

Makers of Indian Literature

# AMARUKA

N. P. UNNI

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The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From : Nagarjunakonda, 2nd century A.D.  
Courtesy : National Museum, New Delhi

Makers of Indian Literature

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# AMARUKA

*by*

N. P. Unni



Sahitya Akademi

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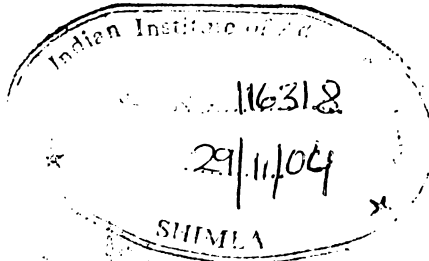
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# 1

## IDENTITY

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Amaru popularly referred to as Amaruka was a king who flourished somewhere in North India. According to tradition, he had a hundred ladies in his harem and each day he composed a verse for the lady with whom he spent that day. It is not easy to establish the identity of the poet who composed the work under the title *Amaruśataka*. We have to take into account various traditional stories in this regard though none of them could possibly establish the identity of the author. All we have in this regard is the unreliable accounts given by the commentators who lived much later than the author of the love poem. Hence we may examine some of the views expressed by the commentators to search for the grains of truth mixed with traditional fantasy.

### Śaṅkarācārya and Amaruka

The editor of the work in the *kāvyaṃālā series* (reprinted by Motilal Banarsidass, Delhi; 1983) has included the *Rasikasañjīvanī* commentary on the poem by Arjunavarmadeva. In his preface, the editor has noted the views of another commentator named Ravichandra.

Accordingly *Amaruśataka* was composed by Śaṅkarācārya who has entered the body of king Amaruka who expired during his trip to northern countries for *digvijaya*. He was asked by Śāradā the wife of Maṇḍanamiśra certain uncomfortable questions regarding amorous affairs with which Śaṅkara, the ascetic was quite unfamiliar. It was to answer these questions that he entered the

body of the king so that he may gain some experience in love affairs in the company of the diseased king's wives numbering hundred. According to Ravichandra, Śaṅkara proceeded to Kashmir winning over the scholars on his way. While he was in Kashmir some of the members who attended the assembly in which Śaṅkara was speaking asked him to compose stanzas dealing with the sentiment of Śṛṅgāra erotics. They pointed out the literary principle that if the poet is inclined towards matters of love then the poetry of that person will certainly be aesthetically charming. Śaṅkara decided to fulfil their demand and conveniently entered the dead body of king Amaru who suddenly expired. Resorting to the superhuman power of transferring the soul to another body, Śaṅkara become Amaru and enjoyed the company of the members of the harem of the king. Then he composed the poem consisting of a hundred stanzas. He enjoyed a girl each night and composed a stanza the next morning. This is the tradition recorded by Ravichandra.

Mādhava in his *Śaṅkaradigvijaya* has mentioned the story of the transference of soul to the body of King Amaruka. This is described in the ninth and tenth cantos of the poem of Mādhava. This story is referred to by the Kāvya-mālā editor. Accordingly 'Śāradā,' the wife of Maṇḍanamiśra had asked the following questions of Śaṅkara:

kalā kiyatyo vada puṣpadhanvinah  
 kimātmikāḥ kim ca padam samāśritāḥ.  
 purve ca pakṣe kathamanyathā sthitiḥ  
 katham yuvatyām kathameva pūruṣe.

'How many are the characteristic features of the God of love who wields the bow and arrow consisting of flowers? What are its standards. How do they differ in ladies and gentlemen?' Śaṅkara, who was unfamiliar with marital experience could not answer these questions. He was in a dilemma. If he does not answer them, people will consider him as a person with limited experience and knowledge. On the other hand if he is to engage in the discussion in the matters of love, that will certainly affect his stature as a man of virtue in his role of an ascetic. So he asked for some time to answer the questions since he had to ponder over the matter as

well as propriety in doing so. Taking leave of her, Śaṅkara left the place along with his disciples. While he was wandering in a forest region along with his disciples he happened to see the dead body of King Amaruka surrounded by the ladies of the harem, moaning his death. The king had arrived in the forest for hunt and had accidentally been killed in the course of the hunt. Approaching near Śaṅkara realised the situation. He discussed the matter with his disciples Sanandana and others a plan of transferring his soul to the dead body of the king. His disciples kept his own body bereft of life in a cave and guarded it. As if coming to life he went to the palace of Amaruka in the disguise of the King. The ministers and the women of the harem were happy to see their master coming to life after a brief interval of lifelessness. Along with the ladies of the harem Śaṅkara in the garb of king indulged in all sorts of amorous sports. A biography of Śaṅkarācārya states that he had composed a work based on this experience with the women of the harem, in the following lines.

vātsyāyanaproditasūtrajātam  
tadīyabhāṣhyam ca vilokya samyak  
svayam vyadhātābhinavārthagarbham  
nibandhamekam nṛpaveśadhārī

The stanza means that Śaṅkara in the garb of the king wrote a composition after learning the aphorisms of Vātsyāyana along with their commentaries. The fact that the composition contained some originality is also noted.

From this it is to be gathered that the work contained answers to the question posed by Śārādā, the wife of Maṇḍanamiśra on the occasion of the discussion. According to another tradition it was Ubhayabhārati. She was the moderator for the discussion of Śaṅkara and Maṇḍanamiśra in philosophical and technical subjects. When the discussion reached a point in which Maṇḍana had to submit to the authority of Śaṅkara, his wife demanded that she too need to be convinced or rather defeated in the discussion. Unwittingly Śaṅkara agreed to the demand. But instead of philosophical topics, Ubayabhārati chose to discuss topics relating to the science of erotics in which Śaṅkara as an ascetic was thoroughly incompetent. It was then that he wanted a month's time to give proper answers



on that topic. It was again the situation that prompted him to transfer his soul to the dead body of King Amaruka. The Bombay editor has noted that one may say that Śaṅkara may have written some work dealing with Vātsyāyana's concepts. But there is no shred of evidence in the *Śaṅkaradigvijaya* to entertain such an idea. Further there is nothing in the *Amarukaśataka* as question and answer. Hence the view of the commentator Ravichandra on the authorship of the erotic poem as a composition of Śaṅkara is absurd. Further in the sixteenth chapter of the *Śaṅkaradigvijaya* the pilgrimage of Śaṅkara to Kashmir is described and there is no reference to his dealing with *Kāmasāstra*. Of course, the biographical poem has referred to Śaṅkara's discussion with the scholars of the locality in the house of Śāradā. But on that occasion nobody did request Śaṅkara to write a work on erotics. So this is a tradition without any real basis. Another wild possibility is that Śaṅkara first composed a work as answer to Śāradā's questions. Then he wrote *Amarukaśataka* out of his literary taste. To hold such a position is an injustice to a great soul of the stature of the Advaita philosopher. Hence the author must be somebody other than Śaṅkara.

## The Conquest of Śaṅkara

Chapter 9 and 10 of the *Śaṅkaradigvijaya* of Mādhava describe the story of Śaṅkara's transference of soul to the dead body of Amaruka and other related matters. The following information can be gathered from these chapters.

The name of the king who was supposed to have composed the one hundred verses is spelt differently. Most of the writers give the form as Amaruka. The word is derived by the commentator called Dhanapatisuri as follows:

*“amarukam, na vidyate marrenirjalades'o yasy rāṣṭra iti tathā tam ityarthah”.*

In whose country there is no *maru*—a desert or any region without water. The meaning in toto will be the one in whose country there is no desert at all. This is the literal etymology of the name.

The author of the Diṇḍima commentary prefers the term 'Amarka'. He has used the term on more than one occasion as follows:

(1) *tam vīkṣya mārge marakam nṛpālam*

(2) *sa esa rajāamarakābhidhānah*

The first reference means ‘having seen king Amaraka on the way’ and the second connotes ‘this is that king called Amaraka’.

Once while Śaṅkara was on his sojourn to the north, somewhere he saw on the way the dead body of a king surrounded by ladies and ministers. He appeared like a god fallen from the heaven. The king who was on a hunt the previous night fell down dead at the foot of a tree. Seeing the dead king, Śaṅkara the foremost among the ascetics told his disciple Sanandana (also called Padmapāda) as follows: “Here lies that King Amaruka whose vital airs have just departed his body. He has hundreds of beautiful ladies in his harem. What a pity. I feel like entering his body by transferring my soul. Then I shall install the son of the King in the country and rule over it for sometime resorting to my powers. I am eager to do this. Further I would like to enjoy the company of these ladies who have accomplishments in the field of erotics. By this way I shall acquire some expertise and experience in a field in which I have no knowledge at all. To be omniscient this is a must.” Having spoken to like this, the disciple Sanandana replied to his master. “Oh, master there is nothing unknown to you. Still out of my devotion I would like to warn you by citing an example of an ascetic of yore.

A great soul called Matsyendra once entered the body of a dead King by resorting to the power of transferring the soul over to another body. He asked his disciple called Gorakṣa to protect his own limbs which have become lifeless due to the transference of vital airs. Assuming the body of the king, Matsyendra entered the capital and began to rule over it. Because of the noble nature of the soul occupying the body, the country witnessed a benevolent administration which was quite new to the locality. There was timely rain and abundant vegetation all over the land. The trees put forth fruits in plenty. The ministers who were intelligent soon guessed the reason. They understood that some divine soul has entered the dead body of the King who was not upto that level of administration. So they asked the queens to see to it that the king never deserted their company. They wanted the ladies of the harem

to humour and please the King by resorting their amorous capabilities. The sage who was residing in the body of the king soon began to forget the fact that his real nature was that of an ascetic. Soon he was given to the luxurious life of a man of nature shedding his holy stature. Gorakṣa entrusted with the duty of saving the body from danger in order to facilitate the retransfer, was worried over the change of attitude of his preceptor. Soon he came to the city of the King in whose body his master was living, in the guise of a dance master. The dance-master could easily get into the harem to train the ladies in the art of dance. Soon he acquired the confidence of the King. One day he approached the King and revealed his identity. He asked the king to remember the transference of the soul and that it is high time that he changed back into his original position as an ascetic. By persuading his master the disciple in the guise of the dance master took him to the place where the body was kept in tact.'

Telling this story, Sanandana reminded Śaṅkara of the consequences of the change over that he was contemplating. It is upto Śaṅkara to decide between the position of an ascetic that he was enjoying then and the position of an expert in erotics that he was trying to acquire, even though for a short time. If Śaṅkara considers the science of erotics is greater than that of advaitic monism, then let him choose it. Sanandana admitted that Śaṅkara is the master of all wisdom. Hence the decision is to be taken by him alone.

Listening to the words of Sanandana, Śaṅkara admitted that what he told was proper. But then for a man not attached to the pleasures of life a temporary contact with the objects of pleasure will do not harm. He cited the position of Hari who in the form of Krishna enjoyed the company of many women of the cowherds. This is because he resorted to a special type of mental block called *vojroli* described in *haṭhayoga*. "One who has the ability to acquire fortitude of this kind has nothing to fear. He will remain aloof in the midst of pleasure unaffected like the drops of water dancing on a leaf of lotus. All desire is born from attachment. If that is not there no harm will be done. I am equal to Vishnu in respect of attachment. Only the fool who considers the body as the self is

liable to be attracted by sensuous objects. Hence injections like 'do' and 'don't do' are applicable only to such people who do not realise the principle of the soul. Actions performed without attachment do not affect the soul whether it is the killing of a Brahmin or performing Asvamedha sacrifices but not for physical enjoyment. What he achieved was emancipation. Hence there is no harm in my learning the art of erotics", maintained Śaṅkara. This is for the benefit of others and for that I am resorting to the limbs of the dead king.

Enlightening Sanandana on that matters of supreme knowledge, Śaṅkara and other disciples approached a summit of the mount usually unapproachable to humans. There he noticed a big flat stone near a cave. There was a fresh spring giving clear water. The vegetation was thick and consisted of tasty fruits. He invited the attention of his disciples to the bounty of the nature present there. He asked them to keep his body safe till he returns to claim it after enjoying the pleasures of love assuming the limbs of king Amaruka. He cautioned his disciples the importance of protecting his original limbs to facilitate retransfer at a later date.

After instructing the disciples in these lines Śaṅkara, the foremost among the ascetics, entered the body of King Amaruka leaving aside his own limbs within the cave, Through the spot name *brahmarandhra* the soul of Śaṅkara entered the body of Amaruka. His vital airs left his body from *śīrorandhra* and entered the limbs of Amaruka through *brahmarandhra* upto the tip of the foot. Soon the body of Amaruka which remained lifeless began to throb. First there was the heart beat. Then the hands and legs moved. The eyes opened in recognition of the surroundings and the King stood up as usual. First there was the sign of life in his face followed by breathing. The feet moved and slowly he got up.

Seeing their lord coming back to life the ladies of the harem surrounding him became happy and exclaimed like a lake coming to life in the morning at sunrise producing the noise of birds hovering about the lotus flowers blooming all around. Their happiness knew no bounds. The ministers too become happy to see their king coming to life. The sound of their exultation rent the atmosphere and drowned all other noise upto heaven.

Soon the king was taken in a procession to the capital. He rode an elephant on auspicious time to the accompaniment of the rituals of preceptors. Sounds of instruments and music characterised the royal procession. The ministers attended on him giving proper advises and the king ruled over the country once again like Indra ruling over the heaven.

While the king was ruling justly and with prosperity the ministers noticed the sudden change. They consulted among themselves and concluded that the administration was of a different kind on the better side. They were intelligent enough to realise that there was some noticeable change in the attainment of the king. He is no more like the old king whose behaviour was well-known to them. Now the king bestows gifts on supplicants like king Yayāti of olden days used to do. His words are significant as those of Br̥haspati—the preceptor of the gods.

He wins over the neighbouring kings with such dexterity that characterised Arjuna. Like Indra he understands everything at the proper time. In short the king emulates the supreme god with qualities like giving away of gifts, show of valour, knowledge and proficiency in different lores etc. In fact the king seems to be a second incarnation of the supreme God. During this period trees put forth flowers and fruits irrespective of the season. Cows, buffaloes and other cattle provided milk in plenty. There was enough rain and the land was full of vegetation making the people happy and prosperous. Hence even though it is the period of kali, it surpasses the best of the yugas because of the greatness of the king.

The intelligent ministers realised that some great soul is occupying the limbs of the king. They wanted to perpetuate the situation so that the king will have no change. So they decided to search for the dead body of the soul which is now occupying King Amaruka. They instructed trustworthy servants to look for a dead body throughout the country and to burn it as soon as they see it. The servants went on to carry out the mission burning all corpses that they could locate.

Once the administration was put on the proper course the king decided to take some respite. He entrusted the burden of administration on the shoulders of trustworthy ministers

and decided to enjoy the company of those excellent ladies. He played dice with the ladies on excellent boards of glass. The prize for victory in the game varied from hot kisses on lips, hard embraces with breast and beatings with the flowers of lotus. Sometimes the couple shared liquor from the same cup being already intoxicated by the closeness of the face emanating the sweet fragrance of lotus. The king felt happy in kissing, caressing and biting the lips of the ladies. Their face lining with sweat excited his amorous feelings and he really enjoyed embraces and kissing of damsels. He enjoyed the sexual acts in which the ladies cooperated whole-heartedly with nude buttocks, jingling girdles, bitten lips and cajoling words setting the pace. He realised for the first time that sexual union is equal to Brahmānanda—the supreme bliss, which makes one climb the summit of happiness. In the course of it he mastered the intricacies of the art of love. He forgot all other feelings and with the concentration of mind he enjoyed the sexual pleasure without hindrance.

As old the king enjoyed the life with the beauties of the harem pleasing everyone with new-found strength and mastery. He followed the dictum of the art of love and the science of erotics with all its intricacies. He put into practice the aphorisms of Vātsyāyana, the author of the treatise *Kāmaśāstra*. He went through the *bhāṣya* written on it by experienced people. He himself composed a new treatise based on his own experience and expertise.

While Śaṅkara was immersed in the unfathomable ocean of love, his disciples entrusted with the duty of preserving his body became worried. They realised that the time fixed by their master has already been over. The time fixed by the preceptor was a month. “Now not only that was over, a further period of several days has elapsed. There is no sign of his remembering our plight of protecting his limbs. What shall we do? Where shall we go? Who will tell us that he is located in which place.” Thinking on these lines they became frustrated.

The disciples had no idea where Amaruka lived. Hence they were not in a position to find out their master living in the body of the king. Their only hope was to locate a ruler who exhibits the

characteristics of an ascetic of the highest order. With this idea in mind, they began to search for him.

Now Padmapāda suggested that they go out to search for the master. He asked some of the disciples to guard the limbs or rather dead body of their preceptor while others searched for him. Thus they went on searching from place to place, from summit to summit and village to village through out the region to locate the place of Amaruka. Soon they reached the locality and from the people, the disciples learnt that the king came back to life after remaining dead for sometime. The people were all praise for the king once he came back to life as in a second birth. The disciples realised the situation that their master has entered the body of the king. They soon entered the court of the king in the guise of musicians since they know the king was a lover of music enjoying the company of women. They ascertained from people the characteristics of the king. Soon they announced their intention to meet the king in order to show their talents in fine arts. Getting the permission they entered the presence of the king who shines like moon surrounded by the stars since he was surrounded by the ladies of the harem. He was being fanned by beautiful women with chowrie and in the course the tinkling sounds of the bangles attracted everyone. There was music sung by the ladies. He was holding a golden stick as the insignia of royalty and he wore a golden crown studded with jewels. He appeared like Kāmadeva incarnated.

The king seeing the musicians asked them to occupy the seats and then he ordered them to sing certain songs by which they captivated the assembly. The song initiated by the disguised musicians was significant. The meaning was suggestive of Śaṅkara's body being kept at the top of the hill. The musicians composed a song addressing a bee and reminding it that on the top of a tree on the summit of a mountain there awaits a female bee yearning for the touch its limbs.

The song reminded the king that it is high time that he returned to claim his body leaving the present one belonging to King Amaruka. Now that he has been caught up in the web of Kāmadeva and pierced by his arrows, the fact was forgotten. It is already late to fulfil his promise to return. The musicians who were really the

disciples of Śaṅkara dwelt at length dealing with fickleness of people affected by love. They had to try hard to bring Śaṅkara back to his senses. In fact they had to dwell at length with various philosophical tenets to drive home the point.

Once Śaṅkara realised the truth he despatched the musicians in disguise promising to fulfil their desire. Having been reminded of his position Śaṅkara soon left the assembly leaving the body of the king lifeless. He soon entered his own body reaching the cave where it was kept. But by then the servants despatched by the ministers have already located it and set fire to it to prevent Śaṅkara from transferring his soul from the body of the king. It was a trying situation. If his body is burnt, he had no other alternative than going back to the limbs of the king which he left in the assembly. Hence Śaṅkara prayed to god in form of Nṛsimha to save his limbs from the fire. By the blessing of god Nṛsimha, the fire extinguished and Śaṅkara could easily transfer his soul into his body. Soon he came out of the cave unhurt like the moon coming out of the mouth of Rāhu.

Soon followed by the disciples like Sanaka and Sanandana, he wanted to go to the house of Maṇḍana. Reaching the house he saw Maṇḍana who had already shed his sense of superiority and pride caused by learning. Seeing Śaṅkara the local scholar stood up in reverence. He fell down at the feet of Śaṅkara praying for indulgence. He made a self surrender before the ascetic who preached Advaita. Once the hermit was properly received and seated on a proper couch, Sārādā the consort spoke to him with all reverence. "Oh sir you are verily Sadāśiva—the supreme God Śiva himself. The challenge of mine to defeat me by answering questions on amorous matters etc., are just human acts to deceive the commoners. The fact that you defeated us is of no insult to us. We do not consider it as something embarrassing. It is only natural that the moon loses its lustre in the presence of the blazing sun.

Speaking thus she disappeared resorting to the power of Yoga. Śaṅkara told her that he has realised the truth that she was more other than goddess Sarasvatī who is equal to Parvatī the consort of Śiva. She is called Śārada in proper places and is to be worshipped like that. Maṇḍana too realised the situation. Soon he gave away



his entire wealth in gifts on the occasion of sacrificial rites and fell at the feet of Śaṅkara.

Śaṅkara accepted him as his disciple and gave him necessary *mantropadeśa* to make him an ascetic. He was designated as Surveśvara and was made principal disciple. Then Śaṅkara along with his disciples lived for sometime at Magadha. He selected the banks of river Narmadā for his sojourn in Mahiṣmati.

This is the story given in *Śaṅkaradigvijaya* regarding Śaṅkara's contact with King Amaruka. But there is no reference in the account regarding his composition of one hundred verses which form the text called *Amarukaśataka*—one of the finest lyrics of love in Sanskrit literature.

### Date of Amaruka

The supposed contact of Amaruka with Śaṅkarācārya is suggestive of the date of the poet. Śaṅkara's date is almost fixed as between A.D. 788 to A.D. 820. But since the contact is only a matter of tradition it is not enough to fix the date of Amaru. We have to look elsewhere for the evidence.

(1) Vāmana, the author of *Kāvyālaṅkāra sūtra* who flourished before A.D. 900 was the first writer to quote from *Amarukaśataka*. From the *Rājatarāṅgiṇi* we know that he was later than A.D. 750 since he is mentioned as the minister of King Jayāpīḍa of Kashmir. This means that Vāmana lived around A.D. 800. He has quoted atleast two stanzas from Amaruka. First he has quoted the 34th stanza beginning with "Sā bālā" etc, as an illustration for *virodha*. The second citation is 19th stanza beginning with 'dṛṣṭvaikāsana' etc. as an example for *śleṣa* which is considered to be the compactness of style. (References in this work is to the *Kāvyamālā*, Nirmayasāgar edition of the text.)

(2) Ānandavardhana, the author of *Dhvanyāloka* was the second writer to mention Amaruka and to quote from the work from the point of view of chronology. His date is fixed between A.D. 800-900 that is between the dates of Udbhaṭa and Rājaśekhara.

There are five references of Amaruka in which Ānandavardhana has given his seal of approval as one of the greatest lyrical poets of all time. These references are worth noticing in this connection.

*Muktakeṣu prabandheṣviva rasabandhābhini-  
veśinaḥ kavayo dṛśyante.*

*Tatha hyamarukavermuktakāḥ śṛṅgārasa-  
syandinaḥ prabandhāyamānā eva.*

It means that poets are however mostly seen to be intent on delineating sentiment even in *muktakas* (Pearls; a detached *śloka* the meaning of which of complete in itself) as in full-fledged literary works. Thus the *muktakas* of the poet Amaru are famous for their profusion of the erotic sentiment; and they are regarded as good as full-fledged works in point of charm. This observation of Ānandavardhana may be compared to the popular saying that *amaruka-kaverekaḥ ślokaḥ prabandha-śatāyate* – even one verse of Amaru is as good as a whole work.

(2) The second verse of Amaru beginning with '*kṣipto hastavalagnaḥ*' is quoted by Ānandavardhana to show that we have here a mixture of pathos and love both subordinated to the chiefly intended glory of Śiva.

The stanza means 'Let the fire of Śiva's arrow burn down our sins; an arrow that conducted itself in the manner of a lover who has committed a fresh offense to his beloved. Though shaken off by the wives of Tripura with fearful eyes resembling lilies, it would cling fast to their hands though forcibly put out it would hold on to the ends of their skirts, though violently thrust aside by the hair (of its feather) it would fall at their feet and yet remain unnoticed because of their agitation and though pushed back it would hug them verily.'

Here the main purport of the sentence is the extraordinary glory of Śiva. The sentiment of love in separation due to jealousy is conveyed by *śleṣa* which is made auxiliary to it (praise of glory). Only such instances are proper illustrations of figurative sentiment.

(3) The 81st stanza beginning with *kapole patrālī* is quoted and discussed with reference to sentiment by Ānandavardhana in the following lines.

Though in the result it might appear very amazing, that figure, whose employment is due only to poet's over-mastering emotion, is regarded as a figure of suggestive poetry of undiscerned sequentiality. The idea is that it alone serves as the best vehicle of sentiment.

The stanza forms an illustration to the above statement. 'The paintings on the cheeks are faded by the pressure from the palm of your hand; this juice of lips, so sweet as nectar is made sour by your sighs, the tear that chokes the neck so often has made the tip of your bosom throb; O hard-hearted one anger has become your darling and not I'. Here is the description of a heroine who is refusing to give into the lover. She sits there sighing and shedding tears with her chin cupped in her hand. The hero has to win over her by employing tactics befitting a gallant.

(4) The ninth stanza beginning with *kopat komala* etc., is quoted by Ānandavardhana with the remark that 'the following is an example which illustrates how the poet bent upon the sole object of delineating sentiments will desist from carrying a figure too far.' The stanza means:

'He is indeed a lucky lover who is bound fast by the noose of his beloved's creeper-like arms so soft and tense in her mounting anger, then to the bed chamber is led in the evening even as the confidants are looking on; is warned not to do again with an allusion to his love offense in a faltering and sweet tone; and is beaten by the weeping beloved; as he tries to hide his fault smilingly.'

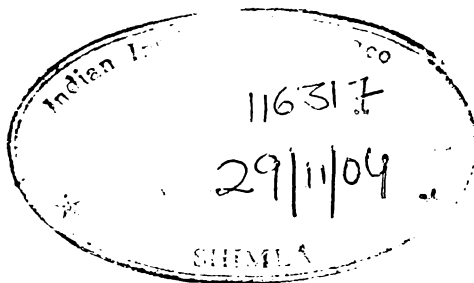
The metaphor (of binding the lover) in this verse which has been allowed to be implied only (in the latter lines) and not carried into every detail, contributes to the full delineation of sentiment.

(5) The 82nd stanza of Amaru is quoted by many rhetoricians as a classic. It begins like *śūnyam vāsagrham* etc. 'Seeing the bed chamber secluded, the young wife gently rose to a bit from her bridal bed and went on feasting her eyes for long, on the face of her husband feigning sleep; she then kissed his face without hesitation. And finding that his cheeks were thrilled at her kiss she bent down her head abashed, then it was that the laughing husband kissed her long in turn.' This verse is quoted by Ānandavardhana to show that in later times somebody has improved upon the ideally resorting to words of suggestion which lends a rare charm.

Abhinavagupta the commentator who has composed the Locana commentary on *Dhvanyāloka* has made significant observations on these instances with approval. He too has held Amaru in high esteem as a master poet in composing lyrics dealing with erotics.

Kuntaka in his *Vakroktiijīvita* has established that *vakrokti* lends charm to poetry. He too was an early writer of considerable merit. An instance is quoted from Amaru to prove a point. The 81st stanza *Kapole patrālī* is quoted with some stress on the last two words. Instead of saying 'not me' the poet states 'note we'. Here the use of plural is significant and it forms an instance of a variety of *vakratā* —poetical twist called *saṅkhyāvakratā* defined by Kuntaka (II. 29). When either the singular or the dual number should have been used in a context, if we find that another number is used, or if we find that two different numbers are brought into a relation with an identical case termination we have the type of *saṅkhyāvakratā*. In the example when the poet should have said 'not I' in the singular, he has actually used 'not we' in the plural, in order to indicate that he is no longer intimate to her and to suggest that he is virtually a stranger.

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# 2

## THE TEXT TRADITION

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Before discussing the contents of the one hundred verses of Amaru we may examine the text tradition. A *śataka* is a collection of one hundred verses—a century. The text has not come down in any uniform way. Different commentators have different collections, not two agreeing in his respect. It is noted that only about three fourth of the entire collection is common.

Before discussing the number of stanzas accepted by each commentator let us examine the total number of stanzas ascribed to Amaru by various authors and commentators. The Nirnayasāgar edition with the commentary of Arjunavarmadeva represents 102 stanzas. The editor appends further stanzas in the edition in an attempt to find out the total verses ascribed to our poet. In his appendix one, he has added 14 stanzas as found exclusive to Vemabhūpāla's commentary making the total stanzas upto 116. In a second appendix 14 more stanzas are added as found in Rudramadeva Kumāra's commentary taking the total to 130. In a third appendix 8 more stanzas are given as found in original texts not commented by any of these commentators. In a fourth appendix stanzas ascribed to Amaruka in anthologies (*Subhāṣitāvalī*) are noted. They come to 19 stanzas taking his total verses upto 157. A fifth appendix gives 4 more stanzas as found in *Sūktimuktāvalī* ascribed to Amaruka. Then the total comes to 161. Over and above this Śārngadharapaddhati adds one more stanza to take the total figure to 162. The *Aucityavicāracarcā* of Kuntaka mentions yet another stanza ascribed to Amaru, not found in any other source. Thus we are faced with a total number of 163 stanzas

ascribed to Amaruka by various authorities. All these are noted in the Nirnayasāgar edition as appendix.

Another interesting feature that can be noted from the collection of anthology is that some of the verses occurring in the different versions of the text traditions are ascribed to various authors other than Amaru. The names of such authors are Adbhutaphulla, Adbhutapunya, Bhīma, Argata, Pulina, Vāmana, Vijjikā, Pundraka, Durvahaka, Chamacchamikāratna, Narasimha, Jhalajhalikavāsudeva, Galajjalavāsudeva, Kumāradāsa, Bhaṭṭakumāra, Bhadantadharmakīrti, Bhadantārogya, Bhadanta varman, Bhaṭṭendurāja, Dākṣiṇātya, Śilābhaṭṭārika, Līlācandra and Bāṇabhaṭṭa.

This in a way speaks of the popularity of Amaruka down the centuries. But the problem remains as to which are the 'One Hundred poems of Amaruka' which form the *Amarukaśataka*. This problem was discussed by Dr. C. Kunhan Raja who fixed a text as the basis of his English translation. His arguments are sound from the point of a view of a critical edition. We cannot say what are common to the various recensions are genuine and what others are added in the recensions. If there is a later addition that does not mean that only in some recensions they were added and not in all. If a verse can be added in one, there is no reason why such later additions were not given a place in the others also. Further, there are a few verses that are found in some of the recensions and not in others, while they are so very beautiful that we cannot discard them as later additions and not the poems of the original composition. As matters now stand, we have no way of deciding which are genuine verses and which are the later additions.

All that we can say is that the various recensions cannot all of them represent the original, genuine text. Take for example the verses indicated as no. 60 (*smararasanadīpūreṇōḍhāh*) and 65 (*kvacit tambūlāktah*) in this edition (Printed at Trichur 1997). They are very beautiful and they cannot be ignored as later additions. The verse no. 61 (*niśśeṣacyuta candanam* etc.) is very popular among the writers on literary criticism and there has been great controversy about the way in which the suggestion is produced in it, between Appayyadiksita in his *Citramīmāṃsā* and by Jagannātha Paṇḍita in his *Rasagaṅgādhara*. The former gives a certain explanation and

this is severely criticised by the latter. The same is the case with stanza 93 (*svinnam kena mukham*). They are all found in the recension of the commentary by Vemabhūpāla which is accepted in his edition (of Dr. C. Kunhan Raja, Trichur, 1997) and they are not in the recension of the commentary by Arjunavarmadeva. Verse No. 67 (*puṣpodbheda mavāpya*) according to the Vemabhūpāla recension is not in the Arjunavarmadeva recension and I must confess that it does not have the quality of verse of the whole poem. No. 46 (*rātra vāribhara*) in this edition is found in all the recensions and I doubt very seriously whether it is by the same poet at all. Generally some beautiful meaning is concealed in the words that express some situation and it is the suggestion of this concealed meaning that gives the charm to the verse. In this verse it is not possible to detect any such beauty. It is noticed that the difference become wider and wider as we proceed. In the beginning there is greater agreement and the disagreement starts later and becomes more and more as we go forward. The differences are not merely in the readings of the verses or in the matter of the addition and omission of the verse. There is an equal difference in the order of the verses. The fourth verse here (*samdaṣṭādharapallavā*) appears as no. 36 in Arjunavarmadeva's recension. It is quite fitting in the position in which we find it in the Vemabhūpāla's recension. After two benedictory verses, there is a rejection of the three classical deities and then this verse in which the lip of a lady is made superior to nectar comes in a very appropriate context. This is really the beginning of the text and the last two verses of the collection practically take up the same point as contained in this verse. And the last verse is not found Arjunavarmadeva's recension and it is found somewhere in the middle of the other recensions.

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# 3

## COMMENTARIES AND COMMENTATORS

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Amaruka the royal poet has the distinction of having at least three royal commentators. One is Vemabhūpāla, another is Arjunavarmadeva and the third is Rudramadevakumāra. The commentary of the first two royal persons are more popular than that of the third king, though all of them are available in print.

As at present eight commentaries on the work are known. They are:

Rasikasañjīvanī of Arjunavarmadeva  
Śṛṅgārādīpikā of Vembhūpāla  
Vivaraṇa of Rudramadevakumāra  
Tīkā by Ravichandra  
Śṛṅgāratarāṅgiṇī of Suryadāsa

In addition there are three more works, that explain the poem. They are just notes rather than fullfledged commentaries.

The comparative merits of the commentary may be noted as followed.

(1) Arjunavarmadeva the author of Rasikasañjīvanī commentary belonged to the royal line of Bhoja, the King of Mālava. His father was Subhaṭavarmā. He belonged to the first half of the 13th century A.D. There is evidence in this connection since he has made a royal dead dated in the Vikrama Era 1272. Further in the commentary he has quoted his teacher Madana also known as Bālasarasvatī. Till now we have not seen any work of this teacher of Arjunavarmadeva. His commentary begins with certain prefatory stanzas. Three of the stanzas are interesting to us since they refer to Amaruka—the poet and Subhaṭavarmā the father of Arjuna



varmadeva. There is also the reference to his lineage as that of Bhojas. The following are the stanzas:

*amaruka-kavitva-damarukanādena  
vinihnutā na sañcarati  
śṛṅgārabhaṇitiranyā  
dhanyānām śravaṇayugaleṣu.*

The general idea of the verse is that once the lines of the poet Amaruka has reached the ears of a lucky one, on other erotic stanzas will be able to attract his attention. The sound of his verse is compared to that of a tabor.

*āpadyantām vikāsām kathamiha kumudānīva  
kārkaśyadīpyat-  
sūryārabhaprabandhavyasananipatitā-  
nyuttamānām manāmsi  
āvīrbhāvam bhajante yadi na budhaguror-  
manmathapraudhikārāḥ  
krīḍādhamnaḥ kalānāmamarukasukaveḥ,  
kepyamī ślokapādā.*

The minds of the noble may not be attracted by the stanzas of Amaruka which are like the gentle rays of the moon which are capable of prompting lilies to bloom. The rays of the sun are hot but not capable of blooming the water-lilies. The idea is people are of different taste. Amaruka's lines are capable of rousing the sentiment of love; though they may not be appealing to the minds of the serious minded readers.

*kṣiptāś ubhaḥ subhaṭvarmanarendrasūnur  
vīravratī jagti bhojkulapradīpaḥ.  
prajñānavānamarukasya kaveḥ prasāraslokān  
śatam vivṛnuter junavarmadevaḥ.*

Arjunavarmadeva, the son of Subhaṭavarmā of noble qualities and a scion of the royal line of Bhoja, is a learned scholar. He has embarked upon explaining the one hundred verses of poet Amaruka.

The commentary ends referring to the royal person as *mahārājādhirājavīracūḍamañiśrīmad arjunavarmadevaḥ*. It is suggestive of the exalted position of the royal commentator.

The Śṛṅgāraddipikā commentary of Vemabhūpāla is a standard gloss on the poem. Vemabhūpāla says that he has collected the various recensions of the original collection and that he has discarded all the verses that were found to be later additions in interpreting the texts and that the text is definitely stated to be a collection of one hundred verses. On the other hand Arjunavarmadeva does not say anything about the genuine texts and later additions. He simply states that he is interpreting the hundred verses of Amaruka. In the course of the commentary he has stated that he has seen additional verses in certain contexts which he did not accept as genuine.

Vemabhūpāla's selection of the one hundred verses from among the many is considered to be authentic. He has given stanzas which are likely to be nearest to the original. His commentary begins with certain introductory stanzas in which he has traced his royal line. He was a Śūdra king as can be gathered from his own statement as *Caturthānvayacakravartī* — born in a fourth caste. There was a king called Mācakṣaṇipati of the prowess of Indra. He had three sons. He was also called Komaṇḍra and he belonged to the caste of Reddis. In this line of kings was born Vemabhūpa considered by some as a Keralite. His assembly consisted of many learned people. In one of his discussions with scholars he heard about the existence of the one hundred stanzas of Amaruka. He was impressed by the stanzas dealing with erotics and wanted to explain the same. In order to accomplish the scheme properly and faithfully, he collected all the supposed original stanzas. He needed out the spurious stanzas by his own critical acumen and composed a commentary for the pleasure of the wise people. He called his commentary by the name of Śṛṅgārādīpikā. This scheme of work is stated by him as follows in the introductory stanzas:

*amaruka kavinā racitam  
 śṛṅgārarasātmikām śataślokīm/  
 śrutva vikasitacetā  
 tadabhiprāyam prakāśatām netum.  
 mūlaślokān samāhṛtya prakṣiptān parihṛtya ca  
 vidhatte viduṣāmiṣṭām ṭikām śṛṅgārādīpikām.*

The Rasikasanjīvanī commentary has drawn heavily upon this gloss of Vemabhūpāla.

Rudramadevakumara is the third royal commentator on *Amarukaśataka*. This commentary also is available in print. We do not know anything definite regarding the identity of the commentator who himself as *vidagdhacūdāmaṇi* — a crest jewel among the connoisseurs. The commentary is very short. This work is concluded with the following remark:

*amarukasatakam ittham  
svabuddhivibhavād rasābhitattvajñah  
rudramadevakumāro  
vidagdhacūdāmaṇir vyavṛṇot*

In this Āryā stanza the author has claimed himself as one who is proficient in literary theories and criticism.

Ravichandra is the fourth commentator. Nothing is known regarding his date and identity. But he has given a new dimension to the explanation of the one hundred stanzas. By explaining *śāntarasa* — the sentiment of quietitude — he leads one to the conclusion that the ultimate aim of Amaruka was to show that affairs of love are just worldly matters. Human soul should finally earn for the peace of mind which alone is the real goal. Emancipation of the soul is thus considered as the final end of poetry. Ravichandra has followed a different recension of the text.

A commentary called *Śṛṅgāratarāṅgiṇī* is also known. This is attributed to the authorship of a scholar called Sūryadāsa. The Kāvya-mālā editor, after going through this gloss has stated that Sūryadāsa has completely stolen the vital airs of the commentary of Arjunavarma. His observation is as follows:

*Sūryadāsena arjunavarmapranītaṭīkāyāḥ  
sarvasvamapahr̥tam.*

The author is conjectured to be the one who wrote the commentaries in *Rājakrishnavilomakāvya* and *Bhagavadgītā*.

Śeṣarāmakrishna the author of the *Rasikasañjīvanī* commentary was a *śāstri* belonging to Varanasi. He has looted the commentary of Vemabhūpāla according to the Bombay editor of the work who has no reservation in calling the commentator a thief.

There is a seventh commentary which does not mention the author. It is just a *ṭippaṇi* and the author seems to have been a Jaina scholar.

Another commentator of the *Amarukaśataka* is named Śrīnivāsa, son of Varada of Viravalli family and Kauṇḍinyagotra. He lived at Śrīmuṣṇam in the 7th century A.D. He has also commented on many *mahākāvyas* in Sanskrit.

In the introduction to the Nirnayasāgar edition of the *Amarukaśataka* the editor has mentioned three more commentaries which he has not personally examined. One of them was written by Śaṅkara while a second was authored by Hariharabhaṭṭa. The third commentary, *Amarudrapaṇam* was of anonymous authorship.

The existence of so many commentaries speaks of the charm of the work.

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# 4

## THE HUNDRED POEMS OF AMARU

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The hundred poems of Amaru is considered as the real classic in this genere of poetry. Making a survey of the lyric in Sanskrit, M. Sivakamayya has made the following assessment:

“Of miniature lyrics of love the most typical example in Sanskrit are the verses of Amaru’s century. Each of these verses gives a distinct picture of an interesting amatory situation. The picture is drawn in a few lines, and reveal, minute observation and detailed study of the psychology of lovers. Amaru paints lovers in all their varied moods of longing and realisation, loyalty and resentment, hope and despair, estrangement and reconciliation. The verses show extra-ordinary mastery of poetic form in presentation and compression in expression. But the love exhibited is always erotic and sensual, though gay and high spirited. There is no scope for depth of passion or pathos as the poet hardly even contemplates the utter disappearance of love, and the relations are painted in complete isolation from all other aspects of life.”

A.A. Macdonell is full of praise for the ‘Hundred stanzas of Amaru’. He has assessed the work in the following lines: “The author is a master in the art of painting lovers in all their moods, bliss and dejection, anger and devotion. He is especially skillful in depicting the various stages of estrangement and reconciliation. It is remarkable how with a subject so limited, in situations and emotions so similar, the poet succeeds in arresting the attention with surprising turns of thought and with subtle touches which are ever new. The love which Amaru as

well as other Indian lyrists portrays is not of the romantic and ideal, but rather of the sensuous type. Nevertheless his work often shows delicacy of feeling and refinement of thought such, for instance, is the case when he describes a wife watching in the gloaming for the return of her absent husband”.

### The contents

The contents of the ‘One Hundred verse of Amaru’ may be stated as the description in various lines of one and the same theme. One meets with the different shades of love in union as well as love in separation portrayed by a master-poet who has understood the principles of erotics dealt with by Vātsyāyana and other writers in love. A perusal of his stanzas may be attempted here following one recension of the text (approved by Dr. C. Kunhan Raja):

(1) The opening stanza in the form of an invocation prays to the effect that ‘may the consort of Mr̥ḍa (stated here as Mr̥ḍānī meaning Pārvaṭī being the spouse of Mr̥ḍa (Śiva) grant you protection with her sidelong glances. She was pulling the bow-string to discharge the arrows in battle. For this she took up the hand grip known as *kaṭakāmukha*. The bow string was stretched upto her ears. The tender hands placed near the ears in the act of stretching the bow-string appeared like the petals of red lotus. Her glance from the blue eyes bore the semblance of a bee fluttering around the red tender leaves worn by her as ear ornament. *Kaṭakāmukha* is described in works like *Nāṭyaśāstra* as a posture suitable in discharging weapons in battle. The blue eyes are compared to bees and the tender fingers to the petals of red lotus. The side-long glance of the goddess is like that of a lady in love. In other words the opening stanza in this treatise on amorous sports or dalliances is suitable. In the delineation of the different sentiments like *vīra* and erotic the poet excels. The ferocity of the battle and the languidness of love are both delineated here.

(2) May that fire from the missiles of Śambhu, the great God Śiva burn your sins. This again is in the form of a prayer. The wicks of fire behaves like an infatuated lover clinging to the limbs and dresses of the lady in a huff. Even though he is rejected at

every act of conciliation, he hangs on to her garments, hands, feet etc. The fire that burnt the city of the Tripuras troubled the ladies of the city like a lover. The flames clung to their hands when it was thrown away. When they tried to get away from them, the flames caught up with the dress. Again despite the fact that they ran off, the wicks caught them by their tresses of hair. Soon they fell as their feet prevented them from moving out. It was like the entreaty of a lover catching the feet of the lady in anger. In the stanza both *vīra* and erotic sentiments are delineated. As a benedictory stanza, the thrust is in the prowess of Śiva who burnt the city of Tripuras with the fire emanating from his third eye. The ravaging fire troubled the ladies and other citizens. By implication the emotion of love is also delineated. The entreaties of a lover and the rejection of the heroine lend charm to the stanza. This stanza is quoted by many rhetoricians to show the subordination of the sentiment of love to erotics.

(3) May that particular pose of the face of the damsel protect you. Of what use are the Gods Viṣṇu, Śiva and Brahmā in this respect. The lady in the act of conjugal union in reverse position (called *uparisurata*). Her eyes appear fatigued and the front curls of thick hair dishevelled due to her constant movement. Her ear-ornament is tossed about and the decorative mark on the forehead (*tilaka*) slightly wiped off by the beads of perspiration. This position of the damsel is enchanting to a lover and naturally he is asked to reject the worship of Trinity. This posture described in the *Kāmasātra* is a favourite subject of the poet in describing love in union. Even goddesses are described as assuming this pose and in that position they are worshipped by poets to provide happiness to the hero and heroine.

(4) Only those who kiss such a damsel have secured the real Nectar. The gods, ignorant as they are, churned the milky ocean with much effort to procure Ambrosia (which is inferior in quality to those juice of the lips of the damsels). The lover bites the lips of the damsel in the act of kissing and she squirms in pain shaking the ends of her arms in distress. But the lover clings on her lips with the act, rejecting the entreaties of the lady like "please don't do it. Leave me off. You impudent one you hurt me." She produces

shrieking sound (in fact it is a sign of pleasure as well and not of pain alone). When the lover kisses the newly-wed lady she makes a mild protest feigning pain. Her eye-brows are curved in disapproval though it is only an act. Here the juice of the lips of the sweet-heart is considered by the lover as superior to the Nectar churned from the milky ocean by gods. The poet maintains that the efforts of the gods are in vain. Of course, it is only the attitude of a lover to whom there is nothing greater than the kiss of his beloved.

(5) The stanza is in the form of an enquiry by the confidant of the heroine. She wants to know to whom her ladyship is courting in secret. The damsel is in love with a stranger other than her husband. O damsel who is that fortunate one on whom you have set your eyes? The looks seem to pour down some affection which flows in abundance from the heart. The glances are directed straight forward for just a moment and then flickering through bashfulness which prompts to turn back for the time of a wink. In fact a special state of mind is seen concealed in your looks. The action of a timid lady is found out by a clever maid who is her confidant.

(6) O angry lady, why do you weep in silence again and again wiping away the tears with the tip of your fingers. You are sobbing once in a while. If you continue to be in a huff listening to the ill advice of your maids the situation will worsen to such an extent that he will no more listen to entreaties. he will be dejected by your stubborn attitude and will feel that it is impossible for him to please you with pacifying words. Here a made asks her ladyship to be reasonable even in her huff. The lady should cast away her anger and be ready for reconciliation.

(7) O sir, you have been very kind to her showing your sincere affection. you have fondled her in various ways on several occasions. Now it seems that you have offended her for the first occasion by doing something which is disagreeable to her. Surely this offence could not be pacified by employing words of affection. O cruel one, what is proper in this difficult situation is to let her weep with her throat wide open. Only by giving vent to her feelings, she could regain normal position. This statement of the maid is in the very presence of the couple. The lady should take a hint and behave accordingly after some show of anger



(8) The close companion of the heroine tells her lady that the beloved of her life remains outside scratching with his toes and with his head drooped down. Further her companions are there without eating any food. They shed tears in profusion with their eyes protruding through constant weeping. Even the parrots kept in the cages are silent because of her condition. They no more repeat her joyful words which usually evoked hilarious laughter among your friends. Her position is hard and unreasonable. O friend! give up the resentment. the condition of the lady has evoked similar responses in her friends.

(9) Women could attract men by being timid sometimes and harsh at other times. If they prevent the men they are apt to get away at the first opportunity. Hence one should be tactful in approach. There is no need to worry. Do not carry out always what is pleasing to them. The lover, an young man, takes delight in enjoyment and he is sympathetic. He has affection to his beloved. Hence it is easy to attract him. Rush towards him with pleasing words and thus you may purchase him outright. You may employ rough and harsh words if necessary. Here a close companion advises her lady about the modes of winning young lover. Ladies should be timid in appearance and hard in their mental outlook. Even if they are rejected they do not mind the least and stick on to their aim. There is no use of shedding tears.

(10) He indeed is the most lucky lover who is bound fast by the noose of his beloved's tender creeper-like arms which are soft and tense. This is because of her anger at the fault of the lover. He is thus led to the bed chamber and chastised in front of her maids. She repeatedly warns him not to commit the offence hence forward. She is at the same time weeping because of the faithlessness of her lover whom she loves very much. She, in the course of her chastisement has hinted at the name of the offence committed by him. It all happens while the confidants are looking on. He is rejected by pushing him out of the room or by hitting him with the lotus held in her hand. It is a happy occasion for the lover since even in her anger there is much for him to enjoy. The jealousy of the sweet-heart is suggestive of her love towards him. That is why he is qualified as a fortunate one.

(11) A lover addresses a damsel at the time of her departure. She is over anxious about the separation. The lover consoles her saying that people who go on an errand do come back and get united with those from whom they are separated. So there is no need to worry yourself. You are already emaciated and worried. Hence the lover consoles her that she need not be despondent. But she does not take these words to her heart. She just continues to weep and her eyes are flooded by tears. But she smiled in a peculiar way without listening to his words. That smile was suggestive of her imminent attempt at a committing suicide.

(12) A lady relates to her companions the situation she felt while meeting her lover. She was angry with her lover and after much suffering wanted to reconcile with him. This situation she explains to her companions in the following manner. "When he appeared before me I avoided his sight by bending down my face and casting down my pupils looking at my feet. Even though I wanted much to listen to his words I deliberately closed my ears with my palms. Again with my palms I tried to conceal my cheeks showing perspiration caused by the feeling of love. O my companions what shall I do? In his presence the stitches of my blouse were broken into hundreds of pieces." Here the intensity of the feelings of the lady is suggested in her words.

(13) A lover is planning to set out on a journey to a place which can be reached by walking a hundred days. It is too distant a place. But the beloved of the youth is eager to know as to when he will return. She asks him whether he will be back in about three hours; or will it be by the time of the midday? Or will it be later and be the time of sun set. She shudders at the possibility of the whole day being passed by the journey. Listening to all these words of the lady the lover is embarrassed. She is shedding tears because of the imminent separation. Her question reveals that she could not put up with the feeling of separation even for a day. This being the case how could a lover console her when he knows that it will take a hundred days to reach the destination. Further it will take another hundred days for the return journey also. In other words he finds no words to reply that the separation will last at least for six months.

(14) A damsel tells her companion that she has acted in that way as a result of which the consequences are hurting her. O companions, in the course of our union I quarrelled with him and told my lover to get out of my home. The hard-hearted fellow simply got out of the bed and went away — an action which I did not anticipate at all. He showed no mercy towards me despite the fact that he knows that I have affection for him. Now that I am embarrassed I really wish to obtain his love and presence in my home. Now I have lost all sense of shame due to my pitiable condition. What shall I do in this situation.

(15) A clever action of shutting the mouth of a parrot kept in the house is described in a stanza as follows:

At night a newly wedded couple were talking freely on matters of love. In the morning in the presence of parents and other elderly people of the house the parrot began to repeat these amorous words of the couple. This caused much embarrassment for them. The lady soon plucked a ruby from her ear-ornament and put in the mouth of the parrot to block its speech. The bird took the ruby for the seed of *dāḍima* fruit and began to chew at it. She did it all in her bashfulness to avoid the parrot from repeating the loverful words that they spoke the previous night. The ruby was readily available to her as she wore an ornament studded with it. Its resemblances with the *dāḍima* seeds helped to deceive the parrot kept in the cage.

(16) A lady offended by the lover because of his affection for another damsel explains to him as to what benefit he had gained by his action. The lover having been jilted did not embrace her by facing her since she is apt to find out the marks of unguent in his chest caused by the embrace of the other. So he cleverly accosted her from behind and embraced her hard. The lady tells him that by this action his chest decorated by the unguent is now stained by the clogs of oil from her hair. Not only you have done something to offend me, but also your action has done some harm to yourself. It is all caused by his recklessness. Till now you boasted the stain of unguents as caused by the embrace of your beloved (other than me). Now the chest got splashed by the oil from my hair. It is a pitiable situation.

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(17) A damsel cleverly avoids her lover by adopting several ruses. She did not give him a chance to share the same seat with her since she got up, on seeing him and moved forward towards him as though to receive him. When he wanted to take her into his hands and embrace her quickly she suddenly left the place on the pretext of bringing the betal leaf. When he tried to speak to her she avoided him by asking her maids some silly question and giving orders. Thus she gave no opportunity for him to mix words with her. She always kept maids close to her so that he could tell her nothing of a confidential nature. Thus the clever lady made evident her displeasure to her lover by the different actions which are seemingly innocent.

(18) The trick played by a lover on two of his girl friends occupying the same platform is described in a beautiful stanza. Both the ladies were sitting side by side on a single platform. The lover approached from behind with silent steps and playfully closed the eyes of one with his palms. This is to lead her to behave that he is showing great affection and confidence towards her. He then turned his face and kissed another lady whose heart jumped with pleasure. She felt horripilation and believed that the lover has better consideration towards her. She could not conceal her pleasure at his kiss since she smiled silently. He was indeed an impudent fellow since he could please both the ladies at the same time, one with a playful act and another with an ardent kiss.

(19) The picture of a repentant damsel whose action led to the rejection of the lover is described in a stanza. Actually the lover fell at the feet of the lady in supplication praying her to forget his impudence. But she rejected him outright without giving him any further chance of reconciliation. She even called him a cheat in love affairs. All this led to the departure of the lover for good. Realising her folly very late she heaved a very heavy sigh and placed her hands on her breast. Then she cast on her companions a look of distress with tears flowing from her eyes.

(20) A lady went to sleep by tying up the ends of her garments with a girdle. The lover asked her friends why she is on the bed with girdle put on. The lady listening to his words turned aside in bed calling out to her mother that she could not get sound sleep. By turning round under the pretext of sleeplessness she actually

provided some room for the lover on her bed. Here the cleverness of the lady in providing space for the lover under pretext is well drawn by the poet. The situation has been handled with subtlety.

(21) A couple was lying on the bed silently. Both of them wanted to exchange words. But due to shyness or huff they failed to communicate with each other. They turned their face to the opposite direction. Later out of curiosity they turned to look as to what is happening to one another. In the course of this surreptitious look their glances clashed and naturally the instinct of appeasement arose in them. Gradually the resentment melted down and gave way to repentance. They embraced each other grasping the neck in the course of the close embrace and once the huff disappeared they laughed realising their folly and silliness.

(22) The respective position of the lady and her lover in a quarrel is well depicted in a stanza. The view of the lady is presented here along with that of her lover. The lover thought that 'let us see what will happen to me'. The lady too felt 'why can't he talk to me'. Thus both were in an angry mood. Both of them were silent in this embarrassing position and looked at each other almost vacantly. Then the man just smiled at her and she suddenly felt silly and burst out in tears which took away her courage. The fears washed away the anger and led to reconciliation for which both of them were longing.

(23) A couple was lying in bed in their private chamber. During the course of their silly talk the lover happened to mention the name of a lady who was a rival of the beloved. The damsel felt agitated at the mention of her rival and simply turned away from her lover in an angry mood. Being thus repulsed the fellow in spite of his ardent love towards her remained absolutely silent. She now turned and looked at him suddenly and chided him not to feign sleep. She knew well that he was just pretending sleep.

(24) The lady found out the tinge of the unguent on the chest of her lover. Actually he got it from the breast of another lady whom he had embraced hard. When the timid girl now pointed out this fact, the lover immediately embraced her hard and held her fast. Naturally she forgot the whole affair in the amorous pleasure generated by this embrace. This the jilted lover cleverly escaped censure from his new sweet-heart. The

lover was falling at her feet when she pointed out the tinge of unguent, but he gave her no chance to elaborate by hugging her all on a sudden.

(25) A lover opined that the sweet-heart appears beautiful without her jacket. This expression pleased the damsel. Saying this he touched the head of the lady with affection and soon her maids left the room one by one being beginning excuses. The lady on the other hand directed her looks towards the end of the bed with an enchanting smile.

(26) A lady was advised by her maids to be tough towards her erring lover. She should put up a look of resentment on the occasion of meeting with her lover. But when he appeared she could not follow the instructions of her maids. This she reported to the maids in the following words. "Although I tried to bend my eye-brows to show my anger I failed to do it. Instead my eyes began to look up with far greater eagerness than before, when I tried to suppress my words with a stubborn mouth again I failed. Instead my face exhibited some sort of a smile. As soon I hardened my mind my fortitude was lost and my body became horripilated. Finally when he appeared before me how could I reject him at all as if he was nobody?"

(27) The plight of an inexperienced young lady is described in a stanza. Her husband betrayed her in matters of love. Obviously he had some relation with another girl. But she was in no position to find fault with him without suitable advice from her maids. She did not know how to make a clear indication of her feelings suggesting that she had found out the truth. She could not use suggestive words critical of the lover. Instead being a timid maiden she gave vent to her feelings by shedding tears in profusion she remained tears dripping down her face. Her tresses of front hair moved about waving due to the convulsion of the face.

(28) A lady rebukes a lover that she is no more ignorant of his character. "All right let it be so. Everything is known to me. O beloved you just go away from my presence. I admit that there is not the slightest fault in you. I only find fault with my fate which is against me. If your love is so sincere how could it create such a situation. In case my life departs me, I will not be suffering any more."

(29) A lady goes to court a lover in his home. She is all decked with ornaments that produce different noise. Eventhough she is moving stealthly, her movement to the accompaniment of the sounds is majestic. She has decked her breast with glittering pearl necklaces. On the hips that are thick and copious a girdle is fastened. It makes a jingling sound. On her two feet anklets produce sounds. If she is going to the house of the lover in secret why all these majestic paraphernalia. Her looks directed towards different direction suggest a secret movement.

(30) A damsel finds fault with her lover who approaches her in the morning obviously spending the night in the company of a rival girl. She lets him know that she has understood his concern for her in a sarcastic manner. She tells him that coming to her morning after morning with eyes deprived of sleep has given her some solace. After all it suggests his concern for her. It is a pity that he could arrive only in the morning. Still it takes away much of her pain due to the anxiety of separation. Now that he has shown enough consideration she has no fear of death. So he may go away with full peace of mind regarding her safety.

(31) The proposed journey of a lover worries his beloved who states that she will be deprived of her vital airs soon. The very life of the lady is now readying itself for departure. But as a prelude to it her ornaments etc; have already started to go away. First her bangles have fallen down because of the emaciation of her hands due to the impending separation. The tears have fallen incessantly due to the mental strain. She has lost her courage since the separation is about to happen. All these are forerunners to suggest the imminent death of the lady. So she addresses her vital airs saying that the friends have already gone ahead and that it is only a matter of time that the life too will depart.

(32) The maids have gone away leaving the damsel beside her lover. They said that the fellow has already slept and that she too may follow suit. Once the maids have left the room, the lady gained confidence and put her face over his countenance in act of kiss. She was overcome with love for him. Now she noticed that the limbs of the fellow robbing with horripilation. She realized that he was only feigning steep. she was abashed but soon her

embarrassment was removed by the lover with suitable actions demanded by the situation. He removed the shyness of the lady by his amorous actions.

(33) A damsel recounts the situation due to a love quarrel. The couple has got intense affection for each other. This being the situation just the curving of the eye brow alone is needed to convey the sense of anger. There was no need to enter into any argument of quarrel. Instead absolute silence for a moment alone is needed to convey the disagreement. It was more eloquent than the speech. By looking at each other they could reconcile with any type of situation caused by anger. This was real lover. But now the whole situation has changed. The lady feels that even falling at her feet by the lover could not remove her anger towards him. This has changed the situation of the lover which they had previously.

(34) A lover makes appeasement with the anger of his beloved. He falls at her feet and draws her attention to the fact. O beloved with a charming personality, cast off this unbearable silence and look at me with loveful glance. I have fallen at your feet in supplication. I have never noticed such kind of anger in you as you are showing now." When he spoke thus the lady turned her face to a side and closed her eyelids completely letting the tears flow incessantly from their corners. Even without a word she has thus let known her mentality of forgiveness. The silent crying was more eloquent than words of conciliation on that occasion.

(35) The situation of a lady being embraced hard by a lover is described in a stanza. On account of a very tight and hard embrace her breasts became pressed down as if they have been reduced to dwarfness. Both of them exhibited signs of horripilation. On account of the profusion of the flow of affection the silk garments began to drop down baring her breasts and loosening the loin clothes due to the breaking of girdles. She began to say no! no! you are hurting my pride as well as limbs. And then she became silent. Is she asleep or is she dead? Is she sunk into my heart or is she dissolved in it. The ecstasy caused by an embrace is brought out in a brilliant style in this stanza.

(36) The situation of a newly wedded couple is described in a stanza thus. When the husband tries to cling to her garments, she



bends down her face with bashfulness. When he tries to embrace her by force she withdraws her limbs quietly. And unable to say anything due to embarrassment and timidity she casts her looks on her companions who retort with a smile. When the husband tells a joke she controls her laughter within herself not reacting to it loudly.

(37) The resentment of the lady towards her lover did not vanish even though her friends tried to effect some conciliation. Their efforts for appeasement were in vain. She stuck to her position throughout the day never giving away to the various entreaties. Each withdrew their faces from the other. At last when they turned the faces side-ways their glances clashed themselves and lingered on. This led to the loss of resentment and they soon laughed at their silly attitudes.

(38) A lady recounts to her maids about the time when her lover was angry with her sometimes back. The affection towards her has dropped like the calm of a surging ocean. No more he was concerned with her affection. He began to move away from her as if he was a stranger. I recall those sorrowful days. O companion, still I do not understand why my heart did not burst into hundred pieces.

(39) The couple had been living in separation for a long time. The grief has weakened their body which became emaciated. When they met each other after a long time the world itself seemed to be a new one. The entire situation has changed a lot. They somehow spent an unusually long day time waiting for the night to arrive. Once it was the night they began to relate the incidents of the bygone days. It took a long time to finish. But it did not prevent them from enjoying the conjugal bliss. It just happened despite the other pre-occupations.

(40) On the return of her lover after a long sojourn she accorded him a royal welcome without giving for the usual paraphernalia. Her looks provided long garland of festoons since her eyes resembled lotus flowers. There was no need to scatter white flowers on the path since her smile provided substitution. Nor there was the necessity for the potful of water to provide for the washing of the feet of the lover. Her breasts resembling pots produced sweats

in profusion. Thus when the dear one entered the portals of the house a fitting reception was provided by her with the help of her own limbs.

(41) In a verse the trick played by the banished lover on the heroine is narrated. The lady sent out the lover in a huff. This was because she found out his guilt of the nature of courting another lady at the same time. But towards the evening the lover returned donning the dress of a maid who was a companion of the lady. She could not easily recognise him. So she welcomed him and confessed that she really longs to meet the lover. But the lover embraced her hard and said that it is now difficult to bring back the jilted lover since he is already with her.

(42) A lover narrates that his sweet-heart looks beautiful even when she is in anger. Then what about when she is pleased with her. Her actions are funny. She conceals her face with the tip of the clothes to prevent her eyes noticing him falling down at her feet. This was just a playful act. She does not look at him in a conspicuous way. This was to avoid the looks clashing together. When he tries to speak to her she avoids listening to it and soon enters into some silly talks with her companions. All this is suggestive of her intense love towards the lover. Her apparent rejection is not prompted by hatred or aversion.

(43) The story of a timid girl is narrated in a stanza. Being a newly wedded girl, she was advised by her maids on the course of action towards the lover who is found guilty. They had given her a training in dialogues to be spoken to her husband. Accordingly when he was found guilty she narrated all those dialogues one by one and finished with it. Once the words were finished she acted in such a way as can be expected from a timid girl. She conducted herself in such a way which is the will of the lord of love. This procedure is charming and suggestive of affection. On such occasion even the lack of cleverness becomes an ornament.

(44) The pacification of a damsel by her lover is described in a verse. When she saw the lover from a distance her eyes showed eagerness. But as he came near the eyes reverted from him. When he began to talk it opened wide, but when he embraced her the eyes became red due to anger. He got hold of the tip of the garment,

the eye-brows resembling a creeper which became bent. As a last resort he fell at her feet in supplication. Her eyes became full of tears as ashe was resentful. To a lover all these actions were fascinating.

(45) The dear one returned after separation. He noticed that his beloved was suffering the pangs of love. So he questioned her about her condition. "How is that the limbs have become extremely emaciated? Why is it that you are shaking like this? O charming one, why is it that the cheek on your face has become pale?" To all these questions she simply gave an explanation that all this was because of her nature. But turning to a side she let out a sigh and poured a flood of tears from the corner of her eyes.

(46) A wayfarer in the course of the journey happened to hear the peals of thunder and noticed the cluster of rainclouds spreading over the sky. He became despondent and his eyes became full of tears. He began to sing a melodious song indicating the sorrow in his heart created by his own separation from his beloved. This being the case what about the couple living wide apart in different locations due to their preoccupations? People have begun to forget the pangs of separation being suffered by such people living apart.

(47) A lover recalls the angry speech of his sweetheart with nostalgia. How could he forget the situation. She became intoxicated by drinking sweet wine. So she forgot the marks of her nail which she inflicted all over his limbs during the sexual union. She began to move forward when the lover caught hold of her and asked where she was going. This made her angry all the more and she chastised him with quivering lips. Her eyes were flooded with tears of resentment at her own action. She just told him to leave her off.

(48) Friends of a lady chastises her for her rash actions against her lover who has committed an excusable offence. The lady quarrelled with him so rashly that the lover left him in disgust. The maids chided her as follows: "O you rash lady with a fickle mind, why did you show this independence in discarding your lover without giving him a chance for reconciliation. He even fell at your feet as a last act of repentance. She should have accepted it and pardoned him. Now that you have been rejected by him and

banished by him from his life you have to live without the hope of happiness in the form of reunion.

(49) A lover on the point of embarking on a journey on a rainy day was confronted by his sweet-heart. She looked at the beauty of the rain clouds gathering in the sky. She spoke to her lover 'are you going away? But she could not complete her sentence since her throat choked and eyes became flooded with tears she cling to the garment of the lover with a sense of helplessness and then began to draw meaningless lines on the floor with toes of her feet. The situation is inexplicable and the emotion she went through is beyond words.

(50) There is a beautiful conversation between a couple which suggests the sentiment of pathos. The husband called "Oh timid maiden" to which she responded saying "O my lord!." He then asked her to leave of her anger and she asked him as to what is the consequence of her anger on him. He replied that it causes grief. Then she explained that he had done nothing to make her angry and she alone was responsible for her plight. Now the lord asked as to why she was weeping and sobbing. She asked as to what happens when she weeps. 'In the presence of whom am I weeping' she asked. 'Certainly it is in my presence' was the answer 'who am I for you ' she continued her words to which he replied 'a dear one'. Now she concludes and says 'that I am not and so I weep'. This beautiful stanza has been quoted in many works on poetics by a host of writers.

(51) The repentance of a new bride is brought out in a stanza. Why did I fail to cling to his neck in an act of embrace when he wanted it very much? When he wanted to kiss me why did I bend down my face making his efforts in vain. When he expected me to talk with him why did I fail to do it? Because of her inexperience the new bride pondered on these lines with a sense of loss and dependence.

(52) A lady explains her position with regard to the departure of her lover. Other ladies being ignorant, wipe out the tears from their eyes and swear and fall at the feet and do many other things that may please the lord of their love and stop him when he starts on a journey. On the other hand she is more respectable and as such simply permits the man to set out on the journey. She simply

answers him that he will soon realize as to what will happen to her if he goes on the trip. What the lady suggests in that unable to bear the separation she is apt to lose her life.

(53) Here is another stanza dealing with the condition of the lady if the beloved sets out on a journey on a rainy day. She did not cling to the garments of the lover. Nor did she stand at the door steps to prevent the lover from going out. The sky was clouded suggesting imminent rain. But she let out a flood of tears which formed a river before the lover.

(54) The lord of love, Kāma, is a very difficult one to face especially when the lovers are in separation. He may make the limbs of lovers emaciated. On such occasions Yama, the lord of death, simply count the days of human life and without mercy he takes away the life at the appointed time. To facilitate help to these lords the lover who is merciless and assumes the position of resentment towards the lady. Such people need rethinking. Otherwise the condition of the ladies in separation will be in danger. They are like tender leaves and will easily perish.

(55) Here resentment completely vanished. She was holding her face in the palm thinking over the situation. There was nothing to do on the part of the lover. The only means that was available to him was to fall at her feet in an act of appeasement. Tears were swelling in her eyes and she just tried to hold it from falling down. But soon the tears fell down from the eyes and struck against her breasts to be shattered into tiny drops.

(56) A lover addresses his beloved regarding her different actions. As soon as she saw him she went forward to receive him with a sweet smile on her face. "You spoke to me when I request for it. Your eyes do not show any sign of unsteadiness. For these reasons my heart is pained. You keep up the anger within yourself. I know that by all these means you are concealing your real feelings."

(57) There is a limit of placing confidence in one's companions. A lady admits that she is not able to cast a playful look on that person who has understood the very essence of what is in her mind. People are very clever at laughing at the follies of others. Whom shall one resort to as a refuge when the feeling of fire is about to die.

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(58) The feelings of a damsel in love is expressed as follows. "Hearing the name of my lover my whole body is horripilated and it is known to everybody. When I see his moon-like face my body becomes a moonstone shedding water through perspiration. When the beloved person comes and stands nearby embracing me all thoughts of anger disappears from my heart. My show of resentment is reduced to a pretense."

(59) A lover worried by the constant show of anger on the part of his beloved explains to her the situation. There are certainly young ladies in the neighbourhood who are affected by the feeling of love. Let the lady go to them and ask them whether their lovers fall at their feet to appease them. She should not listen to the idle talk of the ignorant people. She should understand that the flow of affection is broken down if entreaty is discarded. The result will be a succession of grief.

(60) The condition of a couple of lovers in the presence of the household is described in a stanza. They are carried away by the flood of the river in the form of the sweetness of love. But the course is not smooth. The parents from the dam preventing the flow. So the lovers could not satisfy their love in union. Even in such condition they look at each other longingly, but unable to have any physical contact. Thus they drink the juice of love brought to them through their eyes which forms the stalk of the lotus flower giving the honey. They are so near and yet far away in the presence of parents and other elders.

(61) A lady who sent her maid to the lover to convey her state and to invite him to her side chides the maid. She could notice that the maid enjoyed the conjugal bliss with her lord or lover and has come back with an innocent look. The lady points out the various factors which contributed to the delay of the return of the maid. 'From the top of your breasts the sandal paste and other unguents have been completely rubbed away. The red juice on your lip has also been entirely smeared off. In your eyes there is no collyrium left while your body exhibits the signs of horripilation. What you said must be untrue. You did not carry out the errand entrusted to you. Instead you have gone to a tank for a dip in the water. You did not reach the proximity of that cursed fellow.' The implication is

that the lady has deduced the facts in their true perspective. The maid has deceived her by not reporting the pitiable condition of the lady. Instead she has grabbed the opportunity to satisfy her own carnal interest.

(62) In a stanza a lover who was away for sometime relates his joyful experience of the reunion with the lady. When he was away her face was pale and faded. It did not show any interest in amorous feelings. The tresses were dishevelled. But once he reached her proximity after a long sojourn everything changed for the better. The stamp of love was visible and the face was extremely beautiful. How could one forget that worthy face which the lover enjoyed by kissing and caressing in different ways.

(63) The experience of a lover who has won over the new bride after careful dealings is described in a stanza. At first the lady was reluctant in every form of caressing. But now there is no more obstruction. She herself has surrendered to his wishes since she too has begun to enjoy the sexual pleasures. Being fatigued by the feelings she does not pick up quarrels with him as and when her garments are loosened. When she is caught hold of by her hair she does not bend her face in disapproval. She surrenders her limbs freely to be caressed by the lover and she does not become averse to amorous plays. There is no objection for a sudden embrace now. The tender lady has been taught in another new pattern of showing off her anger in this way.

(64) The embarrassing situation of a lover is portrayed in a beautiful stanza. He was rejected by the lady when he prostrated before her in order to effect an appeasement. Without much thought and delusion of love he did so. He was rejected by the lady and decided to move away from her side. Impudent as he was, he decided to get away from her. But the pitiable looks of repentance in her eyes arrested his forward movement. Her lifeless looks and agitated tears produced compassion in his mind and he decided to go back to her. He concluded that she was weak and unsteady and it is not proper to leave a bashful lady ignorant of the ways of love.

(65) Another famous stanza describes a bed sheet in which the signs of conjugal enjoyment are noticeable: Thus in some places of the bed sheet there is the stain caused by the juice of betel leaf

is to be seen. In some other places the smear of unguents like Agaru and Sandal are visible. In yet other places there are smears of powder to be seen, while in quite other places the footprints of the lady marked by lacjuice are to be noticed. The sheet appears curled in the middle portion because of the touch of the belly of the lady. There are flowers to be seen scattered on the sheet here and there. Thus it proclaims the sexual enjoyment of the lady under various modes. (prescribed in the treatises on love)

(66) Here a lady recounts her experience to her maid as follows. "He asked me to come over to his proximity saying that he would tell me something. We were alone in that region. So I went near him in a very attentive manner in all eagerness to listen to the story. I did not doubt his words. Then he began to say something coming very near to my ears mumbling gently. Soon he smelt my mouth and took possession of my tresses. O my friend, then suddenly he kissed me hard drinking the sweet essence of the lips.

(67) A lady in embarrassment is described in a stanza (which some editors consider as an extra one and probably authored by somebody else than Amaru).

While the lady and the lover were about to consummate their passion suddenly the menstrual flow occurred on the lady and she got up in a hurry and moved to a corner of the room. The lover then wanted at least a kiss from her and pleaded with quivering lips and dancing eyebrows. She then covered her cheek with the tip of the garment and intimated through her bashful actions that his request cannot be agreed to. She suggested this by the gentle swinging of the leaves worn as ear-ornaments and shaking of her head.

(68) A lady proceeding to the house of the lover is confronted by her maid. 'O young lady with soft thighs where are you going in the middle of the night.' She replied that she is going to the house of her beloved. Now the maid asked whether she is not afraid to move out in the night all alone. Then she replied with a smile that she is not alone. In fact she has an escort who is armed with weapon. The escort according her was none other than the lord of love with his arrows fixed to the bowstring.



(69) A lady who has found out that her lover has gone to meet her rival conveyed the fact by gestures in the presence of the parents without their knowledge. She also conveyed that the fact is known to her maids also. She questioned with the movement of her eyebrows whether he had gone to that particular direction in which her rival lived. Then he shook his head to indicate that he did not go. When she pointed out the people who knew about his activities he simply remained with downcast face and with a vacant look. When her face became red with anger he fell at her feet with his looks. Thus even though the parent were there the couple spoke to each other through suggestive gestures.

(70) The lady looked at the lover intently for sometime with her timid eyes. She appealed to him with folded hands and stopped him with her tender garments. She soon embraced him voluntarily. But her entreaties were of no avail. The impudent lover discarded her and started to go away. The lady too then became disgusted despite the fact that it caused much pain. The damsel at first almost left her life before she rejected the lover.

(71) The condition of a lady who realized the deception of the lover from the marks of sexual enjoyment on his limbs is described in a stanza. He wore the marks of lac juice all around forehead which is suggestive of the profuse kisses of a lady. Then there was the imprint of the bangles on his neck caused by the embrace. The black colour of the collyrium from the eyes of the lady is also seen on the face. When such indications of amorous enjoyment was noticed in the lover who arrived in the morning the lady could not find breath. She simply sighed deeply covering her mouth with the lotus flower she was carrying as a plaything.

(72) A lady offended by a lover makes a bold decision. Starting that day she will not become the abode for any resentment in respect of her beloved. She will not any more pronounce the name of that hard-hearted fellow. The night with moonlight passes and dark night appears. So also the cloudy day marked by the rain clouds will give way to a clear day soon.

(73) A lady chides her lover who is interrupted in the course of his enjoyment by the sounds produced by a rival lady with whom he maintains an illicit relation. 'O impudent man you let loose of

your embracement of me when you hear the tingling sound of the girdle of the other lady. You have loosened your tight grip of your arms when you were in close embrace. To whom shall I tell this ignoble ways of yours? Since you are able to converse with words soaked in ghee and honey I could not even convince your rival about your treacherous habits.'

(74) The action of a new bride in giving a sumptuous kiss is described in an attractive stanza. Having noticed that the living quarters have been vacated by friends and that herself and her lover are alone in the room, she gently got up from the bed and kissed the lover who was apparently asleep. But the fellow in fact, was beginning to sleep. So the kiss produced horripilation all over his limbs and seeing that the lady understood the deception. The young maiden became bashful and stood with downcast face. Now the lover embraced her boldly to her relief. The innocent love of a new bride is described here.

(75) The maids of a lady tries to pacify the anger by pointing out the entreaties of the lover. The lover has been clinging to the feet of the lady for long which shows the real affection of the fellow for her. When the maids argued thus the anger of the damsel turned into drops of tears which soon washed her face. Once the tears appeared there was no stopping. She just wept agitatingly.

(76) The lover on the verge of going out was somehow persuaded to come back. The lady mumbled words of persuasion to cash the situation. She pretended that she did not hear the words of the lover and looked towards the corner of the room with vacant eyes. She once more heaved a deep sigh.

(77) A lady is reporting the clever actions of the lover to her maids. First he pointed out that the bed has become rough since the unguents and sandal pastes from the body of the damsel have spilled over it. To avoid pain to the tender limbs of the lady the lover lifted her up and put her on his chest. While she was loosing self control because of the tight grip, he managed to pull out her garment using the toes on the tip of his feet as a pair of tongs. Once the garments were off the impudent one began to perform what was appropriate on that occasion.

(78) The lady distributed the sorrow of separation among her parents and maids and felt relieved by heaving deep sighs. The unbroken flow of tears has been made over to her relatives. Anxious thoughts have been entrusted with the relatives and parents. The sorrow has been completely shared among her companions. So for the day or two she could attain complete peace though at times she makes deep sighs.

(79) A lady in love is angry with her lover who keeps her waiting. Surging with resentment she says 'let the heart burst; Let Kāma the lord of love, make my body emaciated to his hearts content. There is no longer any use for me with that dear friend of mine whose affection is fickle.' Even though she says like this, all the while she is looking towards the path waiting for the arrival of the fellow.

(80) The lover appeared before the lady with lips bitten by her over in amorous dalliances. He was hit by the lady with the lotus held in her hand. The lover then pretended that the touch of the flower caused irritation of the eyes and stood with his eyes completely closed. The lady was utterly confused without knowing what to do and remained perplexed. Seizing this opportunity the impudent fellow gave her a kiss instead of falling at her feet.

(81) A couple who were lovers for long were united in wedlock. Now the lady recalls the whole situation. Formerly she felt that they were always together, being afraid of the separation. She was the focal point of his attention. Now the situation changed a bit in that he has become the lord and she his consort. This is the result of being hard-hearted. At one time the lady was in command of the situation, the lover being put to much difficulty by the hard ways of the sweet heart. Now it is on the other way. This is all due to the turn of fate.

(82) A companion advises her lady to be more strict to her lover rather than being too mild because of her timid nature: 'When he appears, put on a hard face. Make your courage firm. Be resentful towards him'. When such advices were given one after another the young lady quietened her saying to speak in a low tone since the lord of her life remains closely in her heart. He should not hear your advices.

(83) A lover imagines that his beloved must be now clinging to the twigs of the mango tree located in the neighbourhood of a small tank in the front yard of her house. The greedy bees will be humming around the twigs to drink the thick pollen full of honey. Now the lady must be weeping, covering her own body with a piece of her upper garments. She must be trying to stop her sobs that are bursting out from her throat. This action will certainly cause her breasts to shake with agitation.

(84) The maids are advising their lady to cast off this untimely resentment. It is the most inopportune moment to show resentment. It is not proper to the situation when affection is the need of the hour. On the other hand being angry she is drawing together the burning embers with her own hands and causes flames, which appear balzing. Now you are crying in the wilderness.

(85) A lover who is hurt by the resentment of his sweet-heart pacifies her showing her situation. The decorative designs on her cheeks are being crushed through rubbing with the palm of her hands. The sweet juice of the lips is being drunk by her heaving sighs. The tears from her eyes get stuck on the throat and causes delay in further movement. All this causes her breasts to heave. Now the resentment alone seems to be dear to her and not the lover. The fellow admits that he could not succeed in persuading her.

(86) When the beloved lover arrived, the lady somehow passed the long day despite her eagerness. She entertained several dreams of conjugal bliss. By the evening she went to the living apartments. But there were silly persons indulging in unending conversation. She cleverly resorted to a ruse and said that something has bitten her. In the guise of the hurry she purposefully put out the light with the movements of her garments forcing the companions to get out of the room.

(87) A lady who had some acquaintance with a lover in her early youth happened to see him at a later date at her door step. He casually arrived there. Then she tells him that her two breasts first grew up on her bosom, later they attained bigger shape due to his handling the same. Her ability to converse with people was also improved due to his own efforts at conversation with her. Her arms knew the ways of embrace by taking his necks into them in the act of union. Now that he has forgotten everything and has shown no

consideration for her it pains her. He has even forgotten this route in his travels.

(88) A lover longing for the proximity of his beloved notes that even wandering about the street in the neighbourhood of her residence brings about some kind of relief to him. He has no hope of union with her since he has satisfaction at the very first sight though no other progress was made. The affection for her grew by the day and when the lady messenger arrived with messages it knew no bounds. Still he could not enjoy the embrace with the dear one since he did not have sufficient fortune for it.

(89) The first conjugal experience of a young lady is described here. The slim lady trembles and shakes her tender hands in shyness. Her girdle drops down in the course of the embrace. The flowers that are left are carefully thrown at the lamp to put out the light. She covered both the eyes of her lover to prevent him from seeing her naked limbs. But at the end of the sexual union her husband could keep on looking at her limbs since she was exhausted by the love play.

(90) When the lover approached her for amorous dalliance she turned her face away through pretended anger. She then closed her eyes to feign that she was asleep. But when the dear one clung to her in an embrace she consented to it and pretended that his efforts to untie the knots of loin cloth were unknown to her. He was doing it with shaking hands for fear of her objection which was not there.

(91) A lady whose husband was away on a journey was spending the day looking towards the path along which he was to return. She stretched her eyes upto the end of the road to have a glimpse of the lover returning. But it was of no avail. The road was lonely and nobody was there. Soon darkness began to spread over the region. She became despondent and turned away her looks telling to herself as to why could not he arrive even at this late hour.

(92) The lover on a long journey knew well that his beloved was waiting for his arrival in all eagerness. She was separated by a long distance. There were countries, rivers and mountains on the way. There was no immediate hope of seeing her. Yet he raised up his neck and looked ahead standing on his toes in an effort to have a glimpse of the sweet-heart.

(93) A lady sent her maid to bring her lover to her house. Instead the maid enjoyed the sexual pleasure with the lover and reported

back that he was absent. The lady could notice the marks of sexual union on the limbs of the maid and tries to find fault with her by asking several questions. The maid apparently gives some answers to deceive her. This is the content of a beautiful stanza. The verse is in the form of questions and answers between the lady and her maid. "How is it that your face is perspiring?" "It is on account of the rays of the sun". "Your eyes are red?" "It is because of my anger towards your lover who failed to come with me". "Your dark tresses of hair are dishevelled?" "It is because of the wind". "The saffron paste and unguents on your breasts have faded". "It is because of the upper garment rubbing on it". "You seem to be fatigued very much". "It is because of my going and coming back." At last the lady asked a final question which put the maid into distress. "Now tell me some thing about the hurt that is noticeable on your lips."

(94) A lady holding anger towards her lover is being chastised by her maids 'O hard-hearted one, give up your misunderstanding with your lover. This is due to your belief in the falsehood uttered by some. You should not lead your lover to such a desperate position on account of such wicked talks. On the other hand if you are inclined to believe in the false reports then we don't have anything to say to you. then you suffer the consequences.

(95) An adamant lady taught by maids to show resentment reports to them the progress of the training. But she is afraid whether it is not too much. she has multiplied the act of bending the eye-brows to suggest anger. She has practised for a long time to close her eyes for long in the presence of the lover. She has tried to suppress her smile to put on an unaffected look. She tried hard to remain silent. The mind was also prepared to put up courage. Still she feels that the ultimate success remains with providence.

(96) A lady tells her maids that if she resorts to anger of love her lover will resort to the several means of pacification. He will fall at her feet. He will speak to her with eyes full of tears. He will say many silly tales to please her and bring smiles to her face. He will give her a hard embrace taking her slender body into his hands. All this is true. But she does dare to show anger to her dear one whom she loves so much.

(97) A damsel narrates her experience of the previous night to her maids "when the lover came to the bed the knot of my garment dropped down by itself out that very moment. The girdle holding the garment to the waist loosened itself and slipped down. Soon I was united with his limbs in a hard embrace. "I do not know what happened later. Who was he? who am I? What are we doing? How was the sexual enjoyment". All this is not known to me. There is not the slightest recollection of such matters at this moment.

(98) A lady relates her experience due to love to her maids. The deep breath are burning her lips. She feels as if her heart is being plucked away up-rooting from the very roots. Her limbs are getting emaciated. Still when the lover fell at her feet she deliberately avoids him. She does not know whether it was proper on her part. Nor does she know whether it has brought any favour for her.

(99) A guilty lover enters the house of the lady. She knew that the fellow had enjoyed sexual union with her rival. So she tried to show that she has no interest in him. But she did not prevent him from entering into the room. She did not turn her face away from him. She did not even speak to him with anger. she just looked at him with disinterested glance as if he was nobody to her.

(100) The poet concludes the work with some statements on love affairs. The lover steals the clothes of the lady to prepare her for the battle of sexual union. The lady became embarrassed and pleaded for mercy because of her shyness. Then the lover began to enjoy her and when the lord of love arrived on the scene, everything was over.

(101) According to the poet he alone is approved by the lord of love, who is kicked by his beloved with her foot painted with lac, soft as the tender sprouts and adorned with anklet. To chastise the lover the lady kicks him due to anger. Thus the approval of the lover by the lord of Kāma is the ultimate goal in life.

# 5

## LYRIC PAR EXCELLENCE OF LOVE

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*Amarukaśataka* is the lyric par excellence as far as the subject of love or erotics is concerned. It is a significant feature of the hurried life of modern times that the lyric is the most popular form of poetry, corresponding to the short story in a narrative art and the one act play in drama. Sanskrit *muktakas* are often considered as the finest examples. In a self-contained stanza a glorious aspect is described in all its beauty. Each of them stands out as a pearl shedding brilliance.

The word lyric is derived from the Greek word lyre, which is the name of a stringed musical instrument. The distinguishing features of a lyric are held to be brevity of expression, melody of metrical excellence and the colouring of human passion. The lyric as a literary form is unlimited in range and variety. The genre touches nearly all aspects of experience giving rise to significant and intense emotion. The most popular varieties are: (1) the lyric of nature, presenting the beautiful and sublime aspects of natural phenomena and their effect and impression on the human mind; (2) the lyric of the social sentiments — of patriotism, pity and sympathy, scorn and indignation, giving memorable shape to shrewd and interesting observations on life; (3) the lyric of love in all its various moods and phases; and (4) the lyric of religious emotion and mystic experience.

The one hundred verses of *Amaru* belong to the third category mentioned here. The power comprehension of Sanskrit Language is seen at it best in these verses. The metres of Sanskrit verses are highly musical and demand the aid of music for effective rendering. Even a slight acquaintance with classical Sanskrit literature reveals



clearly that the lyric impulse is not altogether foreign to us, as we find in this rich storehouse of our literary inheritance a considerable volume of lyric poetry of wide variety and high excellence and several masterpieces which can bear comparison with the best specimens of lyric poetry in any literature, ancient or modern.

The Indian scenery was conducive to the lyricism and naturally poets down the centuries have written many lyrics. Some of the stanzas in dramas could very well be considered as lyrics. Even our sacred texts, the Vedas and Upanishads contain several passages of remarkable lyric quality. The production of hymns of praise did not stop with the Vedic poets. Though the *stotras* contain specimens great lyrics they could not be entirely included in this class. *Kṛṣṇakarmāmṛta* of Līlasuka, *Saundaryalaharī* of Śaṅkara, *Pañcaśatī* of Mūka and the *Gaṅgālaharī* of Jagannātha Paṇḍita are *stotras* of high excellence and are specimens of good lyric poetry. The three *śatakas* of Bhartṛhari again could be considered as good examples of lyric. Each stanza of his century on policy or conduct is a miniature poem expressing a significant idea or sentiment in a beautifully finished form. The idea is developed progressively in distinct parts in the successive lines, and these are all found to coalesce by inner necessity in a perfect whole. For sheer perfection of artistic unity, these stanzas of Bhartṛhari are unmatched in Sanskrit and unparalleled in any other language. His verses on love (*Śṛṅgāraśataka*) and resignation (*Vairāgyaśataka*) are naturally more lyrical and contain much that is beautiful and affecting. The fascination of the youth and beauty of women and the revulsion from it in the altered mood of disillusionment and renunciation are both expressed in a remarkable manner, though in general terms as factors in life and not in individual specimens or particular situation. The *Ritusamhāra* and *Meghadūta* of Kālidāsa are fine instances of lyrical poetry. The first is simple in structure and theme consisting of a description of each of the six seasons of the year. These descriptions are inter-woven with reflections on the influence of the changing seasons on the loves of man and maid, or husband and wife. They illustrate the scope of varied

enjoyment to lovers in every season. The preoccupation with sensual love is the feature of the poem. *Meghadūta* on the other hand less sensual in appeal though it is lyric of love and nature at the same time. The scene of nature and the sentiments of love presented in it are with reference to a particular couple feeling the pangs of separation.

Regarding the social atmosphere that can be gleaned from the work Dr. Kunhan Raja has observed that "it can be said that for the description of love as found in dramas and in the literary criticism and in works like the *Amaruśataka* there are three constituent factors. They are the existence of more than one wife for a man, the existence of ladies who lived a full life outside wedlock and the place for alcoholic drinks. "Later there arose in the world a system of thought regarding moral life in which all the three are condemned on unholy and against the good life. All the three are social evils only in a religion which prescribes what is right and what is wrong and not in man's inner nature. The condition in which the love poems of the type of the *Amarusataka* came to be written did not at all affect the stability of the social order among the people. In fact the conditions were conducive to a richer and to a happier life for the people. Love both within and outside the wedlock became a healthy force in this way in shaping the life of the people.

It is often said that the question of moral standards does not arise in the context of the assessment of love poetry in Sanskrit. Love in man-woman relation and love poetry had been prospering in the country through out the centuries. At the same time, *kāma* — the sensual desire to some extent, was never considered to be the end in life. It is only regarded as a passing phase in the life of men.

The *Kāmasūtra* assigned to sage Vātsyāyana considers enjoyment as the final goal of life. The treatise speaks only of the three values or goals of life and the fourth one, namely mokṣa or final release is not even mentioned states Dr. Kunhan Raja. *Dharma* or Law regulates *artha* and *kāma* (means and enjoyment) will bring about final enjoyment. This is the philosophy of the Cārvākas whose philosophy could be traced to the Vedic period itself.

It can be seen that the element of love is not a casual or fleeting element in the culture of India. Love in man-woman relation is a

chief factor in the nature of love. It has to be developed in man if man is to be noble and to live a full life.

The literature in Sanskrit both religious and secular is full of sexual allusions, sexual symbolism and passages of frank eroticism. Sexuality was not looked on as a mere vent for the animal passions of the male, but as a refined mutual relationship for the satisfaction of both parties. The *Kāmaśāstra* of Vātsyāyana is specifically written for the sophisticated townsman called *nāgarika*. There was much tenderness in love making, though it often culminated in very violent embraces. According to poetic convention streamlined by the rhetoricians it was a favourite poetic convention to describe the hero and heroine or man and woman, whether married or single, as displaying the tokens of their passion to their confidential friends, in the form of the marks of nails and teeth. Vātsyāyana recommends that a man should at first refrain from intercourse, until he has won over his bride and gained her confidence, for women, being gentle by nature, prefer to be won over gently. If a woman is forced to submit to rough handling from a man who she doesn't know she may come to hate sexual intercourse, and even to hate the whole male sex. He has given a detailed example of the courtship of a newly married bride and her husband.

What we see in the stanzas of the *Amarukasātaka* is this attitude of tender love and courtship.

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# 6

## POPULARITY OF THE WORK

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Indian aestheticians have laid down the goal of the poetic art as the realization of aesthetic delight our religious and social life and our language and literature afford infinite scope for the lyric impulse. This class of literature in fact defies all classification.

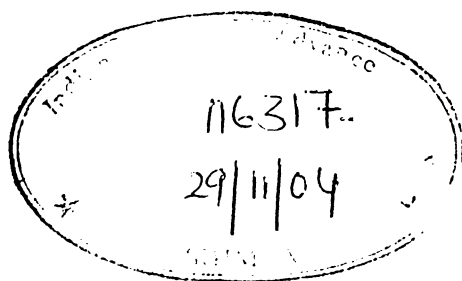
The fact that works dealing with love and passions were written, is due to the Indian attitude which never considered sex as prohibitive. The canons prescribed for the behaviour of the Indian layman were puritanical in many respects. But they did not disparage physical love. Of the three ends of life, the third pleasure, though less important than the other two, was a legitimate branch of human activity, for which provision was made in the scheme of existence. Broadly speaking *kāma* — desire, stands for every kind of desire and its fulfillment. It often had a sexual connotation — a fact that should not be forgotten. In fact of all legitimate pleasure, sexual pleasure was thought to be the best. While defining *mahākāvya*, Daṇḍin has provided for the descriptions of drinking of liquor, indulgence in sexual relation, union and separation of couple etc; and poets have invariably followed his mandates on occasions demanded.

This account of Amaru and his poetry may be closed with the assessment of A.L. Basham in his *magnum opus*; 'the wonder that was India!'

"An erotic poet with none of Bhartṛhari's doubts was Amaru, also probably of the 7th century. His stanzas on love are often voluptuous, but they can be humorously tender, and always

show a sound understanding, of feminine psychology. Amaru loved to describe a poignant moment in a human relationship in a single verse, in which the reader is given only the climax of the story, the reconstruction of the rest being left to his imagination."

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**Amaruka** (AD 800-AD 900), one of the greatest lyrical poets of all time, wrote *Amaruksataka*. It is one of the finest lyrics of love in Sanskrit literature. About the authorship of *Amaruksataka*, various traditional stories are told. One is that *Amaruksataka* was composed by Śankarācārya who has entered the body of king Amaruka, who expired during his trip to northern countries for *Digvijaya*. Another is that Amaruka was a king who flourished somewhere in North India. He had a hundred ladies in his harem and each day he composed a verse for the lady with whom he spent that day. Amaruka has the distinction of having at least eight royal commentators and three more works that explain the poem.

Amaruka's stanzas on love are often voluptuous, but they can be humorously tender, and always show a sound understanding of feminine psychology. Amaruka loved to describe a poignant moment in a human relationship in a single verse, in which the reader is given only the climax of the story, the reconstruction of the rest being left to his imagination.

**Dr. N.P. Unni** (b.1936), writer of the present monograph is a renowned scholar in Sanskrit. Worked as a Professor and Head of the Sanskrit Department, University of Kerala. Presently, he is the Vice-Chancellor, Sankarācārya University of Saranath, Varanasi.



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