

Willem Bollée

Alphabetic Contents of Bāṇa's *Kādambarī*

Based on Gwendolyn Layne's and
David Smith's translations



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Herausgegeben von

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Contents

Preface.....	7
Abbreviations	11
Analysis.....	13
Bibliography.....	155
Additional Notes to the Harṣacarita	169

Preface

In order to introduce Bāṇa (first half of 7th century C.E.)¹, the Indian Balzac, nothing seems better than to quote the first lines of Smith's Introduction (2009: xv): "There is no Sanskrit poet more interesting than Bana, none more original, none greater; and his prose poem "Princess Kadāmbarī" is his supreme achievement. Always held in India to be the best prose poem, Bana's *Kādambārī*, which was concluded by his son Bhúshana after his death², is a masterpiece of classical Sanskrit literature, unrivaled in richness and depth."³ Displaying his great and varied knowledge of the world and of court life, Bāṇa shows his imagination and command over language best on pp. 221f.⁴ Ratnākara says: "It was Bāṇa who first led the way with writings great in scope, slow yet bold ..."⁵ He is the first Sanskrit poet to inform us about his family and life, but an analysis like this of his last work is not the place to go into details for which therefore may be referred to Lienhard's work.⁶ Autobiographical moments may also be deductible from the many metaphors of Lakṣmī (226ff.), and the frequent mention of old beings⁷ in *Kādambārī*.

In a very informative, lucid and readable article, Gwendolyn LAYNE (1980–81: 98ff.) first described the negative opinion of early western indologists such as Albrecht Weber on Sanskrit literature in general and *Kādambārī* in particular. Then, as an adequate response to these nineteenth-century statements, she quotes Caroline Ridding's introduction to her translation of *Kādambārī*⁸ in order to finally compare it with Alfred Tennyson's poem *Idylls of the king*. ... What is most intriguing about Bāṇa's story is that it alone of all the elements used to compose it seems to be unique. She opines that there is no story of *Kādambārī* in Indian mythology and Bāṇa's narrative is the beginning of the myth of *Kādambārī*, whereas HUECKSTEDT (1985: 7) takes

1 WINTERNITZ 1963: 399.

2 Bāṇa wrote this work in his old age which he often mentions in connection with old people and animals. On old age in India see TILAK 2006.

3 In his *Dance of Śiva*, Smith calls Abhinavagupta "the greatest of Indian poeticians" (SMITH 1996: 236).

4 KANE 1920–21: 261.

5 Quoted after SMITH 1990: 132.

6 LIENHARD 1984: 247ff.

7 See below under "old".

8 "Kādambārī" will always have value as representing the ways of thinking and feeling which were either customary or welcome at its own time, and which have continued to charm Indian readers ... Another source of interest in "Kādambārī" lies in its contribution to folklore. It may perhaps contain nothing not found elsewhere, but the fact of its having a date gives it a value.

it that it is a reworking of a story most likely known to Bāṇa from Guṇāḍhya's *Bṛhat-kathā*. Tennyson's story about Camelot, which not only has a special part in Western mythology but also is a symbol of enormous power, is the *end* of the myth of Camelot and the *beginning* of the myth of his own *Idylls*. Unlike Tennyson, who destroys one myth to make another, Bāṇa forms his myth out of the suggestion that there is room for *Kādambarī* and her adventure with the moon-god. (He chose a god who had very little in the way of mythic or story life before, so he did not have to usurp or alter any conventional myths.) ... These comparisons of *Kādambarī* and *Idylls* are made not to show how the works have similar messages, or even similar structures, but to emphasize that certain literary devices and techniques (ways to frame lies) contribute to literature's beauty and illusion, no matter what the culture or the date of the work is.

Bāṇa is a difficult poet and one feared by students, because of his long descriptive sentences (the longest of the whole *Kādambarī* starts with *avatīrya* on p. 189,8)⁹, which the author himself compares with large garlands of jasmine flowers¹⁰ and which our Cicero might have admired; his frequent use of obscure words¹¹ known only from lexicographers is a mine of cultural information. It cannot very well be exhausted even by a good translation as is Layne's¹², whose authoress regrettably did not provide any notes and apparently did not even intend to make her work accessible to scholars by means of an index, or could not do so before her lethal illness. A more or less thorough research, however, is desirable inter alia for studies of classical poetry, grammar, stylistics and for vocabulary not being found in MW or only referred to with the siglum "Kād". It is therefore attempted here in the same way as in my *Harṣacarita* and CEK.

For this index the Sanskrit text of Kāśināth P. Parab and Mathurānāth Śāstrī (B and NSP) and the American translation of Gwendolyn Layne (GL) as well as the running version by David Smith (DS) were used, which latter very practically has a romanized text¹³ opposite to the English rendering and a few notes at the end of the book. They were occasionally compared with Moreśvar R. Kale's (MK) translation and notes used together with those by Pandurang Vāman Kane. Dr Layne did not specify her "three different printed editions consulted" [p. xxiv], and thus did not print the pages of the text(s) used in the margin of her translation, whereas Dr Smith does mention the number of every five pages of Peterson's edition by Kane

9 KANE 1920–21: 222.

10 *Mahā-srajaś campaka-kuṣṭmalair* (4,6 vs 9).

11 In the introductory verses to his *Harṣacarita* Bāṇa shows his deep acquaintance with Sanskrit and Prākṛit literature. – A vocabulary of Bāṇa is an earnest desideratum.

12 Characterised as "excellent beginning (of literary study)" by Smith (2009, Introduction, p. xxvii).

13 The text more than once diverges from NSP by using the Peterson edition after Vaidya.

in the margin of the respective page of his edition. He further does not remark on having used other readings than NSP and does not comment different translations by GL. The renditions of Layne and Smith often vary and therefore are indicated everywhere by GL and DS. Thus the reader of the present book can easily find the page numbers of the NSP text not being shown in their marges. Differently to my *Harṣacarita in Keywords* (2020), the references of AYYAR 1987 and AGRAWALA 1969 have been included in the text. Some of the former's such as Kād 399,2¹⁴ and 445,1¹⁵ seem to have been misunderstood; 66 for 64,6 (see: snake-hood) and 180 for 181,2 (see: top-knot) may be misprints. Neither the armlet alluded to by *keyūra* (p. 9) and the tying of the hair on p. 21 nor the children with hanging locks of hair (p. 154 note 116) on Kād p. 166 or *prakoṣṭha-valaya* on p. 347 and *dola-valaya* on p. 374¹⁶ could be found. Agrawala's references are occasionally difficult to spot and his Hindi commentary (1958) could not be used.

Given the present vast amount of scholarly literature, books with no proper index can no longer be used. It is for this reason I prepared this analysis as a substitute for an index to the *Kādambarī*. This first volume analyses the text up to page 237 as far as Kane in his edition of Peterson (Bombay, 1920–21) and accordingly David Smith's in the Clay Sanskrit Library 51.

I once more thank the colleagues in Halle, Walter Slaje, especially Katrin Einicke for careful checking everything (any remaining errors are mine), Andreas Pohlus and the typesetter Jörn Kobes for the demanding edition of this work, and I shall not forget my debt of gratitude to Robert Hueckstedt in USA and Peter Flügel in the still United Kingdom for providing me with copies of Kane's rare edition of Peterson's *Kādambarī*, and finally to Konrad Klaus for a text edition and a commentary. Großer Dank gebührt schließlich auch unserer Haushälterin Gerlinde Wagner für ihre gute Pflege, die so unsere Arbeit ermöglicht.

I always enjoyed the company of my dog Diva at my work; *jīvantu śvānaḥ*.

Willem Bollée

14 AYYAR 1987: 137 note 151, but see 140 note 183.

15 AYYAR 1987: 140 note 185 (when a lady was overcome with grief, she could cover her face with her scarf).

16 AYYAR 1987: 160 notes 237 and 240, but see 374,6 *vāma-prakoṣṭha-dolāyamāna-māṇikya-valayena*.

Abbreviations

The abbreviations used here are those of BOLLÉE 2015. Additional ones are:

Aup = *AupapātikaSūtra* 1883

AW = *Antike Welt*

B = *Kādambarī* 1948

BhāgPur = *BhāgavataPurāṇa* 1950

BHS = EDGERTON 1970

CDIAL = TURNER 1973

CEK = BOLLÉE 2015

CTh = COWELL 1897

cty = Commentary of Bhānucandra and Siddhacandra

DEDR = BURROW 1986

DS = SMITH 2009

GaruḍaPur = *GaruḍaPurāṇa* 1963

GL = LAYNE 1991

Hcar = *Harṣacarita* 1946

Hpariś = Hemacandra (1932)

JEAS = *Journal of the European Āyurvedic Society*

JAOS = *Journal of the American Oriental Society*

Kād = *Kādambarī* 1948

Kauś = *KauśikaSūtra* 1890 and CALAND 1900

Kauṭ = KANGLE 1960–65

KSS = *Kathāsaritsāgara* 1930

Kum = *Kumārasaṃbhava* 1946

Manu = *Manusmṛti* 1946

Mbh = *Mahābhārata* 1933–71

MK = *Kādambarī* 1924

MW = MONIER-WILLIAMS 1899

Npr = Nomen proprium, proper name

NSP = *Kādambarī* 1948

q. v. = *quod vide*, see there

Rām = *Rāmāyaṇa* 1992

RV = *R̥gveda* 1861

SI = *Studia Indologiczne*

ŚpBr = ŚatapathaBrāhmaṇa 1994

s. v. = *sub verbo, voce*

TP = TAWNEY 1924–28

VaiGS = VaikhānasaGrhyaSūtra 1989

ViDh = ViṣṇuDharmaŚāstra 1890

VIJ = Vishveshvaranand Indological Journal

W = Wilson in MW

*Nescit vōx missā reverti (Horace, Ars poetica 390).
Errare humanum est.*

Analysis

abhicāra-kriyā (not MW) ‘employment of spells for a malevolent purpose’¹⁷, (kings for whom) the spiritual guides are chamberlains entirely ruthless in character from their ~ (°-*krūrāika-prakṛtayaḥ purodhaso guravaḥ*) 236,2 (GL 112; DS 504)

abhijana ‘noble descent’, Lakṣmī has no regard for ~ 226,2 (GL 107; DS 480)

abhijāta ‘noble, high-born’, Lakṣmī skips over a ~ man as if he were a snake (~*am ahim iva laṅghayati*) 228,1 (GL 108; DS 486)

abhiṣeka-kalaśa (not MW) ‘coronation pitcher’ 181,3 (GL 83; DS 372); – see also: *dākṣiṇya abhiṣeka-maṅgala* (not MW) ‘rite of inauguration’, ~ as hereditary prince (*yauva-rājyā*^o) 237,5 (GL 112; DS 508)

abhiṣeka-salīla (DS 34; not MW) ‘water of inauguration’¹⁸ 18,5 (GL 11)

abhyasūyā ‘jealousy’, of woman 185,8 (GL 85; DS 384); – see also: envy

ablution (*snapanā*), queen desiring child performs auspicious ~s in which the regents of the quarters are propitiated with various offerings (*vividha-bali-dānānandita—dig-devatāni ... °-maṅgalāni bheje*) 144,8 (GL 65; DS 298)

Abrus precatorius Linn. (*guñjā*) “a climber with scarlet oval-shaped seeds, bright scarlet in colour with a black patch on top” (SLAJE 2014: 257 note 27; BOLLÉE 2015: 198 s. v. *guñjā*; CHOPRA 1958: 260ff.)

¹abuse¹⁹ (*paribhava*), see: *kṣamā*

²abuse, mode of female ~, see: *a-hṛdaye*; *alika-mugdhe*; *anaṅga-para-vaśā*; *apagata-lajje*; *a-sādhv-ācaraṇe*; *a-saṃtuṣṭhe*; *atikopane*; *darśanōnmattā*; *kutūhalini*; *matsariṇi*; *madanāndhe*; *mada-niścetane*; *mīthyā-vinīte*; *mūḍhe*; *mugdhe*; *pāpe*; *piśāci*; *rāgāsava-matte*; *tarala-hṛdaye*; *ujjhita-dhairye*; *ullasat—sva-bhāve*; *yauvanōnmatte*

Acala, companion (?; DS) of Karṇīsuta 40,6 (DS 81; GL 21)

17 GONDA 1980: 505; BOLLÉE 2015: 395f. s. v. spell(s).

18 HEESTERMAN 1957: 79ff.; 147 (unction water); GONDA 1969: 87; BOLLÉE 2015: 221 s. v. inauguration. NSP: *abhiṣeka-pūta*.

19 BOLLÉE 2015: 19.

- ācāra*, unspecified 'rites' for royal puerpera performed by old harem women²⁰
(°-kuśalenāntaḥpura-jarati-janena) 154,2 (GL 69; DS 314)
- ācārya(s)*, as dream interpreter(s) 146,3 (GL 66; DS 302)
- acclamation, see: victory
- ādarśa* 'mirror', king as ~ of all sciences 8,5 (GL 7; DS 14)
- address, see: ²abuse
- adhara-pallava* (not MW), see: lip(s)
- adhara-rucaka* 'lower lip' (q.v.)
- ādhmāta-mūrti* (not MW) 'with a bloated body', said of kings 233,1 (GL 110; DS 498)
- ādi-varāha* 'primal boar', Viṣṇu as ~ lifts up and saves the earth 48,1 (GL 24; DS 96)
- adultery²¹, is cleverness (*para-dārābhigamaṇi vaidagdhyaṃ*) 233,4 (GL 110; DS 498)
- a-dūra-darśin* (not MW) 'who cannot see very far, short-sighted', kings are ~ 232,5f.
(GL 110; DS 496)
- advice of minister to royal, see: "no" topos
- ¹Agastya, described 44,1ff.–45,1 (GL 22; DS 90)²²; Ujjayinī resembles the floor of the ocean when its water was drunk by ~ 110,1 (GL 51; DS 224); ed. *Kādambarī* 1912: 232²³
- ²Agastya as star, queen on parturition bed is like southern quarter when ~ is about to rise (*āsannāgastyōdayām iva dakṣiṇāsām*) 154,7 (GL 70; DS 316)
- Agni-hotra*—*vedī*, *kuśa* grass scattered on ~ (DS 216) 104,7f. (GL 49; NSP lacks *hotra*)
- Agni-kārya* 'offering to Agni', ~ by king 34,7 (GL 18; DS 68); – see also: Vahni
- Agni's curse* (*agni-śāpa*), 27,7 (GL 15; DS 55; KALE 2005: 28)
- a-grāmya* 'not rustic/provincial', of an ornament not worn by townsmen 224,5 (GL 106; DS 476: "elegant")
- aguru* 'Aquilaria agallocha/malaccensis, aloe tree, eagle wood'²⁴, Vindhya forest is adorned by ~ and *tilaka* trees, and, like a woman in love, wears ... a bright *tilaka* of ~ 41,5 (GL 21; DS 82)
- aguru-dhūpa* (not MW) 'aloe incense', assembly hall fragrant with ~ 36,4 (GL 19; DS 70)
- aham-ahamikā* 'saying "me first, me first!", assertion of priority' 180,7 (GL 83; DS 372)
- ahaṃkāra*²⁵—*dāha-jvara*, see: *dāha-jvara*
- āhāra-maṇḍapa*²⁶ (not MW) 'dining hall', prince went to ~ 217,5 (GL 102; DS 460)

20 MEYER 1952: 396.

21 KANE 1968–77: II,2 (1974): 1279; MEYER 1952: 567.

22 SIVARAMAMURTI 1981: 42f.

23 SIVARAMAMURTI 1981: 28f.

24 MACMILLAN 1991: 457 and 459; SYED 1990: 27ff. BANERJI 1980: 26.

25 See e.g. COLLINS 1999: 368 with further literature.

26 AGRAWALA 1969: 244 fig. 101.

ahiṃsā, see: violence

ahi-nirmoka ‘slough of a snake’, ~s hang from tree which thus seems to wear an upper garment/shawl (*dhṛtôttariya*) 50,7 (GL 25; DS 102); – see also: snake slough(s) *a-hṛdaye* ! ‘mindless/unmindful woman, or: unfeeling (?)’ (these meanings not in MW) 186,2 (GL 85; DS 384: “You’ve lost your heart !”; KALE 2005: 101 “You who have no heart, i. e., are absent-minded”)

A-ja ‘birthless, unborn’ 1,4 (vs 1), *A-jāya* ... *namaḥ* ‘to the ~ ... glory !’ (GL 3; DS 3)

aja-gara ‘Python molurus L., Indian Python’²⁷, of Nāhuṣa’s body considered to be the arm of Yojanabāhu 47,5 (GL 23; DS 94); old ~ resembling elephant-of-the-quarters’ trunk 50,6 (GL 25; DS 102)

Ajātaśatru ‘Yudhiṣṭhira’, 128,3 (GL 58; DS 262)

a—jīta-bhṛtyatā (not MW) ‘laxity with servants’, is a pleasure to serve (*sukhōpasevya-tvam*) 233,5f. (GL 111; DS 498)

ājñā ‘command’, kings consider their ~ to be a blessing conferred (*vara-pradānaṃ manyante*) 235,2

a-kāla—prāvṛt (not MW) ‘unseasonal rain’, Lakṣmī as ~ to the *kala-haṃsa* geese of good qualities/merits (~d *guṇa—kala-haṃsakānām*) 229,4 (GL 108; DS 490)

ākapila-gorocanā ‘tawny cow-yellow’, colour of *tilaka* of Mātāṅga maiden 21,6 (GL 13; DS 40)

a-kara ‘without hands; not levying taxes’, of king 20,1 (GL 12; DS 38)

ākāśa-Gaṅgā, *kamala* lotus bed of ~ 53,2f. (GL 26; DS 108)

ākāśa-kamalinī (not MW) ‘lotus pond in the sky’, see: lotus pond

ākhyānaka ‘tale’ 14,3 (GL 9; DS 26)

ākhyānikā ‘romance’ 14,3 (GL 9; DS 26)

akṣara-cyutaka ‘supplying dropped syllables, a kind of game’ 14,4 (GL 10: “Phantom Syllable”; DS 26)

akṣa-valaya (not MW) ‘rosary’, 93,3 (GL 44; DS 194); 105,4 (GL 49; DS 216)

*ākulākula*²⁸–*kāka-pakṣa-dhārin* ‘with dishevelled hair’, a *cāṇḍāla* boy ~ 21,1 (GL 13; DS 40: “with tousled hair falling to his shoulders”; cf. HPariś 1,421; KALE 2005: 24 “much dishevelled”)

akulīnā, see: *divya-yoṣit*

ākuṭilāgra (not MW) ‘hanging in ringlets, curling at the ends’, used of hair²⁹ 64,4 (GL 31; DS 132)

Alakā ‘capital of Kubera, lord of Yakṣas’, 23,6 (GL 14; DS 46)

27 BOLLÉE 2020: s. v.; SMITH 2003a: 106ff.

28 GONDA 1959: 272.

29 AGRAWALA 1939 Plate XVI fig. 32 to the left, top panel CHANDRA 1973: 212 note 20; see also fig. 78 after p. 214.

In the words of David Smith, “there is no Sanskrit poet more interesting than Bāṇa, none more original, none greater, and his prose poem “Princess Kādambarī” is his supreme achievement. Always held in India to be the best prose poem, Bāṇa’s *Kādambarī* is a masterpiece of classical Sanskrit literature, unrivaled in richness and depth.”

The late Professor Willem Bollée (1927–2020) has prepared an index of words and notions of Bāṇa’s difficult and unique romance *Kādambarī* with a view to unclosing the wealth of cultural information contained in this second work of genius of Bāṇa. Professor Bollée has released the present edition for printing. It is the last monograph from his untiring pen.

