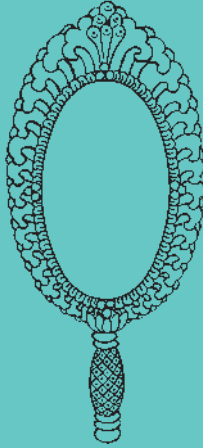


CLAY SANSKRIT LIBRARY

The Quartet of Causeries

by Shyámilaka, Vara·ruchi,
Shúdraka, & Íshvara·datta



Edited & Translated by
CSABA DEZSŐ & SOMADEVA VASUDEVA

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

THE CLAY SANSKRIT LIBRARY
FOUNDED BY JOHN & JENNIFER CLAY

GENERAL EDITOR

Sheldon Pollock

EDITED BY

Isabelle Onians



www.claysanskritlibrary.com

www.nyupress.org

THE QUARTET OF CAUSERIES

by ŚYĀMILAKA, VARARUCI,
ŚŪDRAKA & ĪŚVARADATTA

EDITED AND TRANSLATED BY

Csaba Dezső &
Somadeva Vasudeva



NEW YORK UNIVERSITY PRESS

JJC FOUNDATION

2009

Copyright © 2009 by the CSL
All rights reserved.

First Edition 2009

The Clay Sanskrit Library is co-published by
New York University Press
and the JJC Foundation.

Further information about this volume
and the rest of the Clay Sanskrit Library
is available at the end of this book
and on the following websites:

www.claysanskritlibrary.com
www.nyupress.org

ISBN-13: 978-0-8147-1978-7 (cloth : alk. paper)

ISBN-10: 0-8147-1978-3 (cloth : alk. paper)

Library of Congress Cataloging-in-Publication Data

Caturbhāṇī. English & Sanskrit.

The quartet of causeries / by Śyāmilaka, Vararuci, Śūdraka & Īśvaradatta ;
translated by Csaba Dezső & Somadeva Vasudeva. -- 1st ed.

p. cm. -- (The Clay Sanskrit library)

Sanskrit texts with parallel English translations on facing pages.

Includes bibliographical references.

ISBN-13: 978-0-8147-1978-7 (cl : alk. paper)

ISBN-10: 0-8147-1978-3 (cl : alk. paper)

1. Sanskrit farces. 2. Erotic drama, Sanskrit. 3. Sanskrit farces--
Translations into English. 4. Erotic drama, Sanskrit--Translations
into English. 5. Pimps--India--Drama. 6. Sex customs--India--Drama.
- I. Dezső, Csaba. II. Vasudeva, Somadeva.
- III. Śyāmilaka. Pādatāḍitaka. English & Sanskrit.
- IV. Vararuci (Dramatist). Ubhayābhisārikā. English & Sanskrit.
- V. Śūdraka. Padmaprābhṛtaka. English & Sanskrit.
- VI. Īśvaradatta. Dhūrtaviṭasaṃvāda. English & Sanskrit. VII. Title.

PK3794.C375E5 2009

891'.2'2--dc22

2009004559

CONTENTS

CSL Conventions	vii
Introduction	xv
THE QUARTET OF CAUSERIES	
The Kick	3
The Mutual Elopement	163
The Lotus Gift	217
Rogue and Pimp Confer	307
Notes	417
Notes to the Edition	449

UBHAYĀBHSĀRIKĀ

THE MUTUAL ELOPEMENT

2.1 *nāndy|ante tataḥ praviśati* SŪTRA|DHĀRAḤ

SŪTRA|DHĀRAḤ:

«ko 'si tvam me kā v' āham te?
viśja śaṭha mama nivasanam.
mukham kim apekṣase?
na vyagr' āham! jāne hī hī
tava subhaga daśana|vasanam
priyā|daśan'|āṅkitam.
yā te ruṣṭā sā te n' āham.
vraja capala hṛdaya|nilayām
prasādaya kāmīnīm.»
ity evam vaḥ kandarḥ'|ārtāḥ
praṇaya|kṛta|kalaha|kupitā
vadantu vara|striyaḥ.

evam ārya|miśrān vijñāpayāmi... aye, kiṃ nu khalu? mayi
vijñāpana|vyagre śabda iva śrūyate. aṅga paśyāmi...

NEPATHYE:

vasanta|pramukhe kāle
lodhra|vṛkṣo gata|prabhaḥ
mitra|kāryeṇa sambhrānto
dīno viṭa iva sthitaḥ.

2.5 *niśkrāntaḥ*.

Then, at the end of the benediction, enter the DIRECTOR.

2.1

DIRECTOR:

“What are you to me, or rather, what am I to you?

Let go of my dress, villain!

Why are you gawking at my face?

Not that I care! Ah me, I know very well,

you flirt, that your lips are scarred

by the teeth of your lover.

It is not I who is that lady who is angry at you.

Begone, you cheat, and make up

with that passionate woman who dwells

in your heart.”

Thus may exquisite women

tormented by Love, incensed by love-quarrels,

accost you!

Esteemed audience, let me announce to you... What on earth! A disturbance as I am trying to make an announcement. Let me see what it is...

BEHIND THE SCENES:

In early spring the *lodb* tree

endures, bereft of elegance,

... like the poor pimp who toils

on his friend's behalf.*

Exits.

2.5

sthāpanā

tataḥ praviśati VITAḤ.

VITAḤ: aho vasanta|samṛddhiḥ ! kutah?

parabhṛta|cūr' |śokā

dolā|vara|vāruṇī|śās' |ānkaś^x ca

madhu|guṇa|viracita|śobhā^x

Madanam api sa|vibhramam kuryuḥ.

2.10 aho paraspara|vyalīkaṃ sahate kāmi|janaḥ! aho apratihata|
śāsano bhramati dūti|janaḥ ! aho ṛtu|kāla|prādhānyam
pravāla|muktā|maṇi|raśanā|dukūla|pelav' |āṃśuka|hāra|
hari|candan' |ādīnām vardhate saubhāgyam.

sarva|jana|madana|janane loka|kānte vasanta evaṃ vijṛm-
bhamāṇe Sāgaradatta |śreṣṭhi |putrasya Kuberadattasya
Nārāyaṇadattāyās ca kaś cit kalah' |ābhiniveśaḥ saṃvṛt-
taḥ. etat|kāraṇāt Kuberadatten' ātmanah paricārakaḥ Sa-
hakārako nāma māṃ prati preṣitaḥ:

«athā^x bhagavato Nārāyaṇasya bhavane Madanasenayā sa-
madanayā^x Madan' |ārādhane saṃgītake yathā |rasam
abhinīyamānē^x 'mām atītya sā tvayā praśastā' iti tat|saṃ-
krānta|madan' |ānurāga|śānkayā parikupitā Nārāyaṇa-
dattā caraṇa|patanam apy anavekṣya sva|bhavanam eva
gatā.

End of the Prologue

Then enter the PIMP.

PIMP: Ah, the bounty of spring! What do I mean?

Cuckoos, mango and *ashóka* trees,
 swings, exquisite wines, the hare-marked moon
 —their beauty arrayed* by the skill of spring,
 they could stir up even the god of love himself.

Ah! Lovers are cheating on each other! Oh! Go-between 2.10
 girls rush about with pressing errands! Ah! The intensity
 of the season increases the sensuality of girdles wrought
 from corals, pearls and gems, of garments of silk and
 smooth *dukúla* fabric,* of pearl-necklaces, of pale sandal
 and the like.

Now that spring, loved by all, is so potent, impassioning
 everyone, Kubéra-datta, the son of guild-master Ságara-
 datta, and Ms Naráyana-datta have fallen out with each
 other for some reason. That is why Kubéra-datta sent to
 me his servant, Saha-káraka by name, with the following
 petition:

“In the temple of the Blessed Naráyana* the impassioned
 Ms Mádana-sena was performing a recital* in harmony
 with the aesthetic sentiment, to worship the god of love.
 Ms Naráyana-datta took umbrage: ‘You’ve slighted me
 and praised her,’ and suspecting that my love had gone
 over to that girl she went home straight away in a huff,
 paying no heed even to my falling at her feet.

tad|gata|madan'ânurāga|tapta|hṛdayasya yathā mam' êyaṃ
 rajanī rajanī|sahasravan na vyatigacchet tath" âsya^x na-
 garasya sarva|kāla|vasanta|bhūtena bhāva|Vaiśikācalena
 kṛtaṃ sandhim icchāmi» iti.

śrutv" âiva tad|vacanam—abhijñātatayā madana|duḥkhasy'
 âprasahasya^x—pradoṣa ev' âbhiprasthitaḥ sann, asmad|
 vayah|pariṇāmam^x agaṇayanty" ātma|yauvan'|âvsthām
 eva cintayanty" āsmad|gehiny" ânyathā|śaṅkamānāyā ni-
 vārito 'smi. eṣa^x idānīm tasyāḥ kopa|vināśane kṛta|pra-
 tijño gamiṣyāmi. athavā kim atra mayā pratijñātavyam?
 kutah?

2.15 madhuraiḥ kokil'ālāpaiś
 cūt'ânkura|vibodhitaiḥ^x
 vasantaḥ kalah'|âvsthām
 kāmīnīm anuneṣyati.

api ca,

kāntaṃ rūpaṃ yauvanaṃ cāru|śīlam
 dānaṃ dākṣiṇyaṃ vāk ca sām'|ôpapannā:
 yaṃ prāpy' âite sad|guṇā bhānti sarve
 loke kāmīnyaḥ kena tasya prasādyāḥ?

(*parikramya*) aho Kusumapura|rāja|mārgasya parā śrīḥ! iha
 hi su|sikta|saṃmṛṣṭ'|ôcc'|âvaca|kusum'|ôpahārā anya|gṛ-
 hānām vāsa|gṛhāyante rathyāḥ. nānā|vidhānām paṇya|
 samudāyānām kraya|vikraya|vyāpṛta|janena śobhante

I am longing for a reconciliation, to be arranged by the honorable Vaishikáchala,* the everlasting spring of this city, so that I may not spend this night like a thousand nights, my heart tormented with maddening love* for her.”

Upon hearing his words, I, being familiar with the pain caused by love—which can be unbearable—, was about to set out that very evening, but my wife, who did not take into account my declining years and was only aware of her own youth, held me back, suspecting something else. I will go now, determined to bring an end to that girl’s pique. Or rather, why need I even make a resolve in this matter? For—

With its sweet cooing of cuckoos,
 elicited by mango-shoots,
 spring will mollify
 the sulking woman.

2.15

Anyway,

A fine figure, youth, charm,
 generosity, courtesy, and conciliatory words:
 if all these virtues become a man’s ornaments
 why need anyone reconcile him
 with enamored women?

(walks about) Oh! How exquisitely beautiful is the high street of Pátali-putra! For here, with their gaudy flower-decorations, the washed and swept roadways are veritable bed-chambers compared to other rooms. The gateways to the central market are graced with people busily buying and selling a surfeit of goods. A file of palaces

'ntarāpaṇa| mukhāni. brahm' |ôdāharaṇa|saṃgīta|dha-
nur|jyā|ghoṣair anyonyam abhivyāharant' îva Daśa|mu-
kha|vadanān' îva prāsāda|pañktayah.

kva cid udghāṭita|gavākṣeṣu rucira|prāsāda|megheṣu^x rathy'|
âvalokana|kutūhalāḥ śobhante pramadā|vidyutaḥ Kailā-
sa|parvat'|ântara|gatā iv' âpsarasaḥ. api ca pravara|haya|
gaja|ratha|gatā itas tataḥ paricalantaḥ śobhante mahā|
mātra|mukhyāḥ. taruṇa|jana|nayana|mano|haraṇa|sa-
marthās cāru|lilāḥ sthāna|vinyasta|bhūṣaṇāḥ Sura|vara|
nagara|yuvati|śriyam^x apahasantyaḥ paricaranti preṣya|
yuvatayah. sarva|jana|nayana|bhramarair āpīyamāna|
mukha|kamala|śobhā rathy'|ânugrah'|ârtham iva pāda|
pracāra|lilām anubhavanti gaṇikā|dārikāḥ. kiṃ bahunā?

2.20

sarvair vīta|bhayaīḥ prahr̥ṣṭa|vadanair
nity'|ôtsava|vyāpṛtaiḥ
śrīmad|ratna|vibhūṣan'|âṅga|racanaiḥ
srag|gandha|vastr'|ôj्jvalaiḥ
krīḍā|saukhya|parāyaṇair viracita|
prakhyāta|nānā|guṇaiḥ
bhūmiḥ Pāṭaliputra|cāru|tilakā
svargāyate sāmpratam.

seems to chat with one another with Veda-recitation, music, and twanging bow-strings—as if they were the mouths of Ravana, the ten-faced demon.

Here and there gleam flashes of women-lightning in the open circular windows of the magnificent palace-clouds, eager to cast glimpses on the highway,* like *ápsarases* on Mount Kailása. What's more, senior high dignitaries parade up and down majestically on exquisite horses, elephants, and in carriages. Go-between girls, fit to captivate the eyes and hearts of young men, do their rounds, and with graceful coquetry and neatly arranged ornaments they mock the charms of the girls in Indra's heaven. Young hetaeras luxuriate in sauntering about, as if to favor the roadway, while their beautiful lotus-faces are being drunk in by the eye-bees of all onlookers. Enough said!

The earth, adorned with Pátali·putra
 as its beautiful head-ornament, is like heaven—*
 everyone enjoys security;
 with delighted faces they are engaged
 in ceaseless festivities;
 they wear precious gems, jewelry, and ornaments,
 are resplendent with garlands and perfumes,
 and *haute couture*;
 they abandon themselves to pleasant recreations,
 and they are endowed with all esteemed
 refinements.*

2.20

(*parikramya*) aye! iyaṃ khalu Cāraṇa|dāsya duhit” Ānaṅga|
dattā nāma surata|pariśrama|khed’|âlasā catura|mṛdu|
pada|vinyāsā nayan’|âmr̥tāyamāna|rūp” êtā^x ev’ âbhi-
vartate. avaśyam anayā priya|jana|nirday’|ôpabhuktayā
bhavitavyam! kutah?

daśana|pada|cihnit’|oṣṭham^x
nidr”|âlasa|lola|locanaṃ vadanam,
jaghanam ca surata|vibhrama|
vilulita|raśanâ|guṇa|parītam.

bhoḥ! asyā darśana|mātram^x eva ca naḥ kārya|siddhi|nimit-
tam. aye mām anavekṣy’ âiva gatā. abhibhāṣiṣye tāvad
enām. hanta svayam eva pratinivṛttā.

(*upagamyā*) vāsu, katham^x n’ âbhivādayasi?

2.25 kiṃ bravīṣi? «cireṇa vijñāt” âsmi bhavantam. abhivādayā-
mi» iti.

śrūyatām iyam āśīḥ:

prathama|vayasam sva|tantram
dātāram cāru|rūpam arth’|âḍhyam
bhadre labhasva bhadram
kuśalam kāntam rati|param ca.

vāsu, sarvaṃ tāvat tiṣṭhatu.

vidheyo manmathas tasya,
saphalam tasya jīvitam
veśa|lakṣmyā tvayā sārddham
yasy’ êyam rajanī gatā.

(walks about) Well well! Here comes Anánga-datta,* the daughter of Chárana-dasi. Languid by the fatigue caused by sexual gymnastics, she approaches with deft and gentle steps—her figure is nectar to the eye. She must have been mercilessly enjoyed by her lover! Why?

Her lips are scarred by tooth-marks
her eyes are languid and unsteady with drowsiness,
and her hips are girt with girdle-strings
disordered by vehement love-making.

Ah! The mere sight of this woman is a good omen that foretells the success of my business. Ay! She has gone without even looking at me. Let me address her. Oh! She has turned back by herself.

(approaches) Darling, why don't you say hello?

What are you saying? "It took me a while to recognize you.* 2.25
Good morning."

Listen to this blessing:

My dear girl, may you obtain a kind lover
who is in the prime of his youth,
who is independent, generous, handsome,
a man of substance, skilled,
and always ready to make love.

But never mind all that, darling.

Kama obeys him, his life is fruitful
he who spent this night with you,
the glory of the courtesans' quarter.*

2.30 kiṃ bravīṣi? «mahā|mātra|putrasya Nāgadattasy' ôdavasitād
āgacchāmi» iti.

bhadre, bhūta|pūrva|vibhavaḥ khalv eṣaḥ. vyaktaṃ tvayā^x
mātur apriyam utpāditam^x. katham? vṛiḍ" |āvanata|va-
danay" ānayā hasitam. hanta saphalo naḥ pratarkaḥ. su-
ndari, mā m" āivam. kutaḥ?

mātur lobham apāsyā yad rati|sukheṣv
āsakta|cittā satī
tyaktvā vaiśika|śāsanaṃ bahu|phalaṃ
veśy" |āṅganā|dustyajam
gatvā kānta|niveśanaṃ bahu|rasaṃ
prāpt" āsi kām" |ôtsavam
ten' āyaṃ gaṇikā|janas tava guṇair
nikṣipta|pādaḥ kṛtaḥ.

aho sthāne khalu te vṛiḍā. kiṃ śapathena? gṛham^x āgaty'
ānuneṣyāmi te mātaram. tvayā tu veśy" |ôpacāra|virud-
dhaṃ kṛtam. gacchatu bhavatī.

kiṃ bravīṣi? «abhivādayāmi» iti.

2.35 subhage, śrūyatām iyam āśiḥ.

sva|guṇāḥ sad|guṇāḥ sarve
na stotavyāḥ sthitā^x tvayi.
loka|locana|kāntaṃ te
sthirī|bhavatu yauvanam.

What are you saying? “I am coming from the house of Naga-datta, the son of a high dignitary.” 2.30

My dear girl, his fortune is surely a thing of the past. What you have done is clearly not to your mother’s liking. What? She bashfully lowers her head and smiles. Oh, I’ve guessed right! Pretty girl, this is no good. For,

Spurning the greed of your mother,
 your heart addicted to the pleasures of love,
 renouncing the principles of harlotry
 which yield a good profit and cannot be forgone
 by courtesans,
 you have gone to the house of your lover
 and enjoyed a delicious love-festival—
 thus the hetaeras have been trampled on
 by your virtues.*

Ah, your bashfulness is indeed appropriate. Must I swear an oath? I shall come to your house and set your mother’s heart at rest. But you have infringed the mores of the courtesans. You may go, my lady.

What are you saying? “Goodbye!”

Lovely woman, listen to this blessing: 2.35

All your qualities are good qualities,
 I need not praise them as long as you have them.*
 May your youth which delights people’s eyes
 be everlasting.



WWW.CLAYSANSKRITLIBRARY.COM

THE QUARTET OF CAUSERIES offers a colorful panorama of life in two ancient Indian capital cities, Pátali-putra and Ujjain, and a vivid cross section of Indian urban society around 300–500 CE, particularly the underbelly.

In each causerie all the many parts are spoken by a single player, namely a pimp.

के

NEW YORK UNIVERSITY PRESS

Washington Square

New York, NY 10003

www.nyupress.org

ISBN 978-0-8147-1978-7



9 780814 719787