

the woman, Vīlhā. The son of wise Golha is a poet, endowed of virtue, an apparent Lord of the Three Worlds,<sup>1</sup> an esteemed friend and benevolent person.

While roaming about out of curiosity, with a fondness for Vāesari,<sup>2</sup> Sirihara perceived the Jaunā River,<sup>3</sup> which charms the hearts of gods and men, as a beautiful necklace on a courtesan. (1.2.2.-1.2.6.)

Her upper garment was the globules of foam and her glorious breasts the sporting rahaṅga birds.<sup>4</sup> Her romāvali,<sup>5</sup> effective in distracting the minds of learned men, was the network of algae. Her beautiful ringlets of braided hair were the rows of bees, and her lengthy eyes, the petals of the blossomed lotus. Her navel, dispelling the heat of those with fever, was the whirlpool churned

<sup>1</sup> Apa. tihuaṇavai (Skt. tribhuvanapati) "lord of the three worlds," an epithet for a Jina. Śrīdhara equates himself with a tīrthaṅkara!

<sup>2</sup> Cf. Skt. Vāgīśvari "Goddess of Speech;" an epithet of Sarasvatī.

<sup>3</sup> I.e., the Yamunā River.

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

<sup>5</sup> The line of hair above the navel.

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

In the region of Hariyānau<sup>2</sup> which has numerous villages and whose inhabitants are ever happy,

### Ghattā

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

<sup>1</sup> The Pavara (Skt. Pravara) is a tributary of the Godāvarī which eventually flows into the Bay of Bengal.

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

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

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

<sup>5</sup> The reference to "hostile armies" and the "enemy" refers to the Muslim Paṭhān armies which had begun to pose a threat and which eventually captured Delhi under the leadership of Muḥammad ibn Sām (Muḥammad Ghūrī) in 1192 A.D.

far away and the pride of people who constantly gossip.

(1.12.1.-1.12.12.)

Ghattā

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

[Book One : Chapter Thirteen]

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

<sup>1</sup> I.e., her calves are so beautiful and attractive, the mind is satisfied and does not require further inspection of her body.

how does she infatuate the wise man? The depth of her navel is captivating - otherwise, how does she cause surprise in the mind of a person? Her slender stomach manifests a multitude of virtues - otherwise, how does she intimidate the mind of a god, man [or even] a snake? The three folds [above her navel] diminish the concentration of the monk's mind - otherwise, why does Anāṅga dance about?<sup>1</sup> Her breasts are large and prominent - otherwise, why do men's heads spin? Her arms seem to me to be the snare of Pañcasara - otherwise, why does she excite thousands of men?<sup>2</sup> Her beautiful neck is resplendent with lines - otherwise, how does the conch continue sounding?<sup>3</sup> Her lotus-face is the color of passion - otherwise, why is the full-moon blemished? Her lower-lip, which fascinates the eye, is similar to a bimba fruit - otherwise, how is the "Thousand-Eyed-One" attracted?<sup>4</sup> The brilliance of her teeth provides her splendor - otherwise, why are pearls favored [by everyone]? The arch of her

<sup>1</sup> Cf. Skt. Anāṅga "bodiless," God of Love.

<sup>2</sup> Cf. Skt. Pañcaśara "five-arrowed," God of Love.

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

<sup>4</sup> Since she is fascinating to the eye, it is no wonder that Indra, whose body is covered with eyes, hence the epithet, is so attracted to her.

eyebrow is the bow of Mayaradhaya<sup>1</sup> - otherwise, why is one impassioned at the time of love? (1.13.1.-1.13.18.)

Ghattā

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

[Book One : Chapter Fourteen]

Her hair resembles the peacock's tail, hurling arrows like Raivara.<sup>2</sup> (1.14.1.)

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

Upon seeing his brilliant, bejeweled throne shaking, Surāhivai<sup>3</sup> understood the real cause; not by his eyes, but through his avahi knowledge.<sup>4</sup> Having summoned

<sup>1</sup> Cf. Skt. Makaradhvaja "having a makara for an emblem," an epithet of the God of Love.

<sup>2</sup> Cf. Skt. Rativara "husband of Rati," the God of Love. For a description of female beauty similar to that of stanzas 1.13.1-1.14.1., see W.N. Brown, Vasanta Vilāsa, pp.57-69.

<sup>3</sup> Cf. Skt. Surādhipati "lord of the gods," Indra.

<sup>4</sup> Cf. Skt. avadhi "the faculty of perceiving that which is beyond the reach of the senses." See Gopalan, pp.48-49, 51-52, 73-74, 103 and 105.

Ghattā

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

[Book One : Chapter Fifteen]

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

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

<sup>2</sup> The comparison of the city and the courtesan is sustained if we interpret the word turaṅga both as "horse" and "strong man;" and read khura-ṇahara both as "sharp hoof" and "sharp nail."

nature, like a herd of elephants. She gives pleasure to all the men who have displayed fame and courage on this earth. When she smiles, her teeth are like a string of pearls. She glows with the touch of a hand.<sup>1</sup> She possesses a beauty adorned with numerous groves, delighting the mind with charming quarters.<sup>2</sup> She undertakes to destroy the impure with a covering of saffron and offers a multitude of flowers in full bloom. (1.15.1.-1.15.10.)

### Ghattā

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

### [Book One : Chapter Sixteen]

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

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

<sup>2</sup> Apa. paēsa (Skt. pradeśa) not only refers to the surrounding areas of the city, but also to the various parts of the courtesan's body.

they filled the valleys with the sound of their anklets. Moreover, the ones highly valued by Amayāsaṇasāmiya were invisible.<sup>1</sup> The radiance of their moon-faces subdued the moon's beams. The strength of Māra was vanquished by their eyes. They adorned the sky [with the crimson color] of their lotus-feet. The earth was ornamented with the radiance of their bodies. Their breasts were caressed by trembling creepers [in the form] of necklaces. They infatuated the masses with their beauty. The ones who had obtained Surasāmiya in sayamvara rites filled the sky with the colors of their various garments.<sup>2</sup> Their fingers were more beautiful than the leaves of the date palm. They were thoroughly versed in the worldly arts. (1.16.1.-1.16.8.)

### Ghattā

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

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

<sup>2</sup> Cf. Skt. Surasvāmika "lord of the gods;" i.e., Indra. Cf. Skt. svayamvara "self-choice;" the rite in which a woman chooses her husband from a group of men in competition.



jiṇa-kaccu kuṇaṃtaho duriu haṇaṃtaho  
sara-kuraṃga-māraṇa-savara //1//

[Paḍhamo Saṃdhi : Viḷo Kaḍavako]

- 1.2.1. viraevi caṃdappaha-cariu cāru /  
cira-cariya-kamma-dukkh'āvahāru //
- 1.2.2. viharaṃteṃ kōuhala-vasēṇa /  
parihacchiya vaēsari-rasēṇa //
- 1.2.3. siri-ayaravāla-kula-saṃbhavēṇa<sup>1</sup> /  
jaṇaṇī-vīlhā-gabbh'ubbhavēṇa //
- 1.2.4. aṇavaraya-viṇaya-paṇay'āruhēṇa /  
kaiṇā vuha-golha<sup>2</sup>-taṇūruhēṇa //
- 1.2.5. payaḍiya-tihuaṇavai<sup>3</sup>-guṇa-bharēṇa /  
maṇṇiya-suhi-suaṇeṃ<sup>4</sup> siri-harēṇa //
- 1.2.6. jauṇā-sari sura-ṇara-hiyaya-hāra /  
ṇaṃ vāravilāsiṇi-paura<sup>5</sup>-hāra //
- 1.2.7. diṃḍīra-piṃḍa-uppariyaṇilla /  
kīlira-rahāṃga-thovvaḍa<sup>6</sup>-thaṇilla //

1. vaṃs'obbhavēṇa 2. gulha 3. tihuvaṇa 4. sayaneṃ  
5. pavara 6. thuvvaḍa

- 1.2.8. sēvāla-jāla-rōmāvalilla /  
vuhayaṇa-maṇa-pariraṃjaṇa-chaiilla<sup>1</sup> //
- 1.2.9. bhamar'āvali-veṇī-valaya-lacchi /  
papphulla-pōma-dala-dīhar'acchi //
- 1.2.10. pavaṇ'āhaya-salil'āvatta-ṇāhi /  
viṇihaya-jaṇavaya-taṇu-tāva-vāhi //
- 1.2.11. vaṇa-mayagala-mayajala-ghuṣiṇalitta /  
dara-phuḍiya-sippiuḍa-dasaṇa-ditta //
- 1.2.12. viyaṣaṇta-sarōruha-pavara-vatta /  
rayaṇāyara-pavara-piy'āṇuratta //
- 1.2.13. viul'āmala-puliṇa-ṇiyaṃva jāma /  
uttiṇṇī ṇayaṇahim diṭṭha<sup>2</sup> tāma //
- 1.2.14. hariyāṇae dēse<sup>3</sup> asaṃkha-gāme<sup>4</sup> /  
gāmiyaṇa-jaṇiya-aṇavaraya-kāme<sup>5</sup> //

Ghattā

- 1.2.15. para-cakka-vihaṭṭaṇu siri-saṃghaṭṭaṇu  
jō suravaiṇā parigaṇiṃ /  
riu-ruhir'āvattāṇu paviulu<sup>6</sup> paṭṭaṇu  
ḍhillī-ṇāmēṇa ji bhaṇiṃ //2//

1. chayalla 2. MS A diṭṭhu 3. dēsi 4. gāmi 5. kāmi  
6. paviula

1.12.12. dūrō saraṃti sahasatti pāva /  
vahu-jaṃpaṇa-jāṇa<sup>1</sup>-saṃvīhiya-gāva //

Ghattā

1.12.13. taho atthi sumāṇahara uṇṇaya<sup>2</sup>-thaṇahara  
vammadēvi-ṇāmēṇa piya /  
jā suhaya sulōyaṇa suha-saṃjōyaṇa  
rai<sup>3</sup>-suhēṇa aṇavarau piya //12//

[Paḍhamo Saṃdhi : Terahamo Kaḍavako]

1.13.1. airūu jāhe vaṇṇai ṇa kōvi /  
ṇiya-mai vilāsu dakkhavami tōvi //

1.13.2. rattattaṇu darisiu<sup>4</sup> kamayalēhiṃ /  
iyaraha kaha saru mārai sarehiṃ //

1.13.3. gupphahi<sup>5</sup> vipphāriu gūḍha-bhāu<sup>6</sup> /  
iyarahaṃ kaha suraha<sup>7</sup> vicala-sahāu<sup>8</sup> //

1.13.4. vaṭṭula vi rōma-sira-rahiya-jaṃgha /  
iyarahaṃ kaha maṇa-jhemḍua<sup>9</sup>-alaṃgha<sup>10</sup> //

1.13.5. jāṇua<sup>11</sup>-saṃdarisiya<sup>12</sup>-ṇivīḍa-vaṃdha<sup>13</sup> /  
iyarahaṃ kaha<sup>14</sup> ṇivaḍahiṃ<sup>15</sup> jāṇa-mayaṃdha //

1. yaṇa 2. uṇṇaya 3. raiṃ 4. darasiu 5. gupphahiṃ  
6. bhāuṃ 7. surahaṃ 8. sahāuṃ 9. jhimḍuva 10. dulamgha  
11. jāṇuva 12. saṃdarasiya 13. vaddhā 14. kahaṃ 15. nivaḍahiṃ

- 1.13.6. sulaliya-pavar'ōrū-rai-susāra /  
iyaraha<sup>1</sup> kaha kaya-līlaya asāra //
- 1.13.7. kaḍiyala-pihulattaṇu aiauvvu /  
iyaraha<sup>2</sup> kaha jaṇu mellai sagavvu //
- 1.13.8. nava-nāiṇi<sup>3</sup>-taṇu samarō marāi<sup>4</sup> /  
iyaraha<sup>5</sup> kaha<sup>6</sup> mujjhai vivuha jāi<sup>7</sup> //
- 1.13.9. nāhī<sup>8</sup>-gaṃbhirattaṇu maṇojju<sup>9</sup> /  
iyaraha<sup>10</sup> kaha jaṇa-maṇi<sup>11</sup> jaṇaiṃ<sup>12</sup> cojju //
- 1.13.10. pattalu vi poṭṭu payaḍiya-guṇ'ōhu /  
iyarahaṃ<sup>13</sup> kaha sura-ṇara-phaṇi-maṇōhu //
- 1.13.11. muṇihum vi maṇa-vala-haru tivali-bhaṅgu /  
iyaraha<sup>14</sup> kaha aivaggai aṇaṅgu //
- 1.13.12. tuṃgattu hōu thōratthaṇaṇaṃ /  
iyaraha<sup>15</sup> kaha sira-cālaṇu jaṇaṇaṃ //
- 1.13.13. bhuva<sup>16</sup>-juu maṇṇami paṃcasara-pāsu /  
iyarahaṃ<sup>17</sup> kaha vaddhau jaṇa-sahāsu //

1. iyarahaṃ 2. iṃyarahaṃ 3. nava-nāiṇi 4. marāiṃ, gram-  
matically should be mārai, but the meter requires the last  
three morae to be ja-gaṇa (short-long-short) 5. iyarahaṃ  
6. kahaṃ 7. jāiṃ 8. nāhī 9. maṇujja 10. iyarahaṃ 11. maṇa  
12. jaṇai 13. iṃyarahaṃ 14. iyārahaṃ 15. iyarahaṃ 16. bhūu  
17. iṃyarahaṃ

- 1.13.14. rēhahiṃ pavaru kaṃdharu vihāi<sup>1</sup> /  
iyaraham<sup>2</sup> kaha<sup>3</sup> kaṃvu rasaṃtu thāi<sup>4</sup> //
- 1.13.15. muha-kamalu padarisiya-rāya<sup>5</sup>-raṃgu /  
iyaraha<sup>6</sup> kaha chaṇa-sasahara<sup>7</sup> savaṃgu //
- 1.13.16. viṃvā saris'āharu hariya-cakkhu /  
iyaraham kaha mōhiu daha<sup>8</sup>-sayakkhu //
- 1.13.17. diya-sōha dharaṃti sudittiyāiṃ /  
iyaraham<sup>9</sup> piyāi<sup>10</sup> kaha<sup>11</sup> mottiyāiṃ //
- 1.13.18. mayaraddhaya-dhaṇu bhūvibbhamilla /  
iyaraham<sup>12</sup> kaha rai-samae rasilla //

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- 1.13.19. juttau<sup>13</sup> laliy'aṃgihi ṇiru ṇivv'aṃgihi  
aidīhattaṇu lōyaṇaham /  
iyaraha<sup>14</sup> kaha dārahim jaṇa-maṇu-mārahim  
kāmiya-mayaṇ'ukkōvaṇaham<sup>15</sup> //13//

[Padhamo Samdhi : Caudhamo Kaḍavako]

- 1.14.1. sihi-kalāva-saṃkāsa-kēsiyā /  
raivarēṇa<sup>16</sup> ṇaṃ bhalli-pēsiyā //

1. vihāiṃ 2. iṃyaraham 3. kim 4. thāiṃ 5. jāsu  
6. iṃyaraham 7. sasaharu 8. dasa 9. iṃyaraham 10. kaha  
11. piyaraṃ 12. iṃyaraham 13. juttauṃ 14. iṃyaraham  
15. mayaṇ'ukkōvaṇaham 16. raiṃvarēṇa

- 1.14.11. taṃ suṇēvi tēṇ'āvi sā kiyā /  
jā janēhi<sup>1</sup> sura-puri va saṃkiyā //

Ghattā

- 1.14.12. vāṇārasi-ṇayariṅ ramḷjiya-khayariṅ  
pōḍha-vilāsiṅi va sahai<sup>2</sup> /  
ṇāṇa-viha-lōyaho bhunḷjiya-bhōyaho  
sai<sup>3</sup> līlai<sup>4</sup> rai<sup>5</sup>-bharu sahai //14//

[Paḍhamo Saṃdhi : Paṇṇarahamo Kaḍavako]

- 1.15.1. suvisāla-sāla kaṃcua samāṇa /  
vahuviha-bhuvamḷga-māṇijjamāṇa<sup>6</sup> //
- 1.15.2. ullāliivi dhaya-mālā karaggu /  
uccāēvi surahara thaṇa-haraggu //
- 1.15.3. gōura-muhēṇa saṃjanevi<sup>7</sup> ramḷgu /  
darisai jala-parihā tivali-bhamḷgu //
- 1.15.4. ṇa<sup>8</sup> samicchai<sup>9</sup> ṇiddhaṇa<sup>10</sup>-jaṇaha<sup>11</sup> saṃgu /  
ṇīrasa-ṇaraham<sup>12</sup> rakkhai var'amḷgu //
- 1.15.5. virayai ravi<sup>13</sup>-sasi<sup>14</sup>-lōyāṇa-vilāsu /  
phamḷsaṇa ṇa dēi dujjaṇa-khalāsu //

1. janēhiṃ 2. sahaiṃ 3. saiṃ 4. līlai 5. raiṃ  
6. māṇiyajuvāṇa 7. saṃjaṇivi 8. na 9. samicchaim  
10. ṇiddhaṇa 11. jaṇaham 12. nīsēsa-naraham 13. sasi  
14. ravi

- 1.15.6.      ṇa<sup>1</sup> gaṇaiṃ<sup>2</sup> turamga-khura-ṇahara-ghāu /  
payadaḥai gaya-ghaḍa-malhaṇa-sahāu<sup>3</sup> //
- 1.15.7.      virayai rai ṇihila-ṇarottamāhaṃ /  
mahiyali<sup>4</sup> payaḍiya<sup>5</sup>-jasa-vikkamāhaṃ //
- 1.15.8.      mottiya<sup>6</sup>-sudāma-dasaṇahiṃ hasaṃti /  
kara-pham̐sa-vasēṇa samullasaṃti //
- 1.15.9.      ṇāṇā-vaṇa-bhūsaṇa-siri dharaṃti /  
ramaṇīya-paēsahi<sup>7</sup> maṇu haraṃti //
- 1.15.10.     ṇēhīra-chaḍaya<sup>8</sup>-samala-haṇu liṃti<sup>9</sup> /  
viyasiya-pasūṇa-saṃdōhu diṃti //

Ghattā

- 1.15.11.     itth'aṃtari iṃdaho ṇaviya-jīṇiṃdaho  
āēsaiṃ pavar'accharau<sup>10</sup> /  
pattau<sup>11</sup> siya-sēvihe vammādēvihe  
maṇahara-hare rai-kottharau<sup>12</sup> //15//

[Paḍhamo Saṃdhi : Solahamo Kaḍavako]

- 1.16.1.      dihi-kaṃti-suvuddhi-sukitti sirī /  
jaṇa-lōyaṇa-hāriṇi-cāru hirī //

1. na 2. ganai 3. sahāuṃ 4. payaḍiya 5. mahiyali 6. muttiya  
7. paēsahiṃ 8. ṇēhīr'acchaka 9. ṇēṃti 10. pavar'accharauṃ  
11. iṃttau 12. kuttharaum

- 1.16.2. supasiddhau ēyau suṃdaraum<sup>1</sup> /  
kama-ṇēura-rāviya-kamḍaraum<sup>2</sup> //
- 1.16.3. avarāu ṇa kēṇa vi jāṇiyaum<sup>3</sup> /  
amay'āsana-sāmiya-māṇiyaum //
- 1.16.4. muha-imḍa<sup>4</sup>-pahā-haya-caṃdayarā /  
ṇayanēhi<sup>5</sup> parajjiya-māra-sarā //
- 1.16.5. paya-pōma-pasāhiya-vōmayalā /  
taṇu-tēya-vihūsiya-bhūmiyalā //
- 1.16.6. cala-hāra-layā-parimaṭṭha<sup>6</sup>-thaṇā /  
ṇiya-rūva-vimōhiya-lōya-gaṇā //
- 1.16.7. sura-sāmiya-patta-sayaṃvarayā<sup>7</sup> /  
vividh'aṃvara-kavvuriy'aṃvarayā //
- 1.16.8. kara-pallava-ṇijjiya-pimḍi-dalā /  
pariyāṇiya-ṇimmala-lōyakalā //

Ghattā

- 1.16.9. āyahi<sup>8</sup> sura-ṇārihiṃ jaṇa-maṇa-mārihiṃ  
hayasēṇaho pekkhivi ramaṇi /  
saṃthua<sup>9</sup>-suhakāriṇi kali-mala-hāriṇi  
sihiṇ'aṃtari cala-hāra-maṇi //16//

1. suṃdarau 2. MS A kamḍarau 3. MS A jāṇiyau 4. caṃda  
5. nayanēhiṃ 6. parimadda 7. sayamvariya 8. āyahim  
9. samsthava