the woman, Viñhā. The son of wise Golha is a poet, endowed of virtue, an apparent Lord of the Three Worlds, an esteemed friend and benevolent person.

While roaming about out of curiosity, with a fondness for Vāñsari, Sirihaera perceived the Jauñā River, which charms the hearts of gods and men, as a beautiful necklace on a courtesan. (1.2.2.-1.2.6.)

Her upper garment was the globules of foam and her glorious breasts the sporting rahaṅga birds. Her rōmāvali, effective in distracting the minds of learned men, was the network of algae. Her beautiful ringlets of braided hair were the rows of bees, and her lengthy eyes, the petals of the blossomed lotus. Her navel, dispelling the heat of those with fever, was the whirlpool churned

1 Apa. tīhuaṅavai (Skt. tribhuvanapati) "lord of the three worlds," an epithet for a Jina. Sṛdhara equates himself with a tīrthaṅkara!


3 I.e., the Yamunā River.

4 Cf. Skt. rathaṅga "Anas Casarca or ruddy goose;" synonymous with Skt. cakravāka. These birds, usually found in pairs, were often used in Indian literature to epitomize love and the amorous couple. It was believed that they truly mourned when separated from a mate.

5 The line of hair above the navel.
by the wind. The saffron smeared [on her body] was the ichor of the wild elephant, and her shining teeth the half-open oyster shells. Her excellent face was the blossoming lotus. She is affectionate to her lover as the Pavara is to the ocean.¹ Her buttocks were the wide, glistening sand banks. When Sirihrara crossed the river, he saw it with his eyes in this manner. (1.2.7.-1.2.13.)

In the region of Hariyāṇau² which has numerous villages and whose inhabitants are ever happy,

Ghattā

there is the large city called Dhilli,³ favored by Suravai,⁴ destroying hostile armies, a mass of wealth making the blood of the enemy boil.⁵ (1.2.14.-1.2.15.)

¹ The Pavara (Skt. Pravarā) is a tributary of the Godāvari which eventually flows into the Bay of Bengal.

² A toponym referring to the area west of the Yamuna River, roughly between the towns of Karnal, Sirsa, Hansi and Delhi. The modern form of the name is Harayāṇa, now a state of the Indian Union. See the Introduction, pp. 55ff.

³ Now the capital of India. The contemporary spelling in Hindī being Dillī, and in English, Delhi. See the Introduction, pp.55ff.

⁴ Cf. Skt. Surapati "Lord of the Gods;" an epithet of Indra. From the time of the Mahābhārata, an area of the city has been known as Indraprastha "Indra's Plain."

⁵ The reference to "hostile armies" and the "enemy" refers to the Muslim Paṭhān armies which had begun to pose a threat and which eventually captured Delhi under the leadership of Muḥammad ibn Sām (Muḥammad Ghūrī) in 1192 A.D.
far away and the pride of people who constantly gossip. (1.12.1.-1.12.12.)

Ghattā

His wife, who has beautiful, prominent breasts, is called Vammadevi. A blend of happiness, charm and beautiful eyes, she is always pleased with the pleasure of love. (1.12.13.)

[Book One : Chapter Thirteen]

A crimson color is seen on the soles of her feet - otherwise, how does Sara slay with his arrows? A secret emotion is elicited by her ankles - otherwise, why do the gods have an unpredictable nature? Her round calves are devoid of hair and veins - otherwise, why are they impassable to the ball [in the form of the] mind? ¹ Her knee is a strong trap - otherwise, why do infatuated people fall down? Her delightful, excellent thighs are very strong in love-making - otherwise, how would the accomplished lover be without strength? Her broad hips are incomparable - otherwise, why does a man abandon his pride? Her body, that of a young girl, slays Sara - otherwise,

¹ I.e., her calves are so beautiful and attractive, the mind is satisfied and does not require further inspection of her body.
how does she infatuate the wise man? The depth of her navel is captivating - otherwise, how does she cause surprise in the mind of a person? Her slender stomach manifests a multitude of virtues - otherwise, how does she intimidate the mind of a god, man [or even] a snake? The three folds [above her navel] diminish the concentration of the monk's mind - otherwise, why does Anāṅga dance about?\(^1\) Her breasts are large and prominent - otherwise, why do men's heads spin? Her arms seem to me to be the snare of Pañcasara - otherwise, why does she excite thousands of men?\(^2\) Her beautiful neck is resplendent with lines - otherwise, how does the conch continue sounding?\(^3\) Her lotus-face is the color of passion - otherwise, why is the full-moon blemished? Her lower-lip, which fascinates the eye, is similar to a bimba fruit - otherwise, how is the "Thousand-Eyed-One" attracted?\(^4\) The brilliance of her teeth provides her splendor - otherwise, why are pearls favored [by everyone]? The arch of her

\(^1\) Cf. Skt. Anāṅga "bodiless," God of Love.

\(^2\) Cf. Skt. Pañcaśara "five-arrowed," God of Love.

\(^3\) Kamvu carries the double meaning "conch/the three lines on the neck." The swirls and creases in the conch, responsible for its sounding qualities, refer to the creases in her neck, which in turn are fancifully responsible for her ability to speak.

\(^4\) Since she is fascinating to the eye, it is no wonder that Indra, whose body is covered with eyes, hence the epithet, is so attracted to her.
eyebrow is the bow of Mayaradhaya\(^1\) - otherwise, why is one impassioned at the time of love? (1.13.1.-1.13.18.)

**Ghattā**

She has a faultless, voluptuous body and exceedingly long eyes - otherwise, why is a man's heart torn and rent with the temptation of desire's passion? (1.13.19.)

[Book One : Chapter Fourteen]

Her hair resembles the peacock's tail, hurling arrows like Raivara.\(^2\) (1.14.1.)

[Hayasena's] lovely wife, full of devotion and the moon's lustre, remained in her quarters. (1.14.2.)

Upon seeing his brilliant, bejeweled throne shaking, Surahivai\(^3\) understood the real cause; not by his eyes, but through his avahi knowledge.\(^4\) Having summoned

\(^1\) Cf. Skt. Makaradhvaja "having a makara for an emblem," an epithet of the God of Love.


\(^3\) Cf. Skt. Surādhipati "lord of the gods," Indra.

\(^4\) Cf. Skt. avadhi "the faculty of perceiving that which is beyond the reach of the senses." See Gopalan, pp.48-49, 51-52, 73-74, 103 and 105.
Ghatta

The city of Vāṇārasī appeared to the delighted khayaras like an experienced courtesan, who ever endures the burden of passion, sporting with many types of people who enjoy love.¹ (1.14.12.)

[Book One : Chapter Fifteen]

The wide ramparts are like her bodice, highly valued by many types of paramours. It has rows of raised banners like her fingernails and temples erect like the nipples of her swollen breasts. The city-gate, like her mouth, gives rise to passion. The water-filled moat appears as the three folds [on her abdomen]. She avoids the company of the moneyless and keeps her excellent body from withered men. She flirts with her eyes which are like the sun and moon and does not allow herself to be touched by evil and wicked people. She does not mind the wound of the horse's sharp hoof.² She manifests a sportive

¹ With this simile, Śrīdhara emphasizes that, as the accomplished courtesan is capable of satisfying all the various demands of her clients, be they sexual or intellectual, so is Vāṇārasī capable of fulfilling every desire, be it religious or otherwise.

² The comparison of the city and the courtesan is sustained if we interpret the word turāṅga both as "horse" and "strong man;" and read khura-ṇāhara both as "sharp hoof" and "sharp nail."
nature, like a herd of elephants. She gives pleasure to all the men who have displayed fame and courage on this earth. When she smiles, her teeth are like a string of pearls. She glows with the touch of a hand.\(^1\) She possesses a beauty adorned with numerous groves, delighting the mind with charming quarters.\(^2\) She undertakes to destroy the impure with a covering of saffron and offers a multitude of flowers in full bloom. (1.15.1.-1.15.10.)

\textit{Ghattā}

At this moment, according to the command of Inda, who reverenced the Jiṅinda, beautiful apsaras skilled in love, arrived at the charming house of the beautiful Vammadēvī. (1.15.11.)

[Book One : Chapter Sixteen]

These auspicious apsaras were celebrated for their patience, beauty, intelligence and modesty; pleasing and charming to the eyes of mortals. Famous and beautiful,

\(^1\) A pun is derived from the word kara "hand/ray." I.e., she [the city] glows on account of the touch of the [sun's] rays.

\(^2\) Apa. paēsa (Skt. pradesā) not only refers to the surrounding areas of the city, but also to the various parts of the courtesan's body.
they filled the valleys with the sound of their anklets. Moreover, the ones highly valued by Amayāsaṇasāmiya were invisible.¹ The radiance of their moon-faces subdued the moon's beams. The strength of Māra was vanquished by their eyes. They adorned the sky [with the crimson color] of their lotus-feet. The earth was ornamented with the radiance of their bodies. Their breasts were caressed by trembling creepers [in the form] of necklaces. They infatuated the masses with their beauty. The ones who had obtained Surasāmiya in sayamvara rites filled the sky with the colors of their various garments.² Their fingers were more beautiful than the leaves of the date palm. They were thoroughly versed in the worldly arts. (1.16.1.–1.16.8.)

**Ghattā**

When these goddesses, destroyers of mortal minds, saw Hayasena's delightful wife, who was praised as a source of happiness, a destroyer of discord and impurity,

¹ Cf. Skt. Amṛtāśanasvāmika "lord of those who exist on nectar;" i.e., Indra.

² Cf. Skt. Surasvāmika "lord of the gods;" i.e., Indra. Cf. Skt. svayamvara "self-choice;" the rite in which a woman chooses her husband from a group of men in competition.
jiñā-kaccu kuṇāmtaho duriu haṇāmtaho
sara-kurāṃga-māraṇa-savara //1//

[Pañhama Saṃdhī : Viśo Kaḷavako]

1.2.1. viureka caṃdappaha-carīu cāru /
cira-carīya-kamma-dukkh'āvahāru //

1.2.2. viharamṭem kouhala-vasēṇa /
parihacchiya vaesari-rasēṇa //

1.2.3. siri-ayaravāla-kula-saṃbhavēṇa¹ /
jaṇaṇī-vilhā-gabh'ubbhvavēṇa //

1.2.4. aṇavaraya-viṇaya-pañay'āruhēṇa /
kaṇā vuh-golha²-tanuṛuhēṇa //

1.2.5. payaḍiya-tihuaṇavai³-guṇa-bharaṇa /
maṇṇiya-suhi-suanem⁴ siri-haraṇa //

1.2.6. jauṇa-sari sura-ṇara-hiyaya-hāra /
ṇāṃ vāraṇāsiṇi-paura⁵-hāra //

1.2.7. ḍimḍira-pimḍa-uppariyaṇilla /
kīliya-rahāṃga-thovvadā⁶-thanilla //

1. vaṃs'obbhavēṇa 2. gūlha 3. tihuvāṇa 4. sayanem 5. pavara 6. thuuvvāda
1.2.8. sevāla-jāla-rōmāvalilla / vuhayaṇa-maṇa-pariraṃjaṇa-chailla

1.2.9. bhamar'āvali-veṇī-valaya-lacchi / paphulla-pōma-dala-dīhar'acchi

1.2.10. pavan'āhaya-salil'āvatta-ṇāhi / viṇihaya-jaṇavaya-taṇu-tāva-vāhi

1.2.11. vaṇa-mayagala-mayajala-ghusinālitta / dara-phuḍiya-sippiuḍa-dasaṇa-ditta

1.2.12. viyasamta-sarōruha-pavara-vatta / rayaṇāyara-pavara-piy'āṇuratta

1.2.13. viul'āmala-puliṇa-ṇiyaṁva jāma / uttiṇṇī ṇayaṇahim diṭṭha tāma

1.2.14. hariyānae dēse asaṃkha-gāme / gāmiyāna-jaṇiya-aṇavaraya-kāme

Ghattā

1.2.15. para-cakka-vihaṭṭaṇu siri-saṃghaṭṭaṇu
jō suravaiṇā parigaṇium /
riu-ruhir'āvaṭṭaṇu paviulu paṭṭaṇu
ḍhillī-ṇāmeṇa ji bhāṇium //2//

1. chayalla 2. MS A diṭṭhu 3. dēsi 4. gāmi 5. kāmi 6. paviula
1.12.12. dūrō saramṭi sahasatti pāva /
vahu-jamphaṇa-janā\(^1\)-sāṁvihīya-gāva //

**Ghattā**

1.12.13. taho atthī sumanṭahara uṇṇaya\(^2\)-thanahahara
vammadevi-ṇāmeṇa piya /
ja suhaya sulōyaṇa suha-sāṁjoyaṇa
raī\(^3\)-suhēṇa anavarau piya //12//

[Paḍhamo Saṃdhī : Terahamo Kaḍavako]

1.13.1. aircū jāhe vanṇai ṇa kōvi /
ṇīya-mai vilāsu dakkhaṇam tōvi //

1.13.2. rattataṭu darisiu\(^4\) kamayalēhim /
iyaraham kaha saru mārai sarēhim //

1.13.3. gupphahi\(^5\) vipphāriu gūḍha-bhāu\(^6\) /
iyaraham kaha suraham vicala-sahāu\(^8\) //

1.13.4. vaṭṭulam vi rōma-sira-rahiya-jaṅgha /
iyaraham kaha maṇa-jheṇdua\(^9\)-alamgha\(^10\) //

1.13.5. jaṅva\(^11\)-sāṃdarasiya\(^12\)-ṇiviḍa-vamḍha\(^13\) /
iyaraham kaha 14. nivaḍahim 15. jaṇa-mayamḍha //

1. yana 2. uṇṇaya 3. raṁ 4. darasiu 5. gupphahim
6. bhāum 7. suraham 8. saṇbum 9. jhīmuva 10. dulamgha
1.13.6. sulaliya-pavar'ōrū-rai-susāra / iyarahā¹ kaha kaya-līlāya asāra //

1.13.7. kadīyala-pihulattaṇu aiauvvu / iyarahā² kaha jaṇu mellai sagavvu //

1.13.8. navā-nāinya³-taṇu samarō marāi⁴ / iyarahā⁵ kaha⁶ mujhhai vivuha jāi⁷ //

1.13.9. nāhi⁸-gambhirattaṇu maṇojju⁹ / iyarahā¹⁰ kaha jaṇa-mañi¹¹ jaṇaim¹² coju //

1.13.10. pattalu vi poṭṭu payadiya-gun'ōhu / iyarahām¹³ kaha suṇa-ṇara-phaṇi-maṇōhu //

1.13.11. muṇihuṁ vi maṇa-vala-haru tivali-bhamgu / iyarahā¹⁴ kaha aivaggai aṇamgu //

1.13.12. tuṅgattu hōu thōratthanāham / iyarahā¹⁵ kaha sira-calaṇu jaṇaḥam //

1.13.13. bhuvā¹⁶-juu maṇṇami paṃcasara-pāsu / iyarahām¹⁷ kaha vaddhau jaṇa-sahāsu //

1.13.14. rehahiṃ pavaru kamdharu vihāi
iyaraham2 kaha3 kaṃvu rasaṃtu thāi4 //
1.13.15. muha-kamalu padarisiya-rāya5-raṃgu /
iyaraham6 kaha chaṇa-sasahara7 savamgu //
1.13.16. viṃvā saris'āharu hariya-cakkhu /
iyaraham kaha mōhiu daha8-sayakkhu //
1.13.17. diya-sōha dharamti sudittiyāim /
iyaraham9 piyāi10 kaha11 mottiyāim //
1.13.18. mayaraddhaya-dhaṇu bhūvibbhamilla /
iyaraham12 kaha raï-samae rasilla //

Ghattā

1.13.19. juttau13 laliy'āmgihi nīru nīvv'āmgihi
aidīhattaṇu loyaṇaham /
iyaraham14 kaha dārahim jaṇa-maṇu-mārahim
kāmiya-mayaṇ'ukkōvāṇaham15 //13//

[Padhamo Samādi : Caudahamo Kaḍavako]

1.14.1. sihi-kalāva-saṃkāsa-kēsiyā /
raivareṇa16 nāṃ bhalli-pēsiyā //
1.14.11. taṃ suṇēvi tēṅ'ēvi sā kīya /
     jā jaṅēhi¹ sura-puri va samkiyā //

Ghattā

1.14.12. vāñārasi-ṇayari raṃjiya-khayari
gōḍha-vilāsiṇī va sahai² /
ṇāṇa-viha-loyaho bhūṃjiya-bhōyaho
sai³ līlai⁴ rai⁵-bharu sahai //14//

[Paḍhamo Saṃdhi : Paṇṭharahamo Kaḍavako]

1.15.1. suvisāla-sāla kaṃcua samāṇa /
vahuvīha-bhuvāṃga-māṇijjamāṇa⁶ //

1.15.2. ullālivi dhaya-mālā karaggu /
     uccāevi surahara thaṇa-haraggu //

1.15.3. gōura-muhēna samjianevi⁷ raṃgu /
     darisai jala-pariḥā tivali-bhamgu //

1.15.4. na⁸ samicchai⁹ niḍḍhaṇa¹⁰ -jaṅaha¹¹ saṃgu /
     nīrasa-ṇarahām¹² rakkhai var'āṃgu //

1.15.5. virayai ravi¹³-sasi¹⁴-loyāṇa-vilāsu /
     phaṃṣaṇa na dēi dujjana-khalāsu //
1.15.6.  \( \text{ṇa}^1 \text{ gan}^2 \text{ai} \text{m}^2 \text{ tura} \text{mg}^3 \text{a} \text{khura-} \text{naha} \text{ra-g} \text{h} \text{au} / \\
\text{pay} \text{da} \text{dai gaya-g} \text{ha} \text{d}^3 \text{a-malha} \text{n}^5 \text{a-sah} \text{au}^3 \) //

1.15.7.  \( \text{vir} \text{ai} \text{yai rai } \text{nhi} \text{la-} \text{naro} \text{ttama} \text{ham}^3 \) / \\
\( \text{ma} \text{hiyali}^4 \text{ pay} \text{di} \text{ya}^5 \text{-} \text{ja} \text{sa-v} \text{ikka} \text{ma} \text{ham}^6 \) //

1.15.8.  \( \text{mot} \text{ti} \text{ya}^6 \text{-} \text{sudd} \text{ama-dasa} \text{n}^7 \text{ah} \text{i} \text{m}^8 \text{ has} \text{am} \text{ti} / \\
kara-\text{ph} \text{am} \text{sa-vas} \text{en}^9 \text{a samullasa} \text{mti} / \) //

1.15.9.  \( \text{na} \text{n}^a \text{na-va} \text{n} \text{a-bhu} \text{s} \text{a} \text{n}^a \text{a-si} \text{ri dhara} \text{mti} / \\
\text{ra} \text{ma} \text{n}\text{t} \text{ya-pa} \text{es} \text{ahi}^7 \text{ ma} \text{nu hara} \text{mti} / \) //

1.15.10. \( \text{na} \text{h} \text{iri} \text{a-cha} \text{d} \text{aya}^8 \text{-} \text{sam} \text{a} \text{la-hau li} \text{nti}^9 / \\
v\text{i} \text{yasi} \text{ya-pas} \text{u} \text{na-sam} \text{do} \text{hu di} \text{nti} / \) //

**Ghatta**

1.15.11. \( \text{it} \text{th} \text{a} \text{mt} \text{a} \text{ri im} \text{d} \text{a} \text{ho } \text{n} \text{avi} \text{ya-jin} \text{i} \text{m} \text{d} \text{a} \text{ho} \\
\text{a} \text{es} \text{i} \text{m} \text{ pav} \text{ar'accharau}^10 / \\
patta\text{u}^11 \text{ si} \text{ya-s} \text{e} \text{vihe vamm} \text{ad} \text{e} \text{vihe} \\
\text{ma} \text{n} \text{a} \text{hara-hare rai-kot} \text{th} \text{arau}^12 // // //15// \)

[Paḍhamo Samdhī : Solahamo Kaḍavako]

1.16.1.  \( \text{di} \text{hi-ka} \text{mti-su} \text{vuddhi-s} \text{uk} \text{itti sir} \text{ī} / \\
\text{ja} \text{n} \text{a-lō} \text{ya} \text{na-hāri} \text{nī-c} \text{aru} \text{ hir} \text{ī} / \) //

1. na 2. ganai 3. sahāum 4. payadiya 5. mahiyali 6. muttiya 
1.16.2. supasiddhau ēyau suµdaraum\(^1\) / 
kama-ṇēura-rāviya-kaµdaraum\(^2\) //

1.16.3. avarāu ṇa kēna vi jāniyauṃ\(^3\) / 
amay'āsāna-sāmiya-māniyauṃ //

1.16.4. muha-imdā\(^4\)-pahā-haya-camdayarā / 
ṇayaṇēhi\(^5\) parajjya-māra-sarā //

1.16.5. paya-pōma-pasāhiya-vōmayalā / 
taṇu-tēya-vihūsiya-bhūmiyalā //

1.16.6. cala-hāra-layā-parimaṭṭha\(^6\)-thanā / 
ṇiya-rūva-vimōhiya-lōya-gaṇā //

1.16.7. sura-sāmiya-patta-sayamvaraya\(^7\) / 
vividhaṃvara-kavvuriy'āṃvaraya //

1.16.8. kara-pallava-ṇijjiya-pimdi-dalā / 
pariyāṇiya-ṇimmala-lōyakalā //

Ghattā

1.16.9. āyahi\(^8\) sura-ṇārihim jāna-maṇa-mārihim 
hayasēnaha pekkhivi ramaṇi / 
saṃthua\(^9\)-suhakāriṇi kali-mala-hāriṇi 
sihiṇ'āṃtari cala-hāra-maṇi //16//