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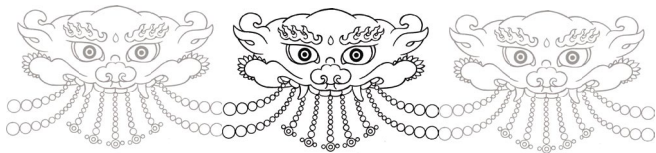
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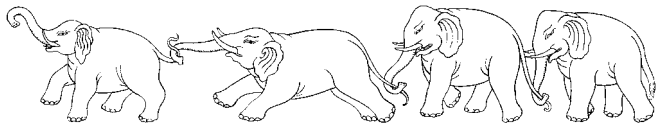
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THE CLAY SANSKRIT LIBRARY has been created to introduce classical Sanskrit literature to a wide international readership. This literature combines great beauty, enormous variety and more than three thousand years of continuous history and development.

For many interested readers, access to this vast treasure store has been hindered by an unfamiliar language and a difficult script. The new Clay Sanskrit Library makes everything easier: the Sanskrit text, written in familiar Roman letters, faces the English translation, and the convenient pocket size is both elegant and practical.

Twenty-seven leading scholars from eight countries are cooperating to produce fresh new translations that combine readability and accuracy. The first twelve titles will appear in February 2005, co-published by NYU Press and the JJC Foundation; in the following year the flow will increase, and within the next five years the Clay Sanskrit Library will grow to about a hundred titles. The selection will focus on drama, poetry and novels, together with the famous epics.



# Introduction to the Clay Sanskrit Library

## By John Clay

The great national epics of India, the Maha·bhárata and the Ramáyana, reached their definitive form around the beginning of the common era. By their authority and comprehensive character they dominated Hindu literature for several centuries, as familiar episodes and themes were reworked. But Buddhism and Jainism developed their own literary traditions.

From early in the common era, a vast creative literature of novels, short stories, plays and poetry began to develop. Some took their subject matter from the national epics or the Buddhist scriptures, but many other sources also provided inspiration.

This new literary culture was vibrant and vivid. The dramatists wrote plays about palaces full of dancing girls, and gardens where peacocks screeched at the approach of the monsoon and elephants trumpeted in the stables, eager for combat or mating. Courtiers intrigued for influence and promotion. Merchants set off on their voyages with sadness at separation, and returned with joy and vast profits. The six seasons spun by at breakneck speed. Lovers kept their trysts in the cane groves down by the river. Holy men preached that worldly pleasures were worthless, and often were exposed as hypocrites.

This second flowering of classical Sanskrit literature lasted for more than a millennium. We shall bring to a worldwide audience the entire text of the two national epics, and fifty or more titles from the heyday. We hope that readers will find much to enjoy.

MAHĀBHĀRATA  
BOOK THREE  
THE FOREST  
VOLUME FOUR

TRANSLATED BY  
WILLIAM J. JOHNSON



“The Forest” is Book Three of the MAHA-BHĀRATA, “The Great Book of India.” This final quarter of the account of the Pāndavas’ twelve-year exile in the forest contains four stirring stories that are among the best known in Indian literature.

ISBN 0-8147-4278-5

Book Three of the great Indian epic the MAHA-BHÁRATA, “The Forest” covers the twelve years of the Pándavas’ exile in the forest, a penalty imposed upon them by the Káuravas because they have lost a rigged dicing match. A number of the colorful stories told to relieve the tedium of life in “The Forest” are now among the best known in Indian literature. The present volume consists of its concluding four episodes: “The Story of Rama,” “The Glorification of the Faithful Wife” (Sávitri’s story), “The Robbing of the Earrings” and “About the Drilling Sticks.” From a hero overcoming great odds, to a virtuous wife who rescues her family, and Indra tricking Karna, and Yudhi-shthira’s victory in the verbal contest with the tree spirit, these disparate stories speak to common human concerns across cultures and centuries.

*Slender lady, I came out with you to gather fruit. I got a pain in my head and fell asleep in your lap. Then I saw a terrible darkness and a mighty person. If you know, then tell me—was it my dream? Or was what I saw real?*

So speaks Sátyavat, newly rescued from the god of death by Sávitri, his faithful wife, at the heart of one of the best-loved stories in the literature of India.

WILLIAM J. JOHNSON is Senior Lecturer in Religious Studies at Cardiff University. He is the author of *The Sáuptika-párvan of the Maha-bhárata: The Massacre at Night* and *The Bhágavad-gíta*, translated with an introduction and notes.

MĀRKAṆḌEYA uvāca:

Sā samāsādyā Sāvitrī bhartāram upagamyā ca  
 utsaṅge 'sya śiraḥ kṛtvā niṣasāda mahītale.  
 Tataḥ sā Nārada|vaco vimṛśantī tapasvinī  
 taṃ muhūrtaṃ kṣaṇaṃ velāṃ divasaṃ ca yuyoja ha.  
 Muhūrtād eva c' āpaśyat puruṣaṃ rakta|vāsasam  
 baddha|mauliṃ vapuṣmantam āditya|sama|tejasam.  
 Śyām'|āvadātaṃ rakt'|ākṣaṃ pāśa|hastaṃ bhay'|āvaham  
 sthitaṃ Satyavataḥ pārśve nirīkṣantaṃ tam eva ca.  
 Taṃ dr̥ṣṭvā sahas" ōttāya bhartur nyasya śanaiḥ śiraḥ  
 kṛtāñjalir uvāc' ārtā hṛdayena pravepatī.

SĀVITRY uvāca:

Daivataṃ tv" ābhijānāmi vapur etadd hy amānuṣam  
 kāmāyā brūhi dev' êśa kas tvaṃ? kiṃ ca cikīrṣasi?

YAMA uvāca:

Patī|vrat" āsi Sāvitrī tath" āiva ca tapo|nvitā  
 atas tvām abhibhāṣāmi viddhi mām tvaṃ śubhe Yamam!  
 Ayaṃ te Satyavān bhartā kṣīṇ'|āyuh pārthiv'|ātmajaḥ  
 neṣyāmi tam ahaṃ baddhvā viddhy etan me cikīrṣitam.

SĀVITRY uvāca:

Śrūyate bhagavan dūtās tav' āgacchanti mānavān  
 netuṃ kila bhavān kasmād āgato 'si svayaṃ prabho?

MARKANDÉYA said:

Sávitri approached her husband, came close to him and sat on the ground, putting his head in her lap. Then the troubled woman, pondering Nárada's words, calculated the day, the time of day, the hour and the instant. And almost at once she saw a person dressed in red, wearing a diadem, handsome, and as radiant as the sun, pure black, red-eyed, a noose in his hand, fearsome, standing at Sátyavat's side, staring at him. Seeing him, she laid down her husband's head gently, and sprung up at once. Her hands folded in greeting, she addressed him, her heart trembling, afflicted.

SÁVITRI said:

I know you're a god, for your form is not human. If it's your wish, tell me, great god—who are you? What do you want?

DEATH said:

Sávitri, because you are devoted to your husband, and because you've acquired power through ascetic practice, I shall answer: Know, good woman, that I am Death! This husband of yours, Prince Sátyavat, has used up his life; I shall bind him and take him away. This, you should know, is what I intend.

SÁVITRI said:

I have heard, Lord, that it is your messengers who come to lead away mortal men. So why, Your Worship, have you come in person?

THE BIRTH OF  
KUMĀRA

BY KĀLIDĀSA

TRANSLATED BY  
DAVID SMITH



The greatest long poem in classical Sanskrit, by the greatest poet of the language, Kali-dasa's BIRTH OF KUMĀRA is not exactly a love story, but a paradigm of inevitable union between male and female played out on the immense scale of supreme divinity.

ISBN 0-8147-4008-1

This greatest of court epics describes events leading up to but not including the birth of Kumára (also known as Skanda or Karttikéya), the war god destined to defeat the demon Táraka. The gods attempt to deploy Kama, the Indian Cupid, to set the ascetic supreme deity Shiva on fire with love for Uma (also known as Párvati), the daughter of the god of the Himalayan mountain range. Kama's mission fails and the enraged Shiva turns his flaming third eye on the love god, burning him to ashes. Next Párvati herself turns to intense asceticism in order to win spiritual power and thereby the husband for whom she longs. She succeeds and the climax of the poem is Shiva and Párvati's marriage and cosmic lovemaking, and Kumára's divine conception.

To win Shiva's love, Párvati lives outdoors come rain or shine:

*Excessively heated by twofold fire:  
by the sun in the sky and by fires fed by fuel,  
at the end of the hot season drenched with fresh showers  
she along with the earth gave off rising steam.  
Pausing a moment on her eyelashes,  
beating against her lower lip,  
breaking up in the fall  
on to the protrusion of her breasts,  
slithering into the three folds of skin below,  
the first drops of water  
eventually reached her navel.*

DAVID SMITH is Reader in Indian Religions at Lancaster University. He is the author of *Ratnávara's Hara-víjaya: An Introduction to the Sanskrit Court Epic*, *The Dance of Siva: Religion, Art and Poetry in South India* and *Hinduism and Modernity*.

THE EMPEROR  
OF THE SORCERERS  
VOLUME ONE  
BY BUDHASVĀMIN

EDITED AND TRANSLATED BY  
SIR JAMES MALLINSON



Budha-svamin's *EMPEROR OF THE SORCERERS* is a racy telling of the celebrated lost Indian narrative cycle *THE LONG STORY*, framed by Nara-vāhana-datta's magical adventures on his quest to become Emperor of the Sorcerers.

ISBN 0-8147-5701-4

Budha-svamin tells the astonishing epic tale of the youthful exploits of prince Nara-váhana-datta. It is indeed a great story, as its Sanskrit title declares. Epic in scope and scale, it has everything that a great story should: adventure, romance, suspense, intrigue, tragedy and comedy. The reader is taken from royal palaces to flying sorcerers' mountain fastnesses via courtesans' bedrooms and merchant ships. The frame story narrates Nara-váhana-datta's progress culminating in his enthronement as Emperor of the Sorcerers, winning twenty-six wives along the way. Unfortunately, the surviving manuscripts of the text break off while he is in pursuit of his sixth wife. Volume One's adventures end with his lute contest and marriage to Gandhárva-datta. The fast and witty narrative eschews lengthy description and provides fascinating insights into ancient India.

*I said, 'I'm worried because I don't know how to interact with a young woman. You must quickly turn me into a man-about-town!'*

*He replied, 'The saying that horses are tamed in the hour of battle has today proved to be true! One cannot become a man-about-town by instruction. It's like spiritual liberation-mastered through repeated practice. But I'll tell you in brief: copy whatever her ladyship does.'*

SIR JAMES MALLINSON translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers (with NYU Press) of the Clay Sanskrit Library.

THE EPITOME  
OF QUEEN LĪLĀVATĪ  
VOLUME ONE  
BY JINARATNA

EDITED AND TRANSLATED BY  
R.C.C. FYNES



Written in 1297 CE by the Jain poet-monk Jina-ratna, THE EPITOME OF QUEEN LILĀVATI is undeservedly almost unknown outside India. Embodied souls undergo all too human adventures as they pass through a series of lives on their way to final liberation from the continual cycle of death and rebirth.

ISBN 0-8147-2741-7

THE EPITOME OF QUEEN LILÁVATI tells the stories of the lives of a group of souls as they pass through a series of embodiments on their way to final liberation from the continual cycle of death and rebirth. It abounds in memorable incidents and characters, such as Dhana, the rich merchant who attempted to justify cheating in trade, Padma-ratha, who while invisible attempted to seduce the ladies of the royal household, and Vasun-dhara, the bogus holy man who was caught in a compromising position with a female dog. The purpose of these stories, which are related to Queen Lilávati and her husband King Simha by the teacher-monk Sámara-sena, is to promote the ethic of Jainism, which holds that strict adherence to a nonviolent way of life is the key to liberation from the troubles of the world. In the end, Queen Lilávati, King Simha and the other leading characters attain perfect knowledge and liberation.

*He was able to enter the palace among the throng of people, and, gaining the women's apartments, the criminal violated the women. In his turn, the King found that they lacked sexual desire. Suspecting an intrusion, he interrogated the chamberlain, who said that he had seen no one at all. Then plumes of smoke were raised from wheat flour scattered over the ground. Having rubbed away the lampblack from his eyes, Padma-ratha became visible and was captured.*

R. C. C. FYNES is Principal Lecturer in South Asian Culture at De Montfort University, Leicester. He is the author of *The Lives of the Jain Elders*.

THE HEAVENLY EXPLOITS  
BUDDHIST BIOGRAPHIES  
FROM THE DIVYĀVADĀNA  
VOLUME ONE

EDITED AND TRANSLATED BY  
JOEL TATELMAN



THE HEAVENLY EXPLOITS are “Buddhist Biographies from the Dīvyavadāna.” The worldly face of religious literature, these animated morality tales have inspired audiences across Asia for more than two millennia.

ISBN 0-8147-8288-4

The DÍVYAVADÁNA, or “Heavenly Exploits,” is a collection of thirty-eight Buddhist biographical stories. The genre of narratives of an individual’s religiously significant deeds is as old as Buddhism, and its manifestations are as widely spread across Buddhist Asia, in classical and vernacular languages, down to the present day. Volume One contains the stories of Shrona Koti-karna, Purna, Prince Su-dhana and Makándika. The first two stories are fine examples of the type of tales of adventurous seafaring merchants whose moral virtue and religious observance lead to material wealth. Su-dhana’s is a prince’s long and dangerous heroic quest, while the brahmin ascetic Makándika offers his nubile daughter to the Buddha in marriage. Where religion meets the world, these narratives present something for everyone.

*Then the wanderer Makándika approached the Lord and said: ‘May the Lord behold my virtuous daughter, An-úpama, a lovely young woman beautifully adorned. Since I give this amorous girl to you, live with her like a true sage, like the moon in the sky with Róhini.’*

*The Lord reflected, ‘If I speak conciliatory words to An-úpama, what will happen is that she will go to her death sweating with passion. Therefore I shall speak repellent words to her.’*

JOEL TATELMAN is Senior Editor at the Social Sciences and Humanities Research Council of Canada. He has also published *The Glorious Deeds of Purna*, a translation and study of the Púrnavadána.

# LOVE LYRICS

BY AMARU, BHARTṚHARI

TRANSLATED BY  
GREG BAILEY

& BY BILHAṆA

EDITED AND TRANSLATED BY  
RICHARD GOMBRICH



This anthology of LOVE LYRICS of three Indian poets from the fourth to the eleventh centuries CE conjures up an atmosphere of love both sensual and social, ever in tension with love's rejection or repression.

ISBN 0-8147-9938-8

Ámaru's sophisticated seventh-century CE "Hundred Poems" are as much about the social aspects of courting, betrayal, feminine indignance and masculine self-pity as about sensuality. Bhartri-hari's anthology "Love, Politics, Disenchantment" is the oldest of the three, from the fourth century. Interwoven throughout his three hundred idiosyncratic stanzas is a constant sense of skepticism about sensuality and love, economic and social power, and rejection of society and culture. In the eleventh century, BÍlhana composed his intense "Fifty Stanzas of a Thief," a thief's rhythmic remembrance, in the moments before his execution, of robbing a princess's affections, and the clandestine pleasures of their love in both separation and enjoyment. The flavor of all these poems is the universalized aesthetic experience of love.

*Still when alone I recollect the smile  
Which tasted nectar-sweet upon her lip;  
I see the fastenings of her braided hair  
Slip from their place, and see the garlands slip;  
The wandering gaze, the string of pearls which rests  
Kissing a pair of full uplifted breasts.*

—"The Love Thief"

GREG BAILEY is Reader in Sanskrit at La Trobe University, Melbourne. RICHARD GOMBRICH has for the past twenty-eight years been Boden Professor of Sanskrit at Oxford University. He is General Editor of the CLAY SANSKRIT LIBRARY.

MUCH ADO  
ABOUT RELIGION  
BY JAYANTA BHATTA

EDITED AND TRANSLATED BY  
CSABA DEZSŐ



Unique in Sanskrit literature, Jayanta's play is a curious mixture of fiction and history, of scathing satire and intriguing philosophical argumentation. A work of true genius, MUCH ADO ABOUT RELIGION is a rewarding read for everyone interested in the culture of classical India.

ISBN 0-8147-1979-1

The play satirizes various religions in Kashmir and their place in the politics of King Shánkara-varman (883-902). Jayánta's strategy is to take a characteristic figure of the target religion and show that he is a rogue, using reasoning or some fundamental ideas connected with the doctrines of that very religion. This way he makes a laughingstock of both its followers and their tenets. The leading character, Sankárshana, is a young and dynamic orthodox graduate of Vedic studies, whose career starts as a glorious campaign against the heretic Buddhists, Jains and other antisocial sects. By the end of the play he realizes that the interests of the monarch do not encourage such inquisitorial rigor and the story ends in a great festival of tolerance and compromise.

The graduate and his disciple spy on a breakfast in a Buddhist monastery:

*Boy: Look, here are buxom maids ready to serve the food and catching the eyes of the monks with their flirtatious glances. And there some kind of drink is being served in a spotless jar.*

*Graduate: There is wine here, masquerading as 'fruit juice,' and meat allegedly fit for vegetarians. Oh, how painful this asceticism is!*

CSABA DEZSŐ is Assistant Lecturer in Sanskrit in the Department of Indo-European Linguistics at Eötvös Loránd University, Budapest.

RĀMĀYANA  
BOOK ONE  
BOYHOOD  
BY VĀLMĪKI

TRANSLATED BY  
ROBERT P. GOLDMAN



Valmīki's RĀMĀYANA is one of the two great national epics of India. The first book, "Boyhood," introduces the young hero Rama, sets the scene for the adventures ahead and begins with a fascinating excursus on the origins and function of poetry itself.

ISBN 0-8147-3163-5

Rama, the crown prince of the city of Ayódhya, is a model son and warrior. He is sent by his father the king to rescue a sage from persecution by demons, but must first kill a fearsome ogress. That done, he drives out the demons, restores peace and attends a tournament in the neighboring city of Míthila; here he bends the bow that no other warrior can handle, winning the prize and the hand of Sita, the princess of Míthila. He and Sita and his brothers and their wives return in triumph to Ayódhya, and are fêted.

The epic proper is prefaced by an elaborate account of the origins of the poem and of poetry itself and a description of its early mode of recitation. This preamble is of great importance to an understanding of traditional Indian thinking on the subject of emotion and literary process.

*Who exemplifies proper conduct and is benevolent to all creatures? Who is learned, capable, and a pleasure to behold? Who is self-controlled, having subdued his anger? Who is both judicious and free from envy? Who, when his fury is aroused in battle, is feared even by the gods?*

*This is what I want to hear, for my desire to know is very strong. Great seer, you must know of such a man.*

ROBERT P. GOLDMAN is Professor of Sanskrit and Indian Studies at the University of California at Berkeley. He is director and general editor of the massive translation project of the critical edition of Valmíki's RAMÁYANA and has also translated Book Five, *Súndara*, with SALLY P. GOLDMAN, with whom he has co-authored *Deva-vani-pravéshika: An Introduction to the Sanskrit Language*.

RĀMĀYANA  
BOOK TWO  
AYODHYĀ  
BY VĀLMĪKI

TRANSLATED BY  
SHELDON I. POLLOCK



AYÓDHYA is Book Two of Valmíki's RAMÁYANA, one of the two great national epics of India. The young hero Rama sets out willingly from the capital with wife and brother for a fourteen-year banishment, which will entail great suffering and difficult choices in the books ahead.

In the great city of Ayódhya, the king decides to abdicate in favor of his beloved son Rama; but just as the celebrations reach their climax, a court intrigue involving one of the king's junior wives and a maidservant results in Rama being forced into a fourteen-year banishment. He dutifully accepts his fate, and goes off to the jungle, accompanied by his wife, Sita, and his loyal brother Lákshmana. With the old king dead of a broken heart, another brother, Bhárata, refuses to profit by his own mother's scheming, which leaves nobody to run the city. Eventually persuaded to act as regent, Bhárata consents to do so only on the condition that he live in a village outside the capital and act in Rama's name, having installed that rightful ruler's sandals symbolically on the the throne.

*Sita was deeply distraught, and out of love and indignation she began to revile broad-chested Rághava. 'What could my father Váideha, the lord of Mithila, have had in mind when he took you for a son-in-law, Rama, a woman with the body of a man? ... Like a procurer, Rama, you are willing of your own accord to hand me over to others—your wife, who came to you a virgin and who has been a good woman all the long while she has lived with you. ... As I follow behind you I shall no more tire on the path than on our pleasure beds. ... To be with you is heaven, to be without you hell. Knowing how deep my love is, Rama, you must take me when you go.'*

SHELDON I. POLLOCK is George V. Bobrinskoy Professor of Sanskrit and Indic Studies at the University of Chicago. He has also translated Book Three of the RAMÁYANA, *The Forest*, and is the author of *Aspects of Versification in Sanskrit Lyric Poetry* and the editor of *Cosmopolitanism and Literary Cultures in History: Reconstructions from South Asia*.

THE RECOGNITION  
OF SHAKUNTALĀ

BY KĀLIDĀSA

EDITED AND TRANSLATED BY  
SOMADEVA VASUDEVA



Kali-dasa's THE RECOGNITION OF SHAKÚNTALA scarcely needs an introduction. Admired by Goethe, it was one of the first works of Sanskrit literature to be translated into European languages. Reliving that original fresh appreciation, you can now read it in the hitherto untranslated Kashmirian recension, which raises the text to new heights of perfection.

ISBN 0-8147-8815-7

The play SHAKÚNTALA was one of the first examples of Indian literature to be seen in Europe, first translated into English, and then into German. It attracted considerable attention (from Goethe, among others) and, indeed, pained surprise that such a sophisticated art form could have developed without the rest of the world noticing. A good deal of that surprise will be revived by the hitherto untranslated Kashmirian recension.

Shakúntala's story is a leitmotiv that recurs in many works of Indian literature, from the Maha·bhárata to Buddhist narratives of the Buddha's previous births as the bodhi-sattva, and culminating in the master Kali-dasa's drama for the stage. Again and again, the virtuous lady is forgotten by her betrothed, the king Dushyánta, his memory having been erased through a curse, only to be refound thanks to a distinguishing signet ring discovered by a fisherman in the belly of one of his catch. The final act distills the essence of human forgiveness, in Shakúntala's gracious release of her husband from his guilt. Already in the Maha·bhárata it is Bhárata, the son of the king and his queen, whose rule gives India its Sanskrit name: Bhárata.

*Buffoon: (acting fatigue, sighing) I've had it! I'm sick of being a side-kick to this hunt-mad king... (Laughs with malice) And now, a pimple crowns the boil. Just yesterday, as I lagged behind, his majesty, chasing some antelope or other, entered a hermitage and was, by my ill fate, shown some ascetic's daughter called Shakúntala.*

SOMADEVA VASUDEVA translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers (with NYU Press) of the Clay Sanskrit Library.

THREE SATIRES  
BY NĪLAKAṆṬHA, KṢEMENDRA  
& BHALLATA

EDITED AND TRANSLATED BY  
SOMADEVA VASUDEVA



Three Indian satirists with three different strategies. Bhállata sought vengeance on his boorish new king by producing vicious allegorical and sarcastic verse. Ksheméndra presents himself as a social reformer out to shame the complacent into compliance with Vedic morality. Nila-kantha takes a much blunter approach: little can redeem the fallen characters he portrays, so his duty is simply to warn.

ISBN 0-8147-8814-9

Written over a period of nearly a thousand years, these works show three very different approaches to satire.

Nila-kantha gets straight to the point: swindlers prey on stupidity.

*When asked about the length of life, the astrologer will predict longevity. Those who survive will be in awe of him. Who will the dead complain to?*

The artistry that beguiles Ksheméndra is as varied as human nature and just as fallible. We are off to a gentle start with Sanctimoniousness – really no more than a warm-up among vices – but soon graduate to Greed and Lust. From there it's downhill all the way, as Unfaithfulness leads to Fraud, and Drunkenness to Depravity; Deception and Quackery bring up the rear. What's this at the very end? Virtue? A late arrival, pale and unconvincing.

Bhállata the disgruntled court poet speaks of a setting sun (his former king and patron Avánti-varma) being replaced by a flickering firefly (the new king Shánkara-deva, who did not continue his predecessor's patronage).

*Only an elephant, who batters towering cliffs  
with relentless assaults of his spear-pointed tusk-tips  
knows the pain of the thunderbolt-swipes of a lion's paw;  
not a jackal, whose spirit perishes at the yapping of a puppy.*

SOMADEVA VASUDEVA translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers (with NYU Press) of the Clay Sanskrit Library.

# WHAT TEN YOUNG MEN DID

BY DANĐIN

TRANSLATED BY  
ISABELLE ONIANS



Ten young men grow up together. One of them is crown prince. Misled by his friends, they go off separately in search for him. On the way to their reunion all ten make love and make war, so that finally each has won a kingdom, by putting into practice the courtly lesson of moral expedience in both combat and the bedroom.

ISBN 0-8147-6206-9

The crown prince becomes separated from his nine friends. Each of the ten young men has several adventures on his quest to be reunited with the others, culminating in their conquest of all competitor kingdoms. Variegated violence and sorcery figure in their exploits, but love affairs are even more prominent as both motivating factor and indispensable means. Commentators have lambasted Dandin's heroes for their antiheroic, apparently random, escapades, while in fact the architecture of his plot reveals an elegant, instructive construction.

The book stands apart from the mass of classical Sanskrit literature since it is written in prose, not the ubiquitous verse. In an antique tradition where so much is lost to the passing of time, this work has survived thanks, perhaps, to the narrative of one of the ten youths. Mantra-gupta's lips have been so ravished with biting kisses that he is constrained to tell his story without allowing his lips to touch, that is, without using the letters m or p or b. Dandin's artful circumlocutions have a spontaneous feel. The present translation is the first in the long history of translations of this masterpiece to strive to reproduce that effect in English.

*I then made a drawing in my likeness, saying:*

*'Take this to her. Once she has seen and studied it, she is bound to ask:*

*"Can there exist a man who looks like this?"*

*Respond to her:*

*"What if there were?"*

*Then bring me her answer.'*

ISABELLE ONIANS translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers (with NYU Press) of the Clay Sanskrit Library.

## FUTURE CSL VOLUMES

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*Vālmiki's* RAMÁYANA (*Rāmāyaṇa*). Published under copyright from Princeton University Press.

III: "The Forest" (*Aranyakāṇḍa*). Sheldon I. Pollock

IV: "Kishkindha" (*Kiṣkindhākāṇḍa*). Rosalind Lefebvre

V: "Sundara" (*Sundarakāṇḍa*). Sally & Robert P. Goldman

VI: "War" (*Yuddhakāṇḍa*) (two volumes). Barend van Nooten

VII: "The Final Chapter" (*Uttarakāṇḍa*). Sally Goldman

MAHA-BHÁRATA (*Maha-bhárata*). To be published in its entirety, the Mahábhārata will fill thirty-two CSL volumes. Books in preparation include:

II: "The Assembly Hall" (*Sabhāparvan*). Paul Wilmot

VII: "Drona" (*Droṇaparvan*) (three volumes). Vaughan Pilikian

IX: "Shalya" (*Śalyaparvan*) (two volumes). Justin Meiland

## CLASSICAL INDIAN LITERATURE (*Kāvya*)

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