. Poor Naaraayana had only one Lakshmees belonging to him as his treasure; and he had clasped her to his bosom; and was so overjoyed by his possession. Kaadambaree had subdued that haughtiness of Naaraayana by producing hundreds of Lakshmees in an instant through her reflections in the eyes of all those present there.]

ONE LAKSHMEE/HUNDRED LAKSHMEES

उरःसमारोपितलक्ष्मीमुदितनारायणावलेपहरणाय प्रतिबिम्बकैर्निजरूपतो लक्ष्मीशतानीव सृजन्ताम्,

she was creating hundreds of Lakshmees by reflections of her form as if to remove the haughtiness of 'Naaraayana who was overjoyed by clasping just one Lakshmees to his bosom';

HARA'S CONCEIT WAS SUBDUED

[And Kaadambaree with her youthfulness and vivacity bubbling out uncontrolled, smiled at everything and everyone. And, at every smile, her face shone forth like a full-moon with all its sixteen digits complete.

Hara was so much conceited because of his great feat of keeping a single digit of a moon on his head; whereas Kaadambaree was producing thousands of moons in all the directions with her smiles!]

ONE MOON/THOUSAND MOONS

उत्तमाङ्गनिहितैकचन्द्रविस्मितहराभिमाननाशाय विलासस्मितैश्चन्द्रसहस्राणिव दिक्षु क्षिपन्तीम्,

she was throwing thousands of moons in all the directions by her enchanting smiles as if intent on destroying the self-conceit of 'Hara who was amazed by his own feat of keeping a single moon on his head';

HARA'S CONCEIT WAS SUBDUED

[Anyone who saw her was immediately stuck by passion, and Manmatha appeared there instantly taking their hearts under his control. Maybe Kaadambaree was annoyed that Hara had burnt off Manmatha and was determined to produce ten thousands (Ayuta) Manmathas in all the hearts which longed for her sight at every instant.]

ONE MANMATHA/TEN THOUSAND MANMATHAS

निर्दयदग्धैकमन्मथप्रमथनाथरोषेणैव प्रतिहृदयं मन्मथायुतान्युत्पादयन्तीम्,

she was producing ten thousands of Manmathas in every heart as if enraged at the 'Lord of Ganas (Shiva) who without any compassion had burnt the one Manmatha';

KAADAMBAREE'S PLAYFUL ACTIONS

HER KINDNESS TO THE BIRDS

रजनीजागरखिन्नस्य परिचितचक्रवाकमिथुनस्य स्वप्नुं क्रीडानदिकासु कमलधूलिवालुकाभिर्बालपुलिनानि कारयन्तीम्,

she was getting made small sand beaches with the pollen of the lotuses in the artificial streams, so that the pet Chakravaaka birds which had been awake the entire night could sleep in comfort now;

HER ALERTNESS TO ALL THE BIRDS AND ANIMALS OF THE GARDEN

"परिजननूपुरवप्रस्थितं दुर्लभं च हम्समिथुनं मृगलनिगडकेन बद्ध्वानय" इति हम्सपालीमादिशन्तीम्,

She was ordering the swan-keeper girl –

"The pair of swans is chasing the sound of the anklets of the maids and not getting caught easily; tie them with the 'lotus fibre-chain' and bring them here";

HER KINDNESS TO THE ANIMALS

आभरणमरकतमयूखाल्लिहते हरिणशावकाय सखीश्रवणादपनीय यवाङ्कुरप्रसवं प्रयच्छन्तीम्,

she was plucking small shoots of rice blades from her friends' ears and feeding them to the deer cub which was licking the shine of the emerald in the ornaments (thinking of them as grass shoots);

HER GENEROSITY

आत्मवर्धितलताकुसुमनिगमनिवेदनागतामुद्यानपालीमशेषाभरणदानेन संमानयन्तीम्,

by offering abundant ornaments she was honouring the lady gardener who had come there to report the blossoming of the first flower in the creeper grown by her (Kaadambaree herself);

HER FUN-LOVING NATURE

उपनीतविविधवनकुसुमफलपूर्णपत्रपुटामविज्ञायमानालापतया हासहेतुं पुनःपुनः क्रीडापर्वतपत्रशबरीमालपयन्तीम्, a hunter-woman who was the care-taker of the sport hillock had brought a cup-vessel filled with varieties of flowers and fruits; she (Kaadambaree) was making a conversation again and again with that woman as that lady was causing a lot of amusement talking in a language that was not understood;

HER MOUTH WAS LIKE FRESHLY BLOOMED FLOWER WHEN SHE LAUGHED!

(Bees not only hovered over the flowers in the garden; but were hovering over her mouth also. Her mouth was fragrant like a flower with fresh honey. And the swarm of bees covered her face like a black cloth which she was trying to ward off with her hands playfully.)

करतलविनिहितैर्मुहुर्मुहुरुत्पतद्भिश्च मुखपरिमलान्धैर्नीलकञ्चुकैरिव मधुकरैः क्रीडन्तीम्,

she was playing with the bees which looked like a black cloth covering her face; they were blinded by the fragrance of her mouth and were falling over it again and again, though warded off by the hand;

HER YOUTHFUL FUN

पञ्जरहारीतकस्तश्रवणकृतदुष्टस्मितां चामरग्राहिणीं विहस्य लीलाकमलेन शिरसि विघट्टयन्तीम्,

(The birds usually repeated in the morning, all the love-talks of girls that went on all through the night. The chowrie holder, who had heard the bird-talk, was mischievously planning to make fun of the girls who had made such dialogues; Kaadambaree understood that and was laughing aloud.)

laughing aloud, with the lotus held in the hand she was hitting lightly on the head of the 'chowrie holder' who was presenting an evil smile, listening to the cries of the Haaritaka bird (greenish yellow pigeon) in the cage;

HER UNCONSCIOUS THOUGHTS ABOUT LOVE

(The 'betel nut holder' was standing close to her. Kaadambaree was wearing a crest jewel in the shape of a crescent moon inlaid with pearls. These pearls reflected on the breast-region of the betel-holder. Kaadambaree unknown to herself was longing for a lover's union maybe; she mistook the pearl-reflections to be the sweat-drops appearing on the girl's bosom because of her lover's nail-marks during love-play.)

मुक्ताफलखचितचन्द्रलेखिकासंक्रान्तप्रतिमां स्वेदजलबिन्दुजालचितनखपदाभिप्रायेण ताम्बूलकरङ्कवाहिनीं पयोधरे

पटवासमुष्टिना ताडयन्तीम्,

she was hitting handfuls of scented powder on the breast-region of the 'betel-nut holder' thinking that nail marks on her were causing the sweat drops to appear, though it was just the image of the crescent shaped ornament (ChandraLekhikaa) inlaid with pearls worn on her head;

(Kaadambaree was wearing a beautiful tender leaf on her ear, which was given by one of her friends. As her ear-ornaments swung to and fro in the wind produced by the chowrie, their reflection fell on the shiny cheeks of the chowrie holder standing next to her. Kaadambaree whose heart was longing for a lover (unconsciously) mistook the reflection to be the nail-marks of a lover and covered the cheeks of her maid with that leaf, lest anybody should see them and make fun of that maid.)

रत्नकुण्डलप्रतिबिम्बसान्द्रदतनवनखपदमण्डलाशङ्कया चामरग्राहिणीं विहस्य कपोले प्रसादव्याजेन

दत्तेनात्मकर्णपूरपल्लवेन आच्छादयन्तीम्,

With a leaf adorning her ear which was given to her as a friendly gesture, she was laughing aloud (as if the secret was understood); and covering the cheek of the 'chowrie holder' mistaking the deep reflection of her own jewelled ear-ring as some fresh nail marks;

SHE WAS LIKE...!

SHE WAS LIKE PRTHVEE

पृथिवीमिव समुत्सारितमहाकुलभूभृद्व्यतिकरां शेषभोगनिषण्णाम्,

like the 'Prthvee' (Earth), who had driven away the blockage of the great Kula Mountains (KulaBhuBhrt), and who rests on the hoods of AadhiShesha serpent (SheshaBhoga); Kaadambaree also had refused the connection of the kings belonging to great families (KulaBhuBhrt), and was engaged in the rest of the pleasures (SheshaBhoga) other than that of the marriage;

SHE WAS LIKE THE SPLENDOUR OF SPRING

मधुमासलक्ष्मीमिव षट्पदपटलापह्नियमाणकुसुमरजोधूसरपादपरागाम्,

like the beauty of the spring season where the swarm of bees carrying the pollen dust of the flowers covered the trees and made them look grey, Kaadambaree's feet were also covered by the pollen dust of the flowers (of her garlands) carried by the swarm of bees;

SHE WAS LIKE THE AUTUMN

शरदमिवोत्पादितमानसजन्मपक्षिरवापनीतनीलकण्ठमदाम्,

like the autumn season, where the pride of the blue-necked peacocks (NeealaKantha) is subdued by the cries of the birds born in the Maanasaa Lake (swans), Kaadambaree also had subdued the pride of Shiva of the blue neck (NeealaKantha) who had burnt the mind-born Manmatha, by the sound of his (Manmatha's) arrows;

SHE WAS LIKE GAUREE

गौरीमिव श्वेतांशुकरचितोत्तमाङ्गाभरणाम्,

like Gauree whose head was covered by the veil of the lustre of the moon (on Shiva's head) (Shvetaamshukara), Kaadambaree also had also covered her head with a white lustrous silken veil (Shvetaamshuka/rachita) and other lustrous ornaments;

SHE WAS LIKE THE OCEAN BEACH

उदधिबेलाघनलेखामिव मधुकरकुलनीलतमालकाननाम्,

like the ocean bank with the dense array of Tamaala trees dark like the swarm of bees filling the forest, Kaadambaree had the face which had locks of hair immensely dark like that of the swarm of bees; (मधुकरकुल नील तमाल काननाम्) (मधुकरकुल नीलतम अलकाननाम्)

SHE WAS LIKE THE MOON

इन्दुमूर्तिमिवोद्दाममन्मथविलासगृहीतगुरुकलत्राम्,

like the 'Moon God' who with high rising passion had abducted the wife of his Guru (Brhaspati's wife Taaraa) (Guru Kalatra), Kaadambaree's heavy hips (Guru Kalatra) also had also caught the graces of intense love;

SHE WAS LIKE THE ROW OF TREES

वनराजिमिव पाण्डुश्यामलवलीलतालंकृतमध्याम्,

like the row of trees decorated in the interior by the Lavalee creeper (LavaleeLataa) of the pale dark colour; Kaadambaree's middle portion of the body was adorned by the (three) folds of the skin (Tri valee lataa) of the white colour slightly tinged with dark;

SHE WAS LIKE THE FACE OF THE DAY

दिनमुखमिव भास्वन्मुक्तांशुभिन्नपद्मरागप्रसाधनाम्,

like the 'face of the day' decorated by the red colour of the lotuses blossoming by the rays coming out of the sun, Kaadambaree was adorned by ornaments made of rubies with their lustre mixed with the rays of the shining pearls;

SHE WAS LIKE THE LOTUS IN THE SKY

आकाशकमलिनीमिव स्वच्छाम्बरदृश्यमानमृणालकोमलोरुमूलाम्,

like the 'lotus pond in the form of the sky' in which the star (Udu) Moola, white (like a lotus fibre was seen in the clear sky, the root of Kaadambaree's thighs (Ooru) delicate like the lotus fibre could be seen through her transparent garment; (*र ड are interchangeable*)

SHE WAS LIKE THE ROW OF PEACOCKS

मयूरावलीमिव नितम्बचुम्बिशिखण्डभारविस्फुरच्चन्द्रकान्ताम्,

like the 'row of peacocks' where the eyes shining beautifully were in the thick plumage near its back, (Candraka Anta), Kaadambaree's luxurious tresses touched her hips and she looked beautiful like the bright moon (ChandraKaanta)

SHE WAS LIKE THE KALPA CREEPER

कल्पतरुलतामिव कामफलप्रदाम्,

like the creeper of the Kalpa tree, she offered anything that one wished for;

KAADAMBAREE'S CURIOSITY ABOUT CHANDRAAPEEDA

पुरःसमीपे संमुखोपविष्टम्, "कोऽसौ, कस्य वापत्यम्, किमभिधानो वा, कीदृशमस्य रूपम्, कियद्वा वयः,

किमभिधत्ते, भवता किमभिहितः, कियच्चिरं दृष्टस्त्वया, कथम् चास्य महाश्वेतया सह परिचय उपजातः,

किमयमत्रागमिष्यति" इति मुहुर्मुहुश्चन्द्रापीडसंबद्धमेवालापं तद्रूपवर्णनामुखरं केयुरकं पृच्छन्ती कादम्बरीं ददर्श।

He saw Kaadambaree who was talking only about Chandraapeeda and again and again repeating such questions like "Who was he? Whose son is he? What is his name? How handsome is he?

What is his age? What did he say? What did you tell him? How long did you see him?

How did he get the acquaintance of MahaaShvetaa? Will he come here?"

to Keyuraka who sitting in front of the couch and was expertly describing his handsome form.

[THE VERY LONG SENTENCE ENDS HERE]

(Chandraapeeda's heart was turbulent by the sight of the moon of her beauty!)

तस्य तु दृष्टकादम्बरीवदनचन्द्रलेखालक्ष्मीकस्य सागरस्येवामृतमुल्ललास हृदयम्। आसीच्च तस्य मनसि-

For Chandraapeeda, after sighting the beautiful moon-digit of Kaadambaree's face, his heart jumped up like the waters of the ocean; his thoughts ran like this:

(Two eyes were not enough to behold her beauty!)

'शेषेन्द्रियाण्यपि मे वेधसा किमिति लोचनमयान्येव न कृतानि।

Why not all my other limbs also made as eyes by the Creator?

(Of all his limbs, only the eyes had merits enough to stare at her.)

किं वानेन कृतमवदातं कर्म चक्षुषा, यदनिवारितमेनां पश्यति।

Or what meritorious deed has my eye done, that it sees her unchecked?

अहो चित्रमेतदुत्पादितं वेधसा सर्वरमणीयानामेकं धाम।

Aha! A wondrous object that is one single abode of all that is beautiful has been produced by the Creator!

कुत एते रूपातिशयपरमाणवः समासादिताः।

From where were the subtle atoms of such extraordinary beauty were collected?

(Her tear drops must have watered the fragrant night-lotuses (limbs) of her body and made them bloom forth!)

तन्नूनमेनामुत्पादयतो विधेः करतलपरामर्शक्लेशेन ये विगलिता लोचनयुगलादश्रुजलबिन्दवः तेभ्यः एतानि जगति

कुमुदकुवलयसौगन्धिकवनानि उत्पन्नानि।

It is indeed certain that when making her, tear-drops must have oozed out of the pair of eyes because of the pain caused by the pressure of the Creator's hand; and from them the fragrant forests of white lotus flowers must have got produced! (*After all, he was the 'Chandra' and saw only the night lilies!*)

इत्येवं चिन्तयत एवास्य तस्या नयनयुगले निपपात चक्षुः।

as he kept thinking like this, his eyes fell on the pair of her eyes.

तदा तस्या अपि नूनमयं स केयूरकेणावेदित इति चिन्तयन्त्या रूपातिशयविलोकनविस्मयस्मेरं निश्चलनिबद्धलक्षं चक्षुस्तस्मिन्सुचिरं पपात।

At that time, she was also thinking '*this person must be the one mentioned by Keyuraka*'; her eyes opened up fully at the sight of that extraordinary handsome form; her eyes were unmoving and fixed on the object of sight; and stayed looking at him for long.

लोचनप्रभाधवलितस्तु कादम्बरीदर्शनविह्वलोऽचल इवतत्क्षणमराजत चन्द्रापीडः।

Turning white in hue by the lustre of her eyes, Chandraapeeda who was agitated by the sight of Kaadambaree, shone at that moment like a (white frozen) mountain. (*He stood there itself, frozen as it were!*)

KAADAMBAREE'S REACTION AT THE SIGHT OF CHANDRAAPEEDA UNKNOWN TO OTHERS

(As soon as Kaadambaree saw him, a thrill of passion ran through her. Her hair stood on the ends and she had horripilation. She moved of her seat immediately and the ornaments tinkled. Then she stood up excited and agitated.)

दृष्ट्वा च प्रथमं रोमोद्गमः ततो भूषणरवः तदनु कादम्बरी समुत्स्थौ।

After seeing (him), first stood up her hair-ends; then the sound of the ornaments; and then Kaadambaree.

(Her entire body was covered by sweat because of the sudden rush of passion.

For others, it appeared as if the sudden act of getting up from her seat at the sight of a stranger had caused the sweat; after all, she was of a delicate disposition!)

अथ तस्य कुसुमायुध एव स्वेदमजनयत्, ससंभ्रमोत्थानश्रमो व्यप देशोऽभवत्।

At that time, indeed it was Manmatha holding the flower-bow who produced the sweat; but the tiredness of the sudden act of getting up excitedly became the excuse.

(She wanted to move; but her thighs trembled in excitement and she stood there frozen.

At that time, the herd of swans rushed there hearing the sound of her anklets; and others thought that these swans alone blocked her movement.)

उरुकम्प एव गतिं रुरोध, नूपुररवाकृष्टहंसमण्डलमपयशो लेभे।

The trembling in the thighs stopped her movement; but the herd of swans which were attracted by the anklet-sounds took the blame.

(Her breathing became heavy; her sighs fell on the garment she wore on the upper part of the body; and it moved a little; but it appeared as if it had moved because of the wind produced by the chowries.)

निःश्वासप्रवृत्तिरेवाम्शुकं चलं चकार, चामरानिलो निमित्तां ययौ।

The commencement of sighs made the fine cloth covering the upper part of the body, move; but the air blown from the chowries became the cause.

(She immediately covered her bosom with her hand.

Was it because she wanted to touch the charming prince who had already entered the inside of her heart?)

अन्तःप्रविष्टचन्द्रापीडस्पर्शलोभेनैव निपपात हृदये हस्तः, स एव करः स्तनावरणव्याजो बभूव।

The hand touched her heart as if greedy for the touch of Chandraapeeda who had entered it; that hand itself became the excuse for covering her breasts.

(She felt a thrill of bliss in her heart; and her eyes shed tears of joy; but it appeared as if the pollen of the flower worn on her ears had caused the irritation in the eyes and had thus made the tears form in her eyes.)

आनन्द एवाश्रुजलमपातयत्, चलितकर्णावतंसकुसुमरजो व्याजमासीत्।

Joy alone made the tears flow down; but the pollen of the flower placed on the ear-region moved and became the excuse.

(She wanted to say something; but her shyness blocked her speech; and it was as if the swarm of bees which hovered around her fragrant mouth made her close her mouth!)

लज्जैव वक्तुं न ददौ, मुखकमलपरिमलागतालिवृन्दं द्वारतामगात्।

Shyness did not allow her to speak; but the swarm of bees which came there attracted by the fragrance of the mouth took the function of the door.

(The pain of passion was so much that she just let out a hissing sound from her mouth; but it appeared as if the thorn of the Ketaki flower spread out on the floor-region had pricked her making her hiss in pain!)

मदनशरप्रथमप्रहारवेदनैव सीत्कारमकरोत्, कुसुमप्रकरकेतकीकण्टकक्षतिः साधारणतामवाप।

The pain of the first hit of the arrow of Manmatha forced her to hiss from the mouth; the prick of the thorn in the Ketaki flower in the scattered heap of flowers became the reason.

(She trembled all over by the sudden attack of passionate emotions; her hands trembled; the Prateehaaree who had come there to report something became silent, thinking that the princess had moved her hand commanding her to be silent!

It helped the princess to get more time to stare at the handsome man!)

वेपथुरेव करतलमकम्पयत्, निवेदनोद्यतप्रतीहारीनिवारणं कपटमभूत्।

Trembling alone shook her hand; but there occurred the deceit of stopping the Prateehaaree who was trying to report something.

(At that moment Manmatha, the deity of love, entered her heart! Suddenly another Manmatha also appeared and along with the princess with the first Manmatha, entered off the heart of Chandraapeeda! Both fell in love with each other at the same instant; and so two Manmathas were there – one entering her; another entering him with her!)

तदा च कादम्बरीं विशतो मन्मथस्यापि मन्मथ इवाभूद्वितीयः, तया सह यो विवेश चन्द्रापीडहृदयम्।

At that time, even for the Manmatha who was entering Kaadambaree, another Manmatha appeared as it were who along with her entered the heart of Chandraapeeda.

(Instantly there was the union of the two lovers!

The shine of her ornaments covered the area thus offering them a concealed place to unite.

Entering each other's heart became the marriage ceremony of accepting each other.

The noise of the ornaments appeared like the conversation.

The limbs on both sides remained unmoving and it was the frozen moment of bliss.

The shine of her body enveloped him all over and it became the complete union with each other.)

(Tirodhaana – a blockage – which prevented him from seeing her fully and acted like the cloth held between the couple

(Parigraha); and the tinkling of ornaments were like the sweet whispers made by the girl; and all the limbs had lost their sensing capacity in the joy and there was already a marriage went through, ending in their union!)

तथा हि असावपि तस्या रत्नाभरणद्युतिमपि तिरोधानमंस्त, हृदयप्रवेशमपि परिग्रहमगणयत्,

भूषणरवमपि संभाषणमन्यत, सर्वेन्द्रियाहरणमपि प्रसादमचिन्तयत्, देहप्रभासंपर्कमपि सुरतसमागमसुखमकल्पयत्।

For him also,

the shine of her jewelled ornaments became the concealment;

the entrance into the heart was counted as acceptance;

the noise of the ornaments was considered as conversation;

the losing of all senses was thought of as pleasing;

the touch of her body's lustre was imagined as the joy of copulation.

कादम्बरी तु कृच्छादिव दत्तकतिपयपदा महाश्वेतां स्नेहनिर्भरं चिरदर्शनजातोत्कण्ठं सोत्कण्ठं कण्ठे जग्राह।

Kaadambaree somehow managed a few steps with difficulty and longingly held on to the neck of MahaaShvetaa overcome with affection and the longing of not having seen her for a long time.

महाश्वेतापि दृढतरदत्तकण्ठग्रहा तामवादीत्-

MahaaShvetaa also embraced her tightly around the neck and then said-

सखि कादम्बरि, भारते वर्षे राजा अनेकवरतुरगखुरमुखोल्लेखदत्तचतुःसमुद्रमुद्रो रक्षितप्रजापीडस्तारापीडो नाम।

“Friend Kaadambari! In Bhaarata Varsha, there is a king named Taaraapeeda who guards his people from all sufferings; who has stamped his seal around all the four oceans with the ‘edges of hoofs of the many excellent horses’.

तस्यायं निजभुजशिलास्तम्भविश्रान्तविश्वंभराऽऽपीडश्चन्द्रापीडो नाम सूनुर्दिविजयप्रसंगेनानुगतो भूमिमिमाम्।
This one is his son Chandraapeeda, on whose shoulder-pillars rests the entire earth as an ornament; and has arrived here on the occasion of his conquering all the countries.

एष च दर्शनात्प्रभृति प्रकृत्या मे निष्कारणबन्धुतां गतः।

This one, from the time I saw him, has become my affectionate friend, for no particular reason.

परित्यक्तसकलासङ्गनिष्ठुरामपि मे सविशेषस्वभावसरलैर्गुणैराकृष्य चित्तवृत्तिं वर्तते।

Though I have ruthlessly discarded contacts with all, he stays in my thoughts attracting me by his guileless virtues of extraordinary nature.

दुर्लभो हि दाक्षिण्यपरवशो निर्निमित्तमित्रमकृत्रिमहृदयो विदग्धजनः।

It is indeed rare to find a person of wisdom who is very much obliging by nature and who becomes a friend without any reason because of his guileless heart.

यतो दृष्ट्वा चेममहमिव त्वमपि, निर्माणकौशलं प्रजापतेः, निःसपत्नतां रूपस्य,

स्थानाभिनिवेशित्वं च लक्ष्म्याः, सद्गर्ततासुखं च पृथिव्याः, सुरलोकातिरिक्ततां च मर्त्यलोकस्य,

सफलतां च मानुषीलोचनानाम्, एकस्थानसमागमं च सर्वकलानां, ऐश्वर्यं च सौभाग्यस्य,

अग्राम्यतां च मनुष्याणां, ज्ञास्यसीति बलादानीतोऽयम्।

Therefore, I brought him by force; because after seeing him, you will also, like me, understand him as the eminence of Brahma's creation-work; the unrivalled state of handsomeness; the established abode of Lakshmi; the Earth's bliss of having a good husband; surpassing the world of Suras by the world of mortals (by his presence); the fulfilment achieved by the eyes of women; the single point of the unification of all the arts; the wealth owned by prosperity itself; the complete absence of rustic nature that belongs to humans.

कथिता चास्य मया बहुवारं प्रियसखी।

You, my dear friend, has been discussed many times with him.

तदपूर्वदर्शनोऽयमिति विमुच्य लज्जाम्, अनुपजातपरिचय इत्युत्सृज्याविश्रम्भताम्,

अविज्ञातशील इत्यपहाय शङ्कां, यथा मयि तथात्रापि प्रवर्तितव्यम्। एष ते मित्रं च बान्धवश्च परिजनश्च"।

Therefore, cast off the shyness because of thinking that he is a stranger; throw off the reserved behaviour because of thinking that he is not acquainted with you; discard the apprehension by thinking that you do not know of his character; and behave with him as you would with me.

This one is your friend and relative"

इत्यावेदिते तया चन्द्रापीडः प्रणाममकरोत्।

thus introduced by her, Chandraapeeda offered his salutation.

(Kaadambaree shot a glance at him sideways; such a hard task performed by the eyes made the ends moist as if with sweat drops; but actually joyous tears fell down from her eyes.

Kaadambaree felt happy that MahaaShvetaa respected much, the young man who had stolen her heart.)

कृतप्रणामं च तं तदा कादम्बर्याः तिर्यग्विलोकयन्त्याः सस्नेहमतिदीर्घलोचनयोरपाङ्गभागं गच्छतस्तारतारकस्य लोचनस्य श्रमसलिललवविसर इवानन्दबाष्पजलबिन्दुनिकरो निपपात।

Kaadambaree lovingly glanced sideways at the young man who saluted her; the pupil of her eyes moved to the end part of her elongated eyes; because of such exertion, as if the appearance of sweat drops, a heap of tear drops of joy fell down.

(Her heart started running towards him; dust rose up because of that; and it turned into a flash of smile resembling the sudden fall of moonlight, white (and innocent) as if filled with nectar.)

त्वरितमभिप्रस्थितस्य हृदयस्य धूलिरिव सुधाधवला स्मितज्योत्स्ना विससार।

Moonlight of a smile, white like the nectar, spread out like the dust rising from the heart which was running fast towards him.

(One of her eyebrows lifted up slightly! Was it advising the head to return the salute?)

सन्मान्यतामयं हृदयरुचिरो जनः प्रतिप्रणामेनेति शिरो वक्तुमिवैका भूलता समुन्ननाम।

‘Offer due respect to this man who has delighted the heart, by offering a return salutation’; as if advising the head, one eye-brow of hers rose a little.

(It appeared as if she had taken the Taamboola roll casually and had opened her mouth to put it in; but actually the shine of the emerald ring coming in-between fingers alone had appeared as the Taamboola; and she had taken her hand to cover the mouth since a yawn had appeared because of the passionate emotions agitating her.)

अङ्गुलिविवरविनिःसृतमरकताङ्गुलीयकलेखो विभ्रमगृहीततांबूलवीटिका इव करो जृम्भारम्भमन्थरं मुखमुत्सर्प।

The ray of the shine of the emerald-ring emanating from in-between the fingers gave an illusion of casually catching the rolled up Taamboola; and the hand rose up to the mouth which had begun to let out a slow yawn (because of passion).

CHANDRAAPEEDA'S IMAGES WERE REFLECTED ALL OVER HER

(Chandraapeeda's images got reflected all over Kaadambaree's limbs as if he had fully enveloped her form. How?

Kaadambaree appeared mirror-like being washed by the sweat waters. Her limbs were shining with taintless charm. She was like a pillar made of charms. Chandraapeeda was standing in front of her, and his image reflected in all the sweat drops; it was as if Manmatha who had acquired the new form of Chandraapeeda was moving all over her limbs, making her shine more beautiful with the newly acquired emotion of love.)

स्रवत्स्वेदजलधौतलावण्यनिर्मलेषु चास्याः स्तम्भसंक्रान्तप्रतिबिम्बतया संचरन्मूर्तिमकरकेतुरिवावयवेष्वदृश्यत

चन्द्रापीडः। तथा हि।

Her charms shone forth taintless, washed by the pouring sweat drops; and his image reflected on her like in a frozen pillar; and Chandraapeeda appeared like Manmatha with a newly acquired form, moving all over her limbs. This was how it was!

(Kaadambaree was feeling shy by the newly rushing emotions of love and passion. She was marking lines on the ground overcome by shyness. As she kept moving her foot, the anklet bells made melodious tinkling noise. It was as if the toe-nail was inviting Chandraapeeda with that sound; and his image fell on the shining toe-nail as if obliging its request.

First he fell at her feet; and then climbed up to her heart; and then through the eyes had settled in her cheeks permanently, as it were.)

सिञ्जन्मणिनूपुरपुटेन भुवमालिखिताङ्गुष्ठेनाहूत इव चरणनखेषु निपपात।

He fell on the toe nails as if invited by the big toe, which was drawing lines on the ground and made the sound by the tinkling of the anklet bells.

(Kaadambaree's heart had rushed towards him as soon as he was sighted; it had brought him back with it and had entered her bosom. He was now inside the heart and appeared in-between her breasts being reflected in the sweat drops forming there.)

दर्शनातिरभसप्रधावितेन गत्वा हृदयेनानीत इव स्तनाभ्यन्तरे समदृश्यत।

He appeared in-between the breasts like brought off by the heart which had rushed madly towards him when he was seen.

(Kaadambaree's large lotus-like eyes had swallowed him off as soon as they saw him; and he was kept hidden in the flushed cheeks as it were, when his image got reflected in the tiny droplets of sweat forming on the shining cheeks.)

विकचकुवलयदामदीर्घया च दृष्ट्या निपीत इव कपोलतले समलक्ष्यत।

He appeared on the surface of the cheek, as if swallowed by the look which was long like the garland of blossomed lotuses.

(Not only Kaadambaree, but all the girls who were there were staring at Chandraapeeda casting side-glances and the black pupils appeared restless like the bees, as they hovered over his handsome form. They were like the bees hovering over the lotuses adorning their ears.)

सर्वासामेव च तदा तासां कन्यकानां तिर्यक्पश्यन्तीनां तं कुतूहलापाङ्गचुम्बिन्या दृष्ट्या निर्गन्तुकामा इव कर्णपूरमधुकरैः समं बभ्रमुस्तरलास्तारकाः।

All the girls were looking at him with their side-glances; their curiosity made the eye-balls to touch the edges as if wanting to jump out, and they (eye-balls) moved about restlessly along with the bees hovering over the blue lotus in their ears.

(Kaadambaree quickly managed to bend her head in salutation; and sat off on the couch in a flurry.)

कादम्बरी तु सविभ्रमकृतप्रणामा महाश्वेतया सह पर्यङ्के निषसाद।

Kaadambaree offered a salutation in a flurry; and sat on the couch along with MahaaShvetaa.

ससंभ्रमं परिजनोपनीतायां च शयनशिरोभागनिवेशितायां धवलांशुकप्रच्छदपटायां हेमपादाङ्कितायां पीठिकायां चन्द्रापीडः समुपाविशत्।

Chandraapeeda sat on a seat, which was hurriedly brought by the maids; which was placed on the head-side of the cot (as a mark of respect to the guest); which was covered by a white coloured fine cloth; and which had golden legs.

महाश्वेतानुरोधेन च विदितकादम्बरीचिताभिप्रायः संवृतमुखन्यस्तहस्तदत्तशब्दनिवारणसंज्ञाः

प्रतीहार्यो वेणुरवान्वीणाघोषान्गीतध्वनीन्मागधीजयशब्दांश्च सर्वतो निवारयांचक्रुः।

Requested by MahaaShvetaa and understanding the mind of Kaadambaree, Prateehaarees made a signal to stop all the noises, by placing the hand on the closed lips; and made all the sounds cease from all sides like the music of the flute, melodious sound of the Veenaa, sound of songs sung, and the panegyric songs of Magadha ladies.

त्वरितपरिजनोपनीतेन च सलिलेन कादम्बरी स्वयमुत्थाय महाश्वेतायाश्चरणौ प्रक्षाल्योत्तरीयांशुकेनापसृज्य पुनः पर्यङ्कमारुरोह।

Kaadambaree got up herself and washed MahaaShvetaa's feet with the water hurriedly brought by her maids; wiped the feet with the ends of her upper garment; and again climbed on to the cot.

चन्द्रापीडस्यापि कादम्बर्याः सखी रूपानुरूपा जीवितनिर्विशेषा सर्वविश्रम्भभूमिर्मदलेखेति नाम्ना

बलादनिच्छतोऽपि प्रक्षालितवती चरणौ।

Kaadambaree's attendant-maid, who was equally beautiful, who was not different from her own life, and who was a receptacle of all confidences, named MadaLekhaa, washed Chandraapeeda's feet forcefully, though he offered resistance (out of politeness).

(MahaaShvetaa placed her hand on Kaadambaree's shoulders, affectionately adjusted the lotus worn on her ears; pushed off the locks which were falling over her forehead and uttered words of affection.)

महाश्वेता तु कर्णाभरणप्रभावर्षिण्यपाङ्गदेशे सप्रेम पाणिना स्पृशन्ती, मधुकरभरपर्यस्तं च कर्णावतंसं

समुत्क्षेपयन्ती, चामरपवनविधूतिपर्यस्तालकवल्लरीमनुष्वज्जमाना कादम्बरीमनामयं प्रपच्छ।

MahaaShvetaa enquired Kaadambaree about her welfare, touching with her hand, the shoulders (of Kaadambaree) which were bathed by the lustre of the ear-ornament, thus expressing her love; moved the lotus worn on the ear-region slightly upwards, as it had loosened by the weight of the bees; and adjusted the long hair lock which had scattered by the wind blowing from the chowries.

(Kaadambaree was embarrassed by her questions and felt guilty of living in the luxurious palace whereas her friend suffered through a life of asceticism by living inside a cave.)

सा तु सखीप्रेम्णा गृहनिवासेन कृतापराधेवानामयेनैव लज्जमाना कृच्छादिव कुशलमाचक्षे।

Kaadambaree overcome by affection, and feeling guilty of living in a (luxurious) house, feeling embarrassed by her well-being itself, talked about her welfare with utmost effort.

(Kaadambaree of course loved MahaaShvetaa more than her life and wanted to reciprocate the affection that was getting shown by her; but why were her eyes behaving oddly like this?

Pulled by Manmatha's bow, her pupils were forcefully dragged sideways, as she tried to glance at Chandraapeeda again and again; and it was a strange appearance that she presented by this action of hers!

And Chandraapeeda was continuously getting hit by her glances and suffered much.)

तदा समुपजातशोकापि स महाश्वेतमुखनिरीक्षणतत्परापि मुहुर्मुहुर्पाङ्गविक्षेपप्रचलितरतरतारसारोदरं
चक्षुर्मण्डलितचापेन भगवता कुसुमधन्वना बलान्नीयमानं चन्द्रापीडपीडनयेव न शशाक निवारयितुम्।

Though she was feeling sorrowful and was engaged in looking at MahaaShvetaa's face, she was not able to remove 'the eyes'- the pupils of which were moving sideways again and again making her appear strange; which were dragged by the 'stringed bow of Lord Manmatha of the flower-bow' forcefully, as if intent on tormenting Chandraapeeda.

(Kaadambaree now owned Chandraapeeda in her heart fully; he was hers for sure; but other girls might also get attracted by his beauty and what prevents him from loving another girl?

There...! His form was reflected on the cheeks of the girls who were seated next to her.

How can his image even reflect on other women's cheeks? Jealousy pricked her heart!

When she looked at him, she felt horripilation; and so, his image which was reflected on the sweat drop in the edges of her breasts, vanished off suddenly. She felt the agony of separation now.

And his bosom...? It was covered by sweat and the image of the female statue reflected on his chest! She felt rivalry towards that image and was annoyed.

She wanted to see him without a break; but her misfortune had made her have eye-lids and they closed again and again.

Suddenly she understood that she could not see him anymore! Why? Her tears had blocked the view! Kaadambaree was now sad!

All the emotions bombarded her at the same moment and tormented her all at once!)

तेनैव क्षणेन तेनासन्नसखीकपोलसंक्रान्तेनेर्ष्या रोमाञ्चभिद्यमानकुचतटनश्यत्प्रतिबिम्बेन

विरहव्यथास्वेदाद्रवक्षःस्थलघटितशालभञ्जिकाप्रतिमेन सपत्नीरोषान्निमिषता

दौर्भाग्यशोकमानन्दजलतिरोहितेनान्धतादुःखमभजत सा।

At that one moment- she felt jealous because his form reflected on the cheeks of her friends who were seated nearby; she felt the pangs of separation because the reflection on the edges of her breasts vanishing because of her horripilation; she felt the anger of rivalry because of the image of the female statue falling on his chest-region dampened by sweat; she felt the sadness of misfortune because of her eye-lids closing; she felt painful because of the blindness caused by the joyful tears blocking her sight.

मुहूर्तापगमे च ताम्बूलदानोद्यतां महाश्वेता तामभाषत।

After some time, MahaaShvetaa addressed Kaadambaree who was getting ready to offer Taamboola.

"सखि कादम्बरि, संप्रतिपन्नमेव सर्वाभिरस्माभिरयमभिनवागतश्चन्द्रापीड आराधनीयः।तदस्मै तावद्दीयताम्"।

"Friend Kaadambari! It is but right that this Chandraapeeda who has newly arrived here should be treated with reverence by all of us. Then give this to him".

इत्युक्ता च किञ्चिद्विवर्तितावनितमुखी शनैरव्यक्तमिव

"प्रियसखि लज्जेऽहम्, अनुपजापरिचयाप्रागल्भ्येनानेन।गृहाण, त्वमेवास्मै प्रयच्छ" इत्युवाच सा ताम्।

Thus spoken, Kaadambaree slightly turned her face the other way; bent her face down and spoke to her, very slowly as if in whisper, "Dear friend! I feel shy as he is not acquainted and am not able to talk freely with him yet. Therefore take this; you yourself offer this to him".

पुनःपुनरभिधीयमाना च तया कथमपि ग्राम्येव चिराद्दानाभिमुखं मनश्चक्रे।

After getting told by her again and again, somewhat acting (nervous) like a village girl, after a long time, she made up her mind to give it to him.

महाश्वेतामुखादनाकर्षितदृष्टिरेव, वेपमानाङ्गयष्टिः, आकुललोचना, स्थूलस्थूलं निःश्वसन्ती,

निजशरप्रहारमूर्च्छिता मन्मथेन, स्नपितेव स्वेदजलविसरैः, स्वेदजलविसरनिमज्जनभयेन च हस्तावलम्बनमिव याचमाना, साध्वनपरवशा पतामीति लगितुमिव कृतप्रयत्ना, प्रसारयामास ताम्बूलगर्भं हस्तपल्लवम्।

Without removing her eyes from MahaaShvetaa's face, with her whole body in tremble, her eyes filled with agitation, breathing very heavily, as if fainting from the arrow shot by Manmatha, bathed as if by the pouring sweat waters and afraid of drowning in her own sweat waters, and as if begging a support of the hand, nervous and agitated, making an effort to hold on to him saying 'I am falling'; she extended her soft sprout like hand holding the Taamboola towards him.

(Chandraapeeda extended his hand to grab the Taamboola; but it appeared as if he had another set of hands suddenly appearing at that time, greedy for her touch! These were actually all his senses –eyes, ears, tongue, nose and skin – appearing in the form of fingers to enjoy the beauty of Kaadambaree's hand.)

चन्द्रापीडस्तु, जयकुञ्जरकुम्भस्थलास्फालनसंक्रान्तसिन्दूरमिव स्वभावपाटलम्, धनुर्गुणाकर्षणकृतकिणश्यामलम्, कचग्रहाकृष्टिरुदितारिलक्ष्मीलोचनपरामर्शनलग्नाञ्जनबिन्दुमिव विसर्पन्नखकिरणतयातिरभसेन प्रधाविताभिरिव विवर्धिताभिरिव प्रहसिताभिरिवाङ्गुलीभिरुपेतम्, स्पर्शलभाच्च तत्कालकृतसंनिवेशाः सरागाः

पञ्चापीन्द्रियवृत्तिपरंगुलीरुद्धहन्तं प्रसारितवान्पाणिम्।

Chandraapeeda extended his hand, which was naturally red in hue as if it had caught on the red vermilion when patting the head-region of his victory-elephant; which was darkened by the scars formed by pulling the bow-string; which flowed out like the collirium drops which had stuck to his hand when he wiped the tears of the 'Goddess of prosperity' of the enemies who was crying when pulled by her hair (by the enemies); which was endowed with fingers which because of the rays emanating from the nails, appeared as if laughing, as if growing, as if running very fast; he carried another set of fingers also with the functions of the five senses because of attraction for her, which had appeared at that instant, greedy for the joy of her touch.

तत्र च सा तत्कालसुलभविलासदर्शनकुतूहलिभिरिव कुतोऽप्यागत्य सर्वरसैरधिष्टिता, तेनानिबद्धलक्ष्यतया शून्यप्रसारितेन चन्द्रापीडहस्तान्वेषणायेव पुरः प्रवर्तितनखांशुनिवहेन वेपथुचलितवलयवलीवाचालेन संभाषणमिव कुर्वता हस्तेन स्वेदसलिलपातपूर्वकम्

'गृह्यतामयं मन्मथेन दत्तो दासजनः' इत्यात्मानमिव प्रतिग्राहयन्ती,

'अद्यप्रभृति भवतो हस्ते वर्तते' इति जीवितमिव स्थापयन्ती, ताम्बूलमदात्।

With her 'hand' - where all the eight emotions of love came off from somewhere and settled there as if curious to watch the sport of love easily available at that time; where the shining rays emanating from her nails moved forward as if searching for the hand of Chandraapeeda as she had no exact idea of where he was, and it had extended just in emptiness; where the noisy group of bangles moved by her sweat were trying to make a conversation as it were; with her sweat dampening her hand; giving off herself to him as if saying, '*accept this slave offered by Manmatha*'; putting her life itself there as if saying, '*from now onwards it is in your hand*', she gave the Taamboola to him.

आकर्षन्ती च करकिसलयं भुजलतानुसारेण स्पर्शतृष्णागतमनङ्गशरभिन्नमध्यं हृदयमिव पतितमपि रत्नवलयं नाज्ञासीत्। गृहीत्वा चापरं ताम्बूलं महाश्वेतायै प्रायच्छत्।

When her delicate hand was pulled back, she did not notice that the jewelled bangle had fallen off like 'her heart' which was pierced in the middle by the arrow of Manmatha (like the hole in the bangle), and which had followed the creeper of the arm, and come there thirsty for his touch.

She took another Taamboola and offered it to MahaaShvetaa.

अथ सहसैव त्वरितगतिः त्रिवर्णरागमिन्द्रायुधमिव कुण्डलीकृतं कण्ठेन वहता,

विद्रुमाङ्कुरानुकारिणा चञ्चुपुटेन मरकतियुतिपक्षातिना मन्थरगतेन शुकेनानुबध्यमाना,

कुमुदकेसरपिञ्जरतया चरणयुगस्य चम्पककलिकाकारतया च मुखस्य कुवलयदलनीलतया च पक्षयुतीनां

कुसुममयी इव आगत्य सारिका सक्रोधमवादीत्।

At that time, suddenly, a Saarikaa bird (a talking bird) came there with quick steps and spoke in anger; her neck bore a circular rainbow made of three colours; she was followed by a slow-moving parrot whose beak was red like the coral and had wings shining like emerald; her pair of feet was yellow like the pollen of the Kumuda flower; her face was like the Champaka bud; her wings shone with the blueness of the blue lotuses; and she appeared as if made of flowers.

"भर्तृदारिके कादम्बरि, कस्मान्न निवारयस्येनमलीकसुभगाभिमानिनं दुर्विनीतं मामनुबध्नन्तं विहङ्गापसदम्।

यदि मामनेन परिभूयमानामुपेक्षसे ततोऽहं नियतमात्मानमुत्सृजामि। सत्यं शपामि ते पादपङ्कजस्पर्शन"

इत्येवमभिहिता च तया कादम्बरी स्मितमकरोत्।

"Daughter of the Master! Kaadambari! Why don't you remove this wretched bird (Apasada- outcast/who sits apart), who falsely deems himself to be a wonderful bird; but is utterly misbehaved and is following me forcefully? If you ignore me, who am getting tormented by him, then definitely I will give up my life. I truthfully take a vow by touching your lotus feet."

When spoken like this by her, Kaadambaree flashed an amused smile.

अविदितवृत्तान्ता तु महाश्वेता "किमियं वदति" इति मदलेखां पप्रच्छ।

MahaaShvetaa who did not know of their story, questioned MadaLekhaa - "What is she saying?"

सा चाकथयत्- She said,

"एषा भर्तृदुहितुः कादम्बर्याः सखी कालिन्दीति नाम्ना सारिका,

एतस्य परिहासनाम्नः शुकस्य भर्तृदारिकयैव पाणिग्रहणपूर्वकं जायापदं ग्राहिता।

अद्य चायमनया प्रत्युषसि कादम्बर्यास्ताम्बूलकरङ्कवाहिनीमिमां तमालिकामेकाकिनीं किमपि पाठयन्दृष्टो यतः,

ततःप्रभृति संजातेष्व्या कोपपराङ्मुखी नैनमुपसर्पति नालपति न स्पृशति न विलोकयति,

सर्वाभिरस्माभिः प्रसाद्यमानापि न प्रसीदति"।

"This one is a Saarikaa bird named Kaalindee. She is a friend of Kaadambaree, the daughter of the Master. Master's daughter herself gave her a position of a wife by ceremoniously marrying her off to the parrot named Parihaasa.

In the early morning, she saw Tamaalikaa, the betel-box holder of Kaadambaree alone with this parrot instructing something; and from that moment onwards, she has become envious and has turned away from him in anger; does not go near him; does not talk; does not touch; does not see; and though pacified by all of us, does not calm down".

इत्येतदाकर्ण्य स्फुटस्फुरितकपोलदरश्चन्द्रापीडो मन्दं मन्दं विहस्याब्रवीत्-

Hearing all this, Chandraapeeda, with the middle part of the cheeks throbbing visibly, laughed softly and said,

अस्त्येषा कथा श्रूयत एवैतद्राजकुले, कर्णपरम्परया परिजनोऽप्येवमामन्त्रयते, बहिरपि जनाः कथयन्त्येवम्,

दिगन्तेष्वप्ययमालापो वर्तत एव, अस्माभिरप्येतदाकर्णितमेव यथा किल देव्याः कादम्बर्यास्ताम्बूलदायिनीं तमालिकां कामयमानः परिहासनामो शुको मदनपरवशो गतान्यपि दिनानि न वेतीति।

This story is indeed very real! It is getting heard among all royal circles!

The maids are also discussing the same things passing it from ear to ear.

Even at the ends of quarters this is what is talked about!

We have also heard that the parrot named Parihaasa is in love with Tamaalikaa, the betel-box holder of Kaadambaree and is helpless in his passion and does not understand the passing of the days also!

तदयमास्तां तावद्वामाचारः परित्यक्तनिजकलत्रो निस्त्रपयाऽनया सह देव्यास्तु कादम्बर्याः

कथमेतद्युक्तं यन्न निवारयतीमां चपलां दुष्टदासीम्, अथवा देव्यापि कथितैवातिनिःस्नेहता प्रथममेव वराकीमिमां कालिन्दीमीदृशाय दुर्विनीताय विहङ्गाय प्रयच्छन्त्या।

So let this ill-behaved sinner who has discarded his wife, stay with that shameless Tamaalikaa only!

How is it proper of Devee Kaadambaree that she does not get rid of this wicked maid?

Or lack of affection has already been shown by Devee in offering this poor Kaalindee to such an undisciplined parrot!

किमिदानीमियं करोतु, यदेतत्सापत्न्यकरणं नारीणां प्रधानं कोपकारणम्, अग्रणीर्विरागहेतुः परं परिभवस्थानम्।

What can this one do now, since for all women, relationship with a co-wife is the primary cause of anger, the foremost reason for dispassion, and a state of utter disgrace!

इयमेव केवलमतिधीरा, यदनयानेन दौर्भाग्यगरिम्णा जातवैराग्यया विषं वा नास्वादितम्,

अनलो वा नासादितः, अनशनं वा नाङ्गीकृतम्।

But this one has proved herself to be very courageous; for, by the dispassion produced by her immense misfortune, she has not yet consumed poison; has not sought shelter in the fire; or has not decided to go without food!

नह्येवमपरमस्ति योषितां लघिम्नः, कारणं यदि चेयमीदृशेऽप्यपराधेऽनुनीयमानानेन प्रत्यासत्तिमेष्यति तदा

धिग्मिमाम्, अलमनया, दूरतो वर्जनीयेयमभिभव, क एनां पुनरालापयिष्यति, को वावलोकयिष्यति,

को वास्य नाम ग्रहीष्यति"।

There is nothing more than this that can cause humiliation to women!

If she again seeks his company through some compromise, though he has sinned like this,

then fie on her! Enough of her! She deserves to be repudiated with disgrace and should be kept at a distance!

Who will talk with her again? Who will even look at her?

Who will even call her by her name?"

इत्येवमभिहितवति तस्मिन् सर्वाः ताः सह कादम्बर्या क्रीडालापभाषिता जहसुरङ्गनाः।

when he talked like this, all the girls there along with Kaadambaree laughed aloud at his amusing speech.

परिहासस्तु तस्य नर्मभाषितमाकर्ण्य जगाद-

Parihaasa heard his sarcastic speech and said-

"धूर्त राजपुत्र निपुण्यम्, न त्वयान्येन वा लोलापि प्रतारयितुं शक्यते।

You wicked prince! She is quite clever; she cannot be deceived even a little by you or anyone!

एषापि बुद्ध्यत एवैतावतीर्वक्रोक्तीः। इयमपि जानात्येव परिहासजल्पितानि।

She also can understand such double-meaning words! She also understands your words of jest!

अस्या अपि राजकुलसंपर्कचतुरा मतिः।

Her intellect is also sharp by moving in the royal crowd!

विरम्यताम्। अभूमिरेषा भुजंगभङ्गिभाषितानाम्।

Cease from such talks! She is no place for the clever speeches of the gallants!

इयमेवहि वेति मञ्जुभाषिणी कालं च कारणं च प्रमाणं च विषयं च कोपप्रसादयोः" इति।

Understand this much that this lady of sweet speech knows the time, reason, proof, and the matters of anger and favour."

अत्रान्तरे चागत्य कंचुकी महाश्वेतामवोचत्-

"आयुष्मति देवश्चित्ररथो देवी च मदिरा त्वां द्रष्टुमाह्वयते इति"।

Meanwhile, Kanchukee came there and said to MahaaShvetaa-

"O You blessed with prolonged life!

Lord ChitraRatha and Queen Madiraa want to see you and have invited you to visit them."

एवमभिहिता च गन्तुकामा "सखि चन्द्रापीडः क्वास्ताम्" इति कादम्बरीमपृच्छत्।

Thus spoken, MahaaShvetaa decided to leave, and asked Kaadambaree -

"Friend! Where should Chandraapeeda stay?"

असौ तु ननु पर्याप्तमेवानेकस्त्रीहृदयसहस्रावस्थानमनेनेति मनसा विहस्य प्रकाशमवदत्-

'Are not the hearts of thousands of women, not enough for him (that he has to stay elsewhere too)?' -

she thought and laughed in her mind; but spoke out loudly-

"सखि महाश्वेते किं त्वमेवमभिदधासि।

दर्शनादारभ्य शरीरस्याप्यहं न विभुः, किमुत भवनस्य परिजनस्य वा। यत्रासौ रोचते प्रियसखीहृदयाय वा तत्रायमास्ताम्" इति।

"Friend! MahaaShvetaa! Why do you talk like this?

From the moment I saw him, I am not in control of my own body! What to say of the mansion or the maids?

Whichever place pleases him or the heart of my dear friend, he can stay there."

तच्छ्रुत्वा महाश्वेतावदत्- "अत्रैव त्वत्प्रसादसमीपवर्तिनि प्रमदवने क्रीडापर्वतकमणिवेश्मन्यास्ताम्"

इत्यभिधाय गन्धर्वराजं द्रष्टुं ययौ।

Hearing this, MahaaShvetaa said- *"Let him stay in the jewelled house in the sport-hill in the 'Pramada Vana' close by, by your grace."*

Having said this, she went off to see the king of Gandharvas.

चन्द्रापीडोऽपि तयैव सह निर्गत्य, विनोदनार्थं वीणावादिनीभिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलाभिश्च

दुरोदरक्रीडारागिणीभिश्चाष्टापदपरिचयचतुराभिश्च चित्रकर्मकृतश्रमाभिश्च सुभाषितपाठिकाभिश्च

कादम्बरीसमादिष्टप्रतीहारीप्रेषिताभिः कन्याभिरनुगम्यमानः पूर्वदृष्टेन केयूरकेणोपदिश्यमानमार्गः

क्रीडापर्वतमणिमन्दिरमगात्।

Chandraapeeda left along with her and was followed by girls sent by Prateehaaree for entertaining him as per the order of Kaadambaree -

girls who played Veena, girls who were experts in playing flute, girls who were talented in the art of music, girls who liked the game of dice, girls who were very experienced in playing chess, girls who were trained in painting, girls who could recite Subhaashitas; and was guided in the path by Keyuraka whom he had already seen; and reached the jewelled house in the sport-hill.

गते च तस्मिन्गन्धर्वराजपुत्री विसर्ज्य सकलसखीजनं च परिमितपरिचारिकाभिरनुगम्यमाना प्रासादमारुरोह। तत्र च शयनीये निपत्य दूरस्थिताभिर्विनयनिभृताभिः परिचारिकाभिर्विनोद्यमाना, कुतोऽपि प्रत्यागतचेतना चैकाकिनी तस्मिन्काले,
 'चपले किमिदमारब्धं' इति निगृहीतेव लज्जया,
 'गन्धर्वराजपुत्रि कथमेतद्युक्तम्' इत्युपालब्धेव विनयेन,
 'अयमासावव्युत्पन्नो बालभावः क्व गतः' इत्युपहसितेव मुग्धतया,
 'स्वैरिणि मा कुरु यथेष्टमेकाकिन्यविनयम्' इत्यामन्त्रितेव कुमारभावेन,
 'भीरु नायं कुलकन्यकानां क्रमः' इति गर्हितेव महत्त्वेन,
 'दुर्विनीते रक्षाविनयम्' इति तर्जितेवाचारेण,
 'मूढे मदनेन लघुतां नीतासि' इत्यनुशासितेवाभिजात्येन,
 'कुतस्तवेयं तरलहृदयता' इति धिक्कृतेव धैर्येण,

'स्वच्छन्दचारिणि अप्रमाणीकृताऽहं त्वया' इति निन्दितेव कुलस्थित्यातिगुर्वी लज्जामुवाह।

When he went away, the Gandharva princess dismissed all her companions and followed by only a few selected attendant-maids, ascended the terrace; there she collapsed on her bed (overwhelmed by the emotion of love); her attendant-maids acting polite, stayed at a distance trying to amuse her; later when she was alone, she suddenly came to her senses and felt extremely shy as befitting her family dignity;

"Hey you fickle minded one! What have you started now?" -

so saying, shyness caught her, as it were;

"Gandharva princess! How can you do like this?" -

so saying, 'propriety of conduct' reproached her, as it were;

"Where did your child-nature which is not experienced in the emotion of love disappear?" -

so saying, she was laughed at by her innocence, as it were;

"You wilful girl! Do not act as you want showing impoliteness when you are alone" -

so saying the youthful state was advising her, as it were;

"You coward! This is not the way girls born in good families behave" -

so saying, she was censured by the moral greatness as it were;

"Hey you with no discipline! Guard your impolite behaviour" -

so saying good behaviour scolded her as it were;

"Hey you fool! You have been treated lightly by Manmatha" -

so saying the noble birth advised her as it were;

"How did your heart lose all its stability" -

so saying she was admonished by courage as it were;

"Hey, you always freely do whatever you like! I have been disproved by you" - so saying she was blamed by her family-status as it were.

समचिन्तयच्चेवम् -

She thought like this:

अगणितसर्वशङ्कया तरलहृदयतां दर्शयन्त्याद्य मया किं कृतमिदं मोहान्धया। तथा हि।

'Disregarding all doubts and acting with an unsteady heart, what have I done today, blinded by stupidity?

This is how it is-

अदृष्टपूर्वोऽयमिति साहसिकतया मया न शङ्कितम्।

Though he was a stranger whom I had never seen before, I was bold enough to ignore that fact.

लघुहृदयां मामयं कलयिष्यतीति निर्द्विकया नाकलितम्।

I was shameless and did not expect that he will so disturb my innocent heart!

कास्य चित्तवृत्तिरिति मया न परीक्षितम्।

I did not bother to understand what his thoughts are about me.

दर्शनानुकूलाहमस्य नेति वा तरलया न कृतो विचारक्रमः।

I was so agitated that I did not even pause to think whether he liked my looks or not.

प्रत्याख्यानवैलक्ष्यानन् भीतम्।

I did not fear the embarrassment that would arise out of his rejection.

गुरुजनान्न त्रस्तम्।

I did not fear the admonition of the elders.

लोकोपवादान्नोद्विग्नम्।

I did not feel distressed by the public scandal.

तथा च महाश्वेतातिदुःखितेति दाक्षिण्यया नापेक्षितम्।

So also, the fact that MahaaShvetaa is very much in suffering was not considered with piety.

आसन्नवर्तिसखीजनोऽप्युपलक्ष्यतीति मन्दया न लक्षितम्।

I was so stupid that I did not even think that the friends near me will observe all this.

पार्श्वस्थितः परिजनः पश्यतीति नष्टचेतनया न दृष्टम्।

I was insensible, and did not see that the maids standing next to me will observe all this.

स्थूलबुद्धयोऽपि तादृशीं विनयच्युतिं विभावयेयुः, किमुतानुभूतमदनवृत्तान्ता महाश्वेता सकलकलाकुशलाः सख्यो वा राजकुलसंचारचतुरो वा नित्यमिङ्गितज्ञः परिजनः।

Even dullards would be able to understand such wayward act; what to say of MahaaShvetaa who has already experienced the act of Manmatha, or the friends who are talented in all such arts, or the maids who can understand such signs and have become quiet talented about all this by moving in royal circles!

ईदृशेष्वतिनिपुणतरदृष्टयोऽन्तःपुरदास्यः।

The maids working in harems are great experts in such things.

सर्वथा हतास्मि मन्दपुण्या।

I am indeed a person without any merit and am lost in all ways.

मरणं मेऽद्य श्रेयः न लज्जाकरं जीवितम्।

Death would be better for me today than being alive with such embarrassment.

श्रुत्वैतद्वृत्तान्तं किं वक्ष्यत्यम्बा तातो वा गन्धर्वलोको वा।

Hearing about this incident, what will my mother say, or my father or the Gandharva people?

किं करोमि। कोऽत्र प्रतीकारः। केनोपायेन स्खलितमिदं प्रच्छादयामि।

What shall I do? What is the remedy? How will I cover up this slip-up?

कस्य वा चापलमिदमेषां दुर्विनीतानामिन्द्रियाणां कथयामि।

To whom shall I confide the restlessness of these uncontrollable senses?

क्व वानेन दग्धहृदया पञ्चबाणेन गच्छामि।

Being burnt in the heart by Manmatha of five arrows, where will I go?

तथा महाश्वेताव्यतिकरेण प्रतिज्ञा कृता, तथा प्रियसखीनां पुरो मन्त्रितम्, तथा च केयूरकस्य हस्ते संदिष्टम्, न खलु जानामि मन्दभागिनी शठविधिना वा, उत्सन्नमन्मथेन वा, पूर्वकृतापुण्यसंचयेन वा, मृत्युहृतकेन वा, अन्येन वा, केनाप्ययमानीतो मम विप्रलम्भकश्चन्द्रापीडः।

I had taken a vow because of MahaaShvetaa's loneliness; and also discussed the same with my close friends; and the same was sent as a message through Keyuraka. I am stuck by misfortune now. I do not know whether it is the deceitful creator, or the wretched Manmatha, or the collection of demerits of my past; or the horrible death or any other one, who has brought this cheat Chandraapeeda to me!

कोऽपि वा न कदाचिद्दृष्टः नानुभूतः न च श्रुतः न चिन्तितः नोत्प्रेक्षितः मां विडम्बयितुमुपागतः।

Some one - who has been never seen, not acquainted, not heard of, not thought of, not expected ever, has come here to torment me!

यस्य दर्शनमात्रेणैव संयम्य दत्तेव इन्द्रियैः, शरपञ्जरे निक्षिप्य समर्पितेव मन्मथेन,

दासीकृत्योपनीतेन अनुरागेण, गृहीतामूल्येन गुणगणेन विक्रीतेव हृदयेन, उपकरणीभूतास्मि।

न मे कार्यं तेन चपलेन" इति क्षणमिव संकल्पमकरोत्।

The moment I set my eyes on him, it is as if the senses have bound me and given me off to him;

as if Manmatha has thrown me inside an arrow-cage and offered me to him;

as if love has made me a slave and taken me off to him;

as if the heart has sold me off in exchange of his priceless virtues!

I am just an object used by them all! I have nothing to do with that inconsiderate man!

For a moment, she made a decision like this.

कृतसंकल्पा चान्तर्गतेन "मिथ्याविनीते यदि मया न कृत्यम् एष गच्छामि"

इति हृदयोत्कम्पचलितेन परिहसितेव,

After having made that decision, it was as if she was ridiculed by him who was within her heart,

'Hey you pretending to be polite! If you have nothing to do with me, then I go now'

which she understood by the heaving of the heart;

चन्द्रापीडपरित्यागसंकल्पसमकालप्रस्थितेन कण्ठलग्नेन पृष्ठेव जीवितेन,

her life which had started to move away as soon as she decided to renounce Chandraapeeda, embraced her on her neck and bid her farewell as it were,;

"अविशेषज्ञे पुनरपि प्रक्षालितलोचनया दृश्यतामसौ जनः प्रत्याख्यानयोग्यो न वा"

इति तत्कालागतेनाभिहितेव बाष्पेण,

"Hey you without the ability of discrimination of men! Again wash your eyes well; look at him and then decide whether he has to be rejected or not"

thus she was advised as if by the tear that welled up just at that moment;

अपनयामि ते सहासुभिर्धैर्यावलेपमिति निर्भर्त्सितेव मनोभुवा,

"I will take away the pride of your fortitude along with your lives"; thus chided Manmatha as it were;

पुनरपि तथैव चन्द्रापीडाभिमुखहृदया बभूव।

and again, she turned her heart towards Chandraapeeda.

तदेवमस्तमितप्रतिसमाधानबलात्प्रेमावेशेन अस्वतन्त्रीकृता परवशेवोत्थाय जालवातायनेन तमेव

क्रीडापर्वतकमवलोकयन्ती अतिष्ठत्।

Since all her counter-arguments were refuted, being completely in the control of the emotion of love; losing her free will to act independently, she got up as if possessed and through the latticed window remained staring at that sport-hill.

तत्रस्था च सा तमानन्दजलव्यवधानोद्विग्नेव स्मृत्या ददर्श, न चक्षुषा।

Standing there, as if agitated by the screen of obstruction caused by the tears of joy, she saw him with her memory; not with her eyes.

अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख, न चित्रतूलिकया।

Afraid of the taint caused by the sweat oozing from her fingers, she drew his picture through her thoughts, not with the painting brush.

रोमाञ्चतिरोधानशङ्कितेव हृदयेनालिलिङ्ग, न वक्षसा।

As if apprehensive of the hairs standing on end and creating an obstruction, she embraced him with her heart, not by her bosom.

तत्संगमकालातिपातासहेव मनो गमनाय नियुक्तिवती, न परिजनम्।

As if unable to bear the delay in reaching him, she employed her mind to go to him, and not her maid.

चन्द्रापीडोऽपि प्रविश्य स्वच्छन्दं कादम्बरीहृदयमिव द्वितीयं मणिगृहं,

शिलातलास्तीर्णायामुभयत उपर्युपरि निवेशितबहूपधानायां कुथायां निपत्य,

केयूरकेणोत्संगेन गृहीतचरणयुगलः,

ताभिर्यथादिष्टेषु भूमिभागेषूपविष्टाभिः कन्यकाभिः परिवृतो, दोलायमानेन चेतसा चिन्तां विवेश।

Chandraapeeda also entered the jewelled house freely, like entering the heart of Kaadambaree; he fell on the carpet spread out on the jewelled slab, which had many pillows stacked one over the other on both sides; his feet were placed by Keyuraka on his lap; he was surrounded by those girls who sat off in places prescribed for them; and he was lost in thoughts with his oscillating mind.

किं तावदस्या गन्धर्वराजदुहितुः कादम्बर्याः सहभुव एते विलासा एवेदशाः सकललोकहृदयहारिणः,

आहोस्विदनाराधितप्रसन्नेन भगवता मकरकेतुना मयि नियुक्ता, येन मां सास्त्रेण सरागेणाकूणितत्रिभागेण

हृदयान्तःपतत्स्मरशरकुसुमरजोरुषितेनेव चक्षुषा तिर्यगवलोकयति।

‘Is it so that all these charms which steal away the hearts of everyone in the world like this, are born along with Kaadambaree, the daughter of the Gandharva King; or has she been purposely employed by Lord Manmatha who has been gracious to me even without getting worshipped, that she looks at me slightly turned side-ways, with her eyes which are moist with tears (Asra), filled with love, with its third part contracted; as if injured by the pollen dust of the flower arrow falling inside the heart.

मद्विलोकिता च धवलेन स्मितालोकेन दुकूलेनेव लज्जया आत्मानमावृणोति।

When I look at her, she feels shy and covers herself with the white shine of her smile like a Dukula (upper garment).

मल्लज्जाविवर्तमानवदना च प्रतिबिम्बप्रवेशलोभेनेव कपोलदर्पणमर्पयति

मदवकाशदायिनो हृदयस्य प्रथमाविनयलेखामिव कररुहेण शयनाङ्के लिखति।

Feeling shy of me, she turns her face away, offers me the sight of the mirror-like cheek of hers, desirous of making it reflect my image; and draws lines on the bed-surface with her soft hand, as if it is the first impolite gesture expressed by her heart.

मताम्बूलवीटिकोपनयनखेदविधूतेन रक्तोत्पलभ्रमद्भ्रमरवृन्देन करतलेन स्विन्नं मुखमिव गृहीततमालपल्लवेनेव वीजयति।

When offering me the folded up Taamboola, her hands are pained by the effort; and with her hand looking like a red lotus with the hovering swarm of bees, she fans my perspiring face with a 'Tamaala leaf' as it were.'

पुनश्चाचिन्तयत्- He again thought-

'प्रायेण मानुष्यकसुलभा लघुता मिथ्यासंकल्पसहस्रैरेवं मां विप्रलभते

लुप्तविवेको यौवनमदो मदयति मदनो वा।

'Maybe the fickle nature of the human race is deceiving me with thousands of such false hopes; or the lost reason, or the arrogance of the youth, or rather Manmatha must be making me mad like this!

यतः, Because,

तिमिरोपहतेव यूनां दृष्टिरल्पमपि कालुष्यं महत्पश्यति।

As if infected by the 'illness of Timira', (as if infected by ignorance), the eyes of the youth will see even a little darkness as huge (even a small disturbing gesture as huge)!

स्नेहलवोऽपि वारिणेव यौवनमदेन दूरं विस्तीर्यते।

Even the slightest affection shown (even a tiny drop of oil in it) is spread out as if carried by water, because of the pride of the youthful state!

स्वयमुत्पादितानेकचिन्ताशताकुला कविमतिरिव तरलता न किञ्चिन्नोत्प्रेक्षते।

Like hundreds of ideas (anxious thoughts) rising of their own accord in a poet's mind, what gets not imagined (Utpreksha/metaphor) because of the restless nature of the youth!

निपुणमदनगृहीता चित्रवर्तिकेव तरुणचित्तवृत्तिर्न किञ्चिन्नालिखति।

What not does the fancy thoughts of a young man draw (imagine), like a paintbrush held in (seized by) the hand of the expert Manmatha?

संजातरूपाभिमाना कुलटेवात्मसंभावना न क्वचिन्नात्मानमर्पयति।

In what way does not an 'unchaste woman', present herself like a lady who is proud of her beauty?

स्वप्न इवानुभूतमपि मनोरथो दर्शयति।

Like in a dream, the mind presents objects which never get to be experienced in reality.

इन्द्रजालपिच्छिकेवासंभाव्यमपि प्रत्याशा पुरः स्थापयति।

Hope again places even the impossible things in front like the bunch of peacock feathers, used by the sorcerers.'

भूयश्च चिन्तितवान् - 'किमनेन वृथैव मनसा खेदितेन।

यदि सत्यमेवेयं धवलेक्षणा मय्येवं जातचित्तवृत्तिस्तदा न चिरात्स एवैनामप्रार्थितानुकूलो मन्मथः

प्रकटीकरिष्यति। स एवास्य संशयस्य छेत्ता भविष्यति।

Again he thought- Why should I worry myself like this? If it is true that that the 'lady with white shining eyes' has got her mind attracted towards me, then indeed Manmatha who is favourable to me without even asking, will bring her in front of me very soon. He alone will clear this doubt of mine.'

इत्यवधार्योत्थायोपविश्य च ताभिः कन्यकाभिः सहाक्षैर्गेयैश्च विपञ्चीवाद्यैश्च पाणविकैश्च स्वरसंदेहविवादैश्च

तैस्तैरालापैः सुकुमारैः कलाविलासैः क्रीडन्नासांचक्रे।

मुहूर्तं च स्थित्वा निर्गम्योपवनावलोकनकुतूहलाक्षिसचितः क्रीडापर्वतशिखरमारुरोह।

Having decided thus, he got up; sat down and remained there in the company of those girls engaged in

various amusements like dice-game, singing, Veenaa-playing, drumming, discussion about the intricate tunes of music, and many such conversations and delicate forms of arts. After spending some time like this, he came out; and climbed the peak of the sport-hill, desirous of observing the garden.

[Kaadambaree, who was actually looking out of the window to get a glimpse of her lover, saw him climbing the sport- hill. She made an excuse of wanting to see the road to check MahaaShvetaa's coming; and climbed up to the peak of the topmost storey of the mansion, so that she could get a good view of Chandraapeeda.]

कादम्बरी तु तं दृष्ट्वा, "चिरयतीति महाश्वेतायाः किल वर्त्मावलोकयितुं विमुच्यतां गवाक्षम्"

इत्युक्त्वा अनङ्गक्षिप्तचित्ता सौधस्योपरितनं कैलासशिखरमिव गौर्यारुरोह।

Kaadambaree saw him; she said,

"Why is MahaaShvetaa is delaying so much? Open the window so that I can see the road"; and her mind attacked by Manmatha, climbed the peak of the topmost storey of the mansion, like Gauree ascending the peak of Kailaasa Mountain.

(It was hot up there; and the maids held an umbrella for her; and fanned her to keep her cool.)

तत्र च विरलपरिजना सकलशशिमण्डलपाण्डुरेणातपत्रेण हेमदण्डेन निवार्यमाणातपा,

There, with only few maids by her side; the heat of the sun removed by an 'umbrella' which was 'white like the complete shine of the moon-disc', and which had a stick made of gold;

चतुर्भिर्वालव्यजनैश्च फेनरुचिभिरुद्व्यमानैरुपजीव्यमाना,

fanned by the waving of four chowries which were white and soft like foam;

शिरसि कुसुमगन्धलुब्धेन भ्रमता भ्रमरकुलेन दिवापि नीलावगुण्ठनेनेव चन्द्रापीडासरणवेषमभ्यसन्ती,

because of the swarm of bees attracted by the fragrance of flowers hovering around her head, she appeared as if she was wearing a dark cloth around her head and covering her face, and was as if training herself to be an Abhisaarikaa (a passionate lady seeking her lover on dark nights) seeking Chandraapeeda, even though it was day-time; (Abhisaarikaas went out only at night time!)

(She started the game of watching him now. She wanted him also to see her. With some excuse of casually moving here and there, she kept prancing there on that terrace, trying to hide her real intention from the maids.)

मुहुश्चामरशिखां समासज्य,

again holding on to the ends of the chowries;

मुहुश्छत्रदण्डमवलम्ब्य,

again taking the support of the umbrella-stick;

मुहुस्तमालिकास्कन्धे करौ विन्यस्य,

again placing her hands on Tamaalikaa's shoulder;

मुहुर्मदलेखां परिष्वज्य,

again embracing MadaLekhaa;

मुहुः परिजनान्तरितसकलदेहो नेत्रत्रिभागेणवलोक्य,

again hiding her whole body inside the crowd of maids, and observing him with just the one-third part of the eye;

मुहुरावलितत्रिवलीवलया परिवृत्य,

again turning around with her fore-head showing the three lines of wrinkles on it;

मुहुः प्रतिहारीवेत्रलताशिखरे कपोलं निधाय,

again placing her cheek on the edge of the bamboo staff in the hand of Prateehaaree;

मुहुर्निश्चलकरविधृतामधरपल्लवे वीटिकां निवेश्य,

again putting inside the sprout-like lips, the folded Betel leaf from her firm hand;

मुहुरुद्रीर्णोत्पलप्रहारपलायमानपरिजनानुसरणदत्तकतिपयपदा,

again walking a few steps following the maid who was running being hit by the lotus thrown at her;

विहस्य तं विलोकयन्ती तेन च विलोक्यमाना, महान्तमपि कालमतिक्रान्तं नाज्ञासीत्।

laughed; kept looking at him; was looked at by him; and was not aware of the passing of a long time.

आरुह्य च प्रतीहार्या निवेदितमहाश्वेताप्रत्यागमना तस्मादवततार।

‘Prateehaaree’ climbed to the place where she was, and reported the return of MahaaShvetaa, and then Kaadambaree climbed down.

स्नानादिषु मन्दादरापि महाश्वेतानुरोधेन दिवसव्यापारमकरोत्।

Though not interested in bathing etc, she completed her daily chores forced by MahaaShvetaa.

चन्द्रापीडोऽपि तस्मादवतीर्य प्रथमविसर्जितेनैव कादम्बरीपरिजनेन निवर्तितस्नानविधिः

निरुपहतशिलाचिताभिमतदैवतः क्रीडापर्वतक एव सर्वमाहारादिकमहःकर्म चक्रे।

Chandraapeeda also got down from the peak of the hill; finished the bathing ceremony with the help of the Kaadambaree’s maids who were sent by her, beforehand; sat on a rock-surface and finished the worship of his favoured deity; and did all his morning chores of food etc in the sport-hill itself.

क्रमेण च कृताहारः,

After eating food offered to him;

क्रीडापर्वतकप्राग्भागभाजि, मनोहारिणि, हारीतहरिते हरिणरोमन्थफेनशीकरासारे,

सीरायुधहलभयनिश्चलकालिन्दीजलत्विषि, तरुणीचरणालक्तकरसशोणशोचिषि,

कुसुमरजःसिकतितलतले, लतामण्डपोगूढे, शिखण्डिताण्डवसंगीतगृहे, मरकतशिलातले, उपविष्टो

he sat on the surface of an emerald rock-

which was on the eastern side of the sport-hill;

which was very beautiful;

which was green like the Haareeta bird;

which was sprinkled with the spray of the foam of the ruminating mouth of the deer;

which was steady like the waters of the Kaalindee River afraid of getting dragged by the plough-holding

Balaraama; which was shining red because of the Alaktaka juice stuck from the feet of the young girls;

which had pollen of the flowers spread out on it like sand;

which was inside a creeper bower;

which was like a music-hall because of the madly dancing peacocks;

दृष्टवान् सहसैव,

अतिबहलधाम्ना धवलेनालोकेन जलेनेव निर्वाप्यमाणं दिवसम्, मृणालवलयेन पीयमानमातपम्,

क्षीरोदेनेव प्लाव्यमानां महीम्, चन्दनरसवर्षणेव सिच्यमानान्दिगन्तान्, सुधयेव विलिप्यमानमम्बरतलम्।

He saw immediately, the day was covered by white light of great magnificence as if by water;

the sunlight being drunk as if by the a circular lotus-stalk; the land flooded as if by the Milk Ocean;

the quarters getting sprinkled as if by showers of sandal liquid;

the entire sky region whitewashed as if by white paint.

आसीच्चास्य मनसि-

‘किमु खलु भगवानोषधिपतिरकाण्ड एव शीतांशुरुदितो भवेत्, उत यन्त्रविलेपविशीर्यमाणपाण्डुरधारासहस्राणि धारागृहाणि मुक्तानि, आहोस्विदनिलविकीर्यमाणसीकरधवलितभुवनाम्बरसिन्धुः कुतूहलाद्धरातलमवतीर्णा’ इति।

He thought in his mind,

'Has Lord Moon who sheds cool light, the Lord of the herbs, risen up suddenly?

Have all the shower-houses opened up all at once and pouring thousands of showers scattering all over, being driven by the machine?

Or else, has the Ganges in the sky descended down to the earth with curiosity, and whitening with its cool-sprays that are scattered by the wind?'

कुतूहलाच्च आलोकानुसारप्रहितचक्षुरद्राक्षीत् (आगच्छन्तीं मदलेखाम्)

Curious, he turned to see the source of lustre and saw (MadaLekhaa who was coming there).

अनल्पकन्यकाकदम्बपरिवृतां,

she was surrounded by a heavy crowd of young girls;

घ्नियमाणधवलातपत्राम्,

a white umbrella was held above her head;

उद्धूयमानचामरद्वयां,

chowries moved on both sides of her;

कादम्बरीप्रतीहार्या वामपाणिना वेत्रलतागर्भेण आर्द्रवस्त्रशकलावच्छन्नमुखं चन्दनानुलेपनसनाथं

नालिकेरसमुद्रकमुद्रहन्त्या दक्षिणकरेण दत्तहस्तावलम्बां,

Kaadambaree's Prateehaaree who carried in her left hand, a cane staff and a coconut casket which was painted all over by sandal paste and had its mouth covered by a wet cloth piece, supported her with her right hand;

केयूरकेण च निःश्वासहार्ये निर्मोकशुचिनी धौते कल्पलतादुकूले दधता निवेद्यमानमार्गाम्,

Keyuraka was directing her in the correct path; he carried a 'pair of garment made of the bark of the Kalpa creeper' which was washed afresh; was as clean as the snake's slough; was so light that it would move even by the air coming out of the breath;

मालतीकुसुमदामाधिष्ठितकरतलया च तमालिकयानुगम्यमानाम् आगच्छन्तीं मदलेखाम्,

तस्याश्च समीपे तरलिकां, तया च सितांशुकोपच्छदे पटलके गृहीतं (अतितारं हारम्)

Tamaalikaa who held a garland made of Maalati flowers, was following MadaLekhaa at the back; close to her followed Taralika; in her hand she held a small casket which was covered by a fine silken cloth and it contained an (extremely pure 'necklace') (which was extremely white as if it came out of the Milk Ocean itself and had whitened the Ocean with its whiteness);

WHITENESS OF THE NECKLACE

धवलताकारणमिव क्षीरोदस्य, सहभुवमिव चन्द्रमसो,

as if it was the cause of the whiteness of the Milk ocean (when it came out of it); as if it was born along with the Moon (from the Milk Ocean, when the Mandara Mountain was churned by Suras and Asuras to obtain 'Amrta');

मृणालदण्डमिव नारायणनाभिपुण्डरीकस्य,

as if it was the fibrous stalk of the white lotus in Naaraayana's navel;

मन्दरक्षोभविक्षिप्तमिवामृतफेनपिण्डनिकरं,

as if it was the (white) heap of the foam of nectar thrown by the Mandara mountain when churned;

वासुकिनिर्मोकमिव मन्थनश्रमोज्झितं,

as if it was the (white) slough discarded by Vaasuki being exhausted by acting as the rope of churning;

हासमिव कुलगृहवियोगगलितं,

as if it was the smile which had slipped off by Lakshmi when leaving the father's house;

मन्दरमथनविखण्डिताशेषशशिकलाखण्डसंचयमिव संहतं,

as if it was the entire collection made of the heap of the pieces of the digits of the moon, which had shattered to pieces when Mandara mountain was getting churned;

प्रतिमागततारागणमिव जलनिधिजलादुद्धृतं,

as if it was the collection of the reflection of stars taken out of the ocean;

दिग्गजकरसीकरासारमिव पुञ्जीभूतं,

as if it was the heaped up water drops sprayed from the trunks of Direction-elephants;

नक्षत्रमालाभरणमिव मदनद्विपस्य,

as if it was the star-necklace worn by Manmatha's elephant;

शरन्मेघशकलैरिव कल्पितं,

as if made of the pieces of autumn clouds;

कादम्बरीरूपवशीकृतमुनिजनहृदयैरिव निर्मितं,

as if made of the pure hearts of the Sages who were attracted by Kaadambaree's beauty;

गुरुमिव सर्वरत्नानां,

as if it was the Guru of all gems;

यशोराशिमिवैकत्र घटितं सर्वसागराणां,

as if the heap of fame of all the oceans containing gems, was used in its making;

प्रतिपक्षमिव चन्द्रमसो, जीवितमिव ज्योत्स्निकाया,

as if it was a rival to the moon; as if it was the life essence of moonlight;

लक्ष्मीहृदयमिव नलिनीदलगलज्जलबिन्दुविलासतरलम्,

like the heart of Lakshmee, fickle as the water drop falling from the lotus petal -
the pendant in the middle of the necklace was moving very lightly;

उत्कण्ठितामिव मृणालवलयधवलकरं,

like the pale hand (of the lovelorn girl) wearing the bangle made of lotus stalk when pining for the lover, it
had white shine like the lotus stalk;

शरच्छशिनमिव घनमुक्तांशुनिवहधवलितदिङ्मुखं

like the autumn moon whitens all the quarters with his rays by coming out of the clouds -
the rays coming out of the huge pearls whitened the quarters;

मन्दाकिनीमिव सुरयुवतिकुचपरिमलवाहितं

like the River Mandaakinee carrying the fragrance of the breasts of the ladies of the Sura-world, it carried
the fragrance of the breasts of the ladies of the Sura-world;

प्रभावर्षिणम्

it shed its lustre all over.

(तया च सितांशुकोपच्छदे पटलके गृहीतं) अतितारं हारम्।

(in her hand she held a small casket which was covered by a fine silken cloth and it contained)
an extremely pure 'necklace' (which was like this).

दृष्ट्वा चायमस्य चन्द्रापीडः चन्द्रातपद्युतिमुखो धवलिम्नः कारणमिति मनसा निश्चित्य दूरादेव प्रत्युत्थानादिना
समुचितोपचारक्रमेण मदलेखामापतन्तीं जग्राह।

Chandraapeeda saw that necklace and decided in his mind that the cause of the whiteness was its shine excelling even that of the moonlight; he showed his respect to MadaLekhaa by standing up and saluting her from the distance itself and welcomed her.

सा तु तस्मिन्नेव मरकतग्रावणि मुहूर्तमुपविश्य स्वयमुत्थाय तेन चन्दनाङ्गरागेणानुलिप्य

ते च दुकूले परिधाप्य तैश्च मालतीकुसुमदामभिरारचितशेखरं कृत्वा तं हारमादाय चन्द्रापीडमुवाच-

She sat on the emerald stone for some time; then got up from that seat; applied the sandal paste on him; covered him with a pair of fine garment; decorated his head with the garland of the Maalatee flowers; took that necklace in her hand and said,

"कुमार तवेयमपहसिताहंकारक्रान्ता पेशलता प्रीतिपरवशं जनं कमिव न कारयति।

“Kumaara! Who will not feel affection towards you when you have completely cast off the ‘Ahamkaara’, and are thus enhancing your beauty!

प्रश्रय एव ते ददात्यवकाशमेवंविधानाम्।

Your modest nature allows people like us to approach you without hesitation.

अनया चाकृत्या कस्यासि न जीवितस्वामी।

Who will not wish you to be their life’s lord when you have such a handsome form?

अनेन चाकारणाविष्कृतवात्सल्येन चरितेन कस्य न बन्धुत्वमध्यारोपयसि।

Who will not want to become your relative, when you possess such a conduct which oozes out affection for no reason!

एषा च ते प्रकृतिमधुरा व्यवहृतिः कस्य न वयस्यतामुत्पादयति।

Who will not want to be your friend, with your natural sweetness of character!

कस्य वा न समाश्वासयत्यमी स्वभावसुकुमारवृत्तयो भवद्गुणाः।

Who will not feel soothed by your good qualities, which are by nature very soft!

त्वन्मूर्तिरेवात्रोपालम्भमर्हति या प्रथमदर्शन एव विश्रम्भमुपजनयति।

Your looks are to be blamed actually, for they instigate confidence in you at first sight itself.

इतरथा हि त्वद्विधे सकलभुवनप्रथितमहिम्नि प्रयुज्यमानं सर्वमेवानुचितमिवाभाति।

In the case of others who are not like you but yet are renowned for their greatness in the entire world (yet are arrogant and haughty by nature), everything turns out to be wrong in whatever way one deals with them. (All their outward show of kindness and love prove to be offensive and are intended to humiliate the person in front of them.)

तथा हि। This is how it is!

सम्भाषणमप्यधःकरणमिवापतति।

Conversation also falls downward only, by making one feel inferior.

आदरोऽपि प्रभुताभिमानमिवानुमापयति।

Respect also brings doubt, as if it is an expression of one’s superiority.

स्तुतिरप्यात्मोत्सेकमिव सूचयति।

Praises also indicate one’s own haughtiness.

उपचारोऽपि चपलतामिव प्रकाशयति।

Hospitality also shines like censure.

प्रीतिरप्यनात्मज्ञतामिव ज्ञापयति।

Affection also reminds the other person about his lowly status.

विज्ञापनापि प्रागल्भ्यमिव जायते।

Any request also sounds like self-praise.

सेवापि चापलमिव दृश्यते।

Service also appears like rudeness.

दानमपि परिभव इव भवति।

Charity also becomes an insult only.

अपि च स्वयं गृहीतहृदयाय किं दीयते।

However (in your case) what can be offered to one who has stolen the heart (of Kaadambaree)?

जीवितेश्वराय किं प्रतिपाद्यते।

What explanation can be offered to the 'Lord of the life'?

प्रथमकृतागमनमहोपकारस्य का ते प्रत्युपक्रिया।

You have already rendered a great help by coming here first by yourself!

In what way can the favour be returned?

दर्शनदत्तजीवितफलस्य सफलमागमनं केन ते क्रियते।

You have already gifted us the fruit of our life by your sight; how can we fructify your visit?

प्रणयितां चानेन व्यपदेशेन दर्शयति कादम्बरी न विभवम्।

Kaadambaree is trying to express her love only, through this token of love and is not flaunting her wealth.

अप्रतिपाद्या हि परस्वता सज्जनविभवानाम्।

The wealth for the noble ones is found only in the happiness of others; how can they be made happy by any other gift?

आस्तां तावद्विभवः, भवादृशस्य दास्यमप्यङ्गीकुर्वाणा नाकार्यकारिणीति नियुज्यते।

Leave alone the gift of wealth; even accepting the post of servant with you is not considered as improper.

दत्त्वात्मानमपि वञ्चिता न भवति।

Even by offering herself (as a gift), she will not feel cheated.

जीवितमप्यर्पयित्वा न पश्चात्तप्यते।

Even by offering her life itself, she will not regret later.

प्रणयिजनप्रत्याख्यानपराङ्मुखी च दाक्षिण्यपरवती महता सताम्।

The greatness of the noble lies in the fact that they are averse to hurt those who are affectionate towards them; and are always are courteous.

(Please do not reject the gift.)

न च तादृशी भवति याचमानानां यादृशी ददतां लज्जा।

The embarrassment of not giving enough, lies with those who give, than those who take.

(This necklace in no way equals your nobleness.)

यत्तु सत्यममुना व्यतिकरेण कृतापराधमिव त्वय्यात्मानमवगच्छति कादम्बरी।

The true fact is that Kaadambaree feels that she is offending you by this inadequate act.

तदयममृतमथनसमुद्भूतानां सर्वरत्नानामेकशेष इति शेषनामा हारोऽमुनैव बहुमतो भगवताम्भसां पत्या

गृहमुपागताय प्रचेतसे दत्तः। पाशभृतापि गन्धर्वराजाय।

At the time of nectar-churning, all the precious objects came out of the ocean one by one; this necklace came out as the last one and so it is named as 'Shesha' (the left over thing).

(No Deva snatched it and it was with the ocean only.)

This is a very much favoured object of the Lord of oceans.

He gifted this to Prachetas (Varuna) when he visited him.

By Varuna, it was given to the King of Gandharvas.

गन्धर्वराजेनापि कादम्बर्ये तयापि त्वद्वपुरस्यानुरूपमाभरणस्येति विभावयन्त्या नभस्थलमेवोचितं सुधास्नुतो धाम्नो न धरेत्यवधार्यानुप्रेषितः।

By the Gandharva king, it was given to Kaadambaree.

Thinking that your form is well-deserved by this ornament, she has sent you this, as she feels that the 'nectar oozing moon' deserves the sky, not the earth as its abode.

(This necklace will be honoured if you wear it. A moon can shine only in the broad expanse of the sky; not in the tiny earth.)

यद्यपि गुणगणाभरणभूषिताङ्गयष्टयो भवादृशाः क्लेशहेतुमितरजनबहुमतमाभरणभारमङ्गेषु नारोपयन्ति तथापि कादम्बरीप्रीतिरत्र कारणम्।

It is true that people like you, whose bodies are decorated by the ornaments of virtues, do not like the hardship of bearing the weight of these ornaments much favoured by other ordinary people; yet this is offered to you, only because of Kaadambaree's love.

किं न कृतमुरसि शिलाकलशं कौस्तुभाभिधानं लक्ष्म्याः सहजमिति बहुमानमाविष्कुर्वता भगवता शाङ्गपाणिना। (For example), Did not Lord Vishnu wear the piece of stone called Kaustubha on his chest, regarding it with much favour because it was born along with Lakshmees?

(May be this is just an ordinary necklace made of shining stones according to you; but it is a token of love sent by Kaadambaree. 'Naaraayana, Lakshmees and Kaustubha' are nothing compared to 'your noble self, beautiful Kaadambaree and this excellent Shesha'.)

न च नारायणोऽत्रभवन्तमतिरिच्यते। नापि कौस्तुभमणिरणुनापि गुणलवेन शेषमतिशेते।

न चापि कादम्बरीमाकारानुकृतिकलयाप्यल्पीयस्या लक्ष्मीरनुगन्तुमलम्।

Even that Naaraayana does not excel you in any way.

Even that Kaustubha gem does not surpass this Shesha even a little, with the least of its qualities.

Even Lakshmees has no comparison in the least to Kaadambaree's beauty.

अतोऽर्हतीयमिमं बहुमानं त्वत्तः। न चाभूमिरेषा प्रीतिप्रसरस्य।

Therefore, this ornament deserves your appreciation.

She is also not an unfitting person to receive your love.

नियतं च भवता भग्नप्रणया महाश्वेतोपालम्भसहस्रैः खेदयित्वा स्वात्मानमुत्सक्ष्यति।

It is a sure thing that if her love gets broken by you, she will cast off her life, making MahaaShvetaa reproach herself in thousand ways.

अत एव महाश्वेता तरलिकामपीमं हारमादाय त्वत्सकाशं प्रेषितवती।

तयापि कुमारस्य संदिष्टमेव 'न खलु महाभागेन मनसापि कार्यः कादम्बर्याः प्रथमप्रणयप्रसरभङ्गः' "

Therefore, MahaaShvetaa has sent this Taralika also to you along with this necklace; and a message also has been sent by her to Kumaara, "Your noble personage should not break the first love rising in the heart of Kaadambaree even by any (contrary) thought of yours."

इत्युक्त्वा च ताराचक्रमिव चामीकराचलस्य तटे तं तस्य वक्षस्थले बबन्ध।

So saying, she tied the necklace on his chest, like decorating the golden mountain (Meru)'s slope with the galaxy of stars.

चन्द्रापीडस्तु विस्मयमानः प्रत्यवादीत्- Chandraapeeda was surprised and replied,

"मदलेखे किमुच्यते। निपुणासि। जानासि ग्राहयितुम्।

"MadaLekhaa! What are you saying? You are indeed very talented!

You know how to make one accept the gift.

उत्तरावकाशमपहरन्त्या कृतं वचसि कौशलम्।

You did not allow me to put in a word and have thus shown your talent in speech!

अयि मुग्धे, के वयमात्मनः के वा वयं ग्रहणाग्रहणस्य वा गता खल्वियमस्तं कथा।

Hey innocent one! In what way am I great by myself? Who am I to accept or reject anything?

Let such talks be kept away.

सौजन्यशालिनीभिर्भवतीभिरुपकरणीकृतोऽयं जनो यथेष्टमिष्टेष्वनिष्टेषु वा व्यापारेषु विनियुज्यताम्।

This person (myself) has been the receptacle of many favours done by you all who have been so kind to me.

Engage me in any work as you wish, be it to my liking or not.

अतिदक्षिणायाः खलु देव्याः कादम्बर्या निर्दाक्षिण्या गुणा न कञ्चिन्न दासीकुर्वन्ति"।

Devi Kaadambaree is of course, of a very courteous nature; but how will her good qualities which have no such courtesy and enter anywhere they like, not make anyone their slave?"

इत्युक्त्वा च कादम्बरीसंबद्धाभिरेव कथाभिः सुचिरं स्थित्वा विसर्जयांबभूव मदलेखाम्।

Having said this, for a long time he conversed about things connected to only Kaadambaree; and then sent off MadaLekhaa.

अनतिदूरं गतायां च तस्यां क्रीडापर्वतगतमुदयगिरिगतमिव चन्द्रमसं चन्दनदुकूलहारधवलं चन्द्रापीडं द्रष्टुं

समुत्सारितवेत्रच्छत्रचामरचिह्ना निषिद्धाशेषपरिजना तमालिकाद्वितीया चित्ररथसुता पुनरपि तदेव सौधशिखरमारुरोह।

She had gone a little distance only; the daughter of ChitraRatha again ascended the top of her palace along with Tamaalika; she had dismissed all the other maids; had discarded off all the royal insignia like chowrie, umbrella, cane staff etc; wanted to see Chandraapeeda who was now on top of the sport hill, like wanting to see the 'moon that had ascended the Udaya Mountain'; (like the moon because) he was shining white because of the sandal paste applied on him, the pair of white garments, and the lustrous necklace.

तत्रस्था च पुनस्तथैव विविधविलासतरङ्गितैर्विकारविलोकितैर्जहारास्य मनः।

Staying there, she once again, as before, stole his mind by producing 'waves of love-filled gestures', and 'passion-filled glances'.

(If he was the full moon shining on the Udaya Mountain, her heart was like an ocean filled with love and passion.

Huge waves rise in the ocean at moon-rise. She also produced various love-filled amorous glances and gestures, attracted by Chandraapeeda.)

तथाहि। This is how;

मुहुर्मुहुर्नितम्बबिम्बन्यस्तवामहस्तपल्लवा प्रावृतांशुकानुसारप्रसारितदक्षिणकरा निश्चलतारका लिखितेव,

Again and again,

she placed her bud-like left hand on her rounded hip;

extended her right hand to the edge of the garment she had worn;

kept her pupils motionless, as if she was a painted picture.

(Since Kaadambaree was still immature and inexperienced in love-matters, she is acting like a child with a new toy. She is trying to act attractive, by imitating some portraits of women she has in her palace. So she is posing like an amorous woman, placing her hand on the hip and staring at some space fixedly; so that Chandraapeeda will feel attracted to her by her graceful posture.)

मुहुर्जम्भिकारम्भदत्तोत्तानकरतलतया तद्रोत्रस्खलनभिया निरुद्धवदनेव,

again she raised her hand and covered her mouth where a yawn was forming (because of her passion); it was as if she was stopping her mouth from his name slipping out unaware;

(When Chandraapeeda looked elsewhere, she is almost ready to call him by his name; but she controls herself and lets out a yawn and covers her mouth gracefully.)

मुहुरंशुकपल्लवताडितनिःश्वासामोदलुब्धमधुकरमुखरतया प्रस्तुताह्वानेव,

again, she calls his attention as it were by the humming noise of the bees which were attracted by the fragrance of her breath, by hitting them with the edge of her garment;

(In order to get Chandraapeeda's attention, she hits at the humming bees hovering near her face with her garment-edge. Maybe this noise will make him look at her.)

मुहुरनिलगलितांशुकसंभ्रमद्विगुणीकृतभुजयुगलप्रावृतपयोधरतया दत्तालिङ्गनसंज्ञेव,

again, when her upper garment slipped a little by the wind, she got flustered and covered her breasts with her shoulders doubling up; and gave a sign of embracing him as it were;

(And he looked at her attracted by the sound.

Unfortunately at that very time, the wind blew and her garment slipped off her breasts.

Flustered and embarrassed, she covered them with her shoulders by embracing herself.

Was it a signal that she passed on to him that she was embracing him by that act?)

मुहुः केशपाशाकृष्टकुसुमपूरिताञ्जलिसमाघ्राणलीलया कृतनमस्कारेव,

again, she saluted him as it were, by taking out the flowers from her hair, filling her hands with them and making an act of smelling them.

(As he kept looking at her, she became nervous; took out the flowers from her hair and holding them in both of her folded hands, smelt them as if offering her respects to him.)

मुहुरुभयतर्जनीभ्रमितमुक्ताप्रालम्बतया निवेदितहृदयोत्कलिकोद्रमेव,

again, she pulled her pearl garland and started rotating them with both of her forefingers, as if conveying the longing of her heart to him;

(Now what else to do? She took her pearl garland and started to meddle with it by rotating it with both her forefingers. Was she expressing her love-anguish to him by that act?)

(She was trembling all over.)

मुहुरुपहारकुसुमस्खलनविधुतकरतलया कथितकुसुमायुधशरप्रहारवेदनेव,

again, when the flowers offered to her slipped from her trembling hands, she was conveying the pain of getting hit by the arrow of 'Manmatha with flower bow'.

(Her hands were unsteady; even the flowers that Tamaalikaa had offered her, would not stay put in her hands; they were slipping down. Was she wounded by the arrows of Manmatha; were the flowers that fell down, belong to his arrow by any chance?)

मुहुर्गलितरसनानिगडपतितचरणतया संयम्यार्पितेव मन्मथेन,

again, the girdle tied to her waist slipped and fell on her feet; as if she was chained and offered by Manmatha (to him);

मुहुश्चलितोरुविधृतशिथिलदुकूला,

again, her thighs trembled; and by their movement the garment holding them became loose;

क्षितितलदोलायमानांशुकैकदेशाच्छादितकुचा,

again, her breasts were covered by just one small edge of the garment which was hanging downwards towards the ground;

चकितपरिवर्तनवृट्यत्त्रिवलीलता,

as she turned around in bewilderment, the three folds on her belly vanished (by the extension of the skin);

समस्तचिकुरकलापसंकलनाकुलकरतला,

her hands were nervously tying up together all the hair locks falling on her shoulders;

कटाक्षक्षेपधवलीकृतकर्णोत्पलं, विलक्ष्यमाणस्मितसुधाधूलिधूसरितकपोलं,

by her repeated side-glances, the lotus decorating her ear turned white in colour;

her cheeks turned pale in colour because of the whiteness rising from her smile of embarrassment;
 साचीकृत्य वदनमनेकरसभङ्गिभङ्गुरं विलोकयन्ती तावदवतस्थे यावदुपसंहतालोको लोहितो दिवसो बभूव।
 in this manner, her face was going through various expressions of emotions, she was displaying various gestures and movements, and stayed there till the day withdrew its light and turned red.

SETTING OF THE SUN

अथ हृदयस्थितकमलिनीरागेणेव रज्यमाने राजीवजीवितेश्वरे,

Then, even as the 'Lord of the life of the lotus' (Sun) turned red as if by the passion (colour) for the lotus which stayed in his heart;

सकललोकचक्रवालचक्रवर्तिनि भगवति पूष्णि क्रमेण च दिनपरिलम्बनरोषरक्ताभिः कामिनीदृष्टिभिरिव
 संक्रामितशोणिम्नि व्योम्नि,

even as the 'Lord Pooshni' (one who nourishes), the sole emperor of the circle of all worlds, gradually turned the sky into reddish hue, as if by the eyes of the passionate girls which had turned red because of the anger rising from the prolonging of the day;

संहतशोचिषि जाते जरठहारीतहरितवाजिनि,

even as the 'Lord who had green horses resembling the old Haareeta bird', withdrew his rays;

रविविरहमीलितसरोजसंहतिषु हरितायमानेषु कमलवनेषु,

even as the whole lot of lotuses closed their petals because of the pain of their Lord separated from them, and all the lotus clusters turned green (with only green leaves seen prominently);

श्वेतायमानेषु कुसुमखण्डेषु,

even as all the flower-bearing plants turned white (by the opening of the buds);

लोहितायमानेषु दिङ्मुखेषु,

even as the faces of all directions turned red;

नीलायमाने शर्वरीमुखे,

even as the face of the night-lady turned dark;

शनैःशनैश्च पुनर्दिनश्रीसमागमाशाभिरिवानुरागिणीभिः सहैव दीधितिभिरदर्शनतामुपागते भगवति गभस्तिमालिनि,
 even as 'Lord Sun with the garland of rays' slowly vanished from the sight along with his rays which were like the loved ones going off, holding on to the hope of uniting with the beautiful day-time later;

तत्कालविजृम्भितेन च कादम्बरीहृदयरागसागरेणैवापूरिते संध्यारागेण जीवलोके,

even as the 'world of mortals' was completely covered by the 'evening hue of redness' as if it was the ocean of love (redness) in the heart of Kaadambaree that had just taken form;

कुसुमायुधानलदह्यमानहृदयसहस्रधूम इव जनितमानिनीनयनवारिणि विस्तीर्यमाणे तरुणतमालत्विषि तिमिरे,
 even as the 'darkness of the hue of young Tamaala trees' spread all over; it produced waters in the eyes of the proud (jealous) women; (because) it was like the thousands of lines of smoke rising from their hearts burnt by the fire of Manmatha (and so brought tears in their eyes.);

दिक्करिकरावकीर्णसीकरसार इव श्वेतायमानतारागणे गगने,

even as the sky turned white by the star-groups, as if they were the water drops sprayed by the trunks of 'Direction-elephants';

जातायां चादर्शनक्षमायां वेलायां,

even as the 'time of the day' had reached a state where nothing could be seen;

सौधशिखरादवततार कादम्बरी क्रीडापर्वतनितम्बाच्च चन्द्रापीडः।

Kaadambaree descended down the steps of the palace-terrace; and Chandraapeeda, from the slope of the sport-hill.

(The lovers spent the whole day stealing glances at each other. When the sight was obscured by the darkness setting in, they were forced to return to their own abodes.)

MOON, THE LOVER WHO ATTRACTS ALL THE GIRLS

[Lord Moon appeared in the sky creating disturbance in the mind of all the ladies.

He was so handsome and attractive that no woman could resist him; and he played around with all women, for his heart oozed excessively with the nectar of love.

As soon as he arrived, Kumuda flowers (Kumudaa) held on to his feet, thus propitiating him; he smiled and they bloomed in joy. Direction ladies (Aashaa) were sulking because the Sun had abandoned them and their faces appeared dark; he just touched them; and their faces brightened again.

Lotuses (Kamalinee) would have bloomed too; but he avoided them lest the Sun get annoyed; so he left them sleeping quietly. In his heart he hid the Night lady (Nishaa); and others thought it was just the spot seen on the moon.

His bosom carried the redness too; the Alaktaka paste applied on the feet of his wife Rohinee had stuck to his body when she had kicked him during amorous sports.

Not having enough of the affection of these girls, he was following Divaa, the Sky-lady who was wearing a dark cloth and hurrying away like an 'Abhisaarikaa'. And he was touching each and every woman's heart everywhere and filling their hearts with the good fortune of the union with their lovers. Every heart brightened up at the sight of the moon.]

ततोऽचिरादिव

Very soon, (the Moon rose)

गृहीतपादः प्रसाद्यमान इव कुमुदिनीभिः,

as if he was pacified by the Kumuda flowers by holding on to his feet (rays)

कलुषमुखीः कुपिता इव प्रसादयन्नाशाः,

as if brightening up the directions which had darkened faces (sulking);

प्रबोधाशङ्कयेव परिहरन्सुप्ताः कमलिनीः,

avoiding the lotuses as if afraid of waking them out of their sleep;

लाञ्छनच्छलेन निशामिव हृदयेन समुद्रहन्,

carrying the night-lady Nishaa in the heart by the ruse of having a symbol of stain;

रोहिणीचरणताडनलग्नमलक्तकरसमिवोदयरागं दधानः,

slightly bearing the redness of the rising time as if it was the paste of Alaktaka that stuck to him while Rohinee's feet hit him (during the amorous sports);

तिमिरनीलाम्बरां दिवसमभिसारिकामिवोपसर्पन्,

as if going behind the sky-lady who wore a dark blue cloth (sky) like an Abhisaarikaa;

अतिवल्लभतया विकिरन्निव सौभाग्यम्,

as if scattering goodness everywhere, feeling too much of love;

उदगाद्गवानीक्षणोत्सवः सुधासूतिः।

(thus) the 'nectar-oozing Lord' rose up in the sky producing joy in all the eyes.

SLAB MADE OF PEARLS ON THE BANK OF A POND FILLED WITH KUMUDA FLOWERS

उच्छ्रिते च कुसुमायुधाधिराज्यैकातपत्रे कुमुदिनीवधूवरे विभावरीविलासदन्तपत्रे श्वेतभानौ धवलितदिशि

दन्तादिवोत्कीर्णे भुवने,

Even as the single white umbrella rose up high, declaring the Sovereignty of Manmatha with his flower bow; in the form of the 'husband of Kumudinee' (Moon); like an ear-ornament made of ivory decorating the Night lady; whitening all the directions; making the world appear as if it was dug out by the elephant's white tusk;

चन्द्रापीडः (मुक्ताशिलापट्टं चन्द्रशीतलम् अधिशिशये।)

Chandraapeeda (lay down on the 'slab made of pearls', which was cool like the moon).

चन्द्रातपनिरन्तरतयैव कुमुद इव गुहकुमुदिन्याः कल्लोलधौतसुधाधवलसोपाने, तनुतरङ्गतालवृन्तवातवाहिनि सुसहंसमिथुने विरहवाचालचक्रवाकयुगले तीरे,

it (the slab) was on the 'bank of the garden pond' of Kumuda flowers -

whose the stairs were extremely white by continuously getting washed by the light waves;

where the pond itself looked like a Kumuda flower because of the constant touch of moon rays and so, shining white (and filled with Kumuda flowers);

where, small light waves rose on the pond by the fanning of Taala leaves (by the maids);

where the pairs of Chakravaaka birds were making a lot of cackling noise because of being separated;

where the Swan couples were fast asleep close by;

कुमुददलावलीभिः पर्यन्तलिखितपत्रलतादन्तुरम्,

all around the slab were rugged carvings of white petals making a line of Kumuda flowers around it;

अवदातसिन्दुवारदामोपहारं, हरिचन्दनरसैः प्रक्षालितं,

it was decorated by the garlands of Sinduvaara flowers;

it was sprinkled with the yellow sandal waters;

कादम्बरीपरिजनोपदिष्टं,

he was directed to it by Kaadambaree's maids;

(चन्द्रापीडः) मुक्ताशिलापट्टं चन्द्रशीतलमधिशिशये।

(Chandraapeeda) lay down on the 'slab made of pearls', which was cool like the moon.

तत्रस्थस्य चास्यागत्याकथयत्केयूरकः देवी कादम्बरी द्रष्टुमागता इति।

When he was settled there, Keyuraka came and announced-

"Devi Kaadambaree has arrived here to visit you."

(How can Kaadambaree keep away from her lover, who was staying very close to her mansion?

That very night she comes to Chandraapeeda's abode, to offer him a token of her love.)

अथ चन्द्रापीडः ससंभ्रममुत्थाय आगच्छन्तीम् (कादम्बरीमपश्यत्।)

Then, Chandraapeeda got up in excitement and saw Kaadambaree who was coming there;

अल्पसखीजनपरिवृताम्,

she was surrounded by very few attendants;

अपनीताशेषराजचिह्नम्,

she had removed all other royal insignia;

इतरामिवैकावलीमात्राभरणम्,

like others, she wore only a necklace consisting of a single strand of pearls.

अच्छाच्छेन चन्दनरसेन धवलीकृततनुलताम्,

her body was shining white because of the application of extremely fine sandal paste;

एककर्णावसक्तदन्तपत्राम्,

on her one ear, a single ivory ear ornament was clinging;

इन्दुकलाकलिकाकोमलं कर्णपूरिकृतं कुमुददलं दधानाम्,

she was wearing a white Kumuda petal covering her other ear, which was like a moon-digit and was soft like a bud;

ज्योत्स्नाशुचिनी कल्पद्रुमदुकूले बिभ्रतीम्,

she was wearing a pair of clean garments made of the bark of Kalpa tree, which were shining like moonlight.

तत्कालरमणीयवेषेण साक्षादिव चन्द्रोदयदेवताम्,

she was looking like the 'Goddess of Moon-rise', with such a pleasant dress suited to the occasion;

मदलेखया दत्तहस्तावलम्बाम्,

MadaLekhaa was supporting her with her hand;

(अथ चन्द्रापीडः ससंभ्रममुत्थाय आगच्छन्तीम्) कादम्बरीमपश्यत्।

(Then, Chandraapeeda got up in excitement) and saw Kaadambaree who was coming there (in such a manner).

आगत्य च सा प्रतिपेशलतां दर्शयन्ती प्राकृते परिजनोचिते भूतले समुपाविशत्।

After coming there, expressing a softened disposition towards him, she sat on the ground itself, where the ordinary maids are supposed to sit.

चन्द्रापीडोऽपि "कुमार अध्यास्यतां शिलातलमेव" इत्यसकृदनुबध्यमानोऽपि मदलेखया भूमिमेवाभजत।

Chandraapeeda also, though insisted by MadaLekhaa with words-

Kumaara! Please be seated on the slab itself - sat off on the ground itself.

सर्वासु चासीनासु तासु मुहूर्तमिव स्थित्वा वक्तुमुपचक्रमे चन्द्रापीडः-

After everyone was seated properly, Chandraapeeda waited for a few minutes and started speaking,

"देवि दृष्टिमात्रपीते दासजने संभाषणादिकस्यापि प्रसादस्य नास्त्यवकाशः, किमुतैतावतोऽनुग्रहस्य।

"Devi! When this servant is satisfied by just your glance, there is no expectation of more graceful act from you as conversation itself. Then what to say when you have graced me with a visit like this?!

न खलु चिन्तयन्नपि निपुणं तमात्मनो गुणलवमवलोकयामि यस्यायमनुरूपोऽनुग्रहातिरेकः।

Even when I observe minutely, I do not see any quality of mine that deserves so much of excessive grace from your side.

अतिसरला तवेयमपगताभिमानमधुरा च सुजनता यदभिनवसेवकजनेऽप्येवमनुरुध्यते।

Only your extremely simple disposition so sweet being removed of all conceit, and your courteous nature makes you show favour even to this servant.

प्रायेण मामुपचारहार्यमदक्षिणं देवी मन्यते। धन्यः खलु परिजनः ते यस्योपरि नियन्त्रणा स्यात्।

Or is it that Devi has an opinion that I am not adept in formal behaviour, and so wants to please me with such courteous acts? Blessed are your servants (like me), that there is no strict rule that binds them.

आज्ञासंविभागकरणोचिते भृत्यजने क इवादरः।

Why show so much honour to this servant who is fit for carrying out any order of yours without resistance?

परोपकारकरणं शरीरम्। तृणलवलघु च जीवितम्। अपत्रपे त्वत्प्रतिपत्तिभिरुपायनीकर्तुमागतायास्ते वयमेते

शरीरमिदमेतज्जीवितमेतानीन्द्रियाणि एतेषामन्यतरदारोपय परिग्रहेण गरीयस्त्वम्" इति।

This body is there only to serve others. (It is not mine; is just a tool to serve you.)

This life of mine is as worthless as a grass piece. (I cannot offer that also to you.)

I feel embarrassed that I cannot offer them to you (as they are extremely worthless) as a return to your favours, when you (the great princess) have honoured me (a servant) by visiting like this.

This body, this life, these senses - are all at your behest.

Accept any of them and glorify their existence."

अथैवंवादिनोऽस्य वचनमाक्षिप्य मदलेखा सस्मितमवादीत्-

When he was talking like this (with all the humbleness and politeness as behoves a person of noble lineage), MadaLekhaa interrupted his speech and spoke with a smile,

"कुमार भवतु। अतियन्त्रणया खिद्यते खलु सखी कादम्बरी। किमर्थं चैवमुच्यते। सर्वमिदमन्तरेणापि वचनमनया परिगृहीतम्। किं पुनरमुनोपचारफल्गुना वचसा संदेहदोलामारोप्यते।

"Kumaara! Enough of such speech!

My friend Kaadambaree is pained by such formal talk (as if you are a stranger)!

Why do you talk like this? She has understood all this and also what is in your mind, already.

Why do you place her in such a dilemma by such formal polite talks?"

इति स्थित्वा च कंचित्कालं कृतप्रस्तावा, कथं राजा तारापीडः कथं देवी विलासवती कथमार्यः शुकनासः

कीदृशी चोज्जयिनी कियत्वध्वनि सा च कीदृग्भारतं वर्षम्, रमणीयो वा मर्त्यलोकः" इत्यशेषं पप्रच्छ।

In this manner she stayed there and kept conversing for some time (casually) enquiring about himself and his family, (to make his mind at ease) and questioned about all things like -

"How is King Taaraapeeda? How is Devi Vilaasavatee? How is the noble Shukanaasa?

How is Ujjayinee? How far is it? How is BhaarataVarsha? Is the mortal world pleasing enough?" and so on.

एवंविधाभिश्च कथाभिः सुचिरं स्थित्वोत्थाय कादम्बरी केयूरकं चन्द्रापीडसमीपशायिनं समादिश्य परिजनं च शयनसौधशिखरमारूरोह।

Engaged in such talks for a long time, Kaadambaree got up; instructed Keyuraka and the maids, who were sleeping next to him their duties, and ascended to her bedroom on the terrace.

तत्र च सितदुकूलवितानतलास्तीर्णं शयनीयमलंचकार।

There she adorned the bed which was covered by a white silk canopy.

चन्द्रापीडोऽपि तस्मिन्नेव शिलातले, निरभिमानतामभिरुतामतिगम्भीरतां च कादम्बर्याः,

निष्कारणवत्सलतां च महाश्वेतायाः, सुजनतां च मदलेखायाः, महानुभावतां च परिजनस्य,

अतिसमृद्धिं च गन्धर्वराजलोकस्य, रम्यतां च किंपुरुषदेशस्य, मनसा भावयन्,

केयूरकेण संवाह्यमानचरणः, क्षणादिव क्षणदां क्षपितवान्।

Chandraapeeda also, spent the night (Kshanadaa – that which gives rest /night), as if it was a second,

on that slab itself, as Keyuraka kept gently massaging his feet;

thinking about Kaadambaree's lack of pride, her excessive beauty, her profound nature,

MahaaShvetaa's natural affection, MadaLekhaa's loving nature,

the perfectly experienced practice in which the servants took care of him,

the height of prosperity seen in the royal surroundings of GandharvaLoka,

and the beauty of the 'KimPurusha land'.

SETTING OF THE MOON

अथ क्रमेण कादम्बरीदर्शनजागरखिन्नः स्वसुमिव तालतमालतालीकदलीकन्दलिनीं प्रविरलकल्लोलानिलशीतलां वेलावनराजिमवततार तारापतिः।

Slowly, exhausted by staring at Kaadambaree by keeping awake the whole night, the 'Lord of the stars', desiring to sleep as it were, descended down to the dense forest-line on the bank of western ocean filled with trees like Taala, Tamaala, Taalee, Kadalee, filled with sprouts, and cool by the blowing of winds over the gentle waves.

अभ्यर्णविरह विधुरस्य च कामिनीजनस्य निःश्वसितैरिवोष्णैर्मलानिमनीयत चन्द्रिका।

Moonlight (Chandrikaa) attained paleness because of the heat of the deep sighs of the passionate women who were suffering, and were feeling depressed by separation from their lovers (in the early morning).

चन्द्रापीडविलोकनारूढमदनेव कुमुददलोदरनीतनिशा पङ्कजेषु निपपात लक्ष्मीः।

Lakshmee (Goddess who resides on the red lotus/ beauty) (Beauty) had spent the night inside the petals of the Kumuda petals; and now she rolled on to the red lotuses.

क्षणदापगमे च स्मृत्वा कामिनीकर्णोत्पलप्रहारानुत्कण्ठितेष्विव क्षामतां व्रजत्सु पाण्डुतनुषु गृहप्रदीपेषु,

Even as the night ended, the lamps lighted in the houses with their white bodies of light, thinned out by pining as it were, by remembering the hitting of the ear-lotuses of the passionate women (who had hit at them to extinguish them; and it was a pleasant experience for these lamps);

अनवरतशरक्षेपखिन्नानङ्गनिःश्वासविभ्रमेषु वहत्सु लताकुसुमपरिमलेषु प्रभातमातरिश्वसु,

even as the winds carried the fragrance of the flowers in the creepers pushed by the sighs of Manmatha (passion) who was exhausted by shooting arrows without a break (at the lovers);

सुमन्दरलतागृहगहनानि च भियेवाभजन्तीष्वरुणोदयोपप्लविनीषु तारकासु,

even as the stars (revolving around the Meru Mountain) took shelter in the thick bowers of creepers of Mandara Mountain, as if frightened by the invasion of the Dawn-rise;

क्रमेण स समुद्रते चक्रवाकहृदयनिवासलग्नानुरागमिव लोहितं मण्डलमुद्वहति सवितरि,

even as 'Savitr (Sun)' rose up slowly, holding a red sphere as if it was the 'love residing in the hearts of the Chakravaaka birds' that had stuck to him.

शिलातलादुत्थाय चन्द्रापीडः प्रक्षालितमुखकमलः कृतसंध्यानमस्कृतिर्गृहीतताम्बूलः,

"केयूरक विलोकय देवी कादम्बरी प्रबुद्धा वा न वा क्व वा तिष्ठति" इत्यवोचत्।

Chandraapeeda got up from the slab of pearls, washed his lotus-like face, performed the rites of Sandhyaa worship, accepted the Taamboola, and said,

"Keyuraka! See whether Devee Kaadambaree has got up or not and where she is now."

गतप्रतिनिवृत्तेन च तेन "देव मन्दरप्रासादस्याधस्तादङ्गणसौधवेदिकायां महाश्वेतया सहावतिष्ठते"

इत्यावेदिते गन्धर्वराजतनयामालोकयितुमाजगाम।

He went; returned immediately and reported,

"Deva! She is with MahaaShvetaa seated on the high raised slab below the Mandara terrace."

As soon as he heard this, he went off to see the daughter of the Gandharva king.

ददर्श च (उपास्यमानाम् महाश्वेताम्) He saw (MahaaShvetaa honoured by those ladies),

धवलभस्मललाटिकाभिः

(the ladies) who wore white ashes on their foreheads;

अक्षमालापरिवर्तनप्रचलकरतलाभिः, पाशुपतव्रतधारिणीभिः

whose hands were shaking because of rotating the AkshaMaalaas;

who were observing the vow of Paashupata (belonging to Shiva);

धातुरागारुणाम्बराभिश्च परिव्राजिकाभिः

who were wearing clothes dyed by red minerals, and were in the class of wandering monks;

परिणततालफलवल्कललोहितवस्त्राभिश्च रक्तपटव्रतवाहिनीभिः

who were wearing garments red like the skin of the ripened Taala fruit, and observing the vow of wearing red colored clothes;

सितवसननिबिडनिबद्धस्तनपरिकराभिश्च

who had tied their breasts and waists with white clothes;

श्वेतपटव्यजनाभिर्जटाजिनवल्कलाषाढधारिणीभिः

who held white coloured fans, had matted locks, held a Palaasha staff in hand,
wore bark garments and belonged to the Jain cult, and who were ascetics;

वर्णिचिह्नाभिस्तापसीभिः

who were wearing various symbols of their ascetic practices;

साक्षादिव मन्त्रदेवताभिः

who were like the Goddesses of hymns in person;

पठन्तीभिः भगवत्स्त्र्यम्बकस्याम्बिकायाः कार्तिकेयस्य विश्रवसः कृष्णस्यार्यविलोकितेश्वरस्यार्हतो

विरिञ्चस्य पुण्याः स्तुतीः उपास्यमानाम्,

who were reciting the sacred hymns of Bhagavaan Tryambaka, Ambikaa, Kaartikeya, Vishravas, Krishna, AaryaVilokita (Buddha), Arhat (Jain Tirthankara), and Lord Brahmaa;

अन्तःपुराभ्यर्हिताश्च सादरं नमस्कारैरभिभाषणैरभ्युत्थानैरासन्नवेत्रासनदानैश्च गन्धर्वराजबन्धववृद्धाः संमानयन्तीं
(महाश्वेताम्)

(he saw) MahaaShvetaa who was devotedly offering worship to the revered ladies of the harem and the aged relatives of the Gandharva king, by saluting them, by talking with them, by rising from her seat, by asking them to sit on the cane chairs nearby; and giving charities.

(And what was Kaadambaree doing? For the outsiders it appeared as if she was absorbed in listening to some Puraana recital; but her mind was lost in Chandraapeeda's thoughts only. She was wondering whether she was beautiful enough to attract him and was observing herself in a concealed mirror.)

(कादंबरीं च समुपसृत्य)

(And he approached Kaadambaree) ,

पृष्ठतः समुपविष्टेन किन्नरमिथुनेन मधुकरमधुराभ्यां वंशाभ्यां दत्ते ताने कलगिरा गायन्त्या नारददुहित्र्या

पठ्यमाने च सर्वमङ्गलमहीयसि महाभारते दत्तावधानां,

she was absorbed in the great text of MahaaBhaarata, which bestows all auspicious results, being read by Naarada's daughter Madraa singing in a very sweet voice; with the pair of Kinnaras seated at the back, melodiously playing two flutes and producing music like the pleasant humming of bees in a protracted tone;

पुरो धृते च दर्पणे ताम्बूलरागबद्धकृष्णिकान्धकारिताभ्यन्तरं

दशनज्योत्स्नासिक्तमुत्सृष्टमधूच्छिष्टपट्टपाण्डुरमधरं विलोकयन्तीं,

she was looking at a mirror held in front of her, her own lips which had turned pale like a cloth from which the bee-wax has been rubbed off, which was drowned in the moonlight of her teeth, and where the inner side of the mouth was dark because of the darkness produced by the colour of Taamboola;

शैवलतृष्णया कर्णपूरशिरीषप्रेषितोत्तानविलोकनेन बद्धमण्डलं भ्रमता भवनकलहंसेन

प्रभातशशिनेव क्रियमाणगमनप्रणामप्रदक्षिणां,

the ruddy goose of the palace was going round and round her with its eyes raised and fixed on the Shireesha flower decorating her ear, because of its desire for the grass which it had mistaken it for; it was as if the 'morning moon' was saluting her and doing circumambulation around her, thus bidding her farewell;

कादंबरीं च समुपसृत्य कृतनमस्कारस्तस्यामेव वेदिकायां विन्यस्तमासनं भेजे।

Chandraapeeda approached her (who was like this); and after offering her his salutation, sat on the seat which was spread out for him on that raised platform itself.

स्थित्वा च कंचित्कालं महाश्वेताया वदनं विलोक्य स्फुरितकपोलोदरं मन्दस्मितमकरोत्।

He stayed there for some time, and later looked at MahaaShvetaa's face and smiled a little with his cheeks slightly swelling up.

असौ तु तावतैव विदिताभिप्रायां कादम्बरीमब्रवीत्-

सखि भवत्या गुणैश्चन्द्रापीडश्चन्द्रकान्तैव चन्द्रमयूखैरार्दीकृतो न शक्नोति वक्तुम्। जिगमिषति खलु कुमारः।

पृष्ठतो दुःखितमविदितवृत्तान्तं राजचक्रमास्ते। अपि च युवयोर्दूरस्थितयोरपि स्थितेयमिदानीं

कमलिनीकमलबान्धवयोरिव कुमुदिनीकुमुदनाथयोरिव प्रीतिराप्रलयात्। अतोऽभ्यनुजानातु भवती" इति।

She understood his intention and spoke (his mind) to Kaadambaree, "Friend! Chandraapeeda is not able to speak out anything because of your virtues, like a moonstone dampened by moon rays. Kumaara intends to leave this place. His people he has left back will be feeling worried about him, having no information of his whereabouts. Even if you both will be away from each other, your love for each other will stay till the dissolution time, like the 'lotus and the lotus-lover', 'Kumudini and the Lord of Kumuda'.

Therefore please permit him to go."

अथ कादम्बरी "सखि महाश्वेते स्वाधीनोऽयं सपरिजनो जनः कुमारस्य स्व इवान्तरात्मा।

क इवात्रानुरोधः" इत्यभिधाय गन्धर्वकुमारानाहूय "प्रापयत कुमारं स्वां भूमिं" इत्यादिदेश।

Then Kaadambaree said, "Friend, MahaaShvetaa! Like his own inner self, this one also along with all my people is his to command."

Having spoken thus, she called for Gandharva boys and ordered them "Take the prince to his land".

चन्द्रापीडोऽप्युत्थाय प्रणम्य प्रथमं महाश्वेतां ततः कादम्बरीं तस्याश्च प्रेमस्निग्धेन चक्षुषा मनसा च गृह्यमाणः

"देवि किं ब्रवीमि। बहुभाषिणे न श्रद्धधाति लोकः। स्मर्तव्योऽस्मि परिजनकथासु"

इत्यभिधाय कन्यकान्तःपुरान्निर्जगाम।

Chandraapeeda also got up, saluted first MahaaShvetaa, and then Kaadambaree; and pulled by her love-filled eyes and mind, said, "Devi! What shall I say? People do not trust those who speak a lot.

I should be remembered at least when conversing with the maids."

Having spoken thus, he went out of the harem that belonged to the young unmarried girls.

कादम्बरीवर्जोऽशेषः कन्यकाजनो गुणगौरवाकृष्टः परवश इव तं व्रजन्तमाबहिस्तोरणादनुवव्राज।

Except Kaadambaree, all the other girls followed him till the outer arched gate, being pulled by his virtues, as if they had no control over their actions.

निवृत्ते च कन्यकाजने केयूरकेणोपनीतं वाजिनमारुह्य गन्धर्वकुमारकैस्तैरनुगम्यमानो हेमकूटात्प्रवृत्तो गन्तुम्।

After the crowd of girls left, he climbed the horse brought by Keyuraka, and followed by the Gandharva youths, got ready to leave HemaKoota.

तथा हि। So he did!

(Chandraapeeda also has inadvertently fallen in love with Kaadambaree. He is unable to express it, since he belonged to the mortal world, and she was a divine princess. He was not a deserving person for her, he thought.

Yet, when he is leaving her place, he sees her image wherever he turns his eye outside; and understands that she had made a residence inside his heart also, unknown to him.)

तन्मयेन मानसेनासह्यविरहदुःखानुशयलग्नमिव पृष्ठतः कृतमार्गगमननिरोधमिव

पुरस्तात्त्वियोगाकुलहृदयोत्कलिकावेशात्क्षिप्तमिव नभसि सम्यगालोकयितुं वदनं विरहातुरमानसमिवावस्थितां

उरःस्थले तामेव ददर्श।

He saw her only (everywhere); from the back side, it was as if she was following from behind, feeling the anguish of unbearable pain of separation in her mind which was lost in his thoughts;

from the front as if she was blocking the path; in the sky, as if she was thrown there by the heart suffering from separation by the force of longing; and in order to see his face properly, like a mind suffering the pangs of separation, she was staying in his chest-region itself.

क्रमेण च प्राप्य महाश्वेताश्रममच्छोदसरस्तीरे संनिविष्टमिन्द्रायुधखुरपुटानुसारेणैवागतम्

आत्मस्कन्धावारमपश्यत्।

Gradually he reached MahaaShvetaa's hermitage; there he saw his army-people who had arrived and encamped on the bank of Acchoda Lake, following the hoof marks of Indraayudha.

निवर्तिताशेषगन्धर्वकुमारश्च सानन्देन सकुतूहलेन सविस्मयेन च स्कन्धावारवर्तिना जनेन प्रणम्यमानः स्वभवनं विवेश।

He sent off all the Gandharva boys, and saluted by the people of his army who were happy, curious and surprised, he entered his own room.

संमानिताशेषराजलोकश्च वैशम्पायनेन पत्रलेखया च सह, 'एवं महाश्वेता एवं कादम्बरी एवं मदलेखा

एवं तमालिका एवं केयूरकः', इत्यनयैव कथया प्रायो दिवसमनैषीत्।

He paid his respect to all the princes there; and spent most of the day talking with Vaishampaayana and PatraLekhaa - 'this is how MahaaShvetaa is, this is how Kaadambaree is, this is how MadaLekhaa is, this is how Tamaalika is, this is how Keyuraka is', and so on.

कादम्बरीरूपदर्शनविद्विष्टेव नास्य पुरे प्रीतिमकरोद्राजलक्ष्मीः।

The 'Goddess of Kingdom' did not love his city as if she was annoyed by seeing Kaadambaree's form. (He had no more interest in conquering any land.)

तामेव च धवलेक्षणाभाबद्धरणरणकेन चेतसा चिन्तयतो जाग्रत एवास्य जगाम रात्रिः।

The night passed as he spent the whole time awake only, thinking about that 'white eyed one' (Kaadambaree) with an anguished mind.

अपरेद्युश्च समुत्थिते भगवति रवौ आस्थानमण्डपगतस्तद्रतेनैव मनसा सहसैव प्रतीहारेण सह संप्रविशन्तं केयूरकं ददर्श।

Next day, when 'Lord Sun' had ascended, he was sitting in the courtroom, with his mind lost in her thoughts, and immediately saw Keyuraka entering there, along with Prateehaaree.

दूरादेव क्षितितलस्पर्शिना मौलिना कृतपादपतनं, एह्येहि इत्युक्त्वा, प्रथममपाङ्गविसर्पिणा चक्षुषा, ततो हृदयेन, ततो रोमोद्गमेन, पश्चाद्भुजाभ्यां, प्रधावितः प्रथितमालिलिङ्ग गाढम्। उपवेशयच्चैनमात्मनः समीप एव।

From far itself Keyuraka saluted his feet by touching the ground with his head.

(Chandraapeeda) saying 'come come' and rushing towards him, embraced him tightly, first with his broadened eyes, then with his heart, and then by the hairs standing on end, and then with his shoulders extending forward. He made him sit next to himself.

पप्रच्छ च स्मितसुधाधवलीकृताक्षरं क्षरत्प्रीतिद्रवमयमिव वचनमादृतः-

"केयूरक कथय कुशलिनी देवी ससखीजना सपरिजना कादम्बरी भगवती महाश्वेता च" इति।

He questioned him anxiously with words oozing out the essence of love and filled with letters that became white by the nectar of his smile - "Keyuraka! Tell me! Is Kaadambaree doing well along with her friends and attendants, and MahaaShvetaa too?"

असौ तु तेन राजसूतोः प्रीतिप्रकर्षजन्मना स्मितेनैव स्नपित इवानुलिप्त इव सद्य एवापगताध्वखेदः

प्रणम्यादृततरमवोचत्-"अयं कुशलिनी यामेवं देव पृच्छति"।

Keyuraka felt as if was anointed, and bathed by the smile of the prince which was caused by his exceedingly

great affection, and immediately lost the tiredness off the journey.

He saluted him, and with deepest respect replied.

“Now she is doing well, about whom you are so much concerned.”

(You have at least enquired about her now! So she is doing well only, that you remember her now!)

इत्यभिधायापनीयाद्रवस्त्रावगुण्ठितं बिससूत्रसंयतमुखमार्द्रचन्दनपङ्कन्यस्तबालमृणालवलयमुद्रं
नलिनीपत्रपुटमदर्शयत्।

After saying these words, he showed him a ‘lotus leaf cup’ bearing a seal of a circle of tender lotus fibres impressed on it being fixed with a moist paste of sandal; the cup was tied up at the top by a lotus stalk; and was kept safely inside a wet cloth.

उद्धाट्य च तत्र कादम्बरी प्रहितान्यभिज्ञान्यदर्शयत्।तद्यथा मरकतहरिन्ति व्यपनीतत्वञ्चि

चारुमञ्जरीभाञ्जि क्षीरीणि पूगीफलानि,शुककामिनीकपोलपाण्डूनि ताम्बूलीदलानि,

हरचन्द्रखण्डस्थूलशकलं च कर्पूरम्, अतिबहलमृगमदामोदमनोहरं च मलयजविलेपनम्।

He opened it and displayed some tokens of love sent by Kaadambaree.

There were areca fruits which were juicy, and covered with beautiful sprouts with their rinds removed, and shining green like emerald; and betel leaves white like the cheeks of the female parrot; and a fat piece of camphor like a piece of moon on Shiva’s crest; and sandal paste which was pleasing to the mind as there was a strong fragrance of Kasturi also coming out of it.

अब्रवीच्च चूडामणिचुम्बिना कोमलांगुलिविनिर्गतलोहितांशुजालेनाञ्जलिना देवमर्चयति देवी कादम्बरी,

महाश्वेता च सकण्ठग्रहेण कुशलवचसा,पर्यस्तशिखण्डमाणिक्यज्योत्स्नास्नापितललाटेन च नमस्कारेण मदलेखा,

क्षितितलघटितसीमन्तमकरिकाकोटिकोणेन सकलकन्यालोकश्च,सचरणरजःस्पर्शेन च पादप्रमाणेन तमालिका।

He said,

“Devi Kaadambaree worships the Lord with her hands folded, from which the lustre of red rays shooting out from the tender fingers, kiss her bent crown-edge.

MahaaShvetaa offers an embrace with the neck and sends words that enquire about the well-being.

MadaLekhaa offers salutation with the forehead bathed in the mellow light of the ruby with its lustre spread over her tresses. All the attendant maids and Tamaalikaa bow to your feet in which ‘the points of ship-shaped ornaments worn on the parting line of the hair’ are brought into close contact with the ground, and the dust of the feet is touched.

संदिष्टं च तव महाश्वेतया- And MahaaShvetaa sends this message -

‘धन्या खलु येषां न गतोऽसि चक्षुषोरविषयम्। तथा नाम समक्षं भवतस्ते तुहिनशीतलाश्चन्द्रमया इव गुणा

विरहे विवस्वन्मया इव वृत्ताः।

‘Those people are indeed blessed for whom you have not been the object of their sight. Why because, in your presence your virtues which are like the ice-cold rays of the moon, turn into hot sun-rays when you are away.

स्पृहयन्ति खलु जनाः कथमपि दैवोपपादितायामृतोत्पत्तिवासरायेवातीतदिवसाय।

People here are pining for the ‘day which has passed away’, which was like the auspicious day when the nectar was produced; and which was somehow theirs by the grace of Deiva (destiny).

त्वया वियुक्तं निवृत्तमहोत्सवालसमिव वर्तते गन्धर्वराजनगरम्।

The ‘city of Gandharva king’ is now dull and empty as if a great festival occasion has ended, after you left us all.

जानासि च मां कृतसकलपरित्यागां तथाप्यकारणपक्षपातिनं भवन्तं द्रष्टुमिच्छन्त्या अपि मे बलादिव हृदयम्।
You know already that I have renounced everything, yet my heart longs without control to see you who showed sympathy for me without any reason.

अपि च बलवदस्वस्थशरीरा कादम्बरी। स्मरति च स्मेराननं स्मरकल्पं त्वाम्।

Moreover Kaadambaree is now suffering from ill-health.

And she is continuously remembering you who are like Manmatha himself with your smiling face.

अतः पुनरागमनगौरवेणार्हसीमां गुणवदभिमानीं कर्तुम्।

Therefore, you must make her feel proud of her quality of respecting the guests, by honouring her again with your visit.

उदारजनादरो हि बहुमानमारोपयत्यवश्यम्।

Respecting the noble indeed gives one, the pride of having virtues.

सोढ्यया चयमस्मद्विधजनपरिचयकदर्थना कुमारेण।

Kumaara has to bear with people like us who take advantage of your acquaintance, and trouble you.

भवत्सुजनतैव जनयत्यनुचितसंदेशप्रागल्भ्यम्।

Your good nature alone gives us the audacity to send such an improper message.

एष देवस्य शयनीये विस्मृतः शेषो हारः।

This 'Shesha-garland' belonging to your highness was forgotten and left back on the bed'."

इत्युत्तरीयपटान्तसंयतं सूक्ष्मसूत्रविवरनिःसृतैरंशुसंतानैः संसूच्यमानं विमुच्य चामरग्राहिण्याः करे समर्पितवान्।

After giving this message, Keyuraka removed that garland which was declaring its presence through the rays piercing out of the fine fibres of the edge of his top garment, where he had tied it securely; and gave it off in the hands of the chowrie holder.

अथ चन्द्रापीडः "महाश्वेताचरणाराधनतपःफलमिदं यदेवं परिजनेऽप्यनुस्मरणादिकं प्रसादभारमतिमहान्तं

आरोपयति देवी कादम्बरी" इत्युक्त्वा तत्सर्वं शिरसि कृत्वा स्वयमेव जग्राह।

Then, Chandraapeeda said, "This is indeed the fruit of the penance of worshipping the feet of MahaaShvetaa, that Devi Kaadambaree bestows such a great amount of grace by remembering even this servant", and accepted all those tokens himself by touching them to his head.

तेन च कादम्बर्याः कपोललावण्यनेव गलितेन, स्मितालोकेनेव रसतामुपनीतेन, हृदयेनेव द्रुतेन,

गुणगणेनेव विस्पन्दितेन, स्पर्शवता ह्लादिना सुरभिणा च विलेपनेन, विलिप्य तमेव कण्ठे हारमकरोत्।

The sandal paste was as if softened by the charm of her cheeks, as if moist by her smiling look, as if melted by her heart, as if rubbed by her excellent qualities; it was fragrant and pleasing when touched. He applied it on himself and wore that garland on his neck.

आगृहीतताम्बूलश्च मुहूर्तादिवोत्थाय वामबाहुना स्कन्धदेशेऽवलम्ब्य केयूरकम् ऊर्ध्वस्थित एव

कृतयथाक्रियमाणसम्मानमुदितं प्रधानराजलोकं विसृज्य शनैःशनैर्गन्धमादनं करिणं द्रष्टुमयासीत्।

He ate the Taamboola; after a few minutes stood up; placed his left shoulder around the neck of Keyuraka embracing him for support; accepted the respectful salutations of the prominent royal personages who had arrived there; dismissed them; and slowly made his way to see GandhaMaadana elephant.

तत्र च स्थित्वा क्षणमिव तस्मै स्वयमेव निजनखांशुजालजटिलं समृणालमिव शष्पकवलमवकीर्य

वल्लभतुरगमन्दुराभिमुखः प्रतस्थे।

He stayed there for a few seconds; dropped a handful of green grass which appeared as if they were with lotus stalks, because of the shining rays coming from his nails; and started towards the stable which contained his pet-horses.

गच्छंश्चोभयतः किंचित्किंचिदिव तिर्यग्वलितवदनः परिजनं विलोकयांबभूव।

As he walked, he turned his face a little and passed a look at the attendants.

अथ चित्तज्ञैः प्रतीहारैः प्रतिषिद्धानुगमने निखिलेन समुत्सारितं केयूरकद्वितीय एव मन्दुरां प्रविवेश।

Prateehaarees, who immediately understood his mind, stopped the others from following him and removed everyone from there. Then he entered the stable with only Keyuraka by his side.

उत्सारणभयसंभ्रान्तलोचनेषु प्रणम्यापसृतेषु मन्दुरापालेषु इन्द्रायुधपृष्ठावगुण्ठनपठं किंचिदेकपार्श्वं गलितं

समीकुर्वन्नुत्सारयंश्च कूणितनेत्रत्रिभागस्य दृष्टिनिराधिनी कुंकुमकपिलां केसरसटां खुरधोरणीविन्यस्त-

चरणो लीलामन्दं मन्दुरादारुदत्तदेहभरः सकुतूहलमुवाच-"केयूरक, कथय मन्निर्गमादारभ्य को वा वृत्तान्तो

गन्धर्वराजकुले, केन वा व्यापारेणावसरमतिनीतवती गन्धर्वराजपुत्री, किं वाऽकरोन्महाश्वेता, किमभाषत वा मदलेखा, के वाभवन्नालापाः परिजनस्य भवतो वा, को व्यापार आसीत्, आसीद्वा काचिदस्मदाश्रयिणी कथा"।

The stable keepers saluted him and left immediately, lest they get ordered out.

He set right the cloth covering Indraayudha, which had slightly fallen on one side.

He moved backward the reddish brown hairs of the mane, which was blocking its eyes and caused irritation thus making it shrink its eyes. Placing a foot on the platform where the horse's hoofs rest; leaning his full weight of the body on the pillar of the stable; and in soft and highly excited voice, he questioned with curiosity, "Keyuraka! Tell me what all happened in the royal family of Gandharvas after I left; how did the Gandharva princess pass her time of the day; what did MahaaShvetaa do; what did MadaLekhaa say; what conversations took place among the attendants and you; what did you all do; was there any talks about me at all?

KEYURAKA DESCRIBES KADAMBARI'S FLIGHT

केयूरकस्तु सर्वमाचक्षे-

Keyuraka reported everything,

"देव श्रूयताम्। Deva! Listen!

निर्गते त्वयि हृदयसहस्रप्रयाणपटहकलकलमिव नूपुरचक्रक्वणितेन कन्यकान्तःपुरे कुर्वन्ती,

देवी कादम्बरी सपरिजना, सौधशिखरमारुह्य, तुरगधूलिरेखाधूसरं देवस्यैव गमनमार्गमालोकितवती।

When you left, Kaadambaree along with her attendants, 'making the tinkling noise from all the anklets as if thousand hearts were making the resounding noise of drum beats at the start of a journey', climbed on to the terrace, and kept seeing the very road you went along which was filled with the 'line of dust' produced by the horse.

तिरोहितदर्शने च देवे मदलेखास्कन्धनिक्षिप्तमुखी प्रीत्या तं दिगन्तं दुग्धोदधिधवलैः प्लावयन्तीव दृष्टिपातैः

सितातपत्रापदेशेन शशिनेवेर्ष्यया निवार्यमाणरविकिरणस्पर्शा सुचिरं तत्रैव स्थितवती।

When you were not seen anymore, she rested her face on MadaLekhaa's shoulder, and stood there for quite a long time, looking in that direction with love, and drowning it with the white waves of the Milk Ocean (of her glances); by using the white umbrella as a guise (which shone like the Moon) it was as if the moon was blocking the sun rays, due to envy.

(Moon was so possessive that he did not allow the sun rays (sun's hands) to touch her.)

[LONG SENTENCE]

तस्माच्च कथमपि सखेदमवतीर्य,

Feeling heavily depressed, she somehow managed to climb down from there;

(Kaadambaree felt as if her life had gone off with him. She felt weak and exhausted. With much difficulty, she managed to climb down from the terrace.)

क्षणमिवावस्थानमण्डपे स्थित्वोत्थाय,

for a second she stayed in the lounge room; then got up (restless and anxious);

(She did not know what to do.

She felt blank and empty. She could not even rest for a few minutes.

She got up and started moving.

Her feet made their way towards the place where Chandraapeeda had stayed, without even her conscious will.)

स्खलनभियेव निवेद्यमानोपहारकुसुमा शब्दायमानैर्मधुकरैः,

and as she walked, the bees informed her about the flowers spread out on the path, by making some humming noise, afraid that she may slip on them and fall (for she never was conscious of where her feet were placed or where she moved).

(Her eyes could not see anything. Her heart was full of Chandraapeeda only. S

he was even stumbling on the flowers spread out on the path.)

जलधाराधवलनखमयूखोन्मुखानामनुगलंगलद्भिर्वलयैः कण्ठबन्धानिवोपपादयन्ती केकारवोद्विग्ना भवनशिखण्डिनाम्,

she felt distressed by the cries of peacocks; when they approached her attracted by the 'rays shooting out of the nails like the white waters of the waterfall', the bracelets slipped and fell on their necks one by one, as if chaining their necks.

(Her body had turned pale and emaciated. The very cries of peacocks which filled her with joy in the past hurt her ears now like harsh irritating sounds. She felt annoyed sort of. Her bracelets slipped from her thinned out hands and fell on the necks of peacocks which approached her, and chained them as it were.)

पदे पदे च कुसुमधवलान्करेण लतापल्लवान्मनसा च देवस्य गुणगणानवलंबमाना,

तमेव क्रीडापर्वतकमागतवती यत्र स्थितवान्देवः।

at every step she held on to - the leaves of the creepers covered by white flowers by her hand,

and to the Lordship's virtues by her mind; and arrived at the sport-hill where the Lordship had stayed.

(She had to walk carefully taking the support of creepers and leaves. She still could hold on to her life, because she had trust and took support in the virtues of Chandraapeeda, and believed that he will soon relieve her of this torment of love.)

तमुपेत्य च 'देवेन अत्र मरकतशिला मकरिकाप्रणालप्रस्रवणसिच्यमानलतामण्डपे सीकरिणि शिलातले स्थितं,

अत्र गन्धोदकपरिमललीनालिजालजटिलप्रदेशे स्नातम्,

अत्र कुसुमधूलिसिकितिले गिरिनदिकातटे भगवानर्चितः शूलपाणिः,

अत्र ह्येपितशशधरोचिषि स्फटिकशिलातले भुक्तम्,

अत्र सम्क्रान्तचन्दनरसलाञ्छने मुक्ताशैलशिलापट्टे सुप्तम्,

इति परिजनेन पुनरुक्तं निवेद्यमानानि देवस्यैव स्थानचिह्नानि पश्यन्ती क्षपितवती दिवसम्।

'Here he stood on this 'slab of stone' bedewed with 'spray which is inside the bower of green creepers' that is watered by a stream from an 'alligator-shaped aqueduct made of the slabs of emerald';

here he took bath in this place, dense with the swarms of bees attracted by the fragrance of the sandal waters;

here in this 'bank of the mountain-stream' which is sandy by the pollen of flowers, Lord Shiva was worshipped;

here on this 'crystal slab' which puts to shame the rays of the moon, food was eaten by him;

here on this 'pearly rock slab' still marked with sandal liquid applied at that time, he slept;

seeing all these places marked by the contact of Lordship, which was related by her attendants superfluously, she passed the day.

(Her maids showed all the places which Chandraapeeda had frequented during his stay at the Sport-hill.

They had very little idea that their princess knew about all this before itself.

Hadn't she watched every movement of the prince from the high place of her terrace?)

दिवसावसाने च कथमपि महाश्वेताप्रयत्नादनभिमतमपि तस्मिन्नेव स्फटिकमणिशिलावेशमन्याहारमकरोत्।

After the day ended, somehow through MahaaShvetaa's effort, with no interest at all, she ate some food, in that 'house made of crystal stones itself' (in the sports hill).

अस्तमुपगते च भगवति रवावुदिते चन्द्रमसि, तत्रैव कंचित्कालं स्थित्वा, चन्द्रकान्तमयीमिव चन्द्रोदये प्रत्यार्द्रीकृततनुः, चन्द्रबिम्बप्रवेशभयेनेव करौ कपोलयोः कृत्वा, किमपि चिन्तयन्ती मुकुलितेक्षणा, क्षणमात्रं स्थित्वोत्थाय, विमलनखनिपतितशशिप्रतिमाभरगुरुणीव, कृच्छादुत्क्षिपन्ती, लीलामन्थरगमनपटूनि शय्यागृहमगात्।

After Lord Sun set, and the moon rose up, she stayed there for some more time, her body covered by sweat at the rise of the moon as if her body was made of moon-stone; kept both her hands on the cheeks as if afraid that the moon-disc may enter them; stayed there for some moments lost in some thoughts with her eyes closed like buds; got up and throwing off with difficulty the moon-images falling on her taintless nails as if they were heavy, and carefully placing gentle heavy steps, made her way to the bedroom.

(Something was happening to her body. She did know what!

She was covered by sweat all over her body. She felt faint. She felt as if she was burning in some invisible fire.

Not able to bear the suffering any more, she slowly walked towards her bed, carefully placing her feet, lest she fall down unconscious on the path itself.)

शयननिक्षिप्तगात्रयष्टिश्च, ततःप्रभृति प्रबलया शिरोवेदनया विचेष्टमाना,

दारुणेन च दाहरूपिणा ज्वरेणाभिभूयमाना, केनाप्याधिना,

मङ्गलप्रदीपैः कुमुदाकरैश्चक्रवाकैश्च सार्धमनीमिलितलोचना, दुःखदुःखेन क्षणदामनैषीत्।

After placing her body on the bed, from that moment onwards, she started rolling on the bed with a strong headache; and stuck by high burning fever, suffering some mental ailment, spent the whole night in extreme pain, with her eyes never closing and keeping awake along with the auspicious lamps, the Kumuda flowers, and the Chakravaaka birds.

(Sleep was a thing of memory only. Her eyes would not close and give her rest.

She withered on her bed with some unknown ailment. Her body was burning in high fever.

All this happened because of that handsome prince; she blamed Chandraapeeda in her mind with false anger.

She wanted to see him immediately; but he was nowhere nearby in her needful hour.

And leaving her to suffer like this, he had gone off without any thought about her condition. How hard-hearted he was!)

उषसि च मामाहूय देवस्य वार्ताव्यतिकरोपलम्भाय सोपालम्भमादिष्टवती।

In the morning, she called for me and ordered me reproachfully to find out as to what important business your highness was engaged in (without even bothering about the pain he had given her)."

(The beloved was in pain; how can the lover stay away? Chandraapeeda flew towards her on his wingless horse!)

चन्द्रापीडस्तदाकर्ण्य जिगमिषुः "अश्वोश्चः" इति वदन्भवनान्निर्ययौ।

Chandraapeeda heard this; and wanting to leave immediately, went out of the palace, shouting - 'Horse' 'Horse'.

(He decided to take PatraLekhaa with him, for it was a unique problem he was facing for the first time in his life; and he thought that she would help him out in finding out the true cause of Kaadambaree's ailment.)

आरोपितपर्याणं च त्वरिततुरगपरिचारकोपनीतमिन्द्रायुधमारुह्य, पश्चादारोप्य पत्रलेखां,

स्कन्धावारे संस्थापयित्वा वैशम्पायनम्, अशेषपरिजनं निवर्त्य च,

अन्यतुरगारूढेनैव केयूरकेणानुगम्यमानो हेमकूटं ययौ। आसाद्य च कादम्बरीभवनद्वारमवततार।

He climbed on Indraayudha which the horsemen quickly brought saddled and ready. He made PatraLekhaa sit behind him, put Vaishampaayana in charge of the army, dismissed all the attendants; and followed by Keyuraka on another horse, went to HemaKoota;

after reaching there, he climbed down from the horse at the gate of Kaadambaree's palace.

(May be with Indraayudha at his best speed, it took only the time taken to read out these words, for him to reach Kaadambaree's palace.)

अवतीर्य, द्वारपालार्पिततुरङ्गः, कादम्बरीप्रथमदर्शनकुतूहलिन्या पत्रलेखया चानुगम्यमानः, प्रविश्य,

"क्व देवी कादम्बरी तिष्ठति" इति संमुखागतमन्यतमं वर्षधरमप्राक्षीत्।

After getting down from the horse, he let the gate-keeper take care of the horse, and followed by PatraLekhaa who was curious for the first sight of Kaadambaree, entered and asked the attendant of the harem (eunuch) who came in front of him, "Where is Devi Kaadambaree staying?"

कृतप्रमाणेन च तेन "देव मत्तमयूरस्य क्रीडापर्वतकस्याधस्तात्कमलवनदीर्घिकातीरे विरचितं हिमगृहमध्यास्ते", तेन इत्येवोदिते केयूरकेणोपदिश्यमानवर्त्मा प्रमदवनमध्येन गत्वा किञ्चिदध्वानं मरकतहरितानां कदलीवनानां प्रभया शष्पीकृतविकिरणं हरितायमानं दिवसं ददर्श।

He offered salutation and said- "Deva! At the base of the sport-hill named MattaMayura, there is a snow-house constructed on the bank of a pond filled with lotus groves. She is there only."

When he spoke like this, Chandraapeeda, guided by Keyuraka, went through the middle of 'PramadaVana' (garden reserved for only females), for some distance, saw the day getting green with the rays turning like glass shoots, because of the shine of the plantain groves shining green like the emerald.

तेषां च मध्ये निरन्तरनलिनीदलच्छन्नं हिमगृहमपश्यत्।

In their midst he saw the snow-house covered by the lotus petals without a gap.

[Kaadambaree was kept in a 'Hima-Grha' (Snow-house). It was situated on a hill named 'MattaMayura', a hill abounding with intoxicated peacocks, as the hill contained waterfalls at every step and made the peacocks happy.

The Snow-house was on the bank of cool pond filled with abundant lotuses.

As Chandraapeeda started moving towards it, the daylight itself turned green in colour because of the tall plantain trees covering the area. And he saw the snow house from a distance itself. It was completely covered by fresh lotus petals without a gap.

So beautiful it was; and so cool!!]

(LONG SENTENCE)

THE ATTENDANT GROUP – FEMALE ATTENDANTS ACTING AS ONE BODY

(शिशिरोपचारनिपुणम् कादम्बर्याः शरीरपरिचारकं शरीरप्रायं परिजनमद्राक्षीत्।)

He saw the attendant-group of Kaadambaree which was talented in rendering coolness to the body; and which was serving to alleviate the suffering of her body, like its own body.)

(Chandraapeeda did not see Kaadambaree anywhere; but could see only her attendants busy in serving their princess. They were acting as if they were the body of Kaadambaree and undergoing all the pain she was having.

They all acted as one single person and, with utmost precision and care, with the single purpose of cooling Kaadambaree's body which was suffering from the pangs of separation from her lover.)

तस्माच्च निष्पतन्तम्,

it (the attendant group) was rushing out in a hurry;

(There was a lot of hustle bustle as they kept going in and out of that place.)

आर्द्राशुकच्छलेनाच्छोदजलेनेव संवीतम्,

it was covered by the waters of the Acchoda Lake as it were, in the guise of wet garments;

(They were all dripping wet and wore thin white clothes.

It was as if the Acchoda Lake itself had arrived there to cover them all up.)

बाहुलताविधृतैर्मृणालवलयैराभरणकैरिव धवलतावयवम्,

because of the bracelets made of lotus stalks worn on their shoulders, its body shown forth white, as if by the ornaments.

(Even their ornaments were made of white lotus stalks only; so no wonder they all were shining white and pure as if made of Acchoda Lake itself with its lotuses.)

आपाण्डुभिश्चैकश्रवणाश्रयैस्ताटङ्कीकृतैः केतकीगर्भदलैरुपहसितदन्तपत्रम्,

it wore on a single ear, extremely white Ketaki's inner most petals like a well-made ear-ornament, which made a mockery of even the ornaments made of ivory;

(Everything they wore was white, cool, tender and soft.)

आलिखितचन्दनललाटिकानि मुखारविन्दानि बद्धसौभाग्यपट्टानीव दधानम्,

its foreheads were painted with sandal paste; it was as if the faces wore the badges of good fortune;

(Their faces were also like white lotuses and their foreheads were also shining white with the sandal paste applied on them. It was as if they were wearing auspicious bands on their head, predicting good fortune.

That is why Chandraapeeda was here maybe!)

कृतचन्दनबिन्दुविशेषकांश्च दिवापि स्पर्शलोभस्थितेन्दुप्रतिबिम्बानिव कपोलानुद्धहन्तम्,

it had put special auspicious circular marks of sandal paste on its cheeks; it was as if the moon-discs had stayed back greedy of their touch, though it was day time;

(Their cheeks were also marked with circular dots of sandal paste marks. These dots appeared white and shining like tiny moons, as if the moon had stayed back there, being greedy of their touch.)

अपहृताशेषशिरीषसौभाग्याभिः शैवलमञ्जरीभिः कृतकर्णपूरम्,

it was wearing around the ears, sprouts of Shaivala (algae) as decorations, which had robbed completely all the beauty of Shireesha flowers.

कर्पूरधूलिधूसरेषु मलयजरसलवतुलितेषु बकुलावलीवलयेषु स्तनेषु न्यस्तनलिनीपत्रप्रावरणम्,

its breasts were sprinkled by camphor powder; they had applied the sandal paste lightly on them; had worn Bakula flower garland around them; had covered them by placing lotus leaves over them as the upper garment;

अनवरतचन्दनचर्चाप्रणयनपाण्डुरैः, संतापरोषमृदितारक्तचन्द्रकरैरिव करैः,

कल्पितमृणालदण्डानि बिसतन्तुमयानि चामराणि बिभ्राणम्,

its hands had turned white because of touching the sandal paste continuously; as if they had crushed the moon rays with anger and frustration and hand turned the hands reddish; were holding in their hands the chowries made of lotus fibres, with the lotus stalk itself acting as the stick;

उन्नालैश्च कमलैः कुमुदैः कुवलयैः किसलयैः कदलीदलैः कमलिनीपलाशैः

कुसुमस्तबकैश्चातपत्रीकृतैर्निवारितातपम्,

it was keeping the light blocked by umbrellas made of clusters of flowers and leaves of lotuses, plantain leaves, water lilies, Kumuda flowers, and red lotuses with their prominent stalks;

(You can imagine the sturdy lotus stalks acting as the frame, and all sorts of colourful leaves and flowers combined together to make a cool umbrella.)

जलदेवतानामिव समूहम्, वरुणश्रियामिव समागमम्, शरदामिव समाजम्, सरसीनामिव गोष्टिबन्धम्,

it was - like a group of water goddesses; like the meet of splendours of Varuna; like the society of autumns; like the discussion groups of all lakes;

शिशिरोपचारनिपुणम् कादम्बर्याः शरीरपरिचारकं शरीरप्रायं परिजनमद्राक्षीत्।

he saw the attendant-group of Kaadambaree (described like this) which was talented in rendering coolness to the body; and which was serving to alleviate the suffering of her body, like its own body.

(LONG SENTENCE)

तेन च प्रणम्यमानः पादनखपतनभयादिव त्वरितापसृतेन दीयमानमार्गः

He was saluted by the group; they moved off quickly afraid as if of his image falling on their nails, and made way for him;

(Even his image belonged to Kaadambaree and they had no right to let it fall on their shining nails. Even as they moved away, Chandraapeeda walked further ahead and entered the door way made of plantain trees. So beautifully decorated it was!)

ARCH MADE OF PLANTAIN LEAVES

चन्दनपङ्ककृतवेदिकानां पुण्डरीककलिकाघटितघण्टिकानां विकसितसिन्दुवारकुसुममञ्जरीचामराणां
लम्बितस्थूलमल्लिकामुकुलहाराणामाबद्धलवङ्गपल्लवचन्दनमालिकानां दोलायमानकुमुददामध्वजानां
मृणालवेत्रहस्ताभिर्गृहीतरुचिरकुसुमाभरणाभिर्मधुलक्ष्मीप्रतिकृतिभिरिव द्वारपालिकाभिरधिष्ठितानां कदलीतोरणानां
तलेन प्रविश्य,

there were arched doorways made of plantain trees; the raised seats there were covered by abundant sandal
paste; the arches had decorations of bells made of lotus buds;
the waving chowries (on the sides of the path held by maids) were made of clusters of Sinduvaara flowers;
garlands made of buds of large jasmine flowers were hung all over;
garlands of sandal leaves and tender leaves of clove plants were tied all over;
there were swinging flags made of garlands of Kumuda flowers;
the door keepers standing there held the staff made of lotus stalks, wore beautiful ornaments made of
beautiful flowers, were looking like the exact images of Goddesses of spring;
he entered through that arch;

THE WONDER-LAND OF KAADAMBAREE

सर्वतो निसृष्टदृष्टिदृष्टवान् -

he passed his eyes all over that place and saw-

क्वचिदुभयतटनिखाततमालपल्लवकृतवनलेखाः कुमुदधूलिवालुकापुलिनमालिनीश्चन्दनरसेन प्रवर्त्यमाना
गृहनदिकाः,

somewhere garden-streams made of sandal waters flowing; they were garlanded on either side by the sandy
banks made of the pollen of Kumuda flowers, and the forest lines made of Tamaala leaves in the dug holes
on both side;

क्वचिन्निचुलमञ्जरीरचितरक्तचामराणां जलाद्रवितानकानां तलेषु ससिन्दूरकुट्टिमेष्वास्तीर्यमाणानि
रक्तपङ्कजशयनानि,

somewhere underneath the canopies wet with water, there were red chowries formed of 'Nichula sprouts'
(freshwater mangrove) (suspended from them);
on the floors painted by red Sindoor paste, beds made of red lotuses were spread out;

क्वचिदेलारसेन सिच्यमानानि स्पर्शानुमेयरम्यभित्तीनि स्फटिकभवनानि,

somewhere, there were buildings made of crystals which were continuously sprinkled with the juice of
cardamom fruits; the walls of those buildings were (not seen) but could be surmised only by touch;

क्वचिच्छिरीषपङ्कमकृतशाद्वलानां मृणालधारागृहाणां शिखरमारोप्यमाणानां धाराकदम्बधूलिधूसरितानि

यन्त्रमयूरकाणां कदम्बकानि,

somewhere, there were crowds of mechanical peacocks placed at the top-most points and they were covered
by the water-drops sprayed out of the numerous 'waterfalls which were inside the 'shower rooms' made of
lotus stalks', where the ground was covered by lawns made of Shireesha pollens;

क्वचित्सहकाररससिक्तैर्जम्बूपल्लवैराच्छाद्यमानाभ्यन्तराः पर्णशालाः,

somewhere, huts made of leaves were there; their insides were covered by Jamboo leaves that were made
wet by the mango juice;

क्वचित्क्रीडितकृत्रिमकरिकलभयूथकाकुलीक्रियमाणाः काञ्चनकमलिनीकाः,

somewhere, the golden lotuses were shaken by the herd of 'mechanical elephant cubs' playing there;

क्वचिद्गन्धोदककूपेषु बद्धकांचनसुधापङ्ककामपीठेषु स्थूलबिसलतादण्डघटिततारकाणि कृतकेतकदलद्रोणिकानि
कुवलावलीरज्जुभिर्गन्धयमानानि पत्रपुटघटीयन्त्रकाणि,

somewhere, in the wells filled with sandal-waters, there were attractive platforms with their bases made of mortar of gold, water wheels with buckets made of leaves tied by the ropes made of lines of lotuses, oblong reservoirs made of artificial Ketaka and plantain leaves, and spokes made of thick lotus-stalk sticks;

क्वचित्स्फटिकबलाकावलीवान्तर्वारिधारा लिखितेन्द्रायुधः संचार्यमाणमायामेघमालाः,

somewhere, there were streams of waters emitted by rows of crystal figures of crane-birds, with painted rainbows and trains of moving artificial (mechanical) clouds;

(Cranes collect together at the sight of clouds. This scene was artificially made with life-like cranes and floating clouds.)

क्वचिदुपान्तरूढयवांकुरासु तरतरुणमालतीकुङ्मलदन्तुरिततरङ्गासु हरिचन्दनद्रववापिकासु शिशिरिक्रियमाणा
हारयष्टीः,

somewhere, 'long rows of garlands' were getting cooled in the 'wells filled with yellow sandal liquid', the waves of which were bristling with the buds of fresh Maalati flowers floating therein, and on the sides of the wells, shoots of barley grains were grown;

क्वचिन्मुक्ताफलक्षोदरचितालवालकाननवरतस्थूलजलबिन्दुदुर्दिनमुत्सृजतो यन्त्रवृक्षकान्,

somewhere, the water basins around the trees were made of pounded pearls; the artificial trees (tree shaped fountains) were continuously dropping huge water drops, and were making it appear like a monsoon day;

क्वचिद्विधुतपक्षनिक्षिप्तसीकरानीतनीहारा भ्रमन्तीर्यन्त्रमयीः पत्रशुकनिश्रेणीः,

somewhere, the 'line of mechanical birds made of leaves', while rotating would shake their wings and throw the water drops in a spray, thus producing a frost;

क्वचिन्मधुकरकिङ्किणीपङ्क्तिपटुतराबध्यमानाः कुसुमदामदोलाः,

somewhere, there were 'swings hung by ropes made of garland of flowers', indicated by the sharp humming sounds of rows of bees acting like the tinkling bells tied to the rope;

क्वचिदुदरारूढनिर्गतोन्नालनलिनीछदाच्छादितमुखान्प्रवेश्यमानान्शातकुम्भान्,

somewhere, some were taking inside 'golden pots' which had their mouths covered fully by the 'lotus leaves which had grown from the plants (inside the pots only), which had put their stems out and had their roots stuck inside them';

क्वचिद्धटितकदलीगर्भस्तम्भदण्डानि बध्यमानानि चारुवंशाकृतीनि कुसुमस्तबकातपत्राणि,

somewhere, there were held the 'umbrellas' made of clusters of flowers, looking like beautiful bamboo trees, constructed out of the poles formed of the interior of the plantain trees;

क्वचित्करमृदितकर्पूरपल्लवरसेनाधिवास्यमानानि बिसतन्तुमयान्यंशुकानि,

somewhere, the 'garments made of lotus fibres' were getting scented by the juice of the camphor leaves, by pressing them with hands;

क्वचिल्लवलीफलद्रवेणार्द्रीक्रियमाणांस्तृणशूकमञ्जरीकर्णपूरान्,

somewhere, the 'ornaments covering the ears which were made out of the sprouts of jasmine' were getting moistened by the juice of Lavalee fruit;

क्वचिदम्भोजिनीदलव्यजनैर्वीज्यमानानुपलभाजनभाजाञ्छीतौषधिरसान्,

somewhere the 'cooling medicinal liquids' placed inside the marble pots, were fanned by the fans made of lotus petals;

अन्याश्चैवंप्रकाराञ्शरीरोपचारोपकरणकल्पनाव्यापारान्परिजनेन कृतान्क्रियमाणांश्च वीक्षमाणो,

in this manner, observing all these varied actions done and getting done by the attendants engaged in various methods of cooling the body,

हिमगृहकस्य मध्यभागं (आससाद।)

he reached the 'central portion of the Snow-mansion';
(which was) -

हृदयमिव हिमवतः,

like the heart of Himavaan;

जलक्रीडागृहमिव प्रचेतसः,

like the water-sports mansion of Varuna;

जन्मभूमिमिव सर्वचन्द्रकलानाम्,

like the birthplace of all the moon-digits;

कुलगृहमिव सर्वचन्दनवनदेवतानाम्,

like the residing place of all the deities of sandal forests;

प्रभवमिव सर्वचन्द्रमणीनाम्,

like the origin place of all moonstones;

निवासमिव सर्वमाघमासयामिनीनाम्,

like the abode of all the nights of Maagha month;

संकेतसदनमिव सर्वप्रावृषाम्,

like the appointed meeting place of all monsoons;

ग्रीष्मोष्मापनोदोद्देशमिव सर्वनिम्नगानाम्,

like the place where all the rivers get rid of their heat of summer;

वडवानलसंतापापनोदननिवासमिव सर्वसागराणाम्,

like the shelter sought by all oceans to remove the distress of scorching caused by Vadava fire;

वैद्युतदहनदाहप्रतीकारस्थानमिव सर्वजलधराणाम्,

like the treatment-house for all the clouds burnt by the fire of lightning;

इन्दुविरहदुःसहदिवसातिवाहनस्थानमिव कुमुदिनीनाम्,

like the resort sought by all Kumuda flowers suffering the separation from the Moon, to pass off the day somehow;

हरहुताशननिर्वाणक्षेत्रमिव मकरध्वजस्य,

like the protective field which could extinguish the fire caught by Manmatha, through Shiva's (third eye);

दिनकरकरैरपि सर्वतो जलयन्त्रधारासहस्रसमुत्सारितैरतिशीतस्पर्शभयनिवृत्तैरिव परिहृतम्,

as if even the rays of the sun avoided that place, for fear of catching cold due to the extreme coolness of the waters sprayed by thousands of fountain springs; (*Even the Sun could catch cold there.*)

अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्,

as if even the wind carrying the abundant pollen of flowers had his hairs stood on end (because of shivering) (because of the cold surroundings); (*Even the wind got horripilation due to cold weather.*)

कदलीवनैरपि पवनचलितदलैर्जाड्यजनितवेपथुभिरिव परिवारितम्,

as if even the plantain groves were caught by shivers produced by cold, when their leaves shook in the wind;
(*Even the plantain trees caught a shiver.*)

अलिभिरिव कुसुमामोदमुखरैराबद्धदन्तवीणैरिव वाचालितम्,

as if even the bees which were humming attracted by the fragrance of flowers made a chattering noise of the teeth as it were (because of the cold); *(Even the bees had their teeth chattering because of the cold.)*

लताभिरिव मधुकरपटलजटिलाभिर्गृहीतनीलप्रावरणकाभिरिव विराजितम्,

the 'creepers covered by the thick screen of bees' appeared as if they had covered themselves with blankets; *(Even the creepers huddled under the bee-blankets.)*

(हिमगृहकस्य मध्यभागं) आससाद।

he reached (the central portion of the Snow-mansion) (which was like this).

क्रमेण च तत्रान्तर्बहिःश्वातिबहलेन पिण्डहार्येणोपलिप्यमानो अतिशीतलेन स्पर्शेन अमन्यत

आत्मनो मनश्चन्द्रमयं कुमुदमयानीन्द्रियाणि ज्योत्स्नामयान्यङ्गानि मृणालिकामयीं धियम्।

Gradually, Chandraapeeda getting besmeared inside and outside by the extreme coldness which was lumpy enough to be carried by hand, when contacting the excessive coolness of the surroundings, felt that his mind was made only of moons, his senses were made only of Kumuda flowers, his limbs were made only of moonlight and his intellect was made only of lotus stalks. *(So cool it was!)*

अगणयच्च नीहारमयानर्ककिरणान्श्चन्दनमयमातपं कर्पूरमयं पवनमुदकमयं कालं तुषारमयं त्रिभुवनम्।

He also thought that the sun rays had become mist-like, daylight had become sandal paste, the air had become camphor-like, the time had become water, and the three worlds had fully become snow-like.

(LONG SENTENCE)

एवंविधस्य च तस्यैकदेशे (कादम्बरीं व्यलोकयत्।)

In that mansion which was like this, at one place (he saw Kaadambaree);

सखीकदम्बकपरिवृतामशेषसरित्परिवारामिव भगवतीं गङ्गां हिमवतो गुहातलगताम्,

she was surrounded by her attendants, as if all the river-families had come off there to attend on Goddess Gangaa, who had come off down to the cave-region from the top of Snow Mountain;

(It was a different scene where the princess who always was seen on thrones and high seats, was now lying on a flowerbed on the floor.)

कुल्याभङ्गिभ्रमितेन कर्पूरस्रोतसा कृतपरिवेषाया मृणालदण्डमण्डपिकायास्तले कुसुमशयनमधिशयानाम्,

she was lying down on a flower bed, under an arched pavilion made of lotus stalks, which was surrounded by a stream of camphor-waters flowing as if through an artificial canal;

हाराङ्गदवलयरसनानूपुरैर्मृणालमयैर्निगडैरिव संयतामीर्ष्या मन्मथेन,

Manmatha because of envy, had chained her as if with garlands, armlets, bracelets, girdle, anklets, made of only lotus stalks; *(She looked so pathetic as if she was bound by chains.)*

[Since the lover was not there, the Gods took over his job as it were!]

चन्दनधवले स्पृष्टामिव ललाटे शशलाञ्छनेन,

her forehead was shining white by (the application of) sandal paste as if gently touched by the moon with the mark of the rabbit;

(Moon gently touched her forehead as it were, with great concern. Or is it the sandal paste applied to alleviate the heat?)

बाष्पवारिवाहिनि चुम्बितामिव चक्षुषि वरुणेन,

her eyes were producing tears profusely, as if kissed gently in the eyes by Varuna;

(Varuna kissed her gently on her eyes, as it were. Or is she crying for the cruel lover who deserted her and went off?)

वर्धितनिःश्वासमरुति दष्टामिव मुखे मातरिश्चना,

her sighs were on the increase, as if bitten gently by the Wind-God.

(Did the Wind bite her on the cheeks? Is that why she is breathing so heavily?)

संतापप्रतप्तेष्वध्यासितामिवाङ्गेषु पतङ्गेन,

it was as if the Sun had settled off on her limbs which were burning by distress;

(Her limbs were all hot and burning.

Did the Sun settle off there as his permanent abode?)

कंदर्पदाहदीपिते गृहीतामिव हृदये हुतभुजा,

it was as if her heart blazing by the fire of passion, was caught by the fire-deity;

(Her heart was on fire too!)

स्वेदिनि परिष्वक्तामिव वपुषि जलेन,

she was sweating so much, as if she was embraced by the Water;

(Worried, the water must have embraced her. Sweat was pouring out of her profusely.)

दैवतैरपि विलुप्यमानसौभाग्यमिव सर्वशः,

it was as if all the deities had taken away her good (healthy) looks from all over;

हृदयेन सह प्रियतमसमीपमिवोपगतैरङ्गैरुपजनितदौर्बल्यां,

along with her heart, all her limbs had gone off to her lover, thus making her weak and exhausted.

(Poor girl! Gods have taken away all her healthy looks! Her heart and limbs are gone off with her lover!

What can she do? She looks so exhausted and weak!)

आश्यानचन्दनपाण्डुरं च रोमाञ्चनमनवरतहारस्पर्शलग्नं मुक्ताफलकिरणपुञ्जमिवोद्वहन्ती,

even the application of slightly dried-up sandal, caused her so much paleness and also horripilation that it was as if, the heaped up rays of the pearls had got stuck to her, and she bore them because of the constant touch of the necklace;

(She was already pale and bloodless. When the attendants applied even a little sandal paste to cool her body, she turned whiter in hue and had horripilation, as if she had absorbed the quality of pearls and their shine, because of their continuous contact, by wearing garlands at all times.)

स्वेदसीकरिणीं च कपोलपालीम् पक्षपवनेन वीजयद्भिरनुकम्प्यमानामिवावतंसमधुकरैः,

the edges of her cheeks were wet with sweat; the bees hovering around the flowers decorating her ears were feeling sympathetic and fanning them with their wings to soothe them;

(The Cheeks were wet with sweat. The bees near the ears started fanning the cheeks with their wings. Even the noise of this fanning caused her so much torment; that tears started to flow from her eyes sideways to extinguish the fire caught by her ears.)

अवतंसकुसुममधुकररवदहनदग्धमिव श्रोत्रमपाङ्गनिर्गतेनाश्रुस्रोतसा सिञ्चन्तीम्,

she was, as if extinguishing, with the stream of tears flowing sideways, the ears which were burning because of the fire produced from the noise of the bees hovering around the flowers decorating the ears.

(The tears that flowed sideways came out through the Ketaki flower she was wearing on her ear, thus acting like a tube to release the waters.)

अतिप्रवृत्तस्य चाश्रुणो निर्वाहप्रणालिकामिव कर्पूरकेतकीकलिकां कर्णे कलयन्तीम्,

she was wearing a white Ketaki bud in her ear to function as a water tube as it were, to allow the excessively pouring out tears;

आयतश्वासविधुतिरलितेन च संतापभयपलायमानेन देहप्रभावितानेनेवांशुकेन विमुच्यमानकुचकलशाम्,

because of her deep heavy sighs, the garment moved and dropped out of her breasts, as if the entire lot of her body-lustre was running away fearing the heat (of her breath);

(She sighed so heavily that the garment covering the upper part of her body slipped down a little.

Or, is it her body lustre which left her and went off fearing the heat of her breath?)

आपतत्प्रचलचामरप्रतिबिंबं च कुचकलशयुगलं प्रियान्तिकगमनौत्सुक्यकृतपक्षमिव करतलेन निरुन्धन्तीम्,

her pot-like breasts that were getting reflected on the moving chowries appeared as if they had procured wings desirous of reaching the closeness of the lover quickly; because she had held them back by her hands. (She

covered her breasts with her hands, before they also deserted her, by flying away to Chandraapeeda!)

[And what all she did to alleviate the heat of her body!

Maybe all the dolls and statues were made to look like Chandraapeeda!]

मुहुर्मुहुर्भुजलतया तुषारशिलाशालभञ्जिकामालिङ्गन्तीम्, मुहुः कपोलफलकेन कर्पूरपुत्रिकामाश्लिष्यन्तीम्,

मुहुश्चरणारविन्देन चन्दनपङ्कप्रतियातनामामृशन्तीम् ,

again and again she was embracing the snow statue with her shoulder-creeper;

again and again she was rubbing the doll made of camphor with the surface of her cheeks;

again and again she was feeling the touch of the statue made of sandal paste, with her lotus like foot;

[All the objects around her including her own limb were acting like a lover.]

स्तनसंक्रान्तेनात्ममुखेनापि कुतूहलिनेव परिवृत्य विलोक्यमानाम्,

even her own face reflected on her breasts was so curious that it turned up and was looking at her;

कर्णपूरपल्लवेनापि स्वप्रतिबिंबशायिना सोत्कण्ठेव चुम्ब्यमानकपोलफलकाम्,

the tender leaf which was decorating her ear was kissing her mirror-like cheek, as if longing for her, lying down on its own reflection of the leaf on her cheek;

हारैरपि मुक्तात्मभिर्मदनपरवशैरिव प्रसारितकरैरालिङ्ग्यमानाम्,

even the pearl (Mukta) garlands which were in essence Mukta (liberated ones) (had lost their lives - Mukta Aatmaa) (or those who had attained liberation - Mukta Aatmaa) extended their hands (rays) and were embracing her;

[Was she in a delirium or was it love-madness?]

मणिदर्पणमुरसि निहितं नोदितव्यमेतदिति जीवितस्पर्शमयं शपथं शशिनमिव कारयन्तीम्,

she had placed the jewelled mirror on her chest, and believing it to be the moon, was making him take a vow on his life that he will not rise again; (Without a lover, how can she bear the rise of the moon?)

करिणीमिव संमुखागतप्रमदवनगन्धवारणप्रसारितकराम्,

like the cow-elephant, she was extending her hand (trunk) and trying to block the fragrance of 'PramadaVana' coming towards her.

(The cow elephant extends its trunk towards the intoxicated forest bred scent-elephant.

Kaadambaree could not bear the fragrance coming from PramadaVana.)

प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्,

like for those who have started on the journey, she did not like the arrival of the southern (Malaya) wind with its musk fragrance;

(Travellers do not like the arrival of the deer named VaataPramee which goes towards the southern wind, which is considered as a bad omen.)

मदनाभिषेकवेदिकामिव कमलावृतचन्दनधवलपयोधरकलशावष्टब्धपार्श्वाम्,

like the platform made for Manmatha's sacred bath, on both sides were kept (supported), pots (breasts) covered by lotuses and painted white by sandal paste.

(When a sacred bath has to be performed, there will always be two pots kept on each side, painted by sandal paste, and covered by the lotus flowers. Her breasts painted by sandal paste and covered by lotus flowers appeared like the pots kept ready for the sacred bath of Manmatha or the passion-sport.)

आकाशकमलिनीमिव स्वच्छाम्बरतलदृश्यमानमृणालकोमलोरूमूलाम्,

she was like the lotus-lake of the sky, since the root (Mula) of her thighs could be seen through the clear transparent garment. (The constellation of Mula, white like the lotus fibre is seen in the clear sky.)

कुसुमचापलेखामिव मदनारोपितगुणकोटिकान्ततराम्,

she was attractive like the bow of flowers to which Manmatha had tied the string (Guna), since she had her beauty (Guna) enhanced by passion;

मधुमासदेवतामिव शिशिरहारिणीम्,

she was like the Goddess of the spring, since was wearing a Shishira-garland (Shishirahaara- cold garland).
(Spring-deity removes the cold - ShishiraHaarini).

मधुकरीमिव कुसुममार्गणाकुलाम्,

she was like the bee engaged in searching (Maargana) for flower anxiously, since she was distressed by the flower arrows (Maargana) of Manmatha;

चन्दनविलेपनामनङ्गराणि च,

she had sandal paste painted all over her; but had not painted any unguents (Anangaraaga),(was attracted by Ananga -Manmatha);

बालां मन्मथजननीम् च,

she was a virgin girl, yet was the mother of Manmatha (produced passion);

मृणालिनीमभ्यर्तिततुषारस्पर्शम् च,

she was covered by lotus plants (a lotus plant which withers in cold); yet she wanted the touch of cold snow;
(एवंविधस्य च तस्यैकदेशे) कादम्बरीं व्यलोकयत्।(in that mansion which was like this, at one place)

he saw Kaadambaree, (who was like this).

अथ सा यथादर्शनमागत्यागत्य चन्द्रापीडागमनमावेदयन्तं परिजनमुत्तरलतारकेण चक्षुषा विलोक्य

"कथय। किं सत्यमागतो दृष्टस्त्वया। कियत्यध्वनि क्वासौ" इति प्रतिमुखं निक्षिप्तेनानक्षरं पप्रच्छ।

Then she (Kaadambaree), as and when the maids who had seen Chandraapeeda came and announced his arrival, looked at each one of them with her eyes with quivering pupils, and questioned casting her glance at each face silently, unable to articulate any syllable.

"Tell me! Have you really seen him coming? How far is he? Where is he?"

(LONG SENTENCE)

(कुसुमशयनादुत्स्थौ।) (She got up from her flower-bed, and)

प्रवर्धमानधवलिम्ना चक्षुषा दृष्ट्वा च संमुखमापतन्तं दूरादेव,

from far itself she saw with her eyes with their whiteness on the increase, Chandraapeeda who was coming towards her;

[He had come! So happy and surprised she was.

She wanted to rush towards him; but her body was so weak and tired, she could not get up out of her bed at all.

Only her hands and feet moved like that of a female elephant tied to the stake.

And the bees were blocking her path too.

And her garment was falling off; her hair was falling off.

What could she do?

She gathered some white thing to cover herself up; but that proved to be just the shine of the pearl garlands.

She tried to tie up her hair, and that little effort also made her sweat!]

वरारोहा नवग्रहा करिणीवोरुस्तम्भविधृता विचेष्टमानाङ्गी,

like a cow-elephant, which is newly caught, which is best for riding because of her excellent height, which is tethered to a stout post, and is restless in the limbs,

she with her beautiful heavy hips, newly caught in the passion-emotion, overcome by the benumbing of the thighs, could only slightly move her limbs (unable to stand up);

कुसुमशयनपरिमलोपगतैः परवशा मुखैर्मधुकरकुलैरिवाच्छाद्यमाना

she was rather helpless, because the swarms of bees which were hovering there attracted by the bed of flowers, had blocked her (as if stopping her from getting up);

संभ्रमच्युतोत्तरीयका हारकिरणानुरसि कर्तुमिच्छन्ती,

in her excitement of welcoming him, her upper garment slipped down; and she immediately tried to cover her bosom with the rays of the pearl garlands; (So confused was she!)

मणिकुट्टिमनिहितेन वामकरतलेन हस्तावलम्बनं निजप्रतिमामिव याचमाना,

she placed her left hand on the jewelled floor, as if begging her own image reflected there, to give a hand for support.

स्रस्तकेशकलापसंयमनश्रमितेन गलत्स्वेदसलिलेन दक्षिणकरेण समभ्युक्ष्येवात्मानमर्पयन्ती,

she was trying to tie up her loosened hair, and by that effort, sweat started pouring out of her right hand; it was as if she was offering herself, having consecrated her person by sprinkling water over it;

[As she attempted to rise up by placing her left hand on the ground, the folds of her skin on that side were compressed and the row of hair was agitated. 'Trika' is the lower part of the spine or the small of the back. As the folds of her skin were compressed, they looked like a wet cloth wrung out, with sweat acting like the wrung out water.

'Rasa' also means emotions. Kaadambaree at that time produced all the various emotions of love and looked very attractive.]

चलितत्रिकताम्रत्रिवलीतरङ्गितरोमराजितया निष्पीड्यमानेव सर्वरसाननङ्गेन,

when her lower part of the spine moved, the three lines of hair on her belly moved like waves; it was as if she was squeezed by Manmatha, and all the emotions poured out of her;

अन्तःप्रविष्टललाटिकाचन्दनरसमिश्रमिव चक्षुषा क्षरन्ती शिशिरमानन्दजलम्,

the sandal paste applied on her forehead melted (because of the sweat); entered the eyes; and mixed with it, the tears of happiness became cool as they poured out of her eyes;

(Hot tears of sorrow were replaced by the cool tears of joy.)

आनन्दवारिबिन्दुवेणिकया चलितावतंसशूलिधूसरं प्रियप्रतिमाप्रवेशलोभनेव कपोलफलकं प्रक्षालयन्ती,

the flower, which was worn as the ear ornament, moved, and the surface of the cheeks were covered by the pollen dust. By the stream of happy tears pouring out, she was washing them as it were, desirous of allowing the lover's image to enter them.

(The tears washed away the pollen on her cheeks and made them again shine mirror-like.)

ललाटिकाचन्दनभरेणेव किञ्चिदधोमुखीम्,

she had bent her head a little and looking downwards, as if her forehead was weighed down by the sandal paste. (So delicate was she!)

(Shyness took hold of her and she bent her head a little.)

तत्क्षणमपाङ्गभागयुञ्जिततारकया तन्मुखलग्नयेव दीर्घया दृष्ट्याकृष्यमाणा कुसुमशयनादुत्तस्थौ।

at that moment, her pupils got fixed at the corner, and as if stuck to his face;

and now, pulled by the sight which went far, she got up out of that flower-bed.

(Since she had no strength to get up, she fixed her eyes on the face of Chandraapeeda (he was still at a distance) and holding her looks as a rope, she got pulled by it and slowly stood up, thus welcoming her Lord.)

चन्द्रापीडस्तु समुपसृत्य पूर्ववदेव तां महाश्वेताप्रणामपुरःसरं दर्शितविनयः प्रणनाम।

Chandraapeeda approached her, and as before, saluted her with a gesture of politeness, after saluting MahaaShvetaa.

कृतप्रतिप्रणामायां च तस्यां पुनस्तस्मिन्नेव कुसुमशयने उपविष्टायां प्रतीहार्योपनीतां जाम्बूनदमयीमासन्दिकां रोचिष्णुरत्नप्रत्युत्सपादां पादेनैवोत्सार्य क्षितावेवोपाविशत्।

After she returned the salutation and sat off on the same flower bed, he pushed off 'the golden short chair which had its legs studded with precious jewels and was brought by the Prateehaaree', with his foot, and sat off on the floor itself.

अथ केयूरकः 'देवि देवस्य चन्द्रापीडस्य प्रसादभूमिरेषा पत्रलेखा नाम ताम्बूलकरङ्कवाहिनी' इत्यभिधाय पत्रलेखामदर्शयत्।

Then Keyuraka said- “Devi! This one here is PatraLekhhaa, a betel-box carrier and a favourite companion of Chandraapeeda” and showed PatraLekhhaa.

अथ कादम्बरी दृष्ट्वा तां "अहो मानुषीषु पक्षपातः प्रजापतेः" इति चिन्तयाम्बभूव।

Then Kaadambaree saw her and started thinking, (amazed by her beauty)

‘Ah! The partiality of the Creator towards Manu’s descendants!’

कृतप्रणामां च तां सादरं "एह्येहि" इत्यभिधायात्मनःसमीपे सकुतूहलपरिजनदृश्यमानां पृष्ठतः समुपावेशयत्।

After she (PatraLekhhaa) offered her salutation, she called her to her side saying, “Come come”

with affection and made her who was seen by all the attendants with curiosity, sit at her back side.

दर्शनादेवोपारूढप्रीत्यतिशया च मुहुर्मुहुरेनां सोपग्रहं करकिसलयेन पस्पर्श।

Getting extremely fond of her by just looking at her, she again and again touched her with her tender sprout-like hand, exhibiting friendliness.

चन्द्रापीडस्तु सपदि कृतसकलागमनोचितोपचारस्तदवस्थां चित्ररथतनयामालोक्याचिन्तयत्-‘अतिदुर्विदग्धं हि मे हृदयमद्यापि न श्रद्धधाति।भवतु। पृच्छामि तावदेनाम्’। इति निपुणालापेनातिप्रकाशमब्रवीत्-

Chandraapeeda after quickly getting over with all the formalities of his arrival, observing such a condition of ChitraRatha’s daughter, thought like this, ‘This my heart still with its incorrect reasoning, does not believe this at all! Let it be so! I will ask her myself’

And he spoke loudly with cleverly placed words (double-meaning words) -

देवि जानामि कामरतिं निमितीकृत्य प्रवृत्तोऽयमविचलसंतापतन्त्रो व्याधिः।

“Devi! How this ailment with its ‘characteristic symptom of unshaken distress’ caused by ‘whichever dissatisfaction’ has come forth (कां अरतिं) - I know that.

(Devi! How this ailment with its characteristic symptom of unshaken distress caused by ‘attraction caused by passion’ has come forth (कामरतिं) - I know that.)

सुतनु, सत्यं न तथा त्वामेव व्यथयति यथास्मान्।

Hey You with a beautiful body! The truth is that you are not in so much distress as I am!

(because of this illness/ because of this passion)

इच्छामि देहदानेनापि स्वस्थामत्रभवतीं कर्तुम्।

I wish to offer even this body in order to make the honourable lady get back her health.

(देह दान means offering the body in service/offering the body to be yours through marriage).

उत्कंपिनीमनुकम्पमानस्य कुसुमेषुपीडया पतितामवेक्षमाणस्य पततीव मे हृदयम्।

When seeing you fallen on the flowers in torment like this, and shivering, my heart also falls (collapses) feeling sympathetic.

(When seeing you fallen and tormented by the flower arrows of Manmatha, and shivering, my heart also falls, and I also shiver.)

अनङ्गदे तनुभूते ते भुजलते।

Hey you without the armlet, your creeper-like arms have emaciated.

(Hey you who inspire passion, your creeper-like arms have emaciated.)

(Your creeper-like hands are the personified forms of Manmatha.)

गाढसन्तापतया च दृष्ट्या वहसि स्थलकमलिनीमिव रक्ततामरसाम्।

With your deep distress-filled eyes you have resemblance to the ‘land lotus’ plant (SthalaKamalini), which has a red lotus. (रक्त तामरसाम्) (With your deep distress-filled eyes you have resemblance to the lotus on dry land, with the love which is not satisfied.) (रक्ततां अरसाम्)

दुःखितायां च त्वयि परिजनोऽपि चानवरतकृताश्रुबिन्दुपातेन वर्तते मुक्ताभरणता।

When you are in distress, even your attendants continuously shed tears, discarding the ornaments.

(मुक्ताभरणता) (When you are in distress, even your attendants continuously stay with only tear drops (as their ornaments) instead of pearl ornaments. मुक्त आभरणता।)

गृहाण स्वयं वरार्हाणि प्रसाधनानि।

Accept by yourself the decorations which are best suited (वर) for worthy women like you.

(Accept by yourself the decorations which are best suited for choosing a husband. (वर)

कुसुमशिलीमुखान्तर्हिता शोभते नवा लता (न बालता)" इति।

A creeper shines forth with splendour, only when it is endowed with flowers and bees (not when it is very young)".

(The youthful state shines with splendour, only when it is in love like the flower and the bee.)"

अथ कादम्बरी बालतया स्वानुभवमुग्धापि कन्दर्पेणोपदिष्टयेव प्रज्ञया तमशेषमस्याव्यक्तव्याहारसूचितमर्थं मनसा जग्राह।

Then Kaadambaree, though innocent because of her child-like nature, grasped in her mind all the suggestive meanings hidden in his speech, as if it was a lesson taught by Manmatha himself.

मनोरथानां तु तावतीं भूमिमसंभावयन्ती शालीनतां चावलम्बमाना तूष्णीमेवासीत्।

Understanding that the immediate satisfaction of her desires was not likely at that time, she remained silent, holding on to shyness.

केवलमुत्पादितान्यव्यपदेशा तत्क्षणं तमाननामोदमधुकरपटलान्धकारितं मुखं द्रष्टुमिव स्मितालोकमकरोत्।

Putting forth another pretext, at that moment, she lighted up her face with a smile, so as to see his face through the dark screen of the swarms of bees that were around her face attracted by the fragrance of her mouth.

ततो मदलेखा प्रत्यवादीत्

Then MadaLekhaa replied-

कुमार किं कथयामि।

"Kumaara! In what way can I say it?

दारुणोऽयमकथनीयः खलु संतापः।

This suffering of hers is so terrible that it cannot be explained in words also!

(It is about love and how can she express it?)

अपि च कुमारभावोपेतायाः किमिवास्या यन्न संतापाय। तथा हि।

She has just now in the freshly risen sate of youth. (She is absorbed in your (Kumaara's) thoughts only).

What does not cause her distress? This is how it is!

मृणालिन्याः शिशिरकिसलयमपि हुताशनायते।ज्योत्स्नाप्यातपायते।

Even the cold tender sprout of the lotus, acts like fire on her.

Even the moonlight acts like the hot sun.

ननु किसलयतालवृन्तवातैः मनसि जायमानं किं न पश्यसि खेदम्। धीरत्वमेव प्राणसंधारणहेतुरस्याः" इति।

Don't you see the suffering she undergoes even when fanned by the wind blown by the fan made of tender sprouts? Courage alone is the cause of her holding on to the Praanas."

कादम्बरी तु हृदयेन तमेव मदलेखालापमस्य प्रत्युत्तरीचकार।

Kaadambaree also approved the speech of MadaLekhaa as the reply given by her heart.

चन्द्रापीडोऽप्युभयथा घटमानार्थतया संदेहदोलारुढेनैव चेतसा महाश्वेतया सहप्रीत्युपचयचतुराभिः कथाभिर्महान्तं कालं स्थित्वा तथैव महता यत्नेन मोचयित्वात्मानं स्कन्धावारगमनाय कादम्बरीभवनान्निर्ययौ।

Chandraapeeda also when he heard the speech with double meaning, was with an oscillating mind full of doubt. He spent a long time conversing with MahaaShvetaa in such a way as to cleverly enhance the feeling of love; later somehow with great effort removed himself, and left Kaadambaree's mansion, deciding to return to the army camp.

निर्गतं च तुरन्डममारुरुक्षन्तं पश्चादागत्य केयूरकोऽभिहितवान्- देव मदलेखा विज्ञापयति,

'देवी कादम्बरी खलु प्रथमदर्शनजनितप्रीतिः पत्रलेखां न निवर्त्यमानामिच्छति पश्चाद्यास्यति'

इति श्रुत्वा देवः प्रमाणम्" इत्याकर्ण्य चन्द्रापीडः "केयूरक धन्या स्पृहणीया च पत्रलेखा यामेवमनुबध्नाति दुर्लभो देवीप्रसादः। प्रवेश्यताम्"। इत्यभिधाय पुनः स्कन्धावारमेवाजगाम।

When he came out and got ready to mount the horse, Keyuraka followed him from behind and said-
"Deva ! MadaLekhaa sends this message,

'Devee Kaadambaree has developed a liking to PatraLekhaa by the first sight itself. She does not want you to take her away. She will come later.'

Whatever the Lord decides after listening to this message!

Chandraapeeda heard his words, said,

"Keyuraka! PatraLekhaa is indeed blessed and enviable since she receives the grace of Devi, which is not easily obtained. Take her back with you."

He again arrived back at his army camp.

CHAPTER FIVE

CHANDRAAPEEDA RETURNS HOME

प्रविशन्नेव पितुः समीपादागतमभिज्ञाततरमालेखहारकमद्राक्षीत्।

As he was entering, his eyes fell on the 'letter-carrier' well known to him, who had been sent by his father. धृततुरङ्गमश्च प्रीतिविस्फारितेन चक्षुषा दूरादेवापृच्छत्- "अङ्ग कच्चित्कुशलो तातः सह सर्वेण परिजनेनाम्बा च सर्वान्तपुरैः" इति।

He stopped the horse, and with his eyes broadened with affection, he asked from far itself- *"Dear one! Is father doing well with all his attendants, and mother also, along with all her harem residents?"*

अथावासावुपसृत्य प्रणामानन्तरम् "देव यथाज्ञापयसि" इत्यभिधाय लेखद्वितयमर्पयांबभूव।

That man approached him, and after saluting, said -

"As the Lord commands" and handed over two letters to him.

युवराजस्तु शिरसि कृत्वा स्वयमेव च तदुन्मुच्य क्रमशः पपाठ-

"स्वत्युज्जयिनीतः सकलराजन्यशिखण्डशेखरीकृतचरणारविन्दः परममाहेश्वरो महाराजाधिराजो

देवस्तारापीडः सर्वसंपदामायतनं चन्द्रापीडमुदञ्चचारुचूडामणिमरीचिकचक्रचुम्बिन्युत्तमाङ्गे चुम्बन्नन्दयति।

कुशलिनः प्रजाः। किं नु कियानपि कालो भवतो दृष्टस्य गतः। बलवदुत्कण्ठितं नो हृदयम्।

देवी च सहान्तःपुरैर्ग्लानिमुपनीता। अतो लेखवाचनविरतिरेव प्रयाणकारणता नेतव्या" इति।

Prince Chandraapeeda received them by placing them on his head; opened them both himself and read them slowly, "May there be auspiciousness. From Ujjayinee, Lord Taaraapeeda, the great emperor of emperors, the imperial sovereign of all, whose lotus feet is worn as the crest jewel on their crowns by all the kings, is happy by kissing the head of Chandraapeeda, the abode of all wealth, which gets kissed by the circle of rays rising up from the beautiful crest jewel. People are all doing well.

What a long time has passed without seeing you. My heart is very much longing to see you. The queen also is in anguish along with all the harem residents. Therefore, the time taken to read the letter alone should be the cause of delaying the journey back. शुक्रनासप्रेषिते द्वितीयेऽप्यमुनेवार्थं लिखितमवाचयत्।

He read the second letter sent by Shukanaasa which also expressed the same matter. अस्मिन्नेवावसरे समुपसृत्य वैशम्पायनोऽपि लेखद्वितयमपरमात्मीयमस्मादभिन्नार्थमेवादर्थयत्। At this time, Vaishampaayana also approached him and showed two more letters sent to him, which contained the same matter.

अथ “यथाज्ञापयति देवः” इत्युक्त्वा तथैव च तुरगाधिरूढः प्रयाणपटहमदापयत्।

He said - ‘As the Lord commands’ and even while he was seated on the horse, got the drums beaten for the start of the journey.

समीपे स्थितं च महताऽश्वीयेन परिवृतं महाबलाधिकृतं बलाहकपुत्रं मेघनादनामानमादिदेश-

He ordered the son of Balaahaka named MeghaNaada, who was in control of the main body of the army and who was surrounded by a great group of horses,

भवता पत्रलेखया सहागन्तव्यम्। नियतं च केयूरकस्तामादायैतावतीं भूमिमागमिष्यतीति तन्मुखेन विज्ञाप्या प्रणम्य देवी कादम्बरी।

“You should come along with PatraLekhaa. It is for sure that Keyuraka will come to this place alone, when he brings her here. You should send this request through him verbally to Devi Kaadambari, after offering her the salutation.

MESSAGE SENT BY CHANDRAAPEEDA TO KAADAMBAREE

‘नन्वियं सा त्रिभुवननिन्दनीया निरनुरोधा निष्परिचया दुर्गहा प्रकृतिर्मर्त्यानां

येषामकाण्डविसंवदिन्यः प्रीतयो न गणयन्ति निष्कारणवत्सलताम्।

“Is it not so that the ‘nature of mortals’ is a matter of censure in three worlds, as it has no regard for others, cares not for familiarity, is hard to win over or get understood, is proved faithless suddenly, and does not care for any affection that rises without reason?

(Since I belong to the mortal world, you will consider me as the fickle minded deceiver with no stability of mind.)

एवं गच्छता मयात्मनो नीतः स्नेहः कपटकूटजालिकताम् प्रापिता भक्तिरलीककाकुकरणकुशलताम्

पातितमुपचारमात्रमधुरम् धूर्ततयामात्मार्पणम् प्रकटितं वाङ्मनसोर्भिन्नार्थत्वम्।

By my suddenly going off, my friendship will appear to be a state of snare to deceive you, my devotion will be considered as a talent in feigning the voice to impress you, my offering myself at your service will be considered as the surface-sweetness concealing deception within, and a different meaning will be revealed as belonging to the mind and words.

(You may also believe that I was insincere, and lied all along, taking advantage of your good nature.)

आस्तां तावदात्मा।

Let me be whatever I am!

अस्थानाहितप्रसादा दिव्ययोग्या देव्यपि वक्तव्यतां नीता।

Even Devi who deserves a celestial person, has attained a censurable state by bestowing her favour in an undeserving person (like me). (How can I be a deserving candidate for her favour?)

जनयन्ति हि पश्चाद्वैलक्ष्यमभूमिपातिता व्यर्थाः प्रसादामृतवृष्टयो महताम्।

The ‘shower of nectar of grace’ becomes wasted, when falling over undeserving place, and becomes a cause for embarrassment only! (You may all feel embarrassed that you trusted this worthless person.)

न खलु तथा देवीं प्रति प्रबललज्जातिभारमन्थरं मे हृदयं यथा महाश्वेतां प्रति।

My heart weighs down with heavy embarrassment not so much towards you, but towards MahaaShvetaa.

नियतमेनामलीकाध्यारोपणवर्णितास्मद्रुणसंभारामस्थानपक्षपातिनीमसकृदुपालप्स्यते देवी।

It has been proved that Devi MahaaShvetaa has many times spoken highly of my merits, ascribing me the virtues which I did not possess, and had shown a leaning towards an undeserving person like me.

तत्किं करोमि।

What can I do? (*I am helpless. I have to obey my father's orders without fail.*)

गरीयसी गुरुराज्ञा प्रभवति देहमात्रकस्य।

The command of my father has power over my body only.

(*My body alone is going towards Ujjayinee; my heart is left back here only. I am your slave forever.*)

हृदयेन हेमकूटनिवासव्यसनिना लिखितं जन्मान्तरसहस्रस्य दास्यपत्रं देव्याः हस्ते न दत्तमस्याटविकस्य दैविक

गौल्मिकेनेव देवीप्रसादेन गन्तुम्।

I who am still living in HemaKoota in my heart, have already signed a deed of slavery to Devi for thousands of lives which in your hand; and like the 'deity guarding the forest' does not allow free passage to a woodman to pass on, Devi's favour does not allow the heart to go along with the body, (and the shrubs also imprison me as it were).

सर्वथा गतोऽस्मि पितुरादेशादुज्जयिनीम्।

I have to leave for Ujjayinee at any cost, by the order of my father.

प्रसङ्गतो जनकथाकीर्तनेषु स्मर्तव्यः खलु चन्द्रापीडचण्डालः।

This lowly Chandraapeeda should be remembered at least in casual talks with your people (giving no importance as such).

मा चैवं मंस्थाः यथा जीवन्पुनर्देवीचरणारविन्दवन्दनानन्दमननुभूय स्थास्यति चन्द्रापीड इति।

Do not ever think, that if alive, then this Chandraapeeda will ever stay without experiencing the bliss of saluting the lotus feet of Devi.

महाश्वेतायाश्च सप्रदक्षिणं शिरसा पादौ वन्दनीयौ।

The feet of MahaaShvetaa are also saluted with the touch of my head and circumambulation around her.

मदलेखायाश्च कथनीयः प्रणामपूर्वमशिथिलः कण्ठग्रहः।

Convey my embrace around the neck preceded by salutation to MadaLekhaa.

गाढमालिङ्गनीया च तमालिका।

Tamaalikaa should be embraced tightly with all affection.

अस्मद्वचनादशेषः प्रष्टव्यः कुशलं कादम्बरीपरिजनः।

All the attendants should be enquired about their complete welfare, by our words.

रचिताञ्जलिना च भगवानामन्त्रणीयो हेमकूटः इति।

With folded hands, I ask leave of Lord HemaKoota.'

एवमादिश्य तं "सुहृदादिसाधनमक्लेशयता शनैः गन्तव्यम्" इत्युक्त्वा वैशम्पायनं स्कन्दावारभरे न्ययुक्त।

He ordered him like this, and told Vaishampaayana that he should follow him in slow pace only, so as not to cause discomfort to his friends and people; and he placed him at the command of the army.

स्वयमपि तथारूढ एव गमनहेलाहर्षहेषारवकम्पितकैलासेन खुरताण्डवखण्डितभुवा कान्तकुन्तलतावनवाहिना

तरुणतुरगप्रायेणाश्वसैन्येनानुगम्यमानस्तमेव लेखहारकं पर्याणलग्नमभिनवकादम्बरीवियोगशून्येनापि

हृदयेनोज्जयिनीमार्गं पृच्छन्प्रतस्थे।

Making Kailaasa tremble by the joyful neighing while marching playfully, breaking the ground with their hoofs, moving like the charming forest of the creepers of spears, filled with only young and strong horses, the ‘army of horses’ followed him. He himself, seated on the horse itself, enquiring about the path to Ujjayinee with the ‘letter-carrier who was riding so close, as to touch his saddle’, started his journey. His heart felt empty because of the separation from Kaadambari; this was a hitherto unknown emotion for him.

TEMPLE OF GODDESS CHANDIKAA

(LONG SENTENCE)

(All adjectives refer to Chandikaa Devi only.)

क्रमेण

Gradually, (he travelled through the path)

THE PATH

चातिप्रवृद्धप्रकाण्डपादपप्रायया,

which contained gigantic trees with lofty trunks;

मालिनीलतामण्डपैर्मण्डलिततरुखण्डया,

the trees were encircled all around by the Maalineer creepers;

वनगजपतिपातितपादपपरिहारवक्रीकृतमार्गया,

the path became crooked when avoiding the trees fallen on the road because of the rampage done by the forest elephants.

जनजनिततृणपर्णकाष्ठकोटिकूटप्रकटितवीरपुरुषघातस्थानया,

the people had raised cairns with heaps of grass, leaves, and sticks to mark the places where men of courage had been killed (by dacoits and robbers); (कूट – ‘Sthupa’ like structures)

महापादपमूलोत्कीर्णकान्तारदुर्गया,

at the base of a huge tree, there was a carved figure of the Forest-Goddess Durgaa;

तृषितपथिकखण्डितदलोञ्जितामलकीफलनिकरया,

there were heaps of gooseberry fruits which had been thrown off after getting bitten and eaten by the thirsty travellers;

विकसितकरञ्जमञ्जरीरजोविच्छुरिततटैस्तटतरुबद्धपटचचरकर्पटध्वजचिह्नैरिष्टिकास्थितशुष्कपल्लव-

विष्टरानुमितपथिकविश्रामैर्विश्रान्तकार्पटिकस्फोटितधूलिधूसरकिसलयलाञ्छितोपकण्ठैर्पत्रसंकरासुरभी-

कृताशिशिरपङ्क्तिविवर्णास्वादुजलैर्व्रततिग्रन्थितपर्णपुटपूलीचिह्नानुमेयैर्जरत्कान्तारकूपैरसुलभसलिल-

तयानभिलषितोद्देशया,

there were deep and dark wells staying from ancient times;

the edges were bestrewed by the pollen of the spray of Karanja flowers which had opened up;

the trees on the bank were marked by the flags of worn out garments and strips of clothes;

the areas which had been used as resting places by the travellers were indicated by the dry leaves spread out on the bricks;

the proximity of the well was marked with the shoots that had broken, when the caravan of mendicants after resting, had stepped down on them;

because of the mixture of decayed leaves fallen into them which had rotted, the waters were tasteless, muddy in hue, slushy, warm, and stinking.

the presence of these wells could be inferred from such signs as sheaves of grass and vessels of leaves tied together with the knots of creepers (which had been used for drawing water long time back); that place (forest-area) was never sought by anyone because of the non-availability of water;

मधुबिन्दुस्यन्दिसिन्दुवारवनराजिरजोधूसरिततीराभिश्च

कुञ्जकलताजालकैर्जटिलीकृतसैकतभिरध्वगोत्खातवालुकाकूपकोपलभ्यमानकलुषस्वल्पसलिलाभिः

शुष्कगिरिनदिकाभिर्विषमीकृतान्तरालया,

there were some dried up mountain-streams; the banks were covered by thick lines of SinduVaara trees which contained flowers oozing honey; the banks of these streams were covered by the pollen dust of these flowers; the banks were filled with the overgrown entwined mass of Kunjaka creepers, spread out on the sands; the travellers had dug tiny wells in those sands; and a little amount of soiled water could be obtained there; because of all this, the ground was very rugged and uneven;

कुक्कटकलकौलेयकरटितानुमीयमानगुल्मगहनग्रामटिकया,

some vague noise made by the cocks and the herds of dogs, made one guess the existence of some tiny villages somewhere deep inside the dark thick masses of thickets;

शून्यया दिवसमतव्या गत्वा परिणतरविबिम्बे बिम्बारुणातपविसरेवासरे,

(महान्तं रक्तध्वजं दूरत एव ददर्श।)

in that deserted forest, travelling all through the day,

as the sun-disc reached its end and the day was filled with the red light of the sun,

(he saw a 'huge red flag' from far, in that area of the forest where the trees were not many.)

THE RED FLAG

निःशाखीकृतकदम्बशाल्मलीपलाशबहुलैः शिखरशेषैकपल्लवविडम्बितातपत्रैः

पादपैरुर्ध्वस्थितप्ररोहस्थूलस्थानुमूलग्रन्थिजटिलैश्च

हरितालकपिलपक्ववेणुविटपरचितवृत्तिभिर्मृगभयकृततृणपुरुषकैर्विपाकपाण्डुभिः फलिनैः

प्रियङ्गुप्रायैरटवीक्षेत्रैर्विरलीकृतवनप्रदेशे चिरप्ररूढस्य रक्तचन्दनतरोरुपरि बद्धम्,

the area of the forest had been cleared of all trees like Priyangu and others with their ripened white fruits; human figures made of grass to frighten the enemies were standing in the fields; the place was netted with the bulbous roots of the big stems with their sprouts shooting upwards; they were encircled by a fence made of clusters of full-grown bamboo trees yellowish brown like the Haritaala; most of the trees like Shaalmali, Palaasha and Kadamba had their branches cut off; only a few leaves were left back at the top, making them look like umbrellas; it (flag) was tied on top of an ancient red sandalwood tree;

(He saw a flag) (terrifying like the face of a Goddess with her tongue spread out and oozing out blood)

सरसपिशितपिण्डनिभैरलक्तकैरभिनवशोणितारुणेन चार्द्रम्,

जिह्वालतालोहिनीभिः रक्तपताकाभिः, केशकलापकान्तिना च कृष्णचामरावचूलेन,

प्रत्यग्रविशसितानां जीवानामिवावयवैरुपचितदण्डमण्डनम्,

परिणतवराटकघटितबुद्बुदार्धचन्द्रखण्डचितम्, सुतमहिषरक्षणावतीर्णदिनकरावतारितशशिनेव विराजितशिखरम्,

it was wet with the mass of grounded Alaktaka paste, resembling lumps of juicy red flesh oozing blood; there were red coloured small flags like long and lolling tongues;

there were black chowries hanging on it shining like the spread out hair;

the pole was decorated by limbs of animals freshly cut; the edge was set with a crescent and a circular ball (bubble) made of hardened lotus seeds looking like a piece of moon; it was as if the sun had come down to protect the buffalo (vehicle) of his son Yama, and the moon had also come down because of that;

(The circular ball is the sun, moon is the decorating crest jewel of Chandikaa; buffalo statue is in front of the temple. Sun may be wanted to prevent Chandikaa from killing the buffalo and brought along the moon to influence her.)

THE TRISHOOLA

दोलायितशृङ्गसङ्गिलोहशृङ्खलावलम्बमानघर्घररवघोरघण्टया च घटितकेसरिसटारुचिरचामरया

काञ्चनत्रिशूलिकया लिखितनभस्थलम्,

a bell which made a frightful noise was suspended by a swinging iron chain fastened to the two prongs (of the trident); a chowrie was attached to it looking like as beautiful as a lion's mane;
such was the golden Trishoola which touched the sky;

इतस्ततः पथिकपुरुषोपहारमार्गमिवावलोकयन्तम्,

here and there, it was looking as it were, at the path where the offerings are done by the travellers;

महान्तं रक्तध्वजं दूरत एव ददर्श।

he saw such a red flag from far itself.

(LONG SENTENCE)

तदभिमुखश्च किञ्चिदध्वानं गत्वा (चण्डिकामपश्यत्)।

He went towards that flag for some distance and saw Goddess Chandikaa (in a temple);

DOORWAY (TERRIFYING LIKE THE ENTRANCE OF A SLAUGHTER HOUSE)

केतकीसूचिखण्डपाण्डुरेण वनद्विरददन्तकवाटेन परिवृताम्

the entrance was surrounded by a wall, with a 'door' of which the panels were made of the ivories of forest elephants, looking white like the edge portions of Ketaki flowers;

लोहतोरणेन नवारक्तचामरावलिपरिकरां कालायसदर्पणमण्डलमालाम्,

the doorway was decorated with a line of freshly painted red chowries hung from an iron chain; and was garlanded by circular black iron mirrors; (polished iron plates, with iron frames used as mirrors by the foresters.)

शबरमुखमालामिव कपिलकेशभीषणां बिभ्राणेन सनाथीकृतद्वारदेशाम्,

the doorway was looking terrifying as if it was garland made of heads of bears with yellow hairs (and red faces).

BUFFALO (COVERED BY BLOOD AS IT WERE)

अभिमुखप्रतिष्ठितेन च विनिहतरक्तचन्दनहस्तकतया रुचिरारुणयमकरतलास्फालितेनेव

शोणितलवलोभलोलशिवाविलिह्यमानलोहितलोचनेन लोहमहिषेण अध्यासिताञ्जनशिलावेदिकाम्,

facing the deity was a black stone altar, on which was kept an iron buffalo;

there were marks of red sandal paste spread out on its body made by hands; it was as if Yama with his hand stained with blood, had stroked it all over; the 'red coloured eyes' were mistaken by the female jackals for clots of blood and were getting licked by them.

FLOWER-OFFERINGS LOOKING LIKE 'PARTS OF SLAUGHTERED ANIMALS'

क्वचिद्रक्तोपलैः शबरनिपातितानां वनमहिषाणामिव लोचनैः क्वचिदगस्तिकुङ्मलैः केसरिणामिव करजैः

क्वचित्किंशुककुसुमकुङ्मलैः शार्दूलानामिव सरुधिरैर्नखरैः कृतपुण्यपुष्पप्रकराम्,

there were at some place, some red lotuses which looked like the eyes of forest-buffaloes killed by the hunters;

there were at some place Agasti buds (Agati grandiflora) looking like the nails of lions;

there were at some place (red, smell-less) Kimshuka flower buds looking like the 'bleeding curved nails of the tigers'; (all these) flowers were the auspicious offerings scattered all over like this;

CRUELTY-CREEPER OF OFFERINGS

अन्यत्र अङ्कुरितामिव कुटिलहरिणविषाणकोटिकूटैः, पल्लवितामिव सरसजिह्वाच्छेदशतैः,

कुसुमितामिव रक्तनयनसहस्रैः, फलितामिव मुण्डमण्डलैः, उपहारहिम्सां दर्शयन्तीम्,

at another place,

as if sprouting by the heaps of points of the crooked horns of the stags;
as if yielding leaves by the hundreds of bleeding tongues;
as if yielding flowers by thousands of bleeding eyes;
as if yielding fruits by the collected heaps of sliced heads;
with these, the cruel offerings were exhibited;

ASHOKA TREES

शाखान्तरालनिलीनरक्तकुक्कुटकुलैः श्रभयादकालदर्शितकुसुमस्तबकैरिव रक्ताशोकविटपैर्विभूषिताङ्गणाम्,

the courtyard was decorated by the red Ashoka trees;
because of the flock of red cocks hiding within the thick branches due to the fear of dogs, it was as if the trees had given off clusters of flowers, out of season;

TAALA TREES

बलिरुधिरपानतृष्णया समागतैश्च वेतालैरिव तालैर्दीयमानफलमुण्डोपहाराम्,

like the Vetaalas (spirits) (as tall as the Taala trees) which had arrived there greedy for the blood, that was oozing out at the time of slaughtering, the Taala trees were giving the offering of their fruits as heads;

THICK CLUSTERS OF TREES ALL AROUND

शङ्काज्वरकंपितैरिव कदलिकावनैर्भयोत्कण्ठकितैरिव श्रीफलतरुखण्डैस्त्रासोर्ध्वकेशैरिव खर्जूरवनैः

समन्ताद्ग्रहणीकृताम्,

the surrounding area was densely fenced by the - thickly grown 'plantain groves' which trembled by the fright-fever (at the sight of the slaughters); the coconut trees whose hairs stood on end by fear; the groves of date trees whose hairs at the top stuck out by fear;

LION CUBS AND STUPID COCKS

वनकरिकुम्भविगलितरक्तमुक्ताफलानि नवरुधिरारुणबलिसिक्थलुब्धकृकवाकुग्रस्तमुक्तानि

विकिरद्भिरम्बिकापरिग्रहदुर्ललितैः क्रीडद्भिः केसरिकिशोरकैरशून्योद्देशाम्,

the region was haunted by the lion cubs, which were playing wildly without any control, being the favourites of Ambikaa; the place was scattered with red pearls soaked in blood, which had fallen out of the broken heads of the forest elephants, which were killed (by them); the stupid cocks (which have their feet as their weapons) were greedily picking them when searching for the offerings of boiled rice which were red and moist with fresh blood; and then were dropping them (pearls) down (when they found out that they were just the pearls and not the rice grains);

प्रभूतरुधिरदर्शनोद्भूतमूर्छापतितेनेव प्रतिबिम्बितेनास्तताम्रेण सवित्रान्तरीकृतैः क्षतजप्रवाहैः पिच्छलीकृताजिराम्,

by the sight of excessive blood, the Sun got faint as it were and fell down; the reddish hue of the setting sun reflected on the streams of blood, making it redder, and made the courtyard sticky;

INNER SANCTUM SANCTORUM

अवलम्बमानदीपधूमरक्तांशुकेन ग्रथितशिखिगलवलयावलिना पिष्टपाण्डुरितघनघण्टामालाधारिणा

त्रापुषसिम्हमुखमध्यस्थितस्थूललोहकण्टकं दत्तदन्तदण्डगलं लसत्पीतनीललोहितदर्पणस्फुरितबुद्बुदमालं

कपाटपटद्वयं दधानेन गर्भगृहद्वारदेशेन दीप्यमानाम्,

the temple was shining (because of the light reflected from the mirrors) with the door of the sanctum sanctorum; it was decorated with hanging lamps, incense sticks, and red cloth-pieces; there was also a 'string' of 'ring-like necks of peacocks' and a 'row of compactly strung bells with white balls of flour'; it had also big iron-spikes placed inside the mouths of lions made of tin; there were two panels of a door, for which a tusk of the elephant served as a bolt; and from which there shone forth a 'row of small ornamental spheres (resembling bubbles)' made of yellow, blue and red colours (attached to the panels), flashing forth from mirrors (hung over the door);

FEET OF THE GODDESS

अन्तःपिण्डिकापीठपातिभिश्च सर्वपशुजीवितैरिव शरणमुपागतैरलक्तकपटैरविरहितचरणमूलाम्,
the base of the deity's feet were always covered by clothes dyed with red lac, as if all the animal-lives that
had been killed, had fallen on the surface of the inner pedestal, and had taken shelter in her;
GLOOMY DARK SPLENDOUR OF THE SHRINE

पतितकृष्णचामरप्रतिबिम्बानां च शिरश्छेदलग्नकेशजालकनामिव परशुपट्टिशप्रभृतीनां जीवविशसनशस्त्राणं
प्रभाभिर्बद्धबहलान्धकारतया पातालगृहवासिनीमिवोपलक्ष्यमाणाम्,
it appeared as if the Goddess was a resident of the house in the netherworld(Paataala) -
because of the excessive darkness filling that place (dark splendour spread all over);
because of the darkened shines of the slaughtering weapons like Parashu (axe), Pattisha (a weapon with
thin steel blade with a double sharp edge) hung all over;
because the black chowries were getting reflected on them, and as if the hair of all the slaughtered animals
had spread all over;
GARLAND OF THE GODDESS

रक्तचन्दनखचितस्फुरत्फलपल्लवकलितैश्च बिल्वपत्रदामभिर्बालकमुण्डप्रालम्बैरिव कृतमण्डनाम्,
she was adorned by a garland of Bilva leaves, which was made up of a mixture of glittering fruits and leaves
that were besmeared with red sandal paste, as if it was 'pendant garland' made of the 'heads of children';
HER FIERCE CHARACTER
शोणितताम्रकदम्बस्तम्बकृतार्चनैश्च पशूपहारपटपटुरटितरसोल्लसितरोमाञ्चैरिवाङ्गैः क्रूरतामुद्वहन्तीम्,
she was characterized by cruelty (fierceness) because of her limbs getting horripilation as it were by
the joy of the enjoyment at the high-pitched sound of the drums beaten at the time of slaughtering the animals,
due to the worship offered to her through the clusters of various flowers made reddish by blood.
ABHISAARIKAA OF MAHAAKAALA

चारुचामीकरपट्टप्रावृतेन च ललाटेन शबरसुन्दरीरचितसिन्दूरतिलकबिन्दुना
दाडिमकुसुमकर्णपूरप्रभासेकलोहितायमानकपोलभित्तिना रुधिरताम्बूलारुणिताधरपुटेन भ्रूकुटिकुटिलबभ्रुणा
रक्तनयनेन मुखेन कुसुम्भपाटलितदुकूलकलितया च देहलतया महाकालाभिसारिकावेषविभ्रमं बिभ्रतीम्,
her forehead was covered by a golden plate; in the centre of her forehead was a decorative circle of Sindoor
applied by the hunter women;
her beautiful cheek was reddish by the shine falling from the pomegranate flower used as the ear-ornament;
her lips were made red by the Taamboola filled with blood (applied there);
the eye-brows were bent in a frown; the face was endowed with red eyes;
she was covered by a garment dyed red by the 'saffron';
with a beautiful body like a creeper, she was looking as if she was dressed up as an Abhisaarikaa (a woman
meeting her lover secretly) to meet MahaaKaala (Shiva);
HER RED FINGERS

संपिण्डितनीलगुग्गुलधूपधूमारुणीकृताभिश्च प्रचलन्तीभिर्गर्भगृहदीपिकालताभिरंगुलीभिरिव
महिषासुरशोणितलवालोहिनीभिः स्कन्धपीठकण्डयनचलितत्रिशूलदण्डकृतापराधं वनमहिषमिव तर्जयन्तीम्,
the 'long flickering flames' of the lamps in the 'sanctum sanctorum' were acting like 'creepers' by their
movement; and were looking red, by the smoke of bdellium (resin) and the incense gathered into a thick mass;
with her fingers which had turned slightly red as if by the blood of 'Mahishaasura' (and pointing out in
accusation), she appeared to be scolding the 'forest buffalo' which had committed the mistake of moving the stick
of the Trishoola when it was scratching its broad shoulder region (on it);
THE WORSHIPPERS
(who else but the goats, rats, serpents, and forest animals?)

प्रबलकूर्चधरैश्छागैरपि धृतव्रतैरिव, स्फुरदधरपुटैराखुभिरपि जपपरैरिव, कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि
प्रतिशयनैरिव, ज्वलितलोहितमूर्धरत्नरश्मिभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैरिवारध्यमानाम्,
even the goats were observing ascetic practices as it were, with extensive beards; even the mice were
absorbed in the recitation (muttering) of her name as it were, with their trembling lips;
even the deer were covered by black antelope skin and observing 'Pratishayana' as it were;
(*practice of abstaining from bath, food, drink and lying down in front of the deity to get some desire fulfilled.*)
even the black serpents were worshipping her as it were, by holding jewelled lamps on their heads with the
lustrous reddish head-stone shedding its rays;

सर्वतः कठोरवायसगणेन च रटता स्तुतिपरेणेव स्तूयमानाम्,

from all over, the harsh voiced crows were cawing and were praising her with hymns as it were, with
devotion;

OLD DRAVIDIAN ASCETIC

(There was one aged, ugly, stupid, grumpy, old man from Dravida country, who stayed there, serving as a priest in the temple.)

स्थूलस्थूलैः शिराजालकैर्गोधागोलिकाकृकलासकुलैरिव दग्धस्थाण्वाशङ्कया समारूढैर्गवाक्षितेन,

he had protruding swollen arteries and vines (because of the extreme old age), and was looking like a
window covered all over with a mesh; as if he was a burnt up trunk of a tree which was occupied by various
types of lizards like Godha, Golikaa, and Krkalaasa;

अलक्ष्मीसमुत्खातलक्षणस्थानैरिव विस्फोटकव्रणबिन्दुभिः कल्माषितसकलशरीरेण,

his body was disfigured with the pits left by boils that had burst off, and it was as if they were depressions left
back from where the auspicious marks had been dug off by inauspiciousness;

कर्णावतंससंस्थापितया च चूडया रुद्राक्षमालिकामिव दधानेन,

a single lock of hair stayed on his ear like an ear ornament; and because of that he looked as if he was wearing a
tiny Rudraaksha garland;

अम्बिकापादपतनश्यामललाटवर्धमानबुद्बुदेन,

by saluting Ambikaa's feet with his head, his forehead had turned black in colour, and had a swollen boil which
was increasing in size daily;

कुवादिदत्तसिद्धाञ्जनदानस्फोटितैकलोचनतया त्रिकालमितरलोचनाञ्जनदानादरक्षणीकृतदारुशलाकेन,

one of his eyes had burst and lost its function by the application of a magical collirium given by some fake ascetic;
he was sharpening a wooden stick wishing to apply 'Trikaala collirium' on his other eye;

प्रत्यहं कटुकालाबुस्वेदप्रारब्धदंतुरताप्रतीकारेण,

daily he was applying the heated paste of bitter gourd to treat his protruding teeth;

कथंचिदस्थानदत्तेष्टकाप्रहारतया शुष्कैकभुजोपशान्तमर्दनव्यसनेन,

a heated brick had hit him somehow in the wrong place; because of that one of his arms had dried up and he
had stopped the habit of massaging it; (*For a body which is paralysed by Aama Vaata, after massaging oil on the body, a
brick heated on Karanja-fire is thrown at it.*)

उपर्युपर्यविश्रान्तकटुकवर्तिप्रयोगवर्धिततिमिरेण,

due to excessive treatment of the ointment made of pungent ingredients, his Timira (blindness ailment) had
increased;

अश्वभेदसंगृहीतवराहदंष्ट्रेण,

he had collected teeth of the wild boar, for breaking up the stones;

इंगुदीकोषकृतौषधाञ्जनसंग्रहेण,

inside the hollow of ‘Ingudi’ nuts, he had collected the medicinal collirium;

सूचीस्यूतशिरासंकोचितवामकांगुलिना, कौशेयककोशावरणक्षतिव्रणितचरणांगुष्ठकेन,

his finger on the left hand had shrunk because he had stitched the veins there with a needle; since the covering made from the cocoons of silkworms had torn off, his toe nails were ulcerated all over;

असम्यक्कृतरसायनानीताकालज्वरेण,

because of consuming some ill-prepared concoction (made of mercury to cure his old age), he was stuck with sudden fever;

जरां गतेनापि दक्षिणापथाधिराज्यवरप्रार्थनाकदर्थितदुर्गेण,

though stuck by old age, he harassed Goddess Durgaa by praying for the ownership of Southern country;

दुःशिक्षितश्रमणादिष्टतिलकबद्धविभवप्रत्याशेन,

he had high expectation of attaining great prosperity, resting his hopes on a mole on his body, based on the prediction of a deceitful monk;

हरितपत्ररसाङ्गारमषीमलिनशम्बूकवाहिना

he carried a bivalve shell (used as an ink stand) soiled with the ink made of charcoal powder mixed with the juice of green leaves;

पट्टिकालिखितदुर्गास्तोत्रेण

he had some old palm leaf on which he had written the hymns of Durgaa;

धूमरकालक्तकाक्षरतालपत्रकुहकतंत्रमंत्रपुस्तिकासंग्रहिणा

he had collected together manuscripts containing wicked type of magical spells (of special weird practices), mystical formulas and incantations written on palm leaves with red lac, and coloured with the smoke of incense (to add additional merit to them);

जीर्णपाशुपतोपदेशलिखितमहाकालमतेन

he had written down the doctrines of the worship of MahaaKaala as instructed by some old adherent of ‘Paashupata cult’;

आविर्भूतनिधिवादव्याधिना

the disease of ‘talking about treasures’ had manifested in him;

संजातधातुवादवायुना

the disease of ‘discussing about turning base metals into gold’ had appeared in him;

लग्नासुरविवरप्रवेशपिशाचेन

he was possessed by the devil of ‘entering the nether world’ (in search of treasures);

प्रवृत्तयक्षकन्यकाकामित्वमनोरथव्यामोहेन

he was seized by the delusion of the ‘desire of uniting with a Yaksha damsel’ (through the practice of Yakshinee-Saadhana);

वर्धितान्तर्धानमंत्रसंग्रहेण, श्रीपर्वताश्वर्यवार्तासहस्राभिज्ञेन,

he had the increasing collection of spells of invisibility;

he knew thousands of amazing (made up) tales connected to ‘Shree Parvata mountain’ (where Goddess Lakshmi pleased Shiva through her penance and obtained Vishnu as her husband);

असकृदभिर्मंत्रितसिद्धार्थकाहतिधावितैः पिशाचगृहीतकैः करतलताडननिबिडीकृतश्रवणपुटेन

his ear buds had become thickened (flattened) by hearing the clapping of the hands of those possessed by spirits, when they ran towards him when forcibly stuck by ‘white mustard seeds’ that were consecrated by magical chants

(Siddhaarthaka), which was a regular ritual that went on there;

अवमुक्तशैवाभिमानेन

he had not left his pride of being a devotee of Shiva;

दुर्गृहीतालाबुवीणावादनोद्वेजितपथिकापरिहृतेन

the travellers avoided him, annoyed by his horrible playing of Alaabu-Veenaa;

दिवसमेव मशकक्वणितानुकारि किमपि कम्पितोत्तमाङ्गं गायता

at day-times, like the humming of the mosquitoes, he used to sing something nodding his head;

स्वदेशभाषानिबद्धभागीरथीभक्तिस्तोत्रनर्तकेन

he used to sing the 'devotional verses of Gangaa' made in his own native language, and dance also as he sang;

दुर्गृहीततुरगब्रह्मचर्यतयान्यदेशगतोषितासु जरत्प्रव्रजितासु बहुकृत्वः संप्रयुक्तस्त्रीवशीकरणचूर्णेन,

he was practising 'Horse-celibacy (forced celibacy due to the lack of female companion'; and when old ascetic women of other countries came and stayed there, he used the 'powder of enslaving women' on them.

अतिरोषणतया कदाचिदुन्मत्तस्तदुष्पुष्पिकापातात्पादितक्रोधेन,

on account of his extreme irascibility, he used to get very much irritated and angry, if his 'thread', to which was tied the 'collection of eight flowers (liked by Durgaa)' was kept somewhere and he lost it;

चण्डिकामपि मुखभङ्गविकारैर्भृशमुपहसता,

the distortions in his face mocked even that of the angry form of Durgaa;

कदाचिन्निवार्यमाणावासरुषिताध्वगारब्धबहुबाहुयुद्धपातभग्नपृष्ठकेन,

his back was broken when he engaged in a wrestling intensely with the 'traveller who was enraged when he was thrown out of that place';

कदाचित्कृतापराधबालकपलायनामर्षपश्चात्प्रधावितस्खलिताधोमुखनिपातोपलस्फुटितशिरःकपालभुग्नग्रीवेण,

his neck had become curved, and the skull had got broken by hitting the stone on the ground, by falling towards it, when at sometime he had slipped by chasing behind in violent anger, the boys who were running away after doing some mistake (like stealing his things, hitting him with stones or laughing at him etc).

कदाचिज्जनपदकृतनवागतपरमधार्मिकादरमत्सरोद्धात्मना,

sometimes, he used to hang himself up through jealousy, when he saw people there, receive with 'marks of respect' another great ascetic who had newly arrived there;

निःसंस्कारतया यत्किंचनकारिणा,

as he had no proper training in any refined conduct, he did whatever he felt like doing;

खञ्जतया मन्दं मन्दं सम्चारिणा, बधिरतया संज्ञाव्यवहारिणा,

रात्र्यन्धतया दिवाविहारिणा, लम्बोदरतया प्रभूताहारिणा,

on account of his lameness, he walked very slowly;

on account of deafness, he used to communicate through gestures;

on account of blindness that appeared at night, he finished all his work at day-time only;

on account of a hanging belly, he ate abundant food;

अनेकशः फलपातनकुपितवानरनखोल्लेखच्छिद्रितनासापुटेन,

many times, his edge of the nose was torn by the scratching done by the nails of the monkeys getting angered, because of his trying to make the fruits fall;

बहुशः कुसुमावचयचलितभ्रमरसहस्रदंशशीर्णकृतशरीरेण,

more times, his body was pierced by the bites of thousands of bees which moved when he was plucking the flowers;

सहस्रशः शयनीकृतासंस्कृतशून्यदेवकुलकालसर्पदष्टेन,

thousands of times, he was bitten by the black serpents, when he slept in the desolate temple, which was never cleaned.

शतशः श्रीफलतरुशिखरच्युतिचूर्णितोत्तमाङ्गेन,

hundreds of times, his head had got broken, when falling from the top of the coconut tree;

असकृदुत्सन्नदेवमातृगृहवास्यृक्षनखजर्जरितकपोलेन,

many times, his cheeks were lacerated by the claws of bears, when staying at the ruined temple of Mother Goddesses;

सर्वदा वसन्तक्रीडिना जनेनोत्क्षिप्तखण्डखट्वारोपितवृद्धदासीविवाहप्राप्तविडम्बनेन,

always he was ridiculed and thrown out by the people who participated joyfully in the 'spring festival', by the ruse of marrying him off to an old harlot placed on a raised broken cot;

अनेकायतनप्रतिशयितनिश्फलोत्थानेन,

he had slept (wishing for some divine vision bestowing wealth on him) in many temples and rose out of it (as from a Samaadhi-state of contemplation) without any result;

दौःस्थित्यमपि विविधव्याधिपरिवृतं स्वकुटुम्बमिवोद्धृता,

he was taking care of his pathetic state surrounded by all sorts of ailments, as if it was his family;

मूर्खतामपि बहुव्यसनानुगतां प्रसूतानेकापत्यामिव दर्शयता,

he was exhibiting his own idiocy as if through his many stupid habits, as if they were his children;

क्रोधमप्यनेकदण्डाभिघातनिर्मितबहुगात्रगण्डूकं फलितमिव प्रकाशयता,

he was revealing his own fruits of anger as if through the many-sized tumours caused by getting hit with sticks (by those whom he enraged with his stupidity);

क्लेशमपि सर्वावयज्वलितदीपिकादाहव्रणविभावितं बहुमुखमिव प्रकटयता,

he was making his own troubles of various kinds which became evident to all, as if by his numerous malignant ulcers all over his limbs which he had got by getting burnt by the lamps;

परिभवमपि निष्कारणाकृष्टजनपददत्तपदाकृष्टशतं प्रवाहमिव दधानेन,

humiliations also he bore like the oncoming of floods, when he got back hundreds of kicks from their feet, by getting into trouble with them for no reason;

शुष्कवनलताविनिर्मितबृहत्कुसुमकरण्डकेन,

he had made a huge flower-basket with dried up forest creepers;

वेणुलताचितपुष्पपातनाङ्कुशिकेन,

he had made a hooked stick out of bamboo creeper, for making the flowers fall (from tall trees);

क्षणमप्यमुक्तकालकम्बलखण्डखोलेन,

he never for a second was without the piece of head-cover he had made out of some piece of black woollen blanket;

जरदद्रविडधार्मिकेणाधिष्ठितां चण्डिकामपश्यत्। तस्यामेव चावासमरचयत्।

(Chandraapeeda) saw Goddess Chandikaa, whose temple was superintended by an old Dravidian priest (who was like this). He made his 'stay' there itself.

CHANDRAAPEEDA SPENDS THE NIGHT AT THE TEMPLE

अथावतीर्य तुरगात्प्रविश्य भक्तिप्रवणेन चेतसा तां प्रणनाम।

Then he got down from the horse, entered inside and saluted the Goddess with a mind bending down humbly with devotion.

कृतप्रदक्षिणश्च पुनः प्रणम्य प्रशान्तोद्देशदर्शनकुतूहलेन परिभ्रमन् उच्चैरारटन्तमाक्रोशन्तं च कुपितं द्रविडधार्मिकमेकदेशे ददर्श।

After doing the circumambulation of the deity, he again saluted the Goddess, and desiring to have a sight of that quiet and peaceful place, he started wandering about moved by curiosity, and came across at one place, that Dravidian priest who angrily was shouting and screaming in a high pitched voice.

दृष्ट्वा च कादम्बरीविरहोत्कण्ठोद्वेगदूयमानोऽपि सुचिरं जहास।

न्यवारयच्च तेन सार्धं प्रारब्धकलहानुपहसतः स्वसैनिकान्।

Seeing him, he laughed aloud for a long time, though he was distressed by the separation of Kaadambari, and was longing for her. Laughing aloud in amusement, he restrained his soldiers who had started to attack him (the priest).

उपसान्वनैश्च कथमपि प्रियालापशतानुनयैः प्रशममुपनीय क्रमेण जन्मभूमिं जातिं विद्यां च कलत्रमपत्यानि विभवं वयःप्रमाणं प्रव्रज्यायाश्च कारणं स्वयमेव पप्रच्छ।

He somehow managed to calm him down with pacifying words and hundreds of conciliatory talks; then slowly questioned him himself about his birth place, caste, learning level, wife, children, wealth status, age, the reason for his living alone like this, like a recluse.

पृष्ठश्चासाववर्णयदात्मानम्।

When questioned with such affection, the priest gave an account of himself.

अतीतस्वशौर्यरूपविभववर्णनवाचालेन तेन सुतरामरज्यत राजपुत्रः।

The prince was amused a lot by his exaggerated descriptions about his valour, handsomeness, wealth etc of his past life.

विरहातुरहृदयस्य विनोदतामिवागात्।

His heart pained by separation, was feeling light now.

उपजातपरिचयश्चास्मै ताम्बूलमदापयत्।

Since the priest had become his acquaintance now, he got him offered Taamboola (gifts offered with betel leaves, betel nuts, coconut etc).

अस्तमुपगते च भगवति सप्तसप्तौ

When the Sun (who has seven horses) set down;

आवासितेषु यथासंपन्नपादपतलेषु राजसूनुषु

when the other princes settled down under the trees as they found fit;

शाखावसक्ततपनीयपर्याणेषु, क्षितितललुण्ठनपांसुलसटावधूननानुमितोत्साहेषु, गृहीतकतिपयशष्पकवलेषु, पीतोदकेषु,

स्नानार्द्रपृष्ठतया विगतश्रमेषु, पुरोनिखातकुन्तयष्टिषु, संयतेषु वाजिषु,

when the golden saddles were hung on the branches; when they had regained their energy as inferred by their shaking the manes to get rid of the dust they got while rolling on the ground; when they had consumed a few handfuls of grass and drank the water; when they had lost their tiredness after they were bathed and their backs were wet; when they were tied to the poles of the spears thrust into the ground;

वाजिसमीपविरचितपर्णसंस्तरे च दिवसगमनखिन्नपरिकल्पितयामिके सुषुप्सति सैनिकजने,

when the soldiers exhausted by the journey all through the day, slept on the grass-beds near the horses, after appointing the night-watchmen;

कृतबहुपावकप्रभापीततमसि दिवस इव विराजमाने सेनानिवेशे,

when the camp-site of the army was shining like day, because of the abundant torches lighted up, which drank off all the darkness;

चन्द्रापीडः परिजनेनैकदेशे संयतस्येन्द्रायुधस्य पुरः परिकल्पितं प्रतीहारनिवेदितं शयनीयमगात्।

Chandraapeeda went to sleep inside a tent shown by the Prateehaara, where it had been constructed in front of Indraayudha who had been tied up by the servant (to a pole).

निषण्णस्य चास्य तत्क्षणमेव पस्पर्श दुःखासिका हृदयम्।

As soon as he sat there, the very next moment extreme uneasiness stuck his heart.

अरतिगृहीतस्य विसर्जयांबभूव राजलोकम्।

Feeling disinterest in everything, he sent off the princes (his companions).

अतिवल्लभानपि नाललाप पार्श्वस्थान्।

He did not converse with even his closer friends who were seated next to him.

निमीलितलोचनो मुहुर्मुहुर्मनसा जगाम किंपुरुषविषयम्।

Keeping his eyes closed, he again and again kept thinking about the 'Kimpurusha country' (of Gandharvas).

अनन्यचेताः सस्मार हेमकूटस्य।

He remembered 'HemaKoota', by keeping all other thoughts away.

निष्कारणबान्धवतामचिन्तयन्महाश्वेतापादानाम्।

He kept thinking about the relationship with 'revered MahaaShvetaa' which had risen without any reason.

जीवितफलमभिललाष पुनः पुनः कादम्बरीदर्शनम्।

He again and again desired for Kaadambaree's vision as if it was the very fruit of his being alive.

अपगताभिमानपेशलाय नितरामस्पृहयन्मदलेखापरिचयाय।

He very much wanted MadaLekhah's acquaintance which contained affection without any vanity.

तमालिकां द्रष्टुमाचकाङ्क्ष। केयुरकागमनमुत्प्रेक्षत। हिमगृहकमपश्यत्।

He wanted to see Tamaalika. He expected Keyuraka's arrival. He saw only Hima-Grha.

उष्णमायतं पुनरुक्तं निशश्वास।

Again and again he breathed elongated hot sighs.

बबन्ध बान्धवेभ्यश्चाधिकां प्रीतिं शेषहारे।

He developed more attachment to the Shesha-garland than his relatives.

पश्चात्स्थितां पुण्यभागिनीममन्यत पत्रलेखाम्।

He considered PatraLekhah who stayed behind as meritorious.

एवं चानुपजातनिद्र एव तामनयन्निशाम्।

In this manner, he spent the entire night without sleep.

CHANDRAAPEEDA COMES BACK HOME TO HIS PARENTS

उषसि चोत्थाय तस्य जरदद्रविडधार्मिकस्येच्छया निसृष्टधनविसरैः पूरयित्वा मनोरथमभिमतमभिरमणियेषु

प्रदेशेषु निवसन्नल्पैरेवाहोभिरुज्जयिनीमाजगाम। आकस्मिकागमनप्रहृष्टसंभ्रान्तानां पौराणामर्धकमलानीव

नमस्काराञ्जलिसहस्राणि प्रतीच्छन्नतर्कित एव विवेश नगरीम्।

In the early morning, he got up; gave off whatever money was desired by the Dravida ascetic and fulfilled his wishes; stayed only in those places where his mind felt happy; and within a few days he arrived at Ujjayinee. Chandraapeeda entered the city unexpected by anyone, receiving thousands of salutations like half bloomed lotuses, offered by the citizens who were excited with joy at his sudden arrival.

अहमहमिकया च प्रधावितानतिरभसहर्षविह्वलान्परिजनान् देव द्वारि चन्द्रापीडो वर्तते इत्युपलभ्यास्य पिता

His father got the news as - '*Deva! Chandraapeeda is at the door*' - from the servants who rushed inside, each outrunning the other, overwhelmed by extreme joy;

निर्भरानन्दमन्दगमनो, मन्दर इव क्षीरोदजलमुत्तरीयांशुकममलमागलितमाकर्षन्प्रहर्षनेत्रजलबिन्दुवर्षी

मुक्तमुक्ताफलासार इव कल्पपादपः,

he was so full of joy that he could not walk fast; he pulled up his taintless upper garment which was slipping, like the Mandara Mountain pulling the waters of the Milk ocean; in his happiness, his eyes started pouring drops of tears, like the Kalpa tree shedding its pearl fruits;

प्रत्यासन्नवर्तिभिर्जरापाण्डुमौलिभिश्चन्दनविलेपनैरनुपहतक्षौमधारिभिः केयूरिभिरुष्णीषिभिः किरीटिभिः

शेखरीभिर्बहुकैलासमिव बहुक्षीरोदमिव क्षितिं दर्शयद्भिः प्रतिपन्नासिवेत्रच्छत्रकेतुचामरैरनुगम्यमानो

राजसहस्रैश्चरणाभ्यामेव प्रत्युज्जगाम।

he was followed by thousands of kings who were with swords, staffs, umbrellas, flags and chowries; they were close behind him; their heads had whitened by age; they had sandal paste applied on their person; they were wearing new silk garments; they were wearing bracelets; they were wearing turbans and crowns; they had their hair tied up high; they were making the earth appear as if it was full of Kailaasas, full of Milk oceans; he went towards his son walking with his feet only.

दृष्ट्वा च पितरं दूरादेवावतीर्य वाजिनश्चूडामणिमरीचिमालिना मौलिना महीमगच्छत्।

Seeing his father from far itself, Chandraapeeda got down from his horse, touched the ground with his crown garlanded by the rays of the crest jewel. (*He prostrated on the ground showing respect to his father.*)

अथ प्रसारितभुजेन "एह्येहि" इत्याहूय पित्रा गाढमुपगूढः सुचिरं परिष्वज्य तत्कालसंनिहितानां च माननीयानां

कृतनमस्कारः करे गृहीत्वा विलासवतीभवनमनीयत राज्ञा।

His father extended his arms and called him 'Come come'; hugged him tightly and kept embracing him for long; and, saluted by all those honourable personages who were nearby at that time, he was led to Vilaasavati's mansion, by his father.

तयापि तथैव सर्वान्तःपुरपरिवारया प्रत्युद्गम्याभिनन्दितागमनः कृतागमनमङ्गलाचारो दिग्विजयसंबद्धाभिरेव

कथाभिः कंचित्कालं स्थित्वा शुकनासं द्रष्टुमाययौ।

She also welcomed him coming forward, along with all the people of the harem; the auspicious welcoming ceremonies were performed; he stayed there talking about his victory march for sometime; and then went to visit Shukanaasa.

तत्राप्यमुनैव क्रमेण सुचिरं स्थित्वा निवेद्य वैशम्पायनं स्कन्धावारवर्तिनं कुशलिनमालोक्य च मनोरमामगत्य

विलासवतीभवन एव सर्वाः स्नानादिकाः परवश इव क्रिया निरवर्तयत्।

अपराह्णे निजमेव भवनमयासीत्।

There also, he stayed there in the same way for a long time, reported everything, informed that, Vaishampaayana who was in charge of the army was doing well; saw Manoramaa; came back to the mansion of Vilaasavatee; and finished all the routine works like bathing etc there itself, his mind lost elsewhere. In the afternoon, he went to his own palace.

तत्र च रणरणकखिद्यमानमानसः कादम्बर्या विना न केवलमात्मानं स्वभवनमवन्तीनगरं वा सकलमेव महीमण्डलं शून्यममन्यत।

There also, with his mind pricking him continuously, he saw the entire world, the city of Avantee, his own palace, his own self, as empty only, without the presence of Kaadambaree.

ततो गन्धर्वराजपुत्रीवार्ताश्रवणोत्सुकश्च महोत्सवमिवेप्सितवरप्राप्तिकालमिवामृतोत्पत्तिसमयमिव पत्रलेखागमनं प्रत्यपालयत्।

Then eagerly waiting for the news of the daughter of Gandharva king, as if it was the great festival occasion where the required boon would be obtained, as if it was the time of obtaining nectar, he waited for the arrival of PatraLekhhaa.

CHAPTER SIX

PATRALEKHAA COMES BACK

ततः कतिपयदिवसापगमे मेघनादः पत्रलेखामादायागच्छत् उपानयच्चैनाम्।

After a few days, MeghaNaada arrived along with PatraLekhhaa, and brought her to him.

कृतनमस्कारां च दूरादेव स्मितेन प्रकाशितप्रीतिश्चन्द्रापीडः प्रकृतिवल्लभामपि कादम्बरीसकाशात्प्रसाद-
लब्धापरसौभाग्यामिव वल्लभतरतामुपागतामुत्थाय अतिशयदर्शितादरमालिलिङ्ग पत्रलेखाम्।

She saluted him; from far itself, Chandraapeeda flashed a smile expressing his affection; though she was always his favoured companion, he felt as if she had obtained additional good fortune by the grace of Kaadambari's favour and so had become more favoured suddenly; he got up and showing excessive affection embraced PatraLekhhaa.

मेघनादं च प्रणतं च पृष्ठे करकिसलयेन पस्पर्श। समुपविष्टश्चाब्रवीत्-“पत्रलेखे कथय तत्रभवत्या महाश्वेतायाः
समदलेखया देव्याः कादम्बर्याश्च कुशलम्। कुशली वा सकलस्तमालिकाकेयूरकादिपरिजनः” इति।

He touched with his sprout-like hand MeghaNaada's back when he saluted him (as a mark of appreciation).
After sitting on his chair, he said- “PatraLekhhaa! Tell me! How is respectful Kaadambari doing, along with MahaaShvetaa and MadaLekhhaa? Are all attendant-maids, Keyuraka and Tamaalikaa doing well?”

साब्रवीत्-“देव यथाज्ञापयसि भद्रम्। त्वामर्चयति शेखरीकृताञ्जलिना ससखीजना सपरिजना देवी कादम्बरी”
इति। एवमुक्तवतीं पत्रलेखामादाय मन्दिराभ्यन्तरं विसर्जितराजलोको विवेश।

She said- “Deva! As per your wish, everyone is doing well. Devi Kaadambari worships you with a bent head, and folded hands, along with her friends and maids.”

When she said like this, he dismissed all other princes, and entered the private room of the palace, taking PatraLekhhaa along with him.

तत्र चोत्ताम्यता मनसा धारयितुमपारयन्कुतूहलमतिप्रीत्या दूरमुत्सारितपरिजनः प्रविश्यागारमचिरप्ररूढायाः
स्थलकमलिन्याः पृथुभिरुन्नलैः पलाशैर्विरचितातपत्रकृत्यस्य

अध्यास्य मध्यभागमन्यतरस्य मरकतपताकायमानस्य पत्रमण्डपस्य तले

चरणारविन्देन समुत्सार्य सुखप्रसुप्तं हंसमिथुनमुपविश्याप्राक्षीत्-

“पत्रलेके कथय कथमसि स्थिता। कियन्ति वा दिनानि। कीदृशो वा देवीप्रसादः। का वा गोष्ठयः समभवन्।
कीदृशयो वा कथाः समजायन्त। को वातिशयेनास्मान्स्मरति। कस्य वा गरीयसी प्रीतिः” इति।

His mind was exhausted; he was unable to control his curiosity because of his excessive love; sent away all his attendants; went to a private place; went towards the umbrella made of the tall stalks and leaves of SthalaKamalinee flower (hibiscus mutabilis); entered its centre; and went under another leafy arched room shining like an emerald banner; pushed away with his foot, the swan couple sleeping there happily; sat there and questioned,

“PatraLekhaa! Tell me! How are you doing? How many days you stayed there?

What was the treatment of Devi like? What all conversations took place?

What all talks went on? Does anyone remember me specially? Who is fond of me much?”

एवं पृष्टा च व्यञ्जिपत्- Questioned like this, she replied-

देव दत्तावधानेन श्रूयताम्, यथा स्थितास्मि, यावन्ति वा दिनानि, यादृशो वा देवीप्रसादः,

यथा वा गोष्ठयः समभवन्, यादृश्यश्च कथाः समजायन्त।

“Deva! Listen to me with attention, as to how I was, for how many days, what was Deee’s favour, what were the meetings like, what all the talks went on etc.

ततः खल्वागते देवे केयूरकेण सह प्रतिनिवृत्त्याहं तथैव कुसुमशयनीयसमीपे उपाविशम्।

अतिष्ठं च सुखं नवनवाननुभवन्ती देवीप्रसादान्।

After your highness went off, I went back with Keyuraka, and sat with her on the same flower bed. I stayed there enjoying the various new new favours offered by Deee.

किं बहुना। प्रायेण मम चक्षुषि चक्षुः वपुषि वपुः करे करपल्लवं नामाक्षरेषु वाणीं प्रीतौ हृदयं देव्याः

सकलमेव तं दिवसमभवत्।

What more to say! Mostly the day was spent with her eyes on my eyes, her body with my body, her hand-sprout on my hand, the letters of my name in each sentence of hers, and Devi’s heart full of love.

अपराह्णे च मामेवावलम्ब्य निष्क्रम्य हिमगृहकात्संचरन्ती यदृच्छया निषिद्धप्रतिजना वल्लभबालोद्यानं जगाम।

In the afternoon, she went out of the Snow-House using me as her support (as she was very weak), and by chance went into a favourite play-garden, keeping all others out (to talk in private with me).

तत्र च सुधाधवलां कालिन्दीजलतरङ्गमय्येव मरकतसोपानमालया प्रमदवनवेदिकामध्यारोहत्।

There, she climbed a high platform of PramadaVana, which was plastered with white mortar, and which was garlanded by emerald stairs, as if they were the water-waves of (dark) Kaalindee River.

तस्यां च मणिस्तम्भावष्टम्भस्थिता स्थित्वा च मुहूर्तमिव हृदयेन सह दीर्घकालमवधार्य

किमपि व्याहर्तुमिच्छन्ती निश्चलधृततारकेण निष्पन्दपक्ष्मणा चक्षुषा मुखं मे सुचिरं व्यलोकयत्।

She stayed there resting against a jewelled pillar; after staying like that for a few minutes, she consulted her heart for a long time, wishing to confide something, and kept on looking at my face for a long time, with her pupils steady and without winking.

विलोकयन्त्येव च कृतसम्कल्पा मदनाग्निं प्रवेष्टुमिच्छन्ती सस्नाविव स्वेदाम्भःस्रोतसि।

स्रोतसेव तरलीकृता समकम्पत। कम्पिताङ्गी च पतनभियेवागृह्यत विषादेन।

As she kept looking, she made up her mind and as if wanting to enter the fire of Manmatha, bathing as it were in the streams of sweat-waters. Weakened by those waters she shivered.

As she shivered, she was about to fall; but was held back by her sadness (it was so strong).

अथ मया विदिताभिप्रायया तन्मुखविनिवेशितनिष्कम्पनयनदत्तावधानया “आज्ञापय” इति विज्ञापिते,

Since I had understood her intention, I kept my eyes on her face fixed and was paying attention as if saying - ‘Order me anything’!

निजावयवरैरपि वेपथुमद्भिर्निवार्यमाणेव,

it was as if her own limbs were trembling and stopping her;

(Her whole body was shivering and stopping the mouth from uttering any words.)

रहस्यश्रवणलज्जयात्मप्रतिमामपि लिखितमणिकुट्टिमेन चरणांगुष्ठेनापक्रमायेवामृषन्ती,

feeling shy of confiding her secrets openly to even her own reflection falling on the jewelled floor,

she was rubbing it off with her toenail; (In the olden times, when girls had to talk about love or lover, they would bend their heads in shyness and draw circles on the floor with their toe-nails.)

(The movement of the foot caused the anklets to tinkle and the geese were running away.)

भवनकलहंसान्कुट्टिमोल्लेखमुखरितनूपुरेण चरणारविन्देन विसर्जयन्ती,

she was pushing away with her lotus-like foot, the pet geese, by the sound of the anklets when she wrote with her toe-nail (let them listen to her cherished secret);

कर्णोत्पलमधुकरानपि स्विद्यद्ददनव्यजनीकृतेनांशुकपल्लवेनोत्सारयन्ती,

she got rid of the bees hovering around the flower-ornament on her ear, with the edge of her garment, as if fanning her sweating face;

ताम्बूलवीटिकाशकलमुत्कोचमिव दन्तखण्डितं शिखण्डिने ददती,

she gave a piece of Taamboola bitten by her to the peacock crying aloud, as if like a bribe (to silence it);

वनदेवताश्रवणशङ्कितेव मुहुर्मुहुरितस्ततो विलोकयन्ती,

as if afraid of the 'forest goddess' hearing her words, she was looking here and there;

वक्तुकामापि न शक्नोति स्म किञ्चिदपि लज्जाकलितगद्गदा गदितुं प्रयत्नतोऽपि च सा,

though she wanted to say something, she was not able to say anything; with her throat choking with shyness, though she tried hard;

निःशेषम् ज्वलता मदनानलनेन दग्धा, अजस्रं प्रवहता नयनोदकेनेवोढा, प्रविशद्भिर्दुःखैरिवाक्रान्ता,

पतद्भिः कुसुमचापशरैरिव शकलीकृता, निष्पतद्भिः श्वसितैरिव निर्वासिता, हृदयवर्तिभिश्चिन्ताशतैरिव विधृता,

निःश्वासपायिभिर्मधुकरकुलैरिव निपीता, न प्रावर्तत वाणी।

(How much trouble she was in!

Getting burnt, getting carried away in floods, piercing spears entering her, shattered by arrows; blown by the storm; anxieties, apprehensions, doubts, as if she was melting away into nothingness...!

How can she speak in the midst of such calamities?)

Though trying hard, she was burning completely in the blazing fire of Manmatha; carried away as if by her eye-waters which were in abundant quantities; as if overcome by the sorrows entering her; as if torn to pieces by the flower-arrows of Manmatha; as if thrown off by the breaths which fell forcefully; restrained by hundreds of worries staying in her heart; as if she had been drunk off by the bees which drink her breath; no speech came out of her. (She just cried and cried!)]

केवलं दुःखसहस्रगणनाय मुक्ताक्षमालिकामिव कल्पयन्ती गलद्भिरस्पष्टकपोलस्थलैः शुचिभिरधोमुखी

नयनजलबिन्दुभिर्दुर्दिनमदर्शयत्।

It was as if she was rotating the pearl rosary to keep count of her thousands of worries, with the clear water-drops falling from her eyes (rains), making the surface of the cheeks blurred (misty), and keeping her face downward (like a cloud), making it a rainy day.

(Her face was bent downwards and water kept falling down like rain drops, creating a rainy atmosphere in just that place!)

तदा च तस्याः सकाशादशिक्षतेव, लज्जापि लज्जालीलाम्, विनयोऽपि विनयातिशयम्,

मुग्धापि मुग्धताम्, वैदग्ध्यमपि वैदग्ध्यम्, भयमपि भीरुताम्, विभ्रमोऽपि विभ्रमिताम्,

विषादोऽपि विषादिताम्, विलासोऽपि विलासम्।

At that time, it was as if from her, the shyness learnt how to express shyness, the politeness learnt the extremity of politeness, the innocence learnt the meaning of innocence, the wisdom learnt to be wise, the fear learnt how to be afraid, the coquetry learnt what it is to be sportive, the sadness knew what it is to be sad, the charming gracefulness learnt what it is to be graceful.

तथाभूता च “देवि किमिदम् इति” विज्ञापिता मया

When she was like this, I politely asked – “What is this Devi?”

प्रमृज्य लोहितायमानोदरे लोचने दुःखप्रकर्षणात्मनः समुद्धन्धनायेव मृणालकोमलया बाहुलतया

वेदिकाकुसुमपालिकाग्रथितकुसुममालामवलम्ब्य समुन्नैकभूलता मृत्युमार्गमिवालोकयन्ती

दीर्घमुष्णं च निःश्वसितवती।

She wiped her eyes which were turning red inside; her whole self completely overwhelmed by sadness, as if wanting to hang herself, she held on to a flower garland hung there by the ‘gardener-lady in charge of the flowers on that platform’; with her creeper-like brows raising up, and as if looking at the path of Death, she heaved a deep hot sigh.

तद्दुःखकारणमुत्प्रेक्षमाणया च कथनाय पुनःपुनरनुबध्यमाना मया व्रीडया नखमुखविलिखितकेतकीदलानि लिखित्वेव वक्तव्यमर्पयन्ती विवक्षास्फुरिताधरा निःश्वासमधुकरानिवोपांशु संदिशन्ती क्षितितलनिहितनिश्चलनयना सुचिरमतिष्ठत्।

When I sort of guessed what the cause for her grief is and pressed her repeatedly to speak out her mind, then feeling shy, she scratched something on the Ketaki leaf with the edge of her nails, as if she wanted to tell me everything through those writings only; with her lower lip quivering as if wanting to speak; as if sending some ‘secret message’ through the bees which were attracted by her breath; then, she stayed for long time with her eyes fixed on the ground.

(उपांशु - उपगताअम्शवो यस्मात् - from which light has been removed – secret – said in low whisper)

क्रमेण च भूयो मन्मुखे निधाय दृष्टिं पुनः पुनरप्यापूर्यमाणलोचनच्युतैः मदनानलधूमधूसरां वाचमिव क्षालयन्ती बाष्पजलबिन्दुभिः बाष्पजलबिन्दुव्याजेन च विलक्षस्मितस्फुरितैर्दर्शनांशुभिः

साध्वसविस्मृतानपूर्वानभिधेयवर्णानिव ग्रथन्ती कथमपि व्याहाराभिमुखमात्मानमकरोत्, अब्रवीच्च माम्-

Slowly, she again turned her eyes towards me; and as if washing the words which were turning to ashes by the fire of Manmatha, the tear drops kept coming out of the eyes and again filled them instantly; and, with the excuse of the tear drops and the rays of the flashing smile of embarrassment, she was as if stringing together the so far untold letters forgotten by the tremor of perturbation; then somehow got ready to speak out her words; and spoke like this to me.

“पत्रलेखे वल्लभतया तस्मिन्स्थाने न तातो नाम्बा न महाश्वेता न मदलेखा न जीवितम्,

यत्र मे भवती दर्शनात्प्रभृति प्रियासि।

“PatraLekhah! In that level where excessive affection is to be placed, not my father, not my mother, not MahaaShvetaa, not MadaLekhah, not my life is there, but you alone are there; and you are very much loved by me from the very moment I saw you.

जाने, केनापि कारणेन अपहस्तितसकलसखीजनं त्वयि विश्वसिति मे हृदयम्।

I do not know, for what reason, that avoiding all my friends, my heart places trust only in you.

कमपरमुपालभे। कस्य वान्यस्य कथयामि परिभवम्। केन वान्येन सह साधारणीकरोमि दुःखम्।

Whom shall I blame (for my condition)? To whom shall I confide my injury? With whom shall I share my sorrow?

दुःखभारमिममसह्यं निवेद्य भवत्यास्त्यक्षामि जीवितम्। जीवितेनैव शपामि ते।

I will tell you about this unbearable burden of sorrow and then give up my life. I vow this on my life.

स्वहृदयेनापि विदितवृत्तान्तेनामुना जिह्मेमि, किमुतापरहृदयेन।

I feel ashamed that even my heart knows all about this; how can I stand any other heart coming to know of it? (*I cannot confide this matter to anyone else.*)

कथमिव मादृशी रजनिकरकिरणावदातं कौलीनेन कुलं कलङ्कयिष्यति,

कुलक्रमागतां च लज्जां परित्यक्ष्यति, अकन्यकोचिते वा चापले चेतः प्रवर्तयिष्यति।

How is it that because of such a scandalous person as me, my family which is as pure as the moon-light remains tainted, bashfulness handed over from generations gets cast off, and the mind (trained in noble conduct) gets engaged in fickleness unsuited for a young girl?

(कौलीनम् – that which has to be buried under earth – scandal)

साहं न संकल्पिता पित्रा न दत्ता मात्रा नानुमोदिता गुरुभिः,

न किञ्चित्संदिशामि न किञ्चित्प्रेषयामि नाकारं दर्शयामि।

I have not been given the ascertainment by my father; not offered by my mother; not approved by my elders; (not sanctioned to marry him yet); so I cannot send any message, I cannot give any reply, and cannot present myself in person also.

कातरा चानाथेव बलादवलितेन गुरुगर्हणीयतां नीता कुमारेण चन्द्रापीडेन।

Making me feel agitated like this with no one to take help from, the haughty prince Chandraapeeda has forcefully led me to such a condition which is censurable by all the elders (of my family).

कथय महतां किमयमचारः, किं परिचयस्येदं फलम्, यदेवमभिनवबिसकिसलयतन्तुसुकुमारं मे मनः परिभूयते।

Tell me, is this how the ‘noble ones’ conduct themselves, is this the fruit of their acquaintance, that my mind which is delicate like a ‘fibre of a newly grown lotus stalk’ gets crushed like this?

अपरिभवनीयो हि कुमारिकजनो यूनाम्।

Young men should not injure the young girls like this.

प्रायेण प्रथमं मदनानलो लज्जां दहति ततो हृदयम्।

Mostly, the fire of Manmatha first burns away the shyness, and then the heart.

(*That is why I am behaving like this maybe!*)

आदौ विनयादिकं कुसुमेषुशराः खण्डयन्ति पश्चान्मर्माणि।

In the beginning, the ‘flower arrows of Manmatha’ break off the qualities like politeness, and then attack the life-source. (*That is why I have lost my polite nature also and blaming him maybe!*)

तदामन्त्रये भवतीं पुनर्जन्मान्तरसमागमाय।

Therefore, I request you that you should meet me in my next life.

(*Since my virtues are also getting erased off, I have decided to give up my life so that I do not taint my family’s name anymore by my ignoble actions. You will see me again in my next life, as you are dearer to me than any one else in the world.*)

न हि मे त्वत्तोऽन्या प्रियतरा।

There is no one dearer to me than you.

प्राणपरित्यागप्रायश्चित्ताचरणेन प्रक्षाल्याम्यात्मानः कलङ्कम्”। इत्यभिधाय तूष्णीमभूत्।

By performing the atoning act of ‘renouncement of the life’, I will wipe away my fault once for all”. she said this much, and remained silent.

अहं तु यत्सत्यमविदितवृत्तान्ततया ह्रीतेव भीतेव विलक्षेव विसंज्ञेव सविषादं विज्ञापितवती -

“देवि श्रोतुमिच्छामि। आज्ञापय किं कृतं देवेन चन्द्रापीडेन। को वा अपराधः समजनि।

केन वा खल्वविनयेन खेदितमखेदनीयं देव्याः कुसुमकोमलं मनः।

श्रुत्वा प्रथममुत्सृष्टजीवजीवितायां मयि पश्चात्समुत्सृक्ष्यति जीवितं देवी” इति।

(PatraLekhaa, herself a young innocent girl, who is inexperienced in such matters of love, is shocked to know that her Master has injured Kaadambaree like this.)

Indeed, I did not know what she was talking about.

I felt as if ashamed, as if afraid, as if embarrassed, as if losing my senses (fainting).

Feeling apprehensive and sad (that my Master would have committed some grave mistake unknown to himself),

I asked her- “Devi! I want to hear again. Order me! What was done by Lord Chandraapeeda?

What mistake happened? Which impolite act injured the mind of Devi that is as soft as a flower that never deserves to be injured?

I will hear about that and give up my life first; then Devi can give up her life next!”

(If my Master has done such a sinful act to hurt such a delicate person like you, I will be the first one to renounce the life, ashamed and embarrassed of his conduct. Later you can do the same.

First tell me what crime he committed against you?)

[Kaadambaree has been living in a world of imagination after Chandraapeeda leaves her presence. She has no sense of what is real and what is not real.

Alone and lost in her own ideas, she lives in a world where she is with Chandraapeeda at all times.

When she wakes up from such imagination bouts, she feels embarrassed, blames Chandraapeeda for all this; and wants to give up her life for cherishing such shameful thoughts.

She describes her ‘imagined-life with Chandraapeeda’ to PatraLekhaa, as if all that happened was real.]

एवमभिहिता च पुनरवदत्- “आवेदयामि ते। अवहिता शृणु।

When I spoke like this, she said, “I will tell you everything in detail; listen attentively!

स्वप्नेषु प्रतिदिवसमागत्यागत्य मे रहस्यसंदेशेषु निपुणधूर्तः पञ्जरशुकसारिका दूतीः करोति।

That ‘clever deceiver’ again and again comes daily in my dreams and makes the ‘talking birds’ in the cage, his messengers of secret messages.

(The birds hear his talks of love in the dream, and repeat it in the morning; thus making me feel embarrassment in front of others.)

सुप्तायाः श्रवणदन्तपत्रोदरेषु व्यर्थमनोरथमोहितमानसः संकेतस्थानानि लिखति।

When I am asleep, he writes the places of meeting inside the ivory ornaments of the ear, with his mind lost to wasteful desires.

(When I am asleep, he whispers in my ears, where I should meet him the next day, as if writing his words on the ivory ornaments of the ear. So madly he wants to meet me, the shameless fellow!) (And he writes love-letters too!)

स्वेदप्रक्षालिताक्षरानपि निपतितसाञ्जनाश्रुबिन्दुपंक्तिथितात्मावस्थान्मनोहरान्संमोहाशानुवर्तिनो

मदनलेखान्प्रेषयति।

Even though the letters are washed by sweat, revealing my condition by the lines wet by the falling tear drops mixed with collirium; he sends those intoxicated lines which please the mind, he himself stuck my infatuation.

(When I read the love-letters sent by him, my sweat mixed with tear drops erase off the letters in them, yet reveal off my infatuation for him. So pleasing the letters are!)

निजानुरागेण बलादरञ्जयदलक्तकरसेन चरणौ।

With extreme love (redness) rising in his heart, he colours my feet with red Alakta paste, forcefully.

(When I am sleeping, he suddenly appears from nowhere, holds the Alakta paste in his hand and starts applying them on my feet. His heart is red (filled with love) and he wants to make my feet also red maybe! Yet he has no idea what will my friends say, when they see the fresh paste on my feet, in the morning!)

(Why does he do it? Just to see his image reflected on my toenails!

Such impolite behaviour with a noble girl like me!)

अविनयनिश्चेतनो नखप्रतिबिम्बितमात्मानं बहु मन्यते।

Having lost his mind through impoliteness, he is fond of seeing his reflection in my toe-nail.

उपवनेष्वेकाकिन्या ग्रहणभयपलायमानायाः पल्लवलग्नान्शुकदशाप्रतिहतगमनया गृहीतेव सखीभिः

अर्पिताया मिथ्याप्रगल्भः पराङ्मुखायाः परिश्वङ्गमाचरति।

When I wander in the gardens and run being afraid of getting caught by him, my garment gets stuck by the leaves; and as if captured by my friends (creepers) and offered to him, that expert liar comes from behind and embraces me.

(I go to the garden to meet him. I am afraid that my friends may find him hiding there. Feeling embarrassed I try to run away from that place. The creepers, who have taken his side, catch me off and I get stuck.

Suddenly, he springs up from behind and embraces me! Shameless cheat!)

(Chandraapeeda is a liar because he pretends to be well-conducted in front of MahaaShvetaa and others; but acts wayward when alone with Kaadambaree!

Who will believe her words if she talks about his deceiving nature to anyone else?)

स्तनस्थले मे लिखन्पत्रलेखां कुटिलतामिव अनृजुप्रकृतिः प्रकृतिमुग्धं मनः शिक्षयति।

That perverse young man, draws leaves on my breast region, and gives me - the 'naturally innocent one' - a lesson on crookedness. *(I am also becoming a cheat like him and hide all this from others!)*

हृदयोत्कलिकातरङ्गवातैरिव शीतलैर्मुखमरुद्भिः श्रमजलशीकरतारकितावलीकचाटुकारः कपोलौ वीजयति।

That false flatterer, fans the cheeks which are marked by the spray of sweats, with the cold air from his face which are like the storms rising from his longings.

(He is always so close to me that his cold breath dries up the sweat-drops forming on my cheeks.)

स्वेदसलिलशिथिलितग्रहणगलितोत्पलशून्येनापि करेण यवाङ्कुरानिव नखकिरणान्शुद्धान्दुविदग्धः

कर्णपूरीकरोति।

That wickedly clever man, decorates the ear with the rays of the nails as if they are tender sprouts, though the lotus which was held in the hand has dropped down because of the hand getting loosened by the sweat waters.

(He brings a tender lotus to decorate my ear. He looks at me with such longing that he sweats all over; the flower in the hand slips off and falls to the ground; he is unaware of it and is lost in enjoying my looks only; yet he mechanically lifts his hand, thus continuing the process of decorating my ear and holds his empty hand with the shining nails as my ear-ornament.)

वल्लभतरबालबकुलसेककालकवलीकृतान्सुरागण्डूषान्सकचग्रहमसकृद्दृष्टो मां पाययति।

When I drink some wine and keep it in my mouth at the time of watering my favourite young Bakula plants, he suddenly comes, pulls me by my hair and makes me drink it off.

(These plants flower by such methods.)

भवनाशोकताडनोद्यतान्पादप्रहारान्दुर्बुद्धिबिडम्बितः शिरसा प्रतीच्छति।

That man, who is stuck by craziness, keeps his head and receives the kicks I get ready to offer the Ashoka plants in the garden.

(These plants flower by such methods.)

मन्मथमूढमानसश्चकथय हे पत्रलेखे केन प्रकारेण निश्चेतनो निषिध्यते।

Hey PatraLekhaa! Tell me, with his mind gone insane with passion, how can that senseless man be stopped from doing all these things?

प्रत्याख्यानमपीर्ष्या संभावयति। आक्रोशमपि परिहासमाकलयति।

If I resist through words, it will give raise to jealousy! *(He will feel hurt and annoyed.)*

If I get enraged, he makes fun of me. *(My anger makes him laugh!)*

असंभाषणमपि मानं मन्यते।

If I do not talk at all, he thinks that I am respectful.

दोषसंकीर्तनपि स्मरणोपायमवगच्छति।

If I blame him in words, he considers it is a method of remembering him.

अवज्ञानमप्यनियन्त्रणं प्रणयमुत्प्रेक्षते।

If I ignore him, he considers it as unconditioned love.

लोकापवादमपि यशो गणयति" इति।

If people talk scandalously, he thinks that it is a way to become famous."

तामेवंवादिनीमाकर्ण्य प्रहर्षरसनिर्भरा मनस्यकरवम्-

When she talked in this manner, I was filled with overwhelming joy and thought in my mind-
(I understood that she was talking about her love only; and not about any grave sin committed by my Master.
So I felt overjoyed.)

अहो! चन्द्रापीडमुद्दिश्य सुदूरमाकृष्टा खल्वियं मकरकेतुना।

‘Aha! This one has been pulled towards Chandraapeeda by Manmatha, to a great distance!

यदि च सत्यमेव कादम्बरीव्याजेन साक्षान्मनोभवचित्तप्रवृत्तिः प्रसन्ना देवस्य,

ततः सहजैः सादरं संवर्धितैः प्रत्युपकृतमस्य गुणैः, यशसा धवलिताः ककुभः,

यौवनेन रतिरससागरतरङ्गैः पातिता रत्नवृष्टिः, यौवनविलासैर्लिखितं नाम शशिनि,

सौभाग्येन प्रकाशिता निजश्रीः, लावण्येनैन्दवीभिरिव वृष्टममृतं कलाभिः।

‘If this is true that Manmatha’s mind itself, using Kaadambaree as an excuse, has graced my master directly, then -

his virtues which are born with him and have increased along with him, have done their act of gratitude;
the directions are filled by his fame;

a shower of precious stones has been caused by the waves of the essence of love, by the youthful state;
the youthful sports have written their names on the moon;

the good fortune has revealed its shine; his charm has made the moon-digits rain nectar.

तथा च चिराल्लब्धः कालो मलयानिलेन, समासादितोऽवसरश्चन्द्रोदयेन,

प्राप्तमनुरूपं फलं मधुमासकुसुमसमृद्ध्या, गतो मदिरारसदोषो गुणताम्,

दर्शितं मुखं मन्मथयुगावतारेण’ इति।

And also, after a long time, the Malaya winds have got a chance; the moon has found the time to rise;

the suitable fruit has been obtained by the increase of flowers in the spring time;

the fault of wine has turned into virtue; the descent of ‘Manmatha Yuga’ has shown its face.’

(Manmatha has graced my Master through Kaadambaree. What all good times await these two lovers!

The world fill be filled with Manmatha’s sports! Manmatha-Yuga has descended down on earth!)

अथाहं प्रकाशं विहस्याब्रुवम्- देवि यद्येवम् उत्सृज कोपम्। प्रसीद। नार्हसि कामापराधैर्देवं दूषयितुम्।

एतानि खलु कुसुमचापलस्य चापलानि शठस्य, न देवस्य"।

Then I laughed aloud and said, “Devi! If this is so, then drop the anger. Be kind.

You cannot blame my master for the mistakes of love.

These are the disturbances caused by that wicked Manmatha, and not by my master.”

इत्येवमुक्तवती मां पुनः सकुतूहला सा प्रत्यभाषत-

“योऽयं कामः कोऽपि वा कथय कानि कान्यस्य रूपाणि” इति।

When I spoke like this, she spoke to me again with curiosity.

“This person called ‘Kaama’(Manmatha) - who is he, what all are his forms?”

तामहं व्यञ्जिपम्- देवि कुतोऽस्य रूपं। अतनुरेष हुताशनः। तथा हि।

Then I explained to her- “Devi! Where does he have a form? He is a fire without a form. This is how it is. अप्रकाशयज्ज्वालावलीः संतापं जनयति, अप्रकटयन्धूमपटलमश्रु पातयति,

अदर्शयन्भस्मरजो निकरं पाण्डुतामाविर्भावयति।

Without revealing the line of flames, he produces burning. Without the outward expression of the smoke-screen, he causes the eyes to water. Without showing the ashy dust, he gives deep paleness.

न च तद्भूतमेतावति त्रिभुवनेऽस्य शरशरव्यतां यन्न यातं याति यास्यति वा।

को वास्मान्न त्रस्यति। गृहीतकुसुमकार्मुको बाणैर्बलवन्तमपि विध्यति।

There is no one, here in the three worlds, who has not been, is not and will not be affected by his arrow. Who does not suffer by him? He holds the flower-bow, and pierces forcefully with his arrows.

अपि चानेनाधिष्ठितानां कामिनीनां पश्यतीनां चिन्ताप्रियमुखसहस्रसंकटमम्बरतलम्,

लिखन्तीनां दयिताकारानविस्तीर्णं महीमण्डलम्, गणयन्तीनां वल्लभगुणानसंख्यानं,

शृण्वन्तीनां प्रियतमकथामबहुभाषिणीं सरस्वतीम्, ध्यायन्तीनां प्राणसमसमागमसुखानि

हृसीयान्कालो हृदयस्यापतति” इति।

In those girls who are in love in whom he has taken his abode, when they see the sky, it gets filled densely with thousands of the faces of their lovers whom they always keep thinking of; when they draw the images of their lovers, the ground becomes shortened (is not enough); when they count the virtues of their lovers, it falls beyond numbers; when they hear the stories of their lovers, even Sarasvati falls short of words; when they meditate on the pleasures of the union with their lovers who are equal to their lives, the time falls short and shrinks off in their minds.”

एतदाकर्ण्य च क्षणं विचिन्त्य प्रत्यवादीत्-

After hearing my words, she pondered for a few seconds and said-

पत्रलेके यथा कथयसि तथा जनोऽयं कारितः कुमारे पक्षपातं पञ्चेषुणा।

यान्यस्यैतानि रूपाणि समधिकानि वा तानि मयि वर्तन्ते।

“PatraLekhaa! Like you say, this person - ‘the five arrowed one’ (Manmatha) holds the prince only in his favour. Whatever his manifestations are, they all are in me, more in number actually.

(The prince is in no way suffering.)

हृदयादव्यतिरिक्तासीदानीं भवतीमेव पृच्छामि। उपदिश त्वं यदत्र मे साम्प्रतम्।

एवंविधानां वृत्तान्तानामनभिज्ञास्मि।

You are not separated from my heart; so I will ask you yourself, tell me what I should do now!

I am ignorant of all these things.

अपि च मे गुरुजनव्यक्तव्यतां नीताया नितरां लज्जिताया जीवितान्मरणमेव श्रेयः पश्यति हृदयम्” इति।

I have been led to a condition which cannot be revealed to my elders; and I myself feel very much embarrassed. My heart sees that death is better than life”.

एवंवादिनीं भूयसामहमेवमवोचम्- When she spoke like this, I said to her,

अलमलमिदानीं देवि, किमनेनाकारणमरणानुबन्धेन।

“Enough enough Devi, why should you talk about death like this, when there is no reason to do so at all?

वरोरु, अनाराधातितप्रसन्नेन कुसुमशरेण भगवता ते वरो दत्तः।

“O lady with beautiful thighs!

Lord Manmatha has given you a boon gracing you, though he has not been worshipped at all.

का वात्र गुरुजनवक्तव्यता, यदा खलु कन्यकां, गुरुरिव पञ्चशरः संकल्पयति,

मातेवानुमोदते, पितेव ददाति, सखीवोत्कण्ठां जनयति, धात्रीव तरुणतायां रत्युपचारं शिक्षयति।

What is there that you cannot speak about this to your elders, when Manmatha himself conceives (teaches) the emotions in the mind of the girl like a Guru, approves like a mother, gives like a father, creates longing like a friend, and like a nursemaid teaches the amorous actions belonging to the youth?

किमिव कथयामि ते याः स्वयं वृतवत्यः पतीन्।

How many examples can I give, who have chosen their husbands themselves?

यदि च नैवमनर्थक एव तर्हि धर्मशास्त्रोपदिष्टः स्वयंवरविधिः। तत्प्रसीद देवि अलममुना मरणानुबन्धेन।

If this is not so, then the method of Svayamvara, that is approved by the scriptures that contain ‘righteous conduct’ alone, will become meaningless. Therefore, calm down Devi! Enough of talks about death!

शपे ते पादपङ्कजस्पर्शनं। संदिश। प्रेषय मां। यामि। आनयामि देवि ते हृदयदयितम्” इति।

I touch your lotus feet and promise you. Give the message. Send me. I will go.

I will bring you Devi, the lover cherished in your heart.”

इत्येवमुक्ते मया प्रीतिद्रवार्द्रया दृष्ट्या पिबन्तीव मां, निरुध्यमानैरपि मकरकेतुशरजर्जरितां भित्त्वेव लज्जां,

When I spoke like this, she looked at me with her eyes moist with affection, as if drinking me (through the eyes); with ‘emotions of love’ agitating her heart, which though held back, had broken the shyness being shattered by the arrows of Manmatha, and were flowing out through the obtained escape holes;

लब्धान्तरैर्निष्पतद्गिरनुरागविभ्रमैराकुलीक्रियमाणा प्रियवचनश्रवणप्रीत्या च स्वेदाश्लिष्टमुत्क्षिप्य रोमाञ्चजालकेन दधतीवोत्तरीयांशुकं,

because of the desire for listening to the pleasing words, her upper garment which was sticking to her, because of the sweat, rose upwards by her hairs standing on end, and she wore it like that only;

प्रेङ्खत्कुण्डलमाणिक्यपत्रमकरकोटिलग्नं च शशिकिरणमयं मरणपाशमिव मकरकेतुना निहितं कण्ठे

हारमुन्मोचयन्ती,

she ‘released’ the pearl garland which was placed on her neck by Manmatha like ‘a noose’, which was made of moonlight as it were, and which got stuck to the edge-design of the crocodile etched on the gem in her ‘Kundala’ which was oscillating. (She dropped the idea of giving up her life.)

प्रहर्षविह्वलान्तःकरणापि कन्यकाजनसहजां लज्जामिवालम्ब्य शनैःशनैरवदत्।

though her mind was excited by extreme joy, she took shelter in shyness which is the natural quality of the girls, and spoke very slowly.

“जानामि ते गरीयसी प्रीतिम्। केवलमकठोरशिरीषपुष्पमृदुप्रकृतेः कुतः प्रागल्भ्यमेतावन्नारीजनस्य विशेषतो

बालभावभाजः कुमारीलोकस्य साहसकारिण्यस्ता याः स्वयं संदिशन्ति समुपसर्पन्ति वा स्वयं, साहसं संदिशन्ति।

I know your deep love. (I know you will definitely take the message to Chandraapeeda!) (but)

How can women have such oratory ability, that too, young girls with childlike disposition (like me), that make one take such bold steps, that they themselves will send any message, approach by themselves, and boldly send word about their hearts?

बाला जिह्वेमि। किं वा संदिशामि।

I am still very young, and feel embarrassed. What message shall I send?

अतिप्रियोऽसीति पौनरुक्त्यम्, न तवाहं प्रियात्मेति जडप्रश्नः,

If I say that 'You are very much dear to me', then it becomes a repeat.

'Am I not dear to you?', then it is a meaningless question.

त्वयि गरीयाननुराग इति वेश्यालापः, त्वया विना न जीवामीत्यनुभवविरोधः,

'I have deep love for you', then it is the words of a coquettish girl.

'I cannot live without you', is actually against the real experience.

परिभवति मामनङ्ग इत्यात्मदोषोपालम्भः, मनोभवेनाहं भवते दत्तेत्युपसर्पणोपायः,

'Manmatha tortures me', is self-pity. 'Manmatha has given me to you', is an escape route.

बलाद्धतोऽसि मयेति बन्धकीधाष्ट्यम्, अवश्यमागन्तव्यमिति सौभाग्यगर्वः,

'You have been held by me strongly', is a harlot's impertinent talk.

'Definitely you should come', is the vanity of one's beauty.

स्वयमागच्छामीति स्त्रीचापलम्,

'I will come myself', is wanton behaviour of a woman.

अनन्यरक्तोऽयं परिजन इति स्वभक्तिनिवेदनलाघवम्,

'This slave loves you only', is just a clever way of expressing one's devotion.

प्रत्याख्यानशङ्कया न संदिशामीत्यप्रबुद्धबोधनम्,

'I will not send any message, for fear of being rejected', is a preconceived notion.

अनपेक्षितानुजीवितदुःखदारुणा स्यामित्यतिप्रणयिता

'I am experiencing a painful state, life being a burden to me thus separated from you,' is just the exaggeration of love.

ज्ञास्यसि मरणेन प्रीतिमित्यसंभाव्यम्" इति।

'You will come to know about my love when I die' is not a thing that can happen.

(THE STORY ENDS HERE ABRUPTLY WITH THE DEATH OF BAANABHATTA.
HIS SON PULINABHATTA COMPLETES THE STORY IN HIS WORDS, LATER.)

इति

बाणभट्टप्रणीतः कादम्बरीपूर्वभागः समाप्तः ॥

KAADAMBAREE OF BAANA BHATTA
FIRST PART
IS COMPLETE