

Studies In Sanskrit Sāhitya-Śāstra

V. M. Kulkarni M.A., Ph.D.



**BHOGILAL LEHERCHAND INSTITUTE OF INDOLOGY
PATAN**

Studies in Sanskrit Sāhitya-Śāstra

One important feature of the papers presented in this collection is that they mainly deal with topics which have not yet received adequate scholarly attention which they deserve. In these papers an attempt is made to elucidate certain obscure and doubtful points of poetics by a comparative and critical study, or to throw fresh light on certain other problems, or to bring to light certain facts for the first time. No history of Sanskrit literature or work on Sanskrit poetics deals critically and exhaustively with topics like Plagiarism, Poetic conventions, Poetic truth, Intonation (*Kāku*) Sandhis in the Sanskrit drama or Prakrit Verses in *Alamkāra* works.

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As an Editor he has to his credit:

(A)

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A work dealing with Sanskrit poetics, critically edited on the basis of a very rare manuscript, published by Bharatiya Jnanapitha, Delhi.

(2) Jayadeva's Gītagovinda with a hitherto unpublished commentary of King Mānāṅka, published by L. D. Institute of Indology, Ahmedabad.

B. L. Series No. 1

General Editor :
V. M. Kulkarni

Studies In Sanskrit Sāhitya-Śāstra

(A Collection of Selected Papers relating to Sanskrit Poetics and Aesthetics)

by

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B. L. INSTITUTE OF INDOLOGY
PATAN

Published by

V. M. Kulkarni

Director,

B. L. Institute of Indology, Patan

First Edition : 1983

Price Rs. 60-00

Can be had from

Saraswati Pustak Bhandar,

112, Hathikhana, Ratanpole,

Ahmedabad-380001

Printed by

Saraswati Compose Work

5, Sterling Centre, Khanpur, Ahmedabad

In memory of

Shalini, my wife

ज्ञान-क्रियाभ्यां मोक्षः ।

तज्ज्ञानमेव न भवति

यस्मिन्नुदिते विभाति राग-गणः ।

तमसः कुतोऽस्ति शक्ति-

र्दिनकर-किरणाग्रतः स्थातुम् ॥

रुचीनां वैचित्र्याद्दुक्कुटिलानापथजुषां

नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥



SETH BHOGILAL LEHERCHAND

Born: 9th April, 1883

Died: 7th December, 1979

MOTTO IN LIFE

'Simple living — High thinking'

Preface

The Institute has decided to bring out a series of books and monographs on different aspects of Indology. Our primary aim is to cover field which has not yet attracted the attention of scholars. We also propose to publish books on subjects in which a re-examination of some of the much-discussed subjects has become necessary.

I am happy to place in the hands of scholars, interested in Sanskrit Poetics and Aesthetics, my *Studies In Sanskrit Sāhitya-Śāstra* (A Collection of Selected Research Papers relating to Sanskrit Literary Criticism and Aesthetics). Of these, one paper—*Kalpalatāvivēka on Bhāmaha's Kāvya-lamkāra (Ch. V. vv 5-10)* is being published here for the first time. The others have appeared, from time to time, in various journals and magazines—as acknowledged in '*First Publication*' towards the end of the book. One important feature of the papers presented in this collection is that they deal with topics which have not yet received adequate scholarly attention which they deserve. In these papers I have attempted to elucidate certain obscure and doubtful points of poetics by a comparative and critical study, or to throw fresh light on certain other problems, or to bring to light certain facts for the first time. I earnestly hope scholars working in the field would find these studies interesting and stimulating.

B. L. Institute of Indology
Patan (North Gujarat)
31 December 1982

V. M. Kulkarni
Director

Acknowledgements

It is a pleasant duty to thank those who have helped me in one way or the other with my work. I have no words to express adequately my indebtedness to Prof. R. B. Athavale who has in the course of stimulating discussions over the past several years, given me the benefit of his profound knowledge of *Alaṃkāra-śāstra*.

I cannot express in words what I owe to the late Pandit Balacharya Khuperkar Shastri of Kolhapur, a very eminent and erudite Pandit, gifted with rare critical insight. I am deeply indebted to the late Professor K. V. Abhyankar, who was my guide for the Doctorate thesis and to my Professors, the late Dr. A. N. Upadhye, and Dr. A. M. Ghatage for initiating me into the Prakrit studies and providing stimulus for doing serious research work. I wish to thank my old friends, Prof. C. N. Patel, Prof. V. V. Yardi, Dr. G. S. Bedagkar and Prof. R. B. Patankar—all Professors of English—for reading through the original type-scripts of my papers and making numerous corrections in the English text. I am however, entirely responsible for any short-comings and imperfections that there might be in the book.

I am grateful to the authorities of the Bhogilal Leherchand Institute of Indology for their keen and active interest in my work and their willingness to bring out the present book as their first publication. I am obliged to my friend, Prof. Suresh J. Dave, for reading the proofs. I express my thanks to Shri Ashwin Shah, Proprietor, Saraswati Pustak Bhandar, Ahmedabad for the beautiful printing and get up.

I tender thanks to the authorities of the Oriental Institute, Baroda, the Indological Research Institute, Dwarka, the Chunilal Gandhi Vidyabhavan, Surat, the Gujarat College, Ahmedabad, the Anantacharya Indological Research Institute, Bombay and the Bhandarkar Oriental Research Institute, Poona, who readily gave permission to include in the present book the papers first published in their Journals, etc...

I gratefully acknowledge that the two papers (1) *The Problem of Patākāsthānaka* and (2) *Some Aspects of Prakrit Verses In Alaṃkāra Works*, have been reprinted from the Journals of the University with the due permission of the University of Bombay and that the copyright of the papers vests with the University.

V. M. Kulkarni

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Patan (North Gujarat)
31st December 1982.

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ABBREVIATIONS

(Note : As the editions of all the major works, consulted in the course of these Studies, have already been mentioned in the foot-notes, no separate Bibliography is added.)

Abhi. Bhā/A.Bh/Abh	: Abhinavabhāratī, Abhinavagupta's commentary on the Nāṭyaśāstra, GOS ed., Baroda.
Bhāmaha	: Kāvya-lamkāra
BP	: Bhāvaprakāśana of Śāradātanaya
BV	: Bhāmahavivarṇa
Daṇḍin/Daṇḍi	: Kāvya-darśa
Dhv	: Dhvanyāloka of Ānandavardhana
DR	: Daśarūpaka of Dhanañjaya
Gnoli	: R. Gnoli, author of "the Aesthetic Experience according to Abhinavagupta"
GOS	: Gaekwad's Oriental Series.
H C/Hc	: Hemacandra/Hemacandra's Kāvya-anuśāsana
HV	: Hari-vijaya
KD	: Kāvya-darśa of Daṇḍi
KANE	: P. V. Kane, author of "History of Sanskrit Poetics"
KAS/KS	: Kāvya-anuśāsana of Hemacandra
Kavik	: Kavikaṇṭhābharaṇa
KLV	: Kalpalatāvivēka (Anonymous)
KM	: Kāvya-mīmāṃsā of Rājasekhara
KP	: Kāvya-prakāśa of Maṃmaṭa (Jhalkikar's ed., BORI, Pune).
Locana	: Abhinavagupta's commentary on the Dhvanyāloka
ND/N.D.	: Nāṭya-darpaṇa of Rāmacandra and Guṇacandra, (GOS ed., Baroda, 1959)
NL	: Nāṭaka-lakṣaṇa-ratna-kośa
N.S./NS	: Nāṭyaśāstra of Bharata (Baroda ed.)
PR	: Pratāparudrayaśobhūṣaṇa/Pratāparudriya
RS	: Rasārṇavasudhākara
SD	: Sāhityadarpaṇa
SK	: Sarasvatīkaṇṭhābharaṇa
SP	: Śṛṅgāraprakāśa (Mysore ed.)
Sr. Pra	: Bhoja's Śṛṅgāra-Prakāśa (by Dr. V. Raghavan)
Vāmana	: Kāvya-lamkāra-sūtra
Veṇī	: Veṇīsaṃhāra
VJ	: Vakrokti-Jīvita
VV	: Vyaktivēka

SANSKRIT WRITERS ON PLAGIARISM

In the interpretation of the masterpieces of poets it is necessary for a proper appreciation of their services to poetic art to trace parallels in the general cast, framework, modes of expression, diction and style and the germ, the spirit and the sentiments and the like, whether arising from direct imitation, unconscious reminiscence or similarity of temper and creative genius. Such an investigation raises the important and interesting problem of plagiarism. *What do we mean by plagiarism ? What does originality mean ? Is it indeed possible for later poets to strike out a thought or to coin a phrase, which shall be purely original ? Is plagiarism altogether to be condemned ? Has it possibly any merit ? Can one steal from the writings of others at discretion ? When does literary theft become a crime ? Who can commit literary picking and stealing with impunity ? These and such other kindred questions crowd on one's mind when one begins to think of plagiarism.* It is the object of this paper to search thoroughly the works of eminent Sanskrit Ālāmkārikas with a view to finding their answers to such questions, to point out the obligations, if any, of later Ālāmkārikas to their predecessors in this matter and incidentally to compare their views with those of some celebrated Western writers.

The dictionary meaning of the word 'plagiarism' is : "an appropriation or copying from the work of another, in literature or art, and the passing off of the same as original"; and of the word 'original' : "that has served as pattern, of which copy has been made, not derivative or dependent, first-hand, not imitative, novel in character or style, inventive; creative". Keeping in mind these meanings of the two vital words one may set one's hand to task.

The author of the Mahābhārata proudly declares :

धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न कुत्रचित् ॥

—Parvan XVIII ch. 5. v. 50

Perhaps, this verse—especially the second hemistich—was responsible for the oft-quoted saying : व्यासोच्छिष्टं जगत् सर्वम् ।—'There is nothing in the world that is untouched by Vyāsa'. Lovers of Bāṇa are fond of saying 'बाणोच्छिष्टं जगत् सर्वम् ।' Exaggeration apart, the suggestion is : there is hardly anything great that can have escaped observation of former writers.

Vākpatirāja, the author of Gaṇḍavaho—a Prakrit epic (A. D. 700–725), however, boldly says :

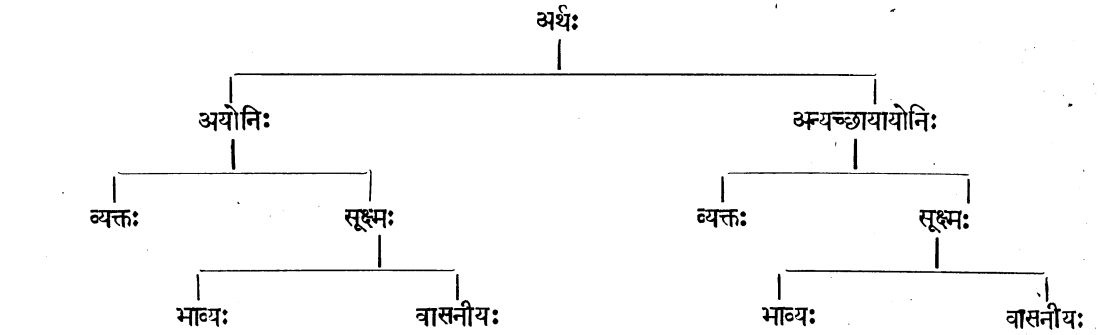
"The ancient poets committed mistakes owing to the times in which they lived, when there were no beaten paths for them to follow whereas now many poets are led in vain to attempt difficult tasks executed by their predecessors. Where, it is asked, is there anything, indeed, previously unseen in the regions travelled by

former poets ? But in truth the borders being excepted, everything is new to modern poets. The minds of ordinary poets wander greatly in search of a subject, whereas subjects come to the hearts of great poets without any effort on their part to find them. The province of poetry, although daily drawn on by great poets from the very beginning of the universe, remains even to date as unlimited as ever before".¹

Bāṇa (C.A.D. 620) in his introductory verses to *Harṣacarita* speaks of 'Kukavi's (bad poets, poetasters) Utpādaka-Kavis (poets of creative genius) and of the so-called poets that are merely plagiarists. He distinctly condemns the poetasters and plagiarists :

"Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless). By modifying phrases or the words of other poets and hiding the distinctive signs of authorship, a poet without being expressly declared to be so is revealed to be a thief —a plagiarist in the midst of the good".²

Among the *Ālaṃkārikas*, Vāmana, the author of the *Kāvyaālaṃkārasūtra* (A. D. 800), is the first who classifies the subject-matter (Artha) in poetry and vaguely refers to plagiarism. His classification of Artha may be shown in a tabular form as follows:—



1. काळगुणा पटम-कईहिँ भमियमपरिगहेसु मग्गेसु ।
 इहरा मईहिँ हीरंति दुक्करं के वि काणं पि ॥
 कत्तो णाम णइट्ठं सच्चं कइ-सेविएसु मग्गेसु ।
 सीमंते उण मुक्कम्मि तम्मि सव्वं णवं चेअ ॥
 अत्थालोअण-तरला इअ-कईणं भमंति बुद्धीओ ।
 अत्थ च्चेअ णिरारंभमेति हिअअं कइंदाण ॥
 आसंसारं कइ-पुंगवेहिँ तद्दिअह-गहिअ-सारो वि ।
 अज्ज वि अभिण्ण-मुहो व्व जअह वाआ-परिण्फंदो ॥—Gaudavaho, vv. 84-87
2. सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
 उत्पादका न बहवः कवयः शरभा इव ॥
 अन्यवर्ण-परावृत्त्या बन्धचिह्ननिगूहणैः ।
 अनाख्यातः सतां मध्ये कविश्चैरो विभाव्यते ॥—vv 5-6

These verses yield different meanings also for which, see Kane's notes to *Harṣacarita*, Chapter I.

‘Artha’ in poetry may be original or derivative. Both these varieties have each three subdivisions : 1) that which is easily intelligible, 2) that which is subtle but can be grasped after giving some thought to it and 3) that which is subtle and is understood only after very careful attention and deep thought.³

As is clear from this exposition Vāmana simply vaguely touches the topic of plagiarism and leaves it there.

It is Ānandavardhana, the author of the Dhvanyāloka (an epoch-making work in the history of Kāvya-śāstra, A.D. 850-875) who, in the interests of later poets sets forth a clear exposition of the topic of originality and literary theft. His views may briefly be summarised as follows :

The words of a later poet, even if they may correspond to his predecessor's, gain freshness and novelty when they are used to convey a suggested sense. The province of poetry is unlimited owing to the almost infinite varieties of the suggested sense in spite of the fact that hundreds of poets have composed works for centuries. Good poets can celebrate the events and episodes of the world in their poems, at their sweet will,⁴ making them to convey any of the divisions or sub-divisions of ‘dhvani’—suggested sense. The thoughts of old poets when made to glow with some suggested sense, appear new—like the trees in the spring. The subject-matter of poetry attains novelty also when the later poets employ suggestive words etc. A poet, who composes his poetry having regard to the suggestive sense and the suggestive words definitely imparts newness to his subject. For instance, the descriptions of battle etc. in the works like the Rāmāyaṇa and the Mahābhārata though frequent, appear very new. If one is gifted with creative genius, there would be no paucity of subjects in spite of the fact that there already exist numerous works of former poets.

The statement that there are infinite subjects of poetry if only we take into consideration the infinite varieties of dhvani is also equally true of the expressed sense. Objects, sentient and insentient are distinct in their very nature. In the context of time, place and their modifications they further present multifarious facets. The almost infinite facets being capable of poetic treatment can never be exhausted even if they are drawn on by countless poets, known for their mastery of language, to say nothing of the mediocre poets.

3. The editor of the Kāvya-mīmāṃsā (Baroda edition) says in his notes that Vāmana ‘discovered that there are three distinct divisions of it’ (p.220). Obviously the statement is incorrect.

4. Cf : अपारे काव्यसंसारे कविरैकः प्रजापतिः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।

स एव वीतरागश्चेन्नीरसं सर्वमेव तत् ॥

भावानचेतनानपि चेतनवन्चेतनानचेतनवत् ।

व्यवहारयति यथेष्टं सुकविः काव्ये स्वतन्त्रतया ॥ —Dhvanyāloka III. 42-43 (p. 498)

Again, the striking modes of expression lend novelty to the subject-matter of poetry. To sum up :

The subject-matter of poetry, as it has infinite varieties can never be exhausted even though thousands and thousands of gifted poets might draw on them even as Prakṛti, from which the different worlds evolved in the past and will evolve in the future can never be exhausted.⁵ Even then literature is full of coincidences on account of similarities of poetic temper and creative genius among great poets. But a wise man should not detect plagiarism in such coincidences.⁶

Now, this correspondence or resemblance between the works of two poets may be like that of 'bimba' and 'pratibimba' (prototype and copy, or a thing and its image) an object and its picture or between two human beings.⁷ Of these three kinds of matter a good poet should avoid the first (pratibimba-kalpa) as it is devoid of any originality either in word or thought (lit. its soul is the same and has no really different body).⁸ He should also avoid second (Ālekhyaprakhyā) for, though it has a different garb, it has little of originality (lit. though possessed of a different body, it is really speaking, devoid of a soul).⁹ He, however, should not avoid the third kind, viz., Tulyadehivat, for here though the subject-matter between the two works resembles, their style and diction are entirely different and charming; it is evident that resemblance between two living beings does not mean their identity.¹⁰

This much about the resemblance between the ideas of two poets. There is absolutely no harm if there is resemblance between the senses of a few words of the two poems. For even Vācaspati—the Lord of Speech—cannot create any new letters or words. If the same letters and words are repeated, they do not necessarily go against originality. Whatever is beautiful here, when it is represented in poetry, causes delight to the 'rasikas'. A good poet never invites censure by presenting in his poetry such a matter as bears correspondence to that of an old poet. Sarasvatī herself favours a good poet, who never thinks of plagiarism, by revealing to him the desired artha and here lies the greatness of great poets.

5. वाचस्पतिसहस्राणां सहस्रैरपि यन्नतः ।
निबद्धा सा क्षयं नति प्रकृतिर्जगतामिव ॥
6. संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।
नैकरूपतया सर्वे ते मन्तव्या विपश्चिता ॥
7. संवादो ह्यन्यसादृश्यं तत्पुनः प्रतिविम्बवत् ।
आलेख्याकारवत् तुल्यदेहिबच्च शरीरिणाम् ॥
8. तत्र पूर्वं प्रतिविम्बकल्पं काव्यवस्तु परिहर्तव्यं सुमतिना ।
यतस्तदनन्यात्मतास्त्रिकशरीरशून्यम् ॥

—Dhvanyāloka IV. 10–12 and Vṛtti on IV. 13

9. तदनन्तरमालेख्यप्रख्यमन्यसाम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेन त्यक्तव्यम् ।—Dhvanyāloka (IV.3) Vṛtti.
10. तृतीयं तु विभिन्नकमनीयशरीरसद्भावे सति संवादमपि काव्यवस्तु न त्यक्तव्यं कविना । न हि शरीरी शरीरिणान्येन सदृशोऽप्येक एवेति शक्यते वक्तुम् ।—Dhvanyāloka (IV.13) Vṛtti.

Rājaśekhara (First quarter of the tenth century A. D.) is the next writer, who treats of plagiarism in his *Kāvya-mīmāṃsā*, 'a brilliant miscellany on topics relating to Poetry'.¹¹ His exposition of this topic may briefly be set forth as follows :—

Plagiarism means an appropriation of the words and ideas from the work of another (and passing them off as his own). It is two-fold : i) that which should be avoided, and ii) that which should be adopted. Of the two kinds of plagiarism (viz., one of words and another of ideas) that of words alone is five-fold, arising from 1 a 'pada' (word, term) 2 a 'pāda' (quarter of a stanza) 3 'ardha' (a hemistich) 4 'Vṛtta' (metre) and 5 'Prabandha' (a long continuous composition). 'Borrowing one word does not bring discredit to the later poet'—this is the view of Rājaśekhara's Ācārya. Rājaśekhara, however, holds that it is correct provided the word borrowed is not double-meaning. He then illustrates how a double-meaning word can be borrowed bodily or in part, by way of 'yamaka' and so on. Then he raises an objection against the advice of borrowing from others saying "while all other thefts committed by a person pass away by lapse of time, literary theft endures even to sons and grandsons;¹² but he cites his wife Avantisundarī's excuses for plagiarism, whether in words or ideas. Thus the plagiarist may say, 'I have a reputation, he has none; I enjoy a secure position, he is a climber; this is inappropriate in him, appropriate in me; his words are like a tonic (guḍūci—a very useful medicinal plant) mine like 'wine' (Mṛdvikā—a bunch of grapes), that is, our styles are different; he ignores specialities of dialect, I attend to them (or I choose a good language, say Sanskrit, for my composition, he has chosen Prakrit); no one knows that he is the author, the author lives a long way off; the book he wrote is obsolete; this is the work of a foreigner'.

Rājaśekhara's Ācārya holds that the appropriation of more than three words, that are not double-meaning, (in sequence) is plagiarism. Rājaśekhara disagrees with him on this point saying any striking expression of an earlier poet should not be borrowed by later poets. Even a pada or a quarter of a stanza containing words that can be readily identified as the composition of an earlier writer, should be considered as an example of plagiarism. His Ācārya holds the view that if a quarter of an earlier stanza is borrowed by a later poet, with a view to conveying an opposite idea, it should be called not plagiarism but adaptation. He, however, clearly says such adaptations are nothing but plagiarism. Likewise borrowing of half

11. Chapters XI-XIII, both inclusive.

12. पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।

अपि पुत्रेषु पौत्रेषु वाक्चौर्यं च न शीर्यति ॥-p. 57

Rājaśekhara merely quotes the excuses for plagiarism; normally, he, in such cases, either shows his approval or disapproval. May be, he does not here intend to offend his wife. Later on, however, he denounces it in words :

यत्तु परकीयं स्वीयमिति प्रोक्तानामन्यतमेन कारणेन विलपन्ति, तन्न केवलं हरणम्, अपि तु दोषोदाहरणम् ।

-p. 61

the verse or of one quarter from one half and of another from the other half constitutes plagiarism. If a later poet adopts an earlier verse after changing a quarter, which serves to change the idea completely it is not adaptation but plagiarism of three quarters from a former poet. When, however, three quarters (having different meaning, i.e.) that are apparently unconnected are appropriately connected with one quarter of his by a later poet, we call that stanza original.¹³ If a later poet substitutes some words in a quarter of an earlier stanza keeping the rest in tact, it is surely plagiarism. This is also the case if the later poet introduces slight changes only in parts of words, keeping the rest as it is. If a later poet interprets a verse of a former poet in an altogether different way, it also is called plagiarism for the earlier poet has had in mind both the senses. If one claims on the basis of one or the other circumstance mentioned above that a particular stanza or poem is his own, though really it is not original then it is the worst kind of plagiarism. This applies to both a 'muktaka' (a detached stanza, the meaning of which is complete in itself) and a prabandha (a literary work). If one gets works written for money and passes them off as his own, that too is nothing but plagiarism. It is better if one fails to win fame than to incur ignominy.¹⁴ 'Borrowing of 'uktis' (expressions) too is plagiarism'—this is the view of his Ācārya. 'Expressions that are, however, made to convey a different sense are not detected as borrowed but appreciated; if they are, on the contrary used in the same sense, they deserve to be condemned as the worst kind of plagiarism—this is the view of Rājāśekhara.

Rājāśekhara sums up the discussion thus : "there is no poet that is not a thief, no merchant that does not cheat, but he flourishes without reproach who knows how to hide his theft¹⁵. One poet is a creator 'Utpādaka', another an adapter 'Parivartaka', another a coverer up 'Ācchādaka', another a collector 'Saṁvargaka'. He who here sees something new in word, sense, phrase and writes up something old may be accounted a great poet."

"In the poet's province there is hardly anything left untouched by ancient poets. A modern poet should, therefore, endeavour to better what the ancients have said"—this is the view of his Ācārya. Vākpati, however, disagrees with him¹⁶. Then he refers to some views of some people about a careful study of the early poetical works on the part of a poet. One view is that the great have similarities of poetic genius and temper and present identical thoughts¹⁷; to avoid such coincidences or

13. This means a kind of Samasyāpūraṇa.

14. मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्यशसो न पुनर्दुर्गतिः ।

15. नास्त्यचौरः कविजनो नास्त्यचौरो वणिज्जनः ।
स नन्दति विना वाच्यं यो जानाति निगूहितुम् ॥

Cf. 'This poet is that poet's plagiary

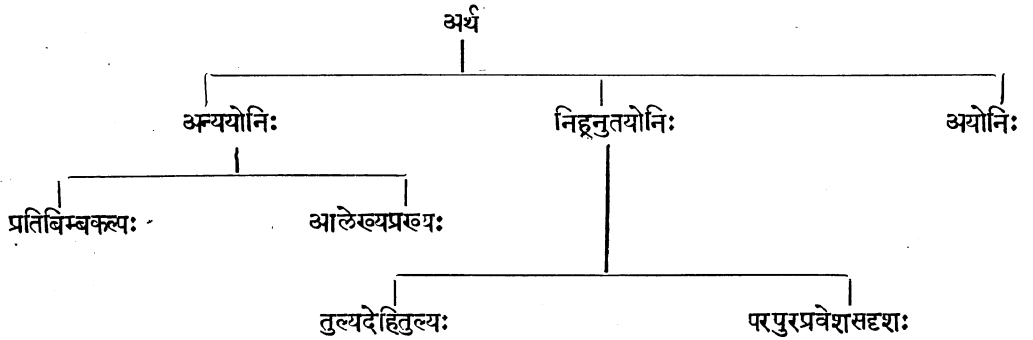
And he a third's till they all end in Homer'. —Harpax in Albumazar.

16. His view is already mentioned above. Rājāśekhara here translated his Prakrit verse No. 87 into Sanskrit with a few unimportant changes.

17. महात्मनां हि संवादिन्यो बुद्धयः ।—this is after Ānandavardhana.

resemblances a poet should study the works of earlier poets. Rājaśekhara disagrees saying that one, possessed of a literary eye intuitively knows what is touched and what is not. Sarasvatī makes words and senses flash on the mind of great poets even if they be asleep. An inferior poet although awake, is really blind to them. Great poets are blind in so far as other's poems are considered. As regards things unobserved by their predecessors they have a divine vision. What poets can see with their naked eye, even the three-eyed god Śiva or the thousand-eyed Indra, cannot see. In the mirror of the poet's intellect, the whole universe is, as it were, reflected. Words and their senses, of their own accord and with eagerness crowd on good poets. Poet's speech easily sees what Yogins, who have mastered the power of concentration, can see.

All this is true, however one may note that 'artha' (idea or matter) is three-fold : 1 अर्थयोनिः 2 निहनुतयोनिः and 3 अयोनिः. Of these अर्थयोनि has two subdivisions, so too निहनुतयोनि; अयोनि has no sub-division. Thus there are five divisions of artha. All these may be represented here in a tabular form :



Dependence upon the poems of great poets is seen in some cases in the form of

1. *Pratibimbakalpa*—"Where the sense is the same entirely, but the setting is in other expressions,

that poem, not fundamentally different; would be a sort of imaging".

2. *Ālekhyaprākhyā*—by way of 'copy-sketch' :

"Through a moderate elaboration of particulars a subject appears as if different: such a poem is by experts in the matter termed a 'copy-sketch' !

3. *Tulyadehitulya*—by way of 'corporeal equivalence' :

Where despite difference of matter identity is apprehended through extreme resemblance,

That poem, similar by 'corporeal equivalence', even clever men compose."

4. *Parapurapraveśapratima* (sadrśa)—by way of 'foreign-city-entrance' :

Where there should be substantial identity, but the garnishing is widely divergent

—That poem, similar by ‘foreign-city-entrance’—may be engage the thoughts of poets”—Even excellent poets adopt this mode.¹⁸

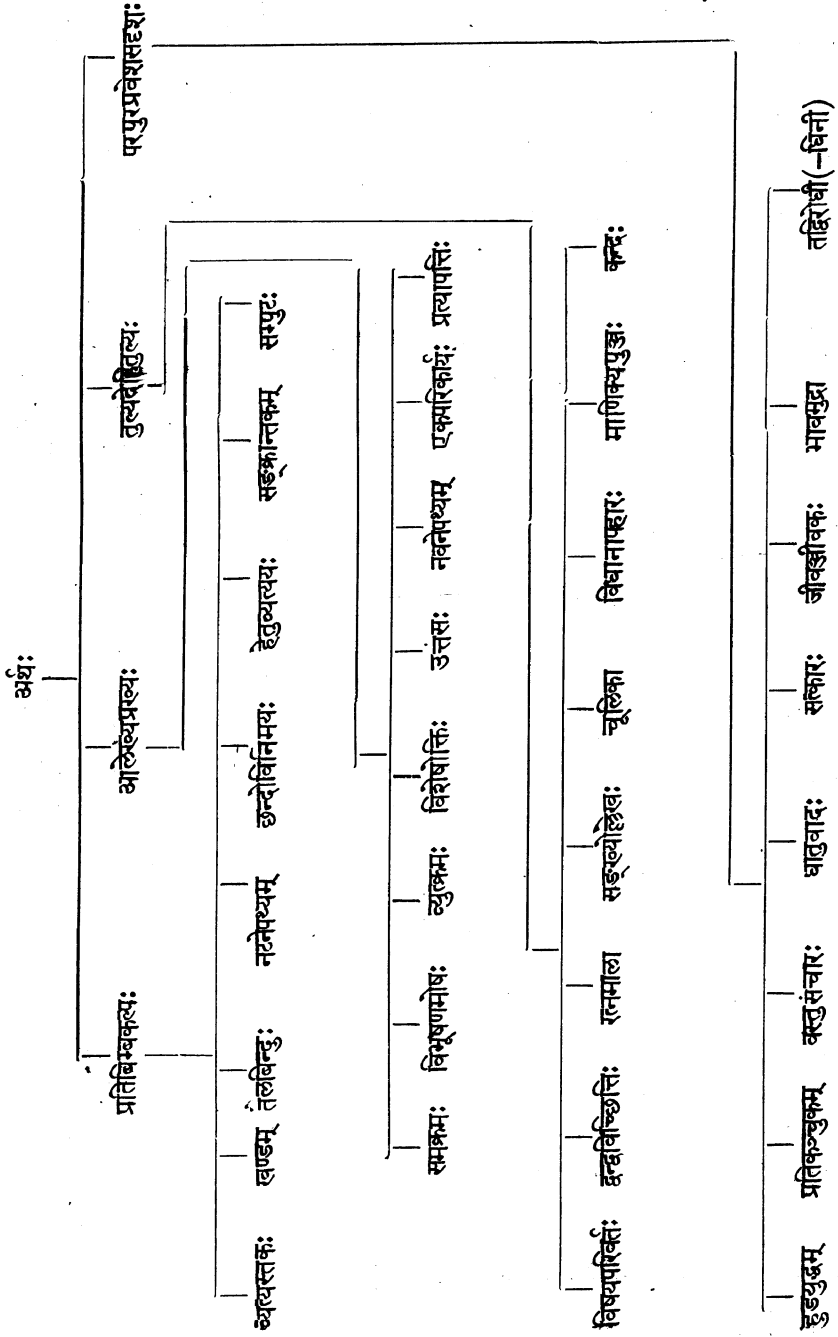
Ayoni-artha is the matter which is not derived from the works of the former poets and is entirely original. It is three fold : 1 Laukika 2 Alaukika and 3 Miśra.

The four kinds of ‘artha’ are further subdivided each into eight different classes. These thirty-two sub-divisions may be represented as follows :—

18. ‘And of these four the superiority is in ascending order’.—‘Viveka’ of Hemacandra.

Rājaśekhara then defines five kinds of poets who compose poems on these and ‘ayoni-artha’ respectively and are named,

1. Bhrāmaka 2 Cumbaka 3 Karṣaka 4 Drāvaka and 5 Cintāmaṇi.



These thirty-two varieties are defined as follows :

1. *Vyatyastakāḥ*—In this variety the 'artha' is the same but there is an inversion of the natural order.
2. *Khaṇḍam*—Adopting, but partially, the same 'artha'.
3. *Tailabinduḥ*—Developing or enlarging the idea (of an earlier poet) given in brief.
4. *Naṭanepathyam*—Expressing the import of an earlier poem in a different language by means of translation.
5. *Chandovinimayah*—Expressing the same import in a different metre.
6. *Hetuvyatyayah*—Expressing the same 'artha' by reversing its cause.
7. *Saṅkrāntakam*—Transferring what is mentioned by an earlier poet with reference to one thing to another thing in his poem by a later poet.
8. *Samputaḥ*—Combining in a concise manner the import of two different stanzas belonging to earlier poets.

This eight-fold Pratibimbakalpa¹⁹ 'artha' must, at all costs, be avoided as it would ruin all chances of winning fame as a poet. For in poetry if the same matter is found in a different poem, it is not looked upon as different just as in ordinary life the reflection of one's body in a mirror is not regarded different from one's body.

The eight sub-divisions of Ālekhyaprakhyā :—

1. *Samakramah*—When a later poet transfers the description of a thing given by an earlier poet to another that is similar.²⁰
2. *Vibhāṣaṇamoṣaḥ*—Reproducing the same description after stripping it off of its embellishments.
3. *Vyutkramah*—Inversion of the order in which a particular thing is described.
4. *Viśeṣoktiḥ*—Describing in detail what has been said in general.
5. *Uttamsaḥ*—Adopting as the principal what was given as subsidiary.
6. *Navanepathyam*—Giving the same thing a new appearance by means of new style.
7. *Ekaparikāryaḥ*—When a later poet changes the object of description but adopts the same style, this variety arises.
8. *Pratyāpattiḥ*—When a later poet describes the thing in its own state which was represented by an earlier poet as altered or changed.

Rājaśekhara approves of this kind (Ālekhyaprakhyā) of borrowing and quotes in support of his view, a verse :

"The entire subject-matter (of poetry) when presented in a new garb of varied striking expressions gains a new look-appearance, like an actor whose appearance changes altogether on account of his new dress, mask, painting etc."²¹

19. सोऽयं कवेरकवित्वदायी सर्वथा प्रतिबिम्बकल्पः परिहरणीयः ।

20 On a careful scrutiny we find that the varieties No. 1, 2, 3, 4 and 6 of Ālekhyaprakhyā are not much different from Saṅkrāntakam, Khaṇḍam, Vyatyastaka, Tailabindu and Naṭanepathyam varieties, respectively, of the Pratibimkalpa.

21 It deserves our notice that Ānandavardhana denounces this kind of Ālekhyaprakhyā borrowing as it only shows the lack of originality on the part of the borrower.

The sub-divisions of Tulyadehitulya are :—

1. *Viṣayaparivartah*—When an idea, expressed by an earlier poet with reference to one object of description, is connected by a later poet with another object of description it gains new appearance. And it gives us this variety.
2. *Dvandvavicchittih*—When a later poet appropriates only one of the two aspects of a thing described by an earlier poet, we have this variety.
3. *Ratnamālā*—is that variety wherein the ideas of an earlier poet are interlaced or interwoven with new ones.
4. *Saṁkhyollekhaḥ*—We get this variety when a later poet gives a description based on that of an earlier poet but with a striking difference in number.
5. *Cūlikā*—After describing the idea of an earlier poet if the later poet adds some striking sense to it we have this variety. Cūlikā, again, is two-fold : *Samvādinī* (in correspondence with) or *Visamvādinī* (not in correspondence with the original idea).
6. *Vidhānāpahārah*—Presenting a negative statement affirmatively.
7. *Māṇikyapuñjah*—Arranging together ideas from different verses in a concise manner.
8. *Kandah*—Expressing the basic idea in its various aspects.

Surānanda²² approves of this kind of borrowing (Tulyadehitulya) as it reveals some originality (lit. polish. Ullekha) on the part of borrowers. For Sarasvatī in the case of the poet, *polishes* in a striking way any ordinary jewel of 'artha' and makes it highly precious.²³

The sub-divisions of Parapurapraveśasadrśa are :—

1. *Huḍayuddham*²⁴—Transmutation of an idea based on some reasoning, found in an earlier poem, supported by a counterbalanced reasoning.
2. *Pratikañcukam*²⁵—Presenting the same matter which appears different on account of a different mode of expression.
3. *Vastuśaṅcārah*—Substituting the standard(s) of comparison in the original by one's own.
4. *Dhātuvādah*²⁶—Transmutation of a figure of word into a figure of sense.
5. *Satkārah*—Transforming the matter by elevation.

22 This Surānanda belonged to the Yāyāvāriya gotra to which Rājasekhara himself belonged. He was probably Rājasekhara's senior contemporary.

23 A similar thought is expressed in the Dhvanyāloka (1.6) :

सरस्वती स्वादु तदर्थवस्तु निष्पन्दमाना महता कवीनाम् ।

अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥

24 Lit. : 'ram-fight'.

25 Lit. : 'a different dress'.

26 Lit. : Alchemy.

6. *Jivañjīvakaḥ*²⁷—When the first half of the stanza is alike but the latter half unlike (the original) we get this variety.

7. *Bhāvamudrā*—Incorporating in his poem by a later poet the import of earlier stanza(s.)

8. *Tadvirodhinī*—When a later poet presents in his poem, matter which is opposed to that of an earlier poem, this variety arises.

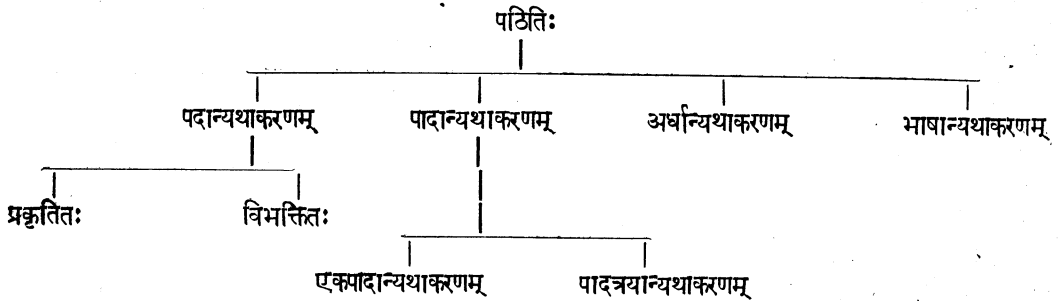
“Thus in all, thirty-two ways of borrowing ‘matter’ have been shown. The poetical skill lies, methinks, in the exact knowledge of the ways either to be given up or adopted from among these thirty-two. He, whose work reveals originality of matter or ideas stands first and foremost in the galaxy of poets.”

Bhoja (A. D. 1000–1054) has to his credit, among other works, two voluminous works on Poetics : the *Sarasvatikanṭhābharana* and the *Śṛṅgāraprakāśa*. It is, however, surprising that he *almost leaves out* the topic of plagiarism. In his *Sarasvatikanṭhābharana* he treats of figures of word. One of these figures is called *Paṭhiti*. He gives his own definition and classification of this figure. He, however, gives its definition (and classification) according to others.²⁹ It runs as follows :—

पदपादार्धभाषाणामन्यथाकरणेन यः ।

पाठः पूर्वोक्तसूक्तस्य पठितिं तां प्रचक्षते ॥ S.K.A.II-2.57

Its classification may be thus represented :



Bhoja illustrates these six varieties of *Paṭhiti*. His examples of some of these varieties (*viz.* vv. 84, 86–88, with slight changes) are bodily in agreement with those given by Rājaśekhara³⁰. He adds nothing to what Rājaśekhara has already said in this connection.

The *Kavikanṭhābharana* of the polymath Ksemendra (11th century) is a work aiming at the instruction of the aspiring poet in the devices of the craft. It touches

27 Lit. : Cakora bird : ‘वसन्ते चकोरस्य अक्षिणी रज्यते ।’

This poetic convention might be responsible for giving the name *Jivañjīvaka* to this variety.

28 The *Śṛṅgāraprakāśa* is not yet published, except three *Prakāśas* (XXII–XXIV). In his studies in *Śṛṅgāraprakāśa* Dr. Raghvan mentions that Bhoja treats of these figures of word in Ch. X.

29 See pp. 195–197 (Ch. II), K. M. Series v. 94 (1934 edition).

This figure arises when an earlier *sūkta* (stanza) is read after changing ‘a word’ or a quarter of it or ‘a hemistich’ or language.

30 See pp. 58–60 of his *Kāvya-mīmāṃsā*.

the issue of borrowing on a small or large scale and the legitimacy of doing so in the case of the epic and similar works. Kṣemendra advises a would-be poet to cultivate a number of things, among which he includes 1. वाक्यार्थशून्यवृत्ताभ्यास and 2. पुरातनवृत्तषु पदपरावृत्त्याभ्यासः³¹ and illustrates them.

He opens Sandhi II of this treatise with the verse :

छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।
भवेदथ प्राप्तकवित्वजीवी स्वोन्मेषतो वा भुवनोपजीव्यः ॥

The names given to poets may thus be explained :

छायोपजीवी—One who borrows in the manner of a reflection of the original or one who imitates ‘the general colour of a poet’s idea’.

पदकोपजीवी—One who borrows a word (or two).

पादोपजीवी—One who borrows a verse-line.

सकलोपजीवी—One who borrows an entire poem.

भुवनोपजीव्य—He, who is taken by the whole world as a legitimate source, for example, the great poet Vyāsa.

Bilhaṇa’s Vikramāṅkadevacarita (before A. D. 1088) contains two fine verses bearing on the topic of plagiarism :

साहित्यपाथोनिधिमन्थनोत्थं कर्णामृतं रक्षत हे कवीन्द्राः ।
यदस्य दैत्या इव लुण्ठनाय काव्यार्थ-चौराः प्रगुणीभवन्ति ॥
गृह्णन्तु सर्वे यदि वा यथेष्टं नास्ति क्षतिः कापि कवीश्रराणाम् ।
रत्नेषु लुप्तेषु बहुष्वमर्त्यैरद्यापि रत्नाकर एव सिन्धुः ॥ Canto 1. 11-12.

i.e.

“Guard, O great poets, your nectar-like poetry, churned out of the ocean-like Literature, for demon-like plagiarists assemble in hundreds in order to steal it.”

“Or rather, let them all steal to their heart’s content. This (literary) theft matters not to the great poets. The ocean, although robbed of its many ratnas (jewels) by gods, remains even to date ratnākara (a mine of jewels).

Hemacandra’s Kāvyaānuśāsana, with the Viveka by himself (A. D. 1088–1172) is ‘destitute of originality.’ In him “we find a placid borrowing from...Rājaśekhara. .” His discussion on the theme of plagiarism clearly shows that he borrows almost word for word from Rājaśekhara and Kṣemendra. Pages 14–20 of his Viveka bear this statement out. With the exception of verses 42–43, 59–60 that are taken from Kavikaṇṭhābharana and examples of Padasamasyā and Pādadvayasamasyā which he has added, the rest of this portion is borrowed from Rājaśekhara’s Kāvyaṁīmāmsā³².

31. अभ्यासहेतोः पदसंनिवेशवार्क्यार्थशून्यैर्विदधीत वृत्तम् ।

श्लोकं परावृत्तिपदैः पुराणं यथास्थितार्थं परिपूरयेच्च ॥

32 A. B. Dhruva defends Hemacandra thus :

...“Hemacandra is accused of ‘borrowing wholesale’ from Kāvyaṁīmāmsā...But an impartial study of his work would show that Hemacandra wants the Jains to know all that the Brāhmanas

The Kāvyañuśāsana³³ of Vāgbhaṭa II (14th Century A. D.) together with the commentary Alaṅkāratilaka by the author himself treats of this topic—plagiarism. The author, however, who largely borrows from the Kāvyañimāṃsā of Rājaśekhara, the Kāvyaṇprakāśa of Maṃmaṭa, the Kāvyañuśāsana of Hemacandra and other works shows absolutely no originality in the discussion of plagiarism. He simply reproduces this portion from Rājaśekhara and Kṣemendra or perhaps from Hemacandra's work directly, who as has been already stated, draws on Rājaśekhara and Kṣemendra. He defines the modes of borrowing after his predecessors—with slight change in wording or construction. He, however, quotes examples selected from other works barring a few from his predecessors on this theme of plagiarism.

Subhāṣitaratnabhāṇḍāgāraṃ contains one verse (whose source is not traced) on a plagiarist :

कविरनुहरति च्छायां पदमेकं पादमेकमर्थं वा ।

सकलप्रबन्धहर्त्रे साहसकर्त्रे नमस्तस्मै ॥—P. 39 v. No. 12

i. e., "A poet imitates the general colour of a poet's idea, borrows a word or two, a verse-line or half of the verse of former poets. Our salutations (—said ironically) to him, who dares plagiarise a whole work."

The Vajjālagga³⁴, a Prakrit anthology, has two verses in which a poet and a thief are compared :

कहकहवि रणइ पयं मगं पुलणइ छेयमारुहइ ।

चोरो व्व कई अत्थं घेत्तण कहवि निव्वहइ ॥

सद्दावसद्दभीरु पण पण किं पि किं पि चित्ततो ।

दुक्खेहि कहवि पावइ चोरो अत्थं कई कव्वं ॥—VV. 22-23

This comparison between the poet and the thief, based on double-meaning words such as पद (word, step) मार्ग (style, way), छेद (द) (a kind of alliteration, a breach in the wall), अर्थ (idea, wealth) निर्वह (to carry out, complete the poem, extricate or maintain oneself), पदे पदे (at the end of each quarter of the stanza, at every step), शब्दापशब्द (a word, and an ungrammatical word; noise and censure) is striking indeed !

A Scrutiny of the Views of the Sanskrit Writers on Plagiarism :

It is a fact that a literary thief figures in prefaces to poetical works 'seldom in comparison with the poet's more usual enemies, the *Khala*, or the hostile and the *Piśuna*, the envious man'. It is Bāṇa who distinctly condemns, perhaps for the first time, in the preface to his *Harṣacarita* the poet-thief. This condemnation suggests that the plagiarist, in Bāṇa's days, was a menace to good and great poets.

knew, and consequently he does not hesitate to reproduce the wisdom of his Brāhmaṇa predecessor while making substantial addition to the stores he has inherited."

33 Kāvyañimāṃsā edition (vol. 43) Chapter 1 pp. 12-14.

34 It is a late work, of uncertain date, does not mention the sources from which the writer has culled the verses.

Vākpati emphatically asserts that the province of poetry is unlimited, though for centuries hundreds of poets have been writing. Vāmana merely speaks of the kinds of 'matter' that is primarily either original or borrowed, and illustrates the varieties. He leaves out the topic of plagiarism.

Ānandavardhana very ably supports the views of Vākpati by advancing cogent and convincing arguments. Naturally he 'is not anxious for over-much borrowing.' He concedes that there may be resemblances between the works of two inspired poets. He is the first Ālaṅkārika who classifies similarities that might exist between two works on the basis of the relation of a thing and its image, an object and a picture thereof, and corporeal equivalence. He disapproves of those similarities on the first two relations on the ground that they betray lack of originality and poverty of thought on the part of the poet-thief. He, however, approves similarity such as exists between two men as charming.

It is Rājaśekhara who devotes the greatest attention to this issue of literary theft which his predecessors either omit or less completely discuss. He defines the term 'borrowing' or plagiarism (*haraṇa*), gives an elaborate classification of the different shades of borrowing, with reference respectively to borrowing of words and borrowing of matter or ideas and adds illustrations of all the varieties. He details five varieties of borrowing of words and thirty-two varieties of borrowing of ideas. Vāmana seems to have analysed 'matter' or 'ideas' in poetry for the first time. Ānandavardhana improves on the classification of Vāmana by a deeper analysis. Rājaśekhara goes still deeper and gives a more scientific classification taking into consideration small shades of differences. A few of these varieties overlap. The elaborate classification given by Rājaśekhara would appear to justify the criticism that "It is an essential defect of Indian Theory in all its aspects that it tends to divisions which are needless and confusing". It may be said here in defence of Indian theorists that 'Economy of phraseology is not the end' and 'it is no use saying that the finer shades of distinctions are instances of mere hairsplitting' when there actually exist nicer aspects and shades of difference. Ānandavardhana denounces borrowing in the manner of *Pratibimbakalpa* as well as *Ālekhyā-prakīya*. Rājaśekhara, however, denounces *Pratibimbakalpa* variety but approves of the *Ālekhyāprakhyā* sort of borrowing. He cites indeed, the excellent maxim that while other thefts pass away by lapse of time the literary theft endures even to sons and grandsons, but only to advance his wife *Avantisundarī*'s excuses for appropriation. Rājaśekhara does not add any remark to show his approval or disapproval of *Avantisundarī*'s excuses for plagiarism. As already mentioned above, it appears, however, that he does not acquiesce in what his wife says.³⁵ But it has to be admitted that Rājaśekhara allows his appropriator more than a fair latitude. He gives us divergent views on the issue of literary theft, viz., those of his Ācārya, his wife *Avantisundarī*, *Surānanda*, *Ānandavardhana* (whom, however, he does not mention by name) and others whom

35 See foot-note No. 12

he quotes under the phrase तदाहुः or आहुश्च । It must be said to the credit of Rājaśekhara that he is the first Sanskrit theorist who treats of this subject of plagiarism in a more or less scientific manner in its various aspects.

Bhoja, the author of the two voluminous works in *Alaṅkāraśāstra* almost leaves out this topic of plagiarism. His discussion of 'Paṭhiti' adds nothing new to what Rājaśekhara has said.

Kṣemendra merely gives a classification of poets who indulge in plagiarism and illustrates them. But he cannot be said to have made any contribution.

Bilhaṇa is so generous of heart as to give complete latitude to plagiarists.

Hemacandra placidly borrows from Rājaśekhara and Kṣemendra and hardly says anything new on the subject.

Vāgbhaṭa (II) sums up, after Hemacandra, the doctrines about plagiarism set forth by earlier *Ālaṅkārikas* giving some new examples.

Critical Remarks

According to the *Ālaṅkārikas*, creative genius (*Pratibhā*—imagination), culture (*Vyutpatti*) and practice (*Abhyāsa*—application) are essential to the making of a true poet. They demand from a poet a knowledge of many sciences such as grammar, metrics, politics, erotics, proficiency in many arts, acquaintance with existing poetry and such other things. Poetry—literature is, again, a traditional, social and developing art in which the new has to incorporate somehow and to imply the old. Necessarily the writers on poetics were compelled to give their thought to the issue of plagiarism. From the survey and scrutiny of their views on plagiarism it is clear that they have given some thought to the very interesting issue of plagiarism. In one sense it is true that "Vyāsa, Vālmiki, and Bāṇa have said such a thing before". People always talk about originality; but what do they mean? As soon as we are born, the world begins to work upon us, and this goes on to the end. 'All men who have sense and feeling are being continually helped; they are taught by every person whom they meet and enriched by everything that falls in their way'. "A well cultivated mind is so to speak made up of all the minds of preceding ages; it is only one single mind which has been educated during all this time". In Lord Tennyson's noble words, we moderns are 'the heirs of all the ages'. It is almost impossible for any one who reads much, and reflects a good deal, to be able, on every occasion to determine whether a thought was another's or his own. "Those writers who lie on the watch for novelty can have little hope of greatness; for great things cannot have escaped former observation". To quote Whately "Those who are ambitious of originality, and aim at it, are necessarily led by others, since they seek to be different from them". According to another writer, "everything has been said better than we can put it ourselves." But it is equally true that the province of poetry is unlimited, though for centuries hundreds of poets have been writing. *Ānandavardhana* establishes the truth of this statement with exquisite and masterly skill.

The Sanskrit writers classify the cases of plagiarism according to the object appropriated, word, phrases, idea, use of metre, subject and so forth. This classification is, as far as it goes, all right. The basis of this classification is, however, purely external. The Ālaṅkārikas do not take into account deeper psychological principles for the classification "ranging from unconscious suggestion, positive and negative to habitual harpyism and careers which are one long appropriation clause".³⁶

"Alpha of the Plough" expresses somewhat similar ideas to those of Avantisundarī when he writes :

You must be a big man to plagiarise with impunity. Shakespeare can take his "borrowed plumes" from whatever humble bird he likes.... Burns can pick up a lilt in any chap-book and turn it to pure gold without a "by your leave". These gods are beyond the range of our pettifogging *meums* and *tuums*. Their pockets are so rich that a few coins that do not belong to them are no matter either way. But if you are a small man of exiguous talents and endeavour to eke out your poverty from the property of others you will discover that plagiarism is a capital offence..".

Sanskrit writers have anticipated clearly or vaguely the following ideas of Western writers :

"Borrowed thoughts, like borrowed money, only show the poverty of the borrower". 'A grass-blade of their (poets') own raising is worth a borrow-load of flowers from their neighbour's garden'. Borrowed garments never keep one warm.. Nor can one get smuggled goods safely into kingdom come. How lank and pitiful does one of these gentry look, after posterity's customs officers have had the plucking of him". It is conceded that "borrowing without beautifying is plagiarism". But all plagiarism is not improper. If the later poet transmutes into his own precious metal the less refined ore of other poets, it is no plagiarism. If you improve what you borrow or what you do still betters what is done you are not open to the charge of plagiarism. A later poet may find a model from his predecessor and then proceed to write. "With a touch here and a touch there, now from memory, new from observation, borrowing here an epithet and there a phrase—adding, uptracing, heightening, modifying, substituting one metaphor for another, developing what is latent in suggestive imagery, laying under contribution the wide domain of existing literature he may toil on and produce his precious mosaic. He certainly cannot be accused of plagiarism." "Plucking of verbal flowers can hardly come within the scope of plagiarism. For that accusation to hold there must be some appropriation of ideas or at least of rhythm and form. Often the appropriation may be so transfigured as to rob it of any element of discredit."

If the borrowing illustrates the later poet's faultless taste, his nice artistic sense, his delicate touch and his consummate literary skill, he cannot be accused of

36 It is to be remembered here that in most of the excuses which the Sanskrit theorist accepts, there is a good deal of human nature and that they have often prevailed in practice everywhere.

plagiarism. The charge of plagiarism is only valid where the borrowing is deliberate without creating new thought and new effects. Literature is full of coincidences, but they are not all plagiarisms. Some are due to similarity of creative genius.

'Colourable imitation' constitutes plagiarism.³⁷ Taking a substantial part of the original work is literary theft. 'Substantial' does not refer to quantity alone but also to the importance of the part taken in relation to the whole : a few lines may hold the real beauty of a poem and the taking of these lines would certainly amount to plagiarism.....'Any fair dealing with a work for the purpose of private study, research, criticism, review or newspaper summary' shall be above reproach.

They are silent regarding appropriation of thought in different Indian schools of thought. Probably they held that the thought is a common property of all of us, and the question of plagiarism does not arise there.

The Sanskrit theorist does not go far into the matter, naturally he fails to observe that if 'the apparent plagiarism is unintended or unconscious', it ceases to be plagiarism. 'Some minds are tenacious of good things and quite honestly forgetful of the source.' 'It is not strange that remembered ideas should often take advantage of the crowd of thought and smuggle themselves in as original.-Honest thinkers are always stealing unconsciously from each other....Our minds are full of waifs and estrays which we think our own....Innocent plagiarism turns up everywhere.' Unconscious reminiscence is common to almost all poets.

If a poet makes what is ancient his own by his assimilative skill, we cannot damn him as a plagiarist. Even great poets have done that and there is no harm in that.

In conclusion it may be stated here that though Sanskrit writers have not given deep thought to this problem and have consequently failed to observe some subtle aspects of it yet it must be recorded that their contribution to this very interesting subject is sufficiently rich.

37 There is nothing in the works of Sanskrit writers that would correspond to such thoughts of the Western writers as are given in this paragraph, The Sanskrit writers and law-givers never discuss the legal aspect of plagiarism. If they were to give thought to this aspect they too would have possibly arrived at similar conclusions.

SANSKRIT RHETORICIANS ON POETIC CONVENTIONS

The Sanskrit dictum '*Nirañkuṣāḥ Kavayaḥ*' is not wholly true. Sanskrit writers on poetics rightly set down as faults such descriptions as are opposed to geography, seasons, fine arts, natural facts, Śāstras (to wit, Sāṅkhya, Vedānta, Saugata), Śruti, Smṛti, and so on, in other words, descriptions which are entirely fantastic or nonsensical.¹ To put it in modern language, the Sanskrit theorists are not disposed to grant license of scientific ignorance or wanton inaccuracy to the poet in his discription of objective reality (and subjective experience). They insist, on the contrary, that the poet's touch of imagination and feeling upon the outer world should never misrepresent or distort it. Poetry that is wrought out at the expense of fact, truly deserves condemnation. They, however, willingly concede that this opposition to natural fact etc., by virtue of the poetic skill, ceases to be a fault when it adds to poetic beauty or heightens a sentiment.² Thus if a poet were to describe that a lover overpowered with pangs of separation from his love regards fire cooler than the lunar rays, it cannot be called a fault. As the rays of the moon torment a lover who is separated from his beloved, such description is termed as excellence. This discussion regarding poetic truth³ naturally leads one to expect from the theorists the treatment of the topic of poetic conventions. But curiously enough, all the theorists before

1. Cf. देशकालकलालोकन्यायागमविरोधि च ।

प्रतिशब्देतुदृष्टान्तहीनं दुष्टं च नेष्यते ॥ *Bhāmaha* IV. 2

Daṇḍin repeats in his *Kāvyādarśa* the line देशकालकलालोक.....etc. According to Kane, Daṇḍin is earlier than Bhāmaha. It is interesting to note that Svayambhudeva, the author of *Paumacariu*, an Apabhraṃśa epic, whose date falls between A.D. 677 and 960 refers to these two *Ālaṃkārikas* as follows :

णउ बुज्जिउ पिगल-पत्थारु णउ भम्मह-दंडि-अलंकार । I. 3.8

The order in which the poet mentions the two *Ālaṃkārikas* perhaps suggests that according to the poet, Bhāmaha was earlier than Daṇḍin. For examples of the various *Virodhas* see Daṇḍin III. vv. 165-178.

2. विरोधः सकलोऽप्येष कदाचित् कविकौशलात् ।

उक्तम्य दोषगणनां गुणवीथिं विगाहते ॥—*Kāvyādarśa* III. 179.

For illustration of विरोधापहार See VV. 180-185.

- 3 The topic of Sanskrit Rhetoricians on Poetic Truth is dealt with in a separate paper.

Rājaśekhara¹ are silent on this topic. Many theorists who succeed him—some of them are well known, others are less known—treat of this subject in their works. I propose here to deal with this subject of Sanskrit Rhetoricians on Poetic Conventions in its various aspects.

Rājaśekhara devotes three chapters (XIV–XVI) of his *Kāvya-mīmāṃsā*² to poetic conventions. These chapters may be summarised as follows :—

Poetic conventions are the things which poets describe in poetry even when those things are neither accepted as such by the sciences (śāstras) nor found in everyday life (*alaukika*) but are merely sanctioned by tradition (*paramparāyāta*). According to the Ācārya, describing such things is a fault and deserves to be avoided. Rājaśekhara holds that it cannot be called a fault in as much as it helps poets in writing poetry. He then gives the genesis of poetic conventions : “Learned people of the old made a profound study of the Vedas with their thousand schools (śākhās), the six Vedāṅgas and the various sciences (such as Nyāya, Vaiśeṣika, Sāṅkhya, Yoga, etc.), wandered from country to country, island to island, observed many things and set them forth in their works.³ Representing these things as they were observed by the ancients although they are no longer so on account of change of times and places, is termed poetic convention. This word ‘*Kavisamaya*’ was made current by people who did not know its source but heeded its use only. Now some of these things have been, right from the beginning, known as poetic conventions, but some others have been started by cunning poets out of a desire for mutual publicity (or competitive spirit) or for their own selfish ends.”⁴

Poetic convention is threefold : Relating to (1) celestial things, (2) terrestrial and (3) infernal things. Of these, poetic conventions about terrestrial things are of greater importance for the simple reason that their province is far wider. This variety of terrestrial things (*bhauṃ*) has four sub-varieties depending upon (1) Jāti (Sāmānyā-class), (2) Dravya (substance or particular things), (3) Guṇa (quality) and (4) Kriyā (action). Every one of these four sub-varieties has its own three sub-divisions :

- 1 That Rājaśekhara himself believed that he was the first Ālamkārika to deal with the topic of poetic conventions would be clear from his statement :

सोऽयं ऋषीणां समयः काव्ये सुप्त इव स्थितः ।

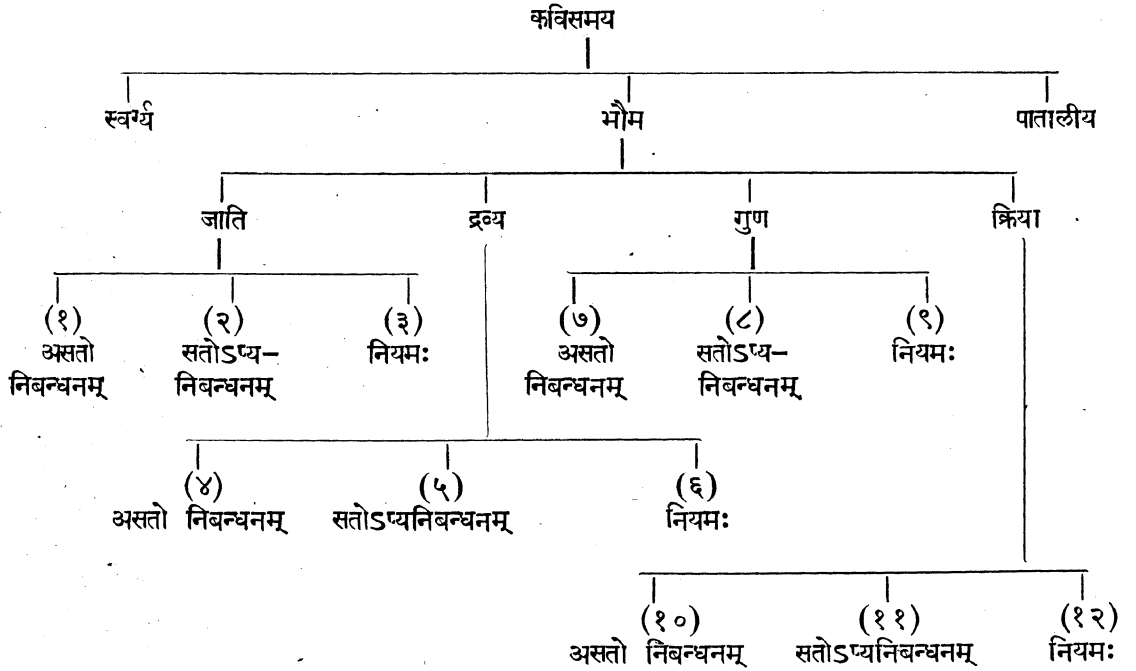
स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥ Ch. XVI

- 2 GOS Ed. Baroda, 1934.

- 3 Cf. महात्ति शब्दस्य प्रयोगविषयः । सप्तद्वीपा वसुमती त्रयो लोकाश्चत्वारो वेदाः साङ्गाः सहस्र्या बहुधा विभिन्ना एकशतमध्वर्यु शाखाः सहस्रवर्त्मा सामवेद एकविंशतिषा बाह्वृच्यं नवधार्तर्यगो वेदो वाकोवाक्यमितिहासः पुराणं वैद्यकमित्येतावान् शब्दस्य प्रयोगविषयः ।—महाभाष्यम्, आह्निक I. 5

- 4 The original line reads : कश्चित्परस्परपक्रमार्थं स्वार्थाय धूर्तैः प्रवर्तितः । The exact significance of परस्परपक्रमार्थं is not quite clear, The स्वार्थं possibly is to render one's poem more attractive by introducing novel ideas into it although they have had no basis in reality.

(i) *Asato nibandhanam* (Describing things which are not actually found in certain places to be present at those places; (ii) *Satopi anibandhanam* (ignoring facts, not describing some things as existing even when they exist); and (iii) *Niyamatah* (artificial restrictions on the existence of things; restricting a thing to a particular place). The following table gives all these varieties at a glance :



It may be noted that Rājaśekhara's statement 'svargya' is like 'bhauma', and 'pātāliya' like 'bhauma' and 'svargya' indicates that the twelve sub-divisions of 'bhauma' are equally applicable in the case of 'svargya' and 'pātāliya'. He, however, does not attempt to illustrate them in due order as in the case of 'bhauma' varieties but satisfies himself by casually mentioning only a few examples.

These twelve varieties of '*Bhauma Kavisamaya*' may be explained and illustrated as follows :

- (1) Every river has, not necessarily lotuses in it. Every reservoir of water does not have swans. Every mountain does not have gold and jewels. But poetic convention allows poets to describe that lotuses exist in all rivers, swans in every reservoir or pond, and that every mountain has gold and jewels.
- (2) Some things that actually exist in a particular place or at a particular time are supposed by poetic convention as not existing. For example, in spring Mālātī flowers are actually seen blooming; sandal trees do have flowers and fruit; Aśoka trees bear fruit; but poetic convention ignores these facts : the Mālātī is denied the right to exist in spring; sandal trees are said to have neither flowers nor fruit; and Aśokas are denied fruit.

- (3) Poetic convention puts artificial restrictions on the existence of things. For instance, though sharks are found in rivers as well as oceans, and pearls in many places, according to poetic convention, sharks exist only in the ocean and pearls only in the Tāmraparṇī.
- (4) A particular thing ('dravya'-substance) may not be existing in a particular form, yet poetic convention allows it to be so described. For example, darkness,¹ which, in reality, can neither be handled, nor pierced by a needle is so described or moonlight which cannot be really carried in a jug is so described.
- (5) A particular thing may be actually in existence but it is not described to exist at a particular time. For example, moonlight exists in the dark half of the month as well as the bright half or darkness exists in the bright half of the month. Poetic convention, however, describes that moonlight exists in the bright fortnight (only) and darkness in the dark fortnight.
- (6) A particular thing alone is said to possess a certain thing, e. g., Malaya mountain alone is the source of sandal trees, or the Himālayas alone are the source of birch trees.

The poetic convention under the miscellaneous section may thus be illustrated : the sea of milk and the salt-ocean, though different, are looked upon by poetic convention as identical; so too the ocean and the great ocean are regarded by poetic convention as identical.

- (7) Although certain actions on the part of certain individuals or beings are not true to life, they are described as actually taking place. For example, the Cakravāka bird is described as parted at night from its mate; the Cakora is described to subsist on the moonbeams.
- (8) Although certain actions are found in actual life, they are ignored by poetic conventions. For example, although blue lotuses bloom by day and Śephālikā flowers do fall during the day also, by poetic convention the blue lotuses are described as blooming at night and Śephālikā flowers dropping down at night.
- (9) Certain actions are restricted to particular seasons. For example, the cuckoo produces warbling notes in the Grīṣma season etc. It is, however, described by poetic convention to coo only in the spring. The peacocks cackle and dance in other seasons too, but by poetic convention they are described as cackling and dancing during the rains only.
- (10) Although certain things do not possess any colour in fact, they are described by poetic convention to have colour. For instance, fame and laughter are, according to convention, white, infamy and sin dark, anger and love red.

1 There is a controversy regarding the nature of darkness. According to the Bhāṭṭa school of Mīmāṃsakas, darkness is a dravya (substance). The Naiyāyikas hold that it is merely the negation of light. The author of Sarvadarśanaśāgraha mentions two more views with respect to the nature of darkness.

- (11) Although certain things in life are seen to possess certain colours, these colours are not, according to convention, described with reference to those things but some other colours are attributed to those things. For example, Kunda buds and the teeth of lovers are red, lotus buds green, and Priyaṅgu flowers yellow; but in accordance with convention, Kunda and lotus buds are white and Priyaṅgu flowers dark.
- (12) Jewels, in general, are described in poetry as red, flowers white, and clouds dark. It is also a convention when dark and blue colours or dark and green or dark and dark-blue or yellow and red or white and yellowish-red are identified. Poets describe eyes as possessing varied colours such as white, dark, dark-blue and variegated. This is permissible in poetry.

Now, poetic convention relating to celestial things is just like the one relating to terrestrial things. What deserves, in this matter, special mention is that with regard to the moon the hare and the deer are one, with regard to Cupid's banner, shark and fish are one; the moon born of Atri's eye and of the ocean are one; the moon on the head of Śiva, though born long ago, is ever young; Cupid is both corporeal and non-corporeal; the twelve suns are identical; Nārāyaṇa Mādhava are one; Dāmodara, Śeṣa and Kūrma are one; Lakṣmī and wealth are one.

Poetic convention relating to infernal things is just like the one relating to terrestrial or celestial things. Here Nāga and Sarpa are one; Daitya, Dānava and Asura are one.

Thus many other varieties of the poetic conventions are possible. Rājaśekhara concludes his treatment of this topic in these words :

“The topic of the poetic conventions which had remained unnoticed by early theorists has been treated here by me according to my own light.”

It deserves special notice that Rājaśekhara, while treating of Kālavibhāga (Ch. XVIII), clearly shows his preference of poetic conventions to objective reality and lays down that the modern poets should follow the ancient poets in their descriptions of seasons, etc., even when these descriptions go against their own observation.¹

Ajitasena (latter part of the tenth century A. D.) reproduces in his *Alaṃkāracintāmaṇi*² most of the poetic conventions enumerated by Rājaśekhara. He accepts Rājaśekhara's threefold classification into 'Asato Nibandhanam', etc. He merely puts Rājaśekhara's rules in verse form and adds only a few more conventions to the list, such as Ramā resides in a lotus as well as on a king's bosom.

1 'वस्तुवृत्तिरतन्त्र' कविसमयः प्रमाणम्' इति यायावरीयः । p. 99.

and देशेषु पदार्थानां ध्यत्यासो दृश्यते स्वरूपस्य ।

तन्त्र तथा बन्धीयात्कविवद्धमिह प्रमाणं नः ॥ p. 111

2 Edited by Padmaraja Pandit in the Kāvyaśāmbudhi (1893-1894).

Hemacandra (1088–1172 A. D.) while treating of this topic in his *Kāvyañuśāsana*¹ reproduces verbatim passages after passages from the *Kāvyañimāṃsā*. He however, does not indicate his source.²

Hemacandra does not give a definition nor the origin of the poetic conventions. If Rājaśekhara divides the poetic conventions first under the headings Jāti, Dravya³, etc., and then further into *Satopyanibandhanam*, etc., Hemacandra reverses this order. He ignores Rājaśekhara's classification of the poetic conventions into Svargya etc. He brings under the heading 'niyama' all the Svargya and the Pātāliya and Prakṛṇaka-dravya-samayās of Rājaśekhara.

Arisiṃha and Amaraçandra (middle of the thirteenth century) in their *Kāvya-kalpalatāvṛtti*⁴ treat of this topic. They appear to have made use of the *Alaṃkāraçintāmaṇi* (and the works of Hemacandra and Rājaśekhara) in their treatment of the Kavisamaya. They add only a few more conventions to the list already known, e.g., (i) the celestial Gangā contains water-elephants (ii) the moonlight can be caught in the folded hands (iii) the valour is red and hot.

Deveśvara (beginning of the 14th century) in his *Kavikalpalata*⁵ treats of this topic. He seems to have borrowed freely from the *Kāvya-kalpalatāvṛtti*. He omits a few lines⁶ from his predecessor and changes only a word here or there.⁷

Viśvanātha (1300–1384 A. D.) in his *Sāhityadarpaṇa*⁸ (ch. VII) enumerates only some poetic conventions mentioned by his predecessors and adds a few new ones, e.g.

- i) With the advent of the rainy season the swans migrate to the Mānasa lake.
- (ii) The Aśoka blooms beneath the touch of the beloved's foot. (iii) The Bakula, when sprinkled over with the wine of their mouths, blossoms. (iv) The necklaces on the breast of youthful lovers along with their hearts burst from the flames of separation. (v) The God of love bears a flowery bow furnished with flowery shafts and strung with a string of bees. (vi) His arrows pierce the heart of the young and so does the glance of a lady.

1 Edited by R. C. Parikh and published by Shri Mahavira Jain Vidyalaya, Bombay.

2 He defends literary borrowing in the opening passage of his *Pramāṇamimāṃsā* thus.....

अनादय एवैता विद्याः संक्षेपविस्तरविवक्षया नवनवीभवन्ति तत्तत्कर्तृकाश्चोच्यन्ते ।... This passage reminds us forcefully of Jayanta's (9th Century) passage in the *Nyāyamañjarī*.... “आदिसर्गात् प्रभृति वेदवदिमा विद्याः प्रवृत्ताः संक्षेपविस्तरविवक्षया तु तास्तांस्तत्र कर्तृनाचक्षते ।”

3 He adds the word 'ādi' after Jāti-dravya-guṇa-kriyā. He, however, does not indicate what other poetic conventions were meant to be covered by the word Ādi.

4 KSS ed, 1931.

5 Bibliotheca Indica, ed, by Pt. S. C. Sastri, Calcutta, 1918.

6 e. g; *Kāvya*—I. 5, 100b, 101b, 102a, etc.

7 e. g; *विकाशिता* for *स्मेरता*

भूर्जत्वम् for *भूर्जद्रुम्*

8 *Nirnaya Sagara* Ed., PP. 436–438

Vāgbhaṭa (14th Cent.) in his *Kāvyañuśāsana*¹ (Ch. I) deals with the topic of poetic conventions. He largely borrows from the *Kāvyañmāṃsā/Kāvyañuśāsana*. He merely mentions and illustrates the poetic conventions given by his predecessors. Some of his illustrations are the same as those found in the *Kāvyañmāṃsā/Kāvyañuśāsana*. Some poetic conventions he illustrates with new examples drawn from the works of Rājaśekhara and others.

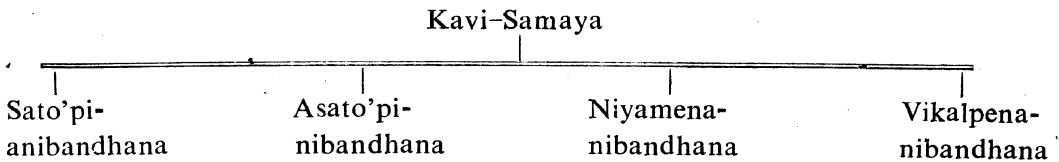
Keśhavamīśra (latter half of the 16th century) treats of this topic in his *Alaṃkāraśekhara*².

He seems to have largely drawn upon the *Kāvyaśāstra* and the *Kavikalpalatā* for his treatment of the poetic conventions. He adds a few conventions to the old list :

- (i) There is a line of hair above the navel.
- (ii) There are three folds across the belly of a woman.
- (iii) Losing the beauty of bosom, though true to life, is not to be described.
- (iv) Men are to be described beginning with head and gods with their feet.

Keśhavamīśra details, under Kavisampradāya, the topics to be described such as the king, the queen, a town, a city, a river, etc. and the peculiar characteristics of every one of them (varṇanīya), the colours of various objects in nature (śuklādīnīyama) and words that convey numerals from one to one thousand (saṃkhyānīyama).³ By including all these rules Keśhavamīśra attempts to enlarge the sphere of poetic conventions. On scrutiny, however, one would find that many of these rules hardly deserve the style Kavisamaya. Keśhavamīśra here confounds conventional poetry and poetic conventions. Poetry becomes conventional on account of set themes, phrases ready-at-hand standards of comparison like the lotus in describing the hands, the feet, faces, eyes, etc., sameness of ideas, stereotyped and hackneyed descriptions and use of poetic conventions. Rājaśekhara's idea of poetic convention is clearly quite different.

Kṛṣṇakavi (later than 1600 A.D.) in his *Mandāramarandacampū*⁴ (Ch. 11) treats of the poetic conventions. He divides the poetic conventions under four heads :



Under the first three headings the author, generally speaking, repeats the rules of his predecessors. He is the first writer to give the fourth category. Under this new

1 Kavyamala Ed., 1894.

2 Kavyamala Ed., 1895.

3 Read Maricis 16-18 (PP. 57-58).

4 Kavyamala Ed. 1895.

category he includes such conventions as : (i) Fire may be described either as yellow or red (ii) Side-glances may be either white or dark (iii) The hare or the deer may be described to dwell on the moon, and a few others.

Critical Remarks : This survey of literature dealing with poetic conventions prominently brings out the following things : Early authorities like Bhāmaha and Daṇḍin are silent on this topic. Vāmana in his *Kāvyaśāstrasūtratī*¹ treats of Kāvyaśāstra. He, however, uses the term to denote certain rules to be observed by a poet with a view to avoiding faults relating to grammar, gender, metre and syntax. Rājaśekhara is the first among all the rhetoricians to deal fully and satisfactorily with the poetic conventions. All the rhetoricians are very heavily indebted to him for their treatment of this topic. Rājaśekhara's successors do not evince any interest regarding the precise nature and definition and the origin of Kāvyaśāstra. They completely ignore Rājaśekhara's classification of Kāvyaśāstras into Svargya, Bhauma and Pātāliya, probably as superficial and trivial. They accept, however, his threefold classification based on the principle of Niyama being scientific. It is only Kṛṣṇakavi who gives fourfold classification of Kāvyaśāstra. His fourth category under the heading Vikalpena nibandhana is the same as the one based on identity² and given under Svargya and Pātāliya classification by Rājaśekhara. Almost all the later Śāstrīkās ignore Rājaśekhara's classification based on Jāti, Dravya, Guṇa and Kriyā probably as scholastic. They hardly add anything new to what Rājaśekhara has said on this topic. Their contribution, if at all it can be so called, lies in adding a few poetic conventions to the list given by Rājaśekhara or in adding new illustrations. Keśavamiśra's attempt to widen the province of Kāvyaśāstra by bringing under it the topics of 'Varṇanīya', 'Śuklādīnīyama' and Saṅkhyānīyama is not quite successful. As already remarked, he fails to distinguish between 'Poetic convention' and 'Conventional poetry'.

Keith remarks that Rājaśekhara prosaically explains the poetic conventions as really due to observations made at different places and times from ours. His own view is that "the process of copying, of composing verses for practice in metre without much regard to sense, and the working up of commonplaces, resulted in a large number of poetic conventions being established, which the Kāvyaśāstras repeat almost mechanically."³ This view of Keith does not adequately explain the origin of all the conventions. Rājaśekhara's explanation is highly ingenious. In putting forward his explanation Rājaśekhara might have taken a hint from the well-known passage in the Mahābhāṣya referred to above. Rājaśekhara's explanation would not, however, satisfy a modern mind. It is rather difficult to investigate into the probable or possible origins of the various poetic conventions. An attempt, however, may be made here to trace the origin of a few of them. We must not forget that the ancient poets lived very close to Nature. They observed natural phenomena, behaviour of

1 Adhikaraṇa V, Adhyāya I, Kāvyaśāstra.

2 Hemacandra interprets the word niyama in two ways : (i) Restriction and (ii) Convention-usage

3 A History of Sanskrit Literature, P. 343.

birds, etc. at first hand. Their observation coupled with their lively imagination and desire for finding symbols in Nature may have given rise to the conventions about Cakravāka, Cakora and Cātaka. Some of the conventions may have had their source in the principle of extension. Thus we find the convention 'Every mountain has gold and jewels.' The restriction on the existence of things (e. g. 'pearls exist only in the Tāmraparṇi') may have been due to the fact that certain places were especially noted for certain things. The assigning of colours to certain things (e. g. fame and laughter are white) may have had its origin in human psychology. We like certain colours very much and dislike certain others. Things desirable were probably assigned good colours and bad things bad colours. Or, the whiteness of laughter may have had its origin in the brilliance of teeth and redness of anger may have been due to the effect of anger to be seen on one's face, tip of the nose and eyes, which turn red. Or, probably the colours of affection, anger, etc. were derived from the philosophical ideas : Sattva, Rajas and Tamas are associated respectively with whiteness, redness and darkness. Kāma and Krodha springing from Rajas¹ are naturally red. Again, describing darkness as 'sūchibhedyḥ' is nothing but a highly figurative way of describing intense and pitchy darkness. Again, the dark spot on the moon may have appeared to one poet as a hare, to another as a deer; but as the same spot presents two different forms, the Śaśāṅka and the Mrgalāñchana have been regarded as identical. Some conventions, such as "The Aśoka blooms beneath the touch of the beloved's foot", are entirely due to the poet's wild and romantic imagination. It is thus possible to trace the origins of various poetic conventions.

In no other literature the critics have taken note of and dealt fully with this topic of poetic conventions. It redounds to the glory and credit of Rājaśekhara that he should have exhaustively dealt with this topic as far back as in the 10th century A. D.

1 Cf. काम एष क्रोध एष रजोगुणसमुद्भवः ।—*Bhagavatgītā*, III 37. a

THE TREATMENT OF INTONATION (KĀKU) IN SANSKRIT POETICS

अयं काकुक्रतो लोके व्यवहारो न केवलम् ।

शास्त्रेष्वप्यस्य साम्राज्यं काव्यस्याप्येष जीवितम् ।¹

It is in the fitness of things that Bharata, the author of *Nāṭyaśāstra* should devote considerable attention to the art of reading or reciting correctly or speaking out the parts on the stage or mode of delivery which is of vital importance to actors in faithfully acting their roles and contributing to the creation of appropriate aesthetic emotions. With a view to bringing out the sense intended by the playwright or the poet, words must be clearly pronounced, properly punctuated with regard to the notes, accents and intonation. This is true of poetry in general but more true of plays. The actors must necessarily possess knowledge of and be fully trained in this art. Bharata treats of six *pāṭhya-guṇas* or *dharma*s : 1 *svara* 2 *sthāna* 3 *varṇa* 4 *kāku* 5 *alaṃkāra*² and 6 *anga*. In this paper we, however, confine ourselves to the nature and content of one *pāṭhyadharmā* only, viz., *kāku*-intonation.

Nāṭyaśāstra says : "There are two kinds of intonation, viz. one with expectancy,³ and another with no expectancy. These relate to the sentence. A sentence which does not completely express its intended meaning but creates a desire to know something unexpressed in words gives us the first variety called *Sākāṅkṣā Kāku*, whereas a sentence which has completely expressed its meaning and does not raise any expectancy gives us the second variety called *Nirākāṅkṣā Kāku*.

Now, a *sākāṅkṣā kaku* draws its notes (*svaras*) from the throat and the chest or lungs (*kanṭha-uras*) and begins with a low pitch and ends in a high pitch *mandrādītārāntam*⁴.

1 *Kāvya-mīmāṃsā* VII, p. 32 (Baroda Edition).

2 The word *alaṃkāra* is not used here in its usual sense of *bhūṣaṇa* but of *pariṣṭāpti* :

काकोरेवोपकार-संपादकाः परिपूर्णताया (धा)यिनोऽलङ्काराः, अलमिति पर्याप्त्यर्थः इह, न भूषणार्थः ।

—*Abhinavabhāratī*, Vol. II., p. 386..

3 *Abhinavagupta* rightly comments on *ākāṅkṣā* as :

वक्तुगतं वाकाङ्क्षा वाक्य उपचर्यते । सा च प्रकरणादिवलान्निश्चीयते । विशिष्टविषयत्वं चाकाङ्क्षायास्तत् एवावगम्यते ।—*Abhinavabhāratī*, Vol. II, p. 391.

—Expectancy, really speaking, is a property of a sentient being but is said to belong to a sentence in a secondary sense. This expectancy is understood from the context, the character of the speaker, etc.; so too, the particular subject-matter of the expectancy.

4 There is a lot of confusion in the printed texts about the definitions of *sākāṅkṣa* and *nirākāṅkṣa* sentences. *Nāṭyaśāstra* (XVII, pp. 391–92, G.O.S. ed.) describes these as '*tārādimandrāntam*' and '*mandrādītārāntam*' respectively. *Abhinavagupta*, however, says in his commentary :

—yat *sākāṅkṣam* uktam tan *mandropakramam* *tārasamāptikam* *pañchanīyam* iti/and,

Etad-viparītā *nirākāṅkṣā*, tasyāḥ śīraḥ-sthāna eva *mandraḥ*tārātā *pratiṣṭhānam* (?) *hyuttaro-ttarāratvam* *adharādharamandratvam* ca *vakṣyamah*/

Hemacandra, who adopts these portions from *Nāṭyaśāstra* and *Abhinavabhāratī*, unfortunately for us, wrongly uses the same expression '*mandrādītārāntam*' with reference to both *sākāṅkṣa* and *nirākāṅkṣa* sentences. From *Abhinavagupta*'s gloss it is clear that *sākāṅkṣa* sentence is '*mandrādītārāntam*'; naturally, *nirākāṅkṣa* sentence is '*tārādimandrāntam*'.

and has not completed its accent (*Varna*) or *alamkāra*; and, *nirākāṅkṣā kāku* from the head (*śiras*) and which begins with a high pitch and ends in a low pitch and has its accent and *alamkāra* completed.”

Abhinavagupta's gloss on these two varieties of intonation may be read with profit : “In the *nirākāṅkṣā kāku* the sentence means just what it says, implies not a bit more or less. In the *sākāṅkṣā kāku* the meaning conveyed by the sentence is not limited to the one understood through convention but implies something more or less, and this is decided on the strength of *pramāṇa*. Of course, ‘*pramāṇa*’, meant here, is the context, the character of the speaker or of the person addressed to, and so on.

Abhinavagupta further tells us that the *ākāṅkṣā* raised relates⁶ to (i) the change in the meaning (*arthāntara*) or (ii) the additions of some particulars to the expressed meaning (*tadarthagata eva viśeṣaḥ*) or (iii) the negation of the expressed meaning (*tadarthābhāvaḥ*). Abhinavagupta further illustrates this threefold subject-matter of *kāku* :

(i) *yad⁷ rāmeṇa kṛtaṁ tadeva kurute droṇātmajaḥ krodhanaḥ*.

In this sentence the intonation⁸ suggests the meaning that Aśvatthāman would far outdo Paraśurāma in avenging himself, when the meaning, understood through convention is only : “The infuriated Aśvatthāman will do exactly what Paraśurāma had done (in former times).”

(ii) “*Sa (? yasya) daśakandharam*”⁹.

In this verse the intonation understood in “*tadātmaja ihāṅgadaḥ*” suggests the additional meaning that Aṅgada, the son of the famous Vāli possesses all the qualities expected of Vāli's son.

5 The passage as printed, is corrupt. I give it below as restored by me on Hemacandra's authority :

यादृशो वाक्यात् सङ्केतबलेनार्थः प्रतीयते तादृश एव यत्रान्यूनधिकः प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं निराकाङ्क्षम् । तद्विपरीतं साकाङ्क्षम् । [यस्माद् वाक्याद् यादृशः सङ्केतबलेनार्थः प्रतीयते, न तादृश एव किन्तु न्यूनधिकः प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् ।]

6 The text as printed is corrupt, I quote it below as restored by me on the same authority :

तत्राकाङ्क्षा अर्थान्तर एव, तदर्थगत एव वा विशेषे, तदर्थभावे वा ।

7 *Veṇīsaṁhāra* III 33 d.

8 This intonation has escaped the attention of all commentators and annotators of *Veṇīsaṁhāra*. Abhinavagupta's gloss on this verses clearly points out the change of meaning on account of the intonation :

अत्र काकुः कृत इत्युदात्तकश्चित्कर्णस्योच्चदीप्तालङ्कारस्य चासमाप्त्या अतोऽप्यधिकं कुरुत इति काकुप्रभावा-
दर्थान्तरे गतिः ।

9 Hemacandra's *Kāvyānuśāsana* (p. 337) and Māṇikyacandra's *Samketa* (p. 307, Mysore ed. p. 200, Poona, ed.) read ‘*yasya*’ in place of ‘*esa*’; the full verse is :

स यस्य दशकन्धरं कृतवतोऽपि कक्षान्तरे
गतः स्फुटमवन्ध्यतामधिपयोधि सान्ध्यो विधिः ।
तदात्मज इहाङ्गदः प्रहित एष सौमित्रिणा
क्व स क्व स दशाननो ननु निवेद्यतां राक्षसाः ॥

(iii) *Svasthā¹⁰ bhavanti mayi jīvati dhārtarāṣṭrāḥ*

In this sentence Bhīmasena gives the words the intonation of a question and emphatically denies¹¹ the possibilities of the Kauravas living in peace so long as he was alive.

Intonation occupies a pre-eminent position among the six *pāthyaguṇas* or *alamkāras*. The other five *alamkāras* or *guṇas* of Pāṭhya add to the fullness of intonation. As already observed, in this context the word *alamkāra* is not used in its usual and familiar sense of a figure of speech¹² but in an altogether new sense of *pariyāpati*.¹³ Abhinavagupta's discussion as to how intonation yields a meaning different from the expressed one is worth noticing. This splendid passage¹⁴ must be read in the original. It may be rendered thus : An objector might well ask "How can intonation, setting aside the expressed meaning, convey a different meaning ?" This objection has been met by some thus : 'You must take into consideration the very nature of intonation. That intonation modifies or entirely changes the expressed meaning is a matter of

10 This is the fourth quarter in the stanza opening with 'lāksāgrhānanala etc. (Venīsamhāra I. 8) Hemacandra and Māṇikyaacandra, no while adopting this quotation from Abhinavabhārati (Vol. II, p. 392); he gives in his context the "pratīka" : 'nirvāṇavairadahanāḥ' iti (Venī I. 7). The remark "atra bhavati sa... bhavanābhāvamāha" which is quite relevant to the verse quoted in Abhinavabhārati, has no relevancy to the stanza 'nirvāṇavairadahanāḥ... etc., as its last quarter reads : savasthā bhavanti kururājasutāhsabhrtyāḥ

11 अत्र भवन्तीति साकाङ्क्षा काकुर्भवनाभावमाह—भवन्तीति वचनोच्चारणं त्वर्थोऽसंभावनां विदधदभावस्य निषेधात्मनो विषयं भवनलक्षणमप्ययति । [न भवन्त्येवेत्यर्थः ॥]

—Abhinavabhārati (Vol. II, p. 392) as restored by me on the authority of Hemacandra and Māṇikyaacandra. Abhinavagupta beautifully brings out the suggested meaning of this verse :

स्वस्था इति, भवन्ति इति, मयि जीवति इति, धार्तराष्ट्रा इति च साकाङ्क्षदीप्तगद्गदतारप्रशमनोद्दीपनचित्रिता काकुर्भवाद्योऽयमर्थोऽत्यर्थमनुचितश्चैतमु व्यङ्ग्यमर्थं स्पृशन्ती तेनैवोपकृता सती क्रोधानुभावरूपां व्यङ्ग्योपस्कृतस्य वाच्यस्यैवाधरे ।

—Locana on Dhvnyāloka III 38.

12 अलं क्रियते अनेन सः अलङ्कारः ।

13 अलमिति पर्याप्त्यर्थ इह, न भूषणार्थः । Vide f. n. 2, *supra*

14 The passage, as printed, is corrupt. It is restored on the strength of Hemacandra and Māṇikyaacandra as :

ननु श्रुतमर्थमनादृत्य कथं काकुरर्थान्तरं प्रतिपादयेत् । तत्रोक्तमन्यैः—वस्तुस्वभावोऽत्र द्रष्टव्यः, न हि दृष्टेऽनुपपन्नं नाम इति वयं तु ब्रूमः—इह येयं प्रथमेन सविस्फन्देन प्राणोल्लासनया वर्णादिविशेषरूपहीना वाग्जन्यते सा नादरूपा सती हर्षोक्तादि (V-L-हर्षशोकादि) चित्तवृत्तिं विविनिषेधाद्यभिप्रायं वा तत्कार्यलिङ्गनया वा तादात्म्येन वा गमयतीति तावत् स्थितम् । तथा च प्राण्यन्तरस्य मृगसारमेयादेरपि नादमाकर्ष्य भयरोषशोकादि प्रतिपद्यते, तदयं नादाच्चित्तवृत्त्याद्यवगमोऽनुमानं तावत् । ये त्वेते वर्णविशेषास्ते तन्नादरूपसामान्यात्मकवाक्तन्तुग्रन्थिमया इव प्राच्यप्रयत्नातिरिक्तनिमित्तान्तरापेक्षास्तत एवान्यत्राप्यभिप्रेतेऽन्यथापि प्रयोक्तुं शक्याः । अत दृष्टव्यमिचाराः । नादस्तु झञ्झित्पुद्गलान्तरागपुलकस्थानीयो नान्यथा कर्तुं पार्यत इत्यनन्यथासिद्धोऽन्यथासिद्धशब्दार्थं बाधत एव वा यथोक्तं—'मीरु न मे भयम्' इति, अन्यप्रकारतां वा वाक्यार्थस्य विशेषणार्पणेन विवरे ।

—Abhinavabhārati, Vol. II, pp. 386-387.

our immediate and direct experience. Whatever is immediately and directly known cannot be doubted”.

“We (i.e., Abhinavagupta), however, would like to explain the phenomenon of intonation thus : “It is a fact that the first vibration (starting at the navel) of cognition which is nothing but the bubbling of vital energy produces speech, which is devoid of its distinguishing characteristics of syllables (i.e. *parā vāñī*) and which takes the form of sound and indicates either the feelings of joy or eagerness (or grief) or injunction or prohibition. This it does either by becoming the indicatory cause of its inferred things (such as joy, eagerness or grief,¹⁵ or injunction or prohibition) or (almost) by its oneness with those inferred things. So too, the feelings of fear, anger, grief, etc., become known after hearing the sounds of deer or dog, etc.¹⁶ All this cognition of feelings from sound is inference in the first instance. But particular syllables which are, as it were, the combination of their component parts in the form of sound in general, depend for their cause upon the special effort of articulation different from those earlier ones for producing the primary sound (*prāṇollāsa*). Thus, as sound is at the basis of these syllables (forming a sentence) it becomes possible to convey a meaning quite different from what is expressed in the sentence. And therefore it is that the syllables are found to express various meanings. Sound admits of no substitute (in unmistakably suggesting the feelings of joy, eagerness, etc.) just like the *anubhāvas* (consequents of emotion) the horripilation on the body or the colour on the face; and its purpose cannot be served by anything else; and therefore, it is that sound nullifies the expressed meaning of words which can be conveyed by other means as, for instance, in the sentence “*bhūru, na me bhayaṁ*”—sound transforms its very character by suggesting a special meaning.

Rudraṭa¹⁷ is the first rhetorician who sets forth a *Śabdālaṃkāra* (a figure of word or sound) called *kākuvakrokti*. Ānandavardhana,¹⁸ however, treats of *kāku* as *guṇībhūtavyaṅgya*. Abhinavagupta emphatically asserts in his commentary on *Dhvanyāloka* III-38 that each and every passage where *kāku* is employed falls under *guṇībhūtavyaṅgya* : ..*kākuyojanāyām sarvatra guṇībhūtavyaṅgyataiva*.

15 ‘Face is an index to the mind’. It has been well said :

आकारेणैव चतुराः तर्कयन्ति परेङ्गितम् ।

16 Cf. : “सर्वानामपि लक्ष्यते विकृतिमच्चित्तं भयक्रोधयोः” A. Śākuntala II. 5. b.

17 Kāvyaalāṃkāra II. 16

18 Dhvanyāloka III-38 (p. 477, KSS ed.) Māṇikyacandra’s gloss on Kāvyaaprakāśa IX. (p. 200 Poona edition of his Saṃketa) specifically says :

गुणीभूतव्यङ्ग्यभेद एवायम् । यदाह ध्वनिकारः—

अर्थान्तरगतिः काक्वा या चैषा परिदृश्यते ।

सा व्यङ्ग्यस्य गुणीभावे प्रकारमिममाश्रिता ॥

तन्मते काकुवक्रोक्तिर्नालङ्कारः ।

Abhinavagupta emphatically says :

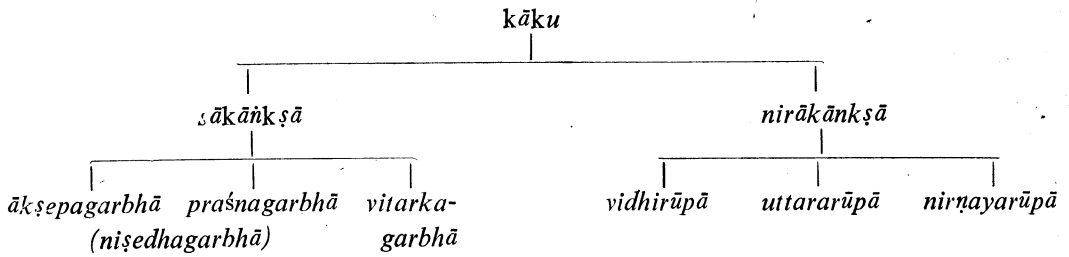
काकुयोजनायां सर्वत्र गुणीभूतव्यङ्ग्यतैव ।— Locana, p. 480.

Rājaśekhara¹⁹ criticises Rudraṭa for laying down *kāku-vakrokti* as a figure of sound :

“*abhiprāyavān pāṭhadharmaḥ kākuḥ sa katham alamkāraṁ syād !*” *iti Yāyāvarīyaḥ*.... “*kāku* is a quality of recitation or reading—a modulation of voice, trying to bring out the meaning intended by the poet. It can never be designated as an *alamkāra*”—says Rājaśekhara.

He then classifies *kāku*, after Bharata, into two varieties. He defines these two varieties as :

That which raises an expectancy about another sentence is *sākāṅkṣā* whereas that which comes into being with the stopping of the given sentence is *nirākāṅkṣā*. A sentence can become *sākāṅkṣa* with a particular *kāku* whereas with a different *kāku* it can become *nirākāṅkṣa* also. *Sākāṅkṣa kāku* is threefold, being based upon *ākṣepa* (*niṣedha*), *praśna* and *vitarka*, *nirākāṅkṣā kāku*, too, is threefold, being based upon *vidhi*, *uttara* and *nirṇaya*. These divisions may be shown in a tabular form as :



Rājaśekhara illustrates these varieties with suitable examples and clarifies their inter-relation with the remark that the three varieties of *sākāṅkṣā kāku* are necessarily and invariably related to the corresponding three varieties of *nirākāṅkṣā kāku*. To take one case, a sentence read or recited with a particular intonation suggests a meaning which is of the nature of *ākṣepa* (censure) or is negative in character, and is termed *ākṣepagarbhā* or *niṣedharūpā kāku*. If this very sentence is read or recited with a different intonation the meaning turns affirmative in character, and this variety is called *vidhirūpā kāku*.

Infinite, however are the varieties of *kāku*, says Rājaśekhara, which are not thus interconnected. He then gives four stanzas with different *kāuks*. The *kākus* understood in any of these stanzas, are without any definite relation between them as found in the first six varieties. He names these varieties as :

- (i) *abhyupagama—anunayakāku*
- (ii) *abhyanujñā—upahāsakāku*
- (iii) *triyogakāku* (where three *kākus*, not interrelated, are found)
- (iv) *caturyogakāku* (where four *kākus*, not interdependent, are found).

After setting forth these varieties of *kāku* with illustrations, Rājaśekhara observes : “Intonation is generally found in the speeches of the lady-companions or the heroine and her lady-companion”. He then waxes eloquent over the supreme importance of Intonation. “Speech, as adopted by people like grammarians and Mīmāṃsakas is straightforward and direct. But speech as used by poets and dramatists is quite different, owing to the importance they give to voice-modulations. Modulations of voice are used in our daily speech. They, of course, have a prominent place in the Vedas, but of poetry they are the very soul”. In fact, (*kāku*) not only reveals unmistakably a meaning different from the expressed one but also one’s skill in the representation of various moods to the *sahṛdayas* or *rasikas*. Finally, he praises the poet and the reader or reciter who are able to use appropriate intonation in his poetry and recitation respectively.

Bhoja²⁰ does not speak of Rudraṭa’s *kāku-vakrokti* but enlists *kāku* under another broad figure of word called *paṭhiti*. He adopts the classification and the definitions of the varieties of *kāku* and their illustrations from Rājaśekhara. He derives his threefold classification of *kāku* into (i) *niyatapratibandha* (ii) *aniyata-pratibandha* and (iii) *apratibandha* from Rājaśekhara’s statement : ता इमास्तिष्ठोऽपि नियतनिबन्धाः । तद्विपरीताः पुनः अनन्ताः । He creates his third category (*apratibandha*) from Rājaśekhara’s statement : एवं त्रिचतुरकाकुयोगोऽपि । *Triyoga* and *caturyoga* found in Rājaśekhara are classified more systematically by Bhoja : *ekaguna*, *dvi-guna*, *triguna* and *caturguna*.²¹

Mamata agrees with Rudraṭa in considering this *kāku-vakrokti* as *śabdālamkāra* (a figure of word).²² He does not take note of Rājaśekhara’s criticism referred to above. He further agrees with Ānandavardhana in considering *kākvākṣipta* as a variety of *guṇābhūtavyaṅgya*.²³ At one place he suggests that *kāku* does not necessarily imply the *kākvākṣipta* variety of *guṇābhūtavyaṅgya*.²⁴

Ruyyaka²⁵ (Rucaka) speaks of *kāku-vakrokti* as an *arthālamkāra* (figure of sense). Hemacandra²⁶ following Rājaśekhara, rejects *kāku-vakrokti* as an *alamkāra*. Like Ānandavardhana, he takes it as a case of *guṇābhūtavyaṅgya*. He further adds in his work all useful information about *kāku* its etymology, its two varieties, its subject-matter with illustrations and so on, adopting passages from Nāṭyaśāstra (XVII), *Abhinavabhāratī* and *Locana* (on *Dhvanyāloka* III, 38).

20’ Sarasvatīakṣhābhāṣa II. 56 : Śṛṅgāraprakāśa VII (Mysore edition, Vol. II. p. 240-242). Dr. Raghavan : Bhoja’s Śṛṅgāraprakāśa, p. 365.

21 Dr. Raghavan : Bhoja’s Śṛṅgāraprakāśa, pp. 687-688.

22 Kāvya-prakāśa IX. Kārikā I

23 Kāvya-prakāśa V. Kārikā I.

24 Kāvya-prakāśa III. Kārikā I. The reader is referred to Mamata’s Vitti on the verse ‘tathābhūtāni dṛṣṭvā etc. (Venī I) :

न च वाच्यसिद्धयङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्वं शङ्क्यम् । प्रश्नमात्रेणापि काकोर्विश्रन्तेः ।

25 Alankārasarvasva (Kāvyamālā ed. pp. 219-220).

26 Kāvya-prakāśa (M.J.V. ed. pp. 333-337).

Vidyānātha²⁷ follows Ruyyaka in describing *kākuvakrokti* as a figure of sense (*arthālamkāra*).

Viśvanātha, like Mammaṭa describes *kāku-vakrokti* as a *śabdālamkāra*,²³ speaks of *ārthī vyañjanā* due to the speciality of *kāku*²⁹ and of *kākvākṣipta* as a variety of *guṇībhūtavyaṅgya*.³⁰ It is interesting, however, to note that the verse which Mammaṭa cites as an example of *kākuvakrokti* is quoted by Viśvanātha to illustrate *ārthī vyañjanā*. Kane³¹ defends Viśvanātha thus :

“There (in *Kāvya-prakāśa* IX) we have to understand that the heroine said that ‘he won’t come’ and that her friend interprets it as ‘would he not come?’... In the verse as interpreted by Viśvanātha in the text, the heroine utters the verse with the apparent meaning that he won’t come, but by a change of voice she suggests herself the idea that he would surely come.”

Appaya³² Dīkṣita goes back to Ruyyaka in treating *kākuvakrokti* as an *arthālamkāra*.

These different views of different rhetoricians about the precise nature of *kāku* are, no doubt, contradictory and confusing. It is but proper to try to understand their possible reasoning behind these conflicting views. *Kāku* is a peculiar *dhvani* and *dhvani* is *śabda*. Possibly for this reason Rudraṭa might have called *kākuvakrokti* a figure of word or sound. Resorting to the test of *śabda-parivṛtti-saha* and *Śabda-parivṛtti-asaha*, it is easily found that *kākuvakrokti* falls under *arthālamkāras*. Like some *alamkāras* such as *samāsokti*, *paryāyokta*. etc. *kākuvakrokti*, too constitutes *guṇībhūtavyaṅgya*, as it reveals a suggested meaning over and above the expressed one—and this suggested meaning is very often secondary. In some cases where suggestion by *kāku* appears after the expressed meaning has been duly comprehended we have *dhvani-kāvya*.

The illustrations cited for explaining the nature of *kāku* are all metrical. This should not mislead one into believing that *kākus* can be found in verse only. With a view to removing any such wrong notion Śrīdhara³³ observes in the course of his commentary on *Kāvya-prakāśa* IX.I that this *alamkāra* can be found in both prose and poetry.

*ayaṁ alamkāramārgakramah padyavad gadye api draṣṭavyaḥ*³⁴

27 Pratāparudrayaśobhāṣaṇa (p. 411).

23 Sāhityadarpaṇa X. 9.

29 Sāhityadarpaṇa II. 16-17.

30 Sāhityadarpaṇa IV, 13.

31 Kane :—Sāhityadarpaṇa (Notes p. 84).

32 Kuvalayaṇanda (Nirnaya Sagar edition pp. 157-76).

33 The *Kāvya-prakāśa* of Mammaṭa (with the commentary of Śrīdhara Calcutta, (p. 291).

34 Śrīdhara quotes this definition in his commentary on *Kāvya-prakāśa* (p. 52). The editor mentions there (N. S. XVI) as its source. But this source is incorrect.

It may be noted, in passing, that Bhaṭṭa Nārāyaṇa's *Veṇīśaṁhāra* provides most of the illustrations of *kāku*. This play-wright is very fond of using *kāku* in his drama. No other play-wright has used this device so profusely and strikingly.

Although Bharata devotes considerable space to the exposition of *kāku*, nowhere does he define it. Amara³⁵ defines *kāku* thus :

kākuḥ striyām vikāro yaḥ śokabhītyādibhir dhvaneḥ—

Kāku is a modulation of voice owing to sorrow, fear and such other feelings.

Bhoja quotes in his *Śṛṅgāraprakāśa*³⁶ the following definition of *kāku* without mentioning its source :

“*Bhinnakaṇṭhadhvanir dhīraiḥ kākurityabhidhīyate*” “Alteration of the sound in the throat is to be called a *kāku*.”

Viśvanātha approves of this definition in his *Sāhityadarpaṇa* (II). Jayaratha, the author of the commentary on *Alaṁkāra-sarvasva*³⁷ gives the full quotation in the course of his gloss on *vakrokti* prefacing it with the explanation :

Kākuḥ dhvanivīśeṣaḥ He, too, does not mention the source of the definition :

vākyābhīdhe (? dhī) yamāne arthe yena anyāḥ pṛtipadyate.

bhinnakaṇṭhadhvanir dhīraiḥ sa kākuriti kathiyate.

It is Abhinavagupta who attempts various etymological explanations of *kāku* in his *Locana* and *Abhinavabhāratī*. The passage in *Abhinavabhāratī* is somewhat corrupt but it is possible to restore it with the help of *Locana* and Hemacandra's *Kāvya-nuśāsana* :

कक लौल्ये, लौल्यं च साकाङ्क्षता³⁸ इयता स्वरवैचित्र्यं लक्ष्यते । ईषद् यतो वाच्यभूमिः संपद्यते सा काकुः, ईषदर्थे कुशब्दस्य कादेशः । काकुर्वा जिह्वा तद्व्यापारसंपाद्यत्वात् काकुः ।

The explanation in *Locana*³⁹ is more lucid :

कक लौल्ये इत्यस्य धातोः काकुशब्दः । तत्र हि साकाङ्क्षनिराकाङ्क्षादिक्रमेण पञ्चमानोऽसौ शब्दः प्रकृतार्थातिरिक्तमपि वाञ्छतीति लौल्यमस्याभिधीयते । यदि वा ईषदर्थे कुशब्दस्तस्य कादेशः । तेन हृदयस्थवस्तुप्रतीतेरीषद्भूमिः काकुः ।

Hemacandra's passage giving three possible etymologies of *kāku* is only a combination of the three etymologies of *kāku* given by Abhinavagupta in the two passages cited above.

Instead of deriving the word *kāku* from \sqrt{kak} some would like to derive it from $\sqrt{kāi}$ to sound. Māṇikyacandra,⁴⁰ for instance, says : *Kāyatyarthāntaramiti kākuḥ*.

35 Amarakośa. śabdāḍi-varga śl. 12 p. 67. (Ed. with com. N. S. Press. 1944).

36 Śṛṅgāraprakāśa (ed. by Josyer, Mysore, 1955) Prakāśa VII. p. 240,

37 Alaṁkārasarvasva with Jayaratha's Alaṁkāravimarśnī (N. S. Edition, 1939, p. 220).

38 As corrected by Dr. Raghavan in his article, “Mor Corrections and Emendations To the Text of the Abhinavabhāratī.” Adyar Library Bulletin, Vol. XXV. pp. 404-405).

39 Locana (on Dhvanyāloka III.38) pp. 477-478.

40 Kāvya-prakāśa-Saṁketa (Mysore edition p. 52)

It is evident from Bharata and Abhinavagupta that there are three different modes of reciting or reading a sentence (verse, or passage) (i) *sāmānya*⁴¹ (ii) *sākāṅkṣa* and (iii) *nirākāṅkṣa*. *Sāmānya pāṭhadharma* is our normal, usual mode of reading. It is easy to understand and appreciate or recite a sentence with its expected modulations (*sākāṅkṣā kāku*). To understand the difference between the two modes of reading or reciting the *sāmānya* and the *Nirākāṅkṣa*—we will have to approach a professional actor who has perfectly mastered various *pāṭhadharmas* and who can actually demonstrate the difference by reciting or reading them according to the *sāmānya* and *Nirākāṅkṣa* modes.

From this exhaustive and critical survey of the treatment of intonation in Sanskrit Poetics it is evident that Bharata, Rājaśekhara and Abhinavagupta throw a flood of light on the nature of intonation. Bharata is the first rhetorician who treats of intonation in details for the guidance of actors. Rājaśekhara for the first time arrives at the classifications of intonation with suitable illustrations. Abhinavagupta's work is, no doubt, a commentary on *Nāṭyaśāstra* but his brilliant exposition of intonation, its nature, its etymology, its varieties and its subject-matter is marked by freshness of approach and originality.

41 उरसोदाहृतं वाक्यं शिरसा दीपयेद् बुधः ।
कण्ठेन शमनं कुर्यात् पाठ्ययोगेषु सर्वदा ॥

—Nāṭyaśāstra XVII.108.

Abhinavagupta's gloss reads :

मन्द्रस्वरेण वा पाठमारभ्य क्रमेण तारं गत्वा मध्येन परिसमाप्नुयादिति श्लोकार्थः । यदा हि न दीप्तेन क्रोवादिना नापि मन्द्ररूपेण शोकादिनाविष्टहृदयो भवति तदा क्रमेण वक्तव्यवस्तुविषयोत्साहविस्फारणात् तारान्तं गच्छन्नुपसंहारे मध्य एव विश्राम्यतीत्यनवशिष्टस्यायं (? ० त्यविशिष्टस्यायं) सामान्येन पाठधर्मः ।

ABHINAVABHĀRATĪ TEXT-RESTORED

K. S. Ramaswami Sastri refers in his preface to the second revised edition of the *Nāṭyaśāstra*¹ to the efforts of many reputed scholars to improve the text of the *Abhinavabhāratī*. It is to be regretted, however, he has not availed himself of the opportunity of *fully* utilizing the contributions of the eminent scholars referred to by him. In this connection one may point to Dr. Raghavan's *brilliant* reconstruction of the *Śānta Rasa* Section and the corresponding text in the *Abhinavabhāratī*.

In the following pages I note some corrupt passages in the text of the *Abhinavabhāratī* and parallel passages from the *Kāvyañuśāsa*² of Hemacandra (and the *Nāṭyadarpaṇa*³ of Rāmacandra and Guṇacandra) which preserve the original readings very faithfully while adopting them from their source, adding necessary remarks wherever necessary.

(1) सुरतविषये संबन्धिग्रहणे । विग्रहं वा सन्धिना दूषयतीति विदूषकः विप्रलम्भनत्वे (कथा) विनोदने (नैः) दूषयन्ति विस्मारयन्ति ।...विप्रलम्भमुद्धद् इति विदूषकः ।

—NS. Ch. XXIV. 20–21, Vol. III. pp. 251–52.

This highly important passage from the *Abhinavabhāratī* giving an explanation of the name *Vidūṣaka* escaped the attention of the writers who have specially written on the *Vidūṣaka*⁴ probably because it is somewhat corrupt. This passage, however, it is easy to restore with the help of an almost identical passage found in the *Nāṭyadarpaṇa*. The relevant ND.⁵ passage is as follows :—एषां वियोगिनां विप्रलम्भशृङ्गारवृत्ता-मौचित्त्यानतिक्रमेण लिङ्ग्यादयो यथासंभवं सन्धिं विग्रहेण, विग्रहं सन्धिना च विशेषेण दूषयन्ति विनाशयन्ति, विप्रलम्भं तु विनोददानेन विस्मारयन्तीति विदूषकाः ।

(2) वामभिनिवेशित्वमिति “सुलभावमानी हि मदनः” इति विघ्नः, तथाप्यभिलष्यमाणं वस्तु प्राप्तं चेत् कोऽभिलाषः, तेन प्राप्तं प्राप्तमहारितमिव गतं, गतं प्राप्तमिवेत्येवम् । (दुर्लभत्वमित्यादि) पराक्रमेण [विद्धि] विष्णुंयं काम उत्तमतमां प्रीतिं प्रतिप्रतनोति न ह्यत्र यायामिव (भयादिव ?) निवृत्तिः साध्या, अपि तु भौमात्मकं सुखं भोगस्त्वसति कामे तेन (केन ?) प्रत्युत संभवनीयः ।

—NS. XXII. 207. p. 206, ll. 1–6

This passage is admittedly obscure.⁶ It, however, becomes crystal clear if we read the following passage from Hemacandra's *Viveka* which is adopted like many other passages from the *Abhi-Bhā*.

1 GOS No. XXXVI, Vol. I, 1956) (vide pp. 22–23)

2 Sri Mahavira Jaina Vidyalaya, Bombay, 1964 edition.

3 GOS No XLVIII, Revised Second Edition, 1964.

4 The *Vidūṣaka* : Theory and Practice (p. 44) J. T. Parikh. *Vidūṣaka* (p. 88)—G. K. Bhat.

5 p. 178

6 Vide the following remark of the editor on this passage : व्याख्येयमस्फुटा भ्रष्टपतिताक्षरत्वात् ।

वामाभिनिवेशिष्वमिति । (41) 'सुलभावमानी हि मदनः' इति तद्विदः । तथा ह्यभिलष्यमाणं वस्तु प्राप्तं चेत् कोऽभिलाषः । तेन प्राप्तं प्राप्तमपहारितमिव गतं गतं प्राप्तमिवेत्येवं परम्पराक्रमेण वर्धिष्णुरयं कामः परमां प्रीतिं तनोति । न ह्यत्र कण्डूयामिव निवृत्तिः साध्या, अपि तु भोगात्मकं सुखमिति रतिहेतुत्वाद् रतिः काम इत्यर्थः ।

—*Kāvyañuśāsana* of Hemacandra, p. 108, ll. 16-20.

(3) परवचनमिति । परसन्धिवचनं स्वयमङ्गविकारैरभिनयेत् । ननु तत्परवचनमयुक्तं कथमभिनयेत् । आह आकाशे शून्ये यानि पुरुषकथितानि दृष्टानि यत्र शून्ये तेन वर्ण्यन्ते वा कश्चित्पश्यत्याकयर्णति च तत्र च तद्वचनं स एवानुवदन् सामाजिकान् बोधयति । यथा "भो वाडव, अले किं ब्रवीषि" इत्यादौ...

—NS. Ch. XVIII. 109, Vol. II, p. 450, ll. 2-6.

This passage is nearly correct, nearly because in a few cases the readings are not correct. These readings could be corrected with the help of Hemacandra's *Viveka* (p. 442) :

परवचनमिति । परसम्बन्धिवचनं...दृष्टानि यत्र शून्ये तं न पश्यन्त्येकश्च... । यथा रामाभ्युदये 'तापसः—(आकाशे) भोः । वाडले' क्वावकाशे रामभद्रस्तिष्ठति । किं ब्रवीषि.....

It may be noted that Dr. Raghavan notes the extract from the *Viveka* as follows :

यथा रामाभ्युदये—तापसः (आकाशे) भावाडले (?)—त्वा (क्वा)वकाशे रामभद्रस्तिष्ठति । किं ब्रवीषि ?...

In the light of the readings in the Abhi-Bhā. and the *Viveka*⁹ we must emend the reading भावाडले as भोः । वाडव,¹⁰ अले

(4) राजर्षिवंश्येत्यनेन प्रख्यातमपि यद्वस्तु ऋषितुल्यानां राज्ञां वंशेन साधुनोचितं.....नैतदुभयं निबन्धनीयमिति फलतः प्रतिषेधो दर्शितः ।

NS. XVIII. 10 Abhi Bhā Vol. II., p. 412, ll. 1-2

Hemacandra's *Viveka* (p. 433) which freely uses the Abhi. Bhā reads the underlined words as राज्ञां वंशे[न]साधु नोचितं...It is clearly the reading required by the context.

(5) विपश्चितं चेतदस्मद्गुरुभिः । अस्माभिश्चान्यत्र वितन्वत इतीह नातिनिर्वन्धः कृतः ।

—NS. ch. VI, Abhi. Bhā. Vol. I, p. 336

The editor adds a foot-note to अन्यत्र—भगवद्गीताव्याख्यायाम् ।

If the editor had given the precise reference it would have enabled the reader to verify it. It is, however, perfectly clear from Abhinava's *Locana* commentary on the *Dhvanyāloka* that by 'अस्मद्गुरु' and अस्माभिश्चान्यत्र Abhinava means भट्टतौत and Abhinava's own commentary on भट्टतौत's work काव्यकौतुकः—

7 Here the reading is clearly wrong. The reading, as is clear from the Abhi. Bhā. passage, ought to be (भो) वाडव अले

8 This extract, drawn from the NS. ed. (revised, p. 389) is quoted in 'Some Old Lost Rāma Plays' (at p. 13)

9 Śrī Mahāvīra Jaina Vidyālaya, Bombay, edition (p. 443).

10 वाडव means a Brāhmaṇa.

आधिकारिकत्वेन तु शान्तो रसो न निबद्धव्य इति चन्द्रिकाकारः । तच्चेहास्माभिर्न पर्यालोचितं, प्रसङ्गान्तरात् । मोक्षफलत्वेन चायं परमपुरुषार्थनिष्ठत्वात्सर्वरसेभ्यः प्रधानतमः । स चायमस्मदुपाध्यायभट्टतौतेन काव्यकौतुके, अस्माभिश्च तद्विवरणे बहुतरकृतनिर्णयपूर्वपक्षसिद्धान्त इत्यलं बहुना ।

—Locana; p. 394.

(6) तादृशं तु 'वैराग्यं ज्ञानस्यैव परा काष्ठा' । इति (व्यासभाष्य १.१६) **भुजङ्गविभुनैव** भगवताऽभ्यधायि ।

—Abhi. Bhā. Vol. I. p. 334.

(7) यथाह पतञ्जलिः—“न हि चैत्र एकस्यां स्त्रियां रक्त इत्यन्यासु विरक्तः ।” (पातञ्जल. व्यास. भा. २-४) इत्यादि ।

These two passages contain quotations, as the editor points out, from the *Vyāsa-bhāṣya*. Yet Abhinava attributes them to Patañjali (and following him Hemacandra too attributes the second quotation to Patañjali KS. p. 125. ll. 13-14). Does it mean Abhinavagupta (and Hemacandra) held the view that the *Yogabhāṣya* is Śvopajñā or simply they nod here ? The first quotation runs 'ज्ञानस्यैव पराकाष्ठा वैराग्यम् ।' The text of the *Abhinavabhāratī* should therefore be read as तादृशं तु वैराग्यं 'ज्ञानस्यैव परा काष्ठा' । इति...

(8) देवकुले च गमनम् । तस्याद्भुतविभावो येन तत्रत्यं **सरसनिवेशादि** न क्वचिद् दृष्टम् । सभा गृहविशेषः । विमानादीनि **दिव्यरथः** । माया रूसंस्वित्नादिका । इन्द्रजालं मन्त्रद्रव्यवस्तुयुक्त्वादिना असम्भवद्रस्तुप्रदर्शनम् ।

—Abhi. Bhā. Vol. I. p. 329. ll. 7-10 to p. 330 l. 1

Hemacandra's *Viveka* (p. 119 last line to p. 120. ll. 1-3) presents better readings in place of the words in bold types in the passage above : **सरःसनिवेशादि...** **दिव्यरथाः...** मन्त्रद्रव्यवस्तुयुक्त्वादिनाः...

(9) भये हि प्रदर्शितं **गुरुर्विनीतं** जानाति । मृदुचेष्टिततया चाधमप्रकृतिमेनं गणयति । **कृतकशृङ्गारा** (रात) **वेश्योपदिष्टानां** न काचित्पुरुषार्थसिद्धिः ।...यत्र तु **राजा** न कृतकं परानुग्रहाय क्रोधविस्मयादीन् दर्शयति तत्र वृभिचारितैव तेषां न स्थायिता... ।

—Abhi. Bhā. Vol. I. p. 328, ll. 6-9.

Hemacandra's *Kāvyānuśāsana* gives definitely superior readings :

विनीतं तं जानाति ।...मेनं न गणयति । **कृतकरत्यादेश्चोपदिष्टान्न** ।..... **राजानः...** विस्मयादि दर्शयन्ति... ।

(10) **आपद्यङ्गकं (त्सङ्गति)** निमग्नतां स्वल्पे सन्तोषं मिथ्याज्ञानं चापास्य यस्तत्त्वनिश्चयः स एवोत्साहहेतुः प्रधानतया । रौद्रे तु **तमःप्राधान्या** रशास्त्रीयानुचितबन्वाद्यपीति मोहविस्मयप्राधान्यम् ।

—KS. p. 119

Abhi. Bhā. Vol. I, p. 325, ll-11-13

Someśvara's *Saṅketa* (p. 52, ll. 26-28) reads :

रौद्रममता [? र्व] प्राधान्याद् अनुचितयुद्धाद्यपि इति मोहविस्मयप्राधान्यम् । इह च **पत्यङ्गनिमग्नतां** स्वल्पसन्तोषं चापास्य यस्तत्त्वनिश्चयलोऽसंमोहाध्यवसायः स एवोत्साहहेतुरिति भेदः ।

Hemacandra's *Viveka* (p. 118, ll. 6-8) helps us to get at the correct original readings in the Abhi. Bhā. :

इह चापत्पङ्कनिमग्नतां स्वल्पसन्तोषं मिथ्याज्ञानं चापास्य यस्तत्त्वनिश्चयरूपोऽसंमोहाध्यवसायः स एव प्रधान-
तयोत्साहेतुः । रौद्रे तु ममताप्राधान्यादशास्त्रितानुचितयुद्धाद्यपीति मोहविस्मयप्राधान्यमिति विवेकः ।

(11) स्मितस्ये (ज्जे) षत्तायाम् । हसितं ततो विशेषेण । ततोऽपि परस्य गतं समीपगतमन्यत् । अपहसितमक्षि-
शयेन चेत्युपसर्गभेदार्थभेदः ।

—Abhi. Bhā. Vol. I. p. 315. ll. 6-7.

Hemacandra's *Viveka* (p. 115) contains this passage in the following form :

स्मितस्य ईषत्तायां व्यपगतायां हसितम्, ततो विशेषेण, ततोऽपि परस्य समीपं गतम्, अन्यदपहस्य (? ० हस्य)
हसितमतिशयेन (पा. भे. अन्यदपहसितमतिशयेन) च, इत्युपसर्गभेदादेवार्थभेदः ।

Hemacandra's passage is certainly more satisfactory as it vividly brings out
उपसर्गभेदार्थभेदः ।

(12) परं हसन्तं दृष्ट्वा स्वयं विभावानपश्यन्नपि हसन लोके दृष्टः । तथा विभावादिदर्शनेऽपि गाम्भी-
र्यादनुदितहासोऽपि । परकीयहासवलोकने तत्क्षणं हासविशेषः सम्पद्यत एवेति स्वभावः ।

—Abhi. Bhā. Vol. I. p. 314, ll. 5-7

Hemacandra's *Viveka* (p. 114) presents much better text : ...गाम्भीर्यादनुदितहासोऽपि
परकीयहासवलोकने तत्क्षणं हासविवशः सम्पद्यत एवेति ।

(13) The Abhi. Bhā. (Vol. III, p. 208) reads :

अत्र तु वृद्ध पशुव्यो (पशवो ?) वदन्ति—

मासप्रसूतां.... (षण्) मासगर्भिणी एकदिअहज्जरमुहे..... ।

The editor adds a remark in the footnot :

आपूर्णा चास्फुरथेयं गाथा कोक्कोकवचनस्य मूलं स्यात् ।

यथा—

रङ्गादिश्रान्तदेहा.....स्वल्पसाध्या रते स्यात् ॥

Now, this passage is left out by Hemacandra but the obscure and incomplete
Gāthā is found in the *Gāthāsaptasāhī* (III. 59) :

.....वृद्धा वेश्यामाता आह—

मासप्रसूतां छम्मासगर्भिणीं एकदिअहज्जरिअं च ।

रंगुत्तिणं च पिअं पुत्तअ कामंतओ होहि ॥

[मासप्रसूतां षण्मासगर्भिणीमेकदिवसज्जरितां च ।

रङ्गोत्तीर्णां च प्रियां पुत्रक कामयमानो भव ॥]

(14) The Abhi. Bhā. (Vol. III, 207) reads :

परिपारिथ्याकलिस्तानुपूर्वी अस्या एकेन भिन्नेन वारः, अस्या द्वाभ्यामित्यादि । तदपवादमाह फलार्थ इति ऋता-
विति यावत् । नव इति नवत्वे प्रसवे वृत्ते चिरभिरहखिन्ना सुखायितुं दुःखे तदीयवन्धुव्यापस्या दुःखिता आश्वा-
सनीयेति । प्रमोद इति तदीयपुत्रोत्सवादौ 'उत्सवो हि माननीय' इत्युक्तम् । वासयति तत्र स्थाने रात्रमिति
वासः । अत्र उचितः कामोपचारः फलार्थ इत्यस्य हेतोः सर्वापवादकत्वं दर्शयितुं धर्मवृत्तिना राजा परिचार्यो
द्वेष्या दुर्भगा अपि सेव्या इति निरूपयितुमाह—

उचिते वासके स्त्रीणामृतुकालेऽपि वा नृपैः ।

प्रेष्याणामपि सर्वासां कार्यं (चैवोपसर्पणम्) ॥ इति

आर्तवकाले हि भूयानपि फलतः (V. L. परतः) परमिति भवति ।

The corrupt readings in this passage which are printed in bold type could very well be restored with the help of the corresponding passages in Hemacandra's KS (pp. 419-420) :

.....अस्या एकेन दिनेन वारः.....नवत्वे प्रसवे वृत्ते चिरत्रिहखिन्नां सुखयितुम् । वासयन्ति तत्र स्थाने रात्रिमिति वासका रात्र्युचिताः कामोपचाराः ।धर्मवृत्तिना राजा परिपाट्या [द्वेष्या] दुर्मगापि सेव्येति च निरूपयितुमाह—उचिते वासके इति ।

(15) The Abhi. Bhā. (Vol. III, p. 156) reads :

किं त्वन्तर्गतं वासनात्मतया वर्तमानं रसाख्यं भावं भावयन् सुययन् किं सर्वस्य नेत्याह कवेः सूक्ष्मसूक्ष्मानपि यो अर्थान् पश्यति तस्य सहृदयस्येत्यर्थः ।

Hemacandra (p. 423, ll. 16-17) correctly reads :

तत्राङ्गस्याख्यो विकारोऽन्तर्गतवासनात्मतया वर्तमानं रत्याख्यं भावं भावयन् सूचयन् भावः ।

[The full verse runs as follows :—

उचिते वासके स्त्रीणामृतुकालेऽपि वा बुधैः ।

द्वेष्याणामथवेष्टानां कर्तव्यमुपसर्पणम् ॥

आर्तवः काले हि भूयानपि फलतः परिमितीभवति ।]

(16) The Abhi. Bhā. (Vol. III, p. 62) reads :

तेनैकमपि सन्ध्वङ्गं तत्रैव सन्धौ द्विस्त्रिर्वा कव्यम्, ...वेगीसंहारे संकेडविद्रौ पुनःप्रदर्शितौ वीरौद्रोहीपगौ भवतः ।

The N. D. (p. 102) reads :

.....द्विस्त्रिर्वा.....संकेट.....वीरौद्रसाबुहीपयतः ।

The passage in the Abhi. Bha. is easy to correct in the light of the readings in the N. D.

(17) The Abhi. Bhā. (Vol III, p. 62) reads :

इति वृत्ताविच्छेदोऽपि हि रसस्यैव पोषकः, अन्यथा विच्छेदे स्थाय्यादेस्त्रुष्टित्वात् क्व रसवार्ता ।

The N. D. (p. 102) reads :

सर्वसन्धीनां चाङ्गानीतिवृत्ताविच्छेदार्थमुपादीयन्ते इतिवृत्तस्याविच्छेदश्च रसपुष्ट्यर्थः..... ।

The reading in the Abhi. Bhā. must, therefore, be corrected to इतिवृत्ताविच्छेदोऽपि...

(18) The Abhi. Bhā. (Vol III, p. 61) reads :

ततश्च यद्यथा यद्यस्यानुपयोगि तदरोचकिनोरुचितदधिशर्करापयःप्रभृतिरसान्तरमध्ययोजितं — तद्द्वारेणान्तः-प्रविष्टं सत् पुष्टिं व्याधिनिवृत्तिं च विधत्ते.....

The context leads us to correct the reading given in bold types to :

यद्यस्यानुपयोगि.....तदरोचकिनोरुचितदधिशर्करा.....पुष्टिं.....विधत्ते.....।

(19) The Abhi. Bhā. (Vol III, p. 51) reads :

परस्परवचनवृत्तयोर्यैवाधिकं (कर्म) सहायबुध्यादीनवलम्बयति स एव तमतिसंघातुं वञ्चयितुं समर्थ इति तदिदं कर्माधिबलम् ।

The N. D. (p. 79) correctly reads परस्परवञ्चने प्रवृत्तयोः.....अवलम्बयति is obviously wrong and we should read अवलम्बते.

(20) The Abhi. Bhā. (Vol. III, p. 49) reads :

रूप्यमानेन प्रत्यक्षाद्युपलभ्यमानेन रूपस्य व्यापकस्याविनाभाविनो गमनं ज्ञानमनुमानं निश्चयात्मकत्वादूहः, उपायायुक्तेरन्यत्वात् ।

The N. D. (p. 74) reads :

निश्चयरूपत्वादेव चोहूपाया युक्तेर्भिद्यते ।

In view of the fact that *Yukti* is one of the 'aṅgas' of the *Mukha-sandhi* and also in view of the reading in the N. D. we should correct the underlined words in the passage from the Abhi. Bhā. to :

निश्चयात्मकत्वादूहूपाया युक्तेरन्यत्वात् ।

(21) The Abhi. Bhā. (Vol. III, p. 15) reads :

सचेतनानुसन्धाना पताका सिद्धिप्रधानस्योपकारिणी । एवं सुग्रीव-विभीषणप्रभृतिरपि रामादिनोपक्रियमाणे रामादेरात्मनश्चोपकाराय प्रभवमाने प्रसिद्धिप्राशस्त्ये सम्पादयतीति ।

The N. D. (p. 39) reads :

सा प्रसिद्धिप्राशस्त्यहेतुत्वात् पताकेव पताका । सुग्रीवविभीषणादिर्हि रामादिनोपक्रियमाणो रामादेरात्मनश्चोपकाराय भवन् रामादेः प्रसिद्धिं प्राशस्त्यं च सम्पादयति ।

In the light of this passage the words underlined in the Abhi. Bhā. passage should be corrected to रामादिनोपक्रियमाणो and [प्र] भवन् .

(22) The Abhi. Bhā. (Vol. II, p. 447) reads :

अपिशब्दोऽतिक्रमः । Hemacandra (p. 441) correctly reads अपिशब्दो भिन्नक्रमः । It is, however, possible to defend the reading अतिक्रमः.

(23) The Abhi. Bhā. (Vol. II, p. 444) reads :

व्यायोगस्तु डिमस्यैव शेषभूतो, दिव्यनायकाभावात् केवलमत्रोदात्तस्य राजादेः नायकता, अपि त्वमात्यसेनापति-प्रभृतेर्दीप्तरसस्य, अत एवाह प्रख्यातनायकेति उदात्तग्रहणमपार्कटव्यमित्यर्थः ।

The drift of the passage clearly suggests that the original reading must have been राजादेर्न नायकता and Hemacandra's reading (p. 440) corroborates our guess.

(24) The Abhi. Bhā. (Vol. II, p. 437) reads :

अत्र यत्र तावत्येव समापनं व्यङ्ग्य इत्युक्तम् । अर्थत्रयं च कपटविद्वदशृङ्गाराः प्रत्येकं त्रिविधा..... ।

Hemacandra (p. 437) correctly reads :

अर्थत्रयस्य तावत्येव समापना व्यङ्ग्य इत्युक्तम् ।

(25) The Abhi. Bhā. (Vol. II, p. 431) reads :

तथा दिव्याश्रयमिति यदनादेशाद् देवानां प्रयोज्यत्वं प्रसक्तं तदप्यनेन निषिद्धम् । नाटके देवानामिवेहापि राज्ञः प्रवेशे शङ्कमाने निराकरोति न राजसंभोग इति, यदि वा औत्पत्तिकत्वेऽपि न राजोचितसंभोगोत्प्रेक्षा विप्रादिषु करणीयेत्यनेन शिक्षयति, अत एव राजनियमः । उचितोऽन्तःपुरजनः कञ्चुकिप्रभृतिः तद्-व्यतिरिक्तो बाह्यजनोऽत्र चेष्टासादिः प्रवेशकादौ कार्य इत्यर्थः ।

Hemacandra (pp. 435-436) preserves the correct readings :

.....यदतिदेशाद्....राज्ञः प्रवेशं शङ्कमानो...अत एव राजनि य उचितोऽन्तःपुरजनः....

(26) The Abhi. Bhā. (p. 430) reads :

यदिति वस्तुभूतैः बृहत्कथादौ काव्यान्तरे वा प्रसिद्धैर्गुणैर्युक्तं,.....‘नानाविभूतियुक्तमृद्धिविलासादिभि’
रित्यादिनायकफलवत्वमुक्तं तत्,.....

Now, Hemacandra (p. 435) reads :

यदिति यस्मादभूतैर्बृहत्कथादौ काव्यान्तरे वा प्रसिद्धैर्गुणैर्युक्तं,.....‘नानाविभूतिभिर्युक्तमृद्धि-
विलासादिभिः’ (Hemacandra, p. 433 l. 1) इत्यादिना यत्फलवत्वमुक्तं तत्

If we refer to the text (NS XVIII. 46) we come to know that ‘अभूतगुणयुक्तम्’ is being explained by Abhinava in his commentary. Hemacandra’s reading यस्मादभूतैः is, therefore, in conformity with the text.

Next, the line ‘नानाविभूतिभिर्युक्तमृद्धिविलासादिभिः ।

(correctly preserved in Hemacandra’s KS) and not—‘नानाविभूतियुक्तमृद्धिविलासादिभिः’—is a part of the text (NS XVIII. 11).

Abhinava’s comment on this line (Abhi. Bhā. Vol. III, p. 42) runs :

नानाविभूतिभिर्युक्तं धर्मार्थकाममोक्षविभवैः फलभूतैर्विचित्ररूपैर्युक्तम् । तत्राप्यर्थकामौ सर्वजनाभिलषणीयाविति तद्बाहुल्यं दर्शनीयमिति कथयति ऋद्धिविलासादिभिरिति ऋद्धिरर्थस्य राज्यादिसमृद्धिः, विलासेन कामो लक्ष्यते, आदिशब्दः प्रधानवाची, तत्प्रधानाभिः फलसंपत्तिभिः युक्तमित्यर्थः ।

In the light of this gloss of Abhinava it is crystal clear how Hemacandra’s reading ‘यत् फलवत्वमुक्तं तत्’ preserves the original one.

(27) The Abhi. Bhā. (Vol. II, pp. 429-430) reads :

वस्त्विति साध्यं फलं, शरीरमिति तदुपायं वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते यत्काव्येन तत्प्रकरण-
मिति बुधैर्ज्ञेयमिति संबन्धः । यत्र समुत्पाद्यं न भवति तत्र योऽनुत्पाद्योऽश न कुत्रस्थो ग्राह्य इति दर्शयितुमाह—

Now Hemacandra (p. 434) reads :

वस्त्विति साध्यं फलम् । शरीरमिति तदुपायम्.....वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते यत्र काव्ये
तत्प्रकरणमिति.....संबन्धः । यत्र न सर्वमुत्पाद्यं भवति तत्र योऽनुत्पाद्योऽश स कुत्रस्थो ग्राह्य इति
दर्शयितुमाह ।

It is very easy to see how Hemacandra’s readings are the correct ones. यत्र कवि-
रात्मशक्त्या etc. is the text. It is, therefore, natural if Abhinava says in his gloss यत्र काव्ये
यत्काव्येन is decidedly a bad reading. ‘यत्र समुत्पाद्यं न भवति’ etc.—this line yields no
sense. Hemacandra’s line, on the other hand, makes good sense.

(28) The Abhi. Bhā. (Vol. II, p. 427) reads :

ग्रहणं वा कार्यं सनिबन्धनबन्धनमिति । यथा वासवदत्तानृत्तवारे (पारे ?)

The Abhi. Bhā. (Vol. II, p. 425) reads :

यथा नृत्तवारे (V. L. नृत्तवारे) ।

The *Nāṭyadarpaṇa* (p. 33) reads :

बन्ध इति परैर्ग्रहणम् । यथा वासवदत्तानृत्तवारे वत्सराजस्य ।

The original reading in the Abhi. Bhā. must have been वासवदत्तानृत्तवारे and possibly it was the name of some lost 'uparūpaka' or of some Act in a 'rūpaka'.

(29) The Abhi. Bhā. (Vol. II, pp. 412-413) reads :

तेन राज्ञा सर्वं राज्यं ब्राह्मणेभ्यो दत्त्वा वानप्रस्थं गृहीतमित्येवंप्रायं फलं नोपनिबन्धनीयम् । तत्फलमपि दृष्टसुखार्थं हि लोको बाहुल्येनेति तत्रास्य प्रतीतिर्विरसीमवेत् । गुणैरित्यप्रधानभूतानि चेष्टितानि हेयानि प्रतिनायकगतानि अपायप्रधानानि तैर्युक्तम् ।

Hemacandra (p. 434) reads :

तेन राज्ञा.....गृहीतमित्येवंप्रायं फलं नोपनिबद्धव्यं धर्ममोक्षबहुलमिति । दृष्टसुखार्थं हि बाहुल्येन लोक इति तत्रास्य प्रतीतिर्विरसीमवेत् । गुणैरिति । अप्रधानभूतानि यानि चेष्टितानि हेयानि प्रतिनायकगतान्यपनयप्रधानानि तैर्युक्तम् ।

Someśvara (p. 213), too, reads in his *Samketa* :

.....वानप्रस्थं गृहीतमिति फलं नोपनिबद्धव्यम् । 'गुणैः' इति प्रतिनायकापनयन (? प्रतिनायकापनय) प्रधानैः ।

(30) The Abhi. Bhā. (Vol. II, p. 413) reads :

कौमुदीमहोत्सवादयो विलासाः सन्धिविग्रहादयो गुणा इति व्याख्यानं चाणक्य(शास्त्र)परिचयवेदनमात्रफलम्,.....।

Hemacandra correctly reads (p. 434) :

...इति चाणक्यपरिचयवेदनमात्रफलम् ।

(31) The Abhi. Bhā. (Vol. II, p. 412) reads :

यदि तु मुख्यत्वेनैव देवचरितं वर्ण्यते तत्तावद्विप्रलम्भकरणाद्भुतभयानकरसोचितं चेन्नैवध्यते तन्मानुषचरितमेव संपद्यते, प्रत्युत देवानामधियाधानं प्रसिद्धिविघातकम् । तत्र चोक्तो दोषः, विप्रलम्भाद्यभावे तु का तत्र विचित्रता रञ्जनाया एतत्प्रमाणत्वात् ।

Dr. Raghavan¹ corrects रञ्जनाया एतत्प्रमाणत्वात् to रञ्जनाया एतत्प्राणत्वात् । He leaves देवानामधियाधानं as it is with the remark that it is corrupt. This passage is not drawn upon either by the KS or the ND. This context prompts us to correct the line as

देवानामाध्यभिधानं प्रसिद्धि (or प्रतीति)विघातकम् ।

(32) The Abhi. Bhā. (Vol. II, p. 392) reads :

'स्वस्था भवन्ति मयि जीवति' इत्यत्र साकाङ्क्षाकाकुर्भविनाभावमाह, वचनोच्चारणं त्वर्थे संभावनां विदधतावक्यनिषेधात्मनो विषयमर्थयति ।

Hemacandra (p. 337) reads this passage as follows :—

1 Adyar Library Bulletin, Vol XVIII, Part 3-4 (p. 208)

अत्र भवन्तीति साकाङ्क्षा काकुर्भवनाभावमाह । भवन्विति । (? भवन्तीति) वचनोच्चारणं त्वर्थेऽसंभावनां विदधदभावस्य निषेधात्मनो विषयं भवनलक्षणमर्पयति (? विषयम् अभवनलक्षणमर्पयति) । न भवन्त्येवेत्यर्थः ।

(33) The Abhi. Bhā. (XVII. III, p. 391) reads in connection with the subject of Ākāṅkṣā :

तत्राकाङ्क्षार्थान्त एवातदर्थगत एव वा विशेषे तदर्थाभावे वा ।

Hemacandra's KS (p. 336) reads :

विषयोऽपि त्रिविधोऽर्थान्तरं, तदर्थगत एव विशेषः, तदर्थाभावे वा ।

In the light of this passage the Abhi. Bhā. passage must be thus corrected :

तत्राकाङ्क्षा अर्थान्तर एव । तदर्थगत एव वा विशेषे । तदर्थाभावे वा ।

(34) The definitions of Sākāṅkṣa and Nirākāṅkṣa Vākyas in the Ahi. Bhā. (XVII. III, p. 391) read as follows :

अनियुक्तार्थकं वाक्यमिति । यादृशो वाक्यात् सङ्केतबलेनार्थः प्रतीयते तादृश एव यत्र न्यूनाधिकः प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं निराकाङ्क्षम्, तद्विपरीतं साकाङ्क्षम् ।

Hemacandra's KS (p. 336) reads :

यस्माद् वाक्याद् यादृशः सङ्केतबलेनार्थः प्रतीयते न तादृश एव किन्तु न्यूनाधिकः प्रमाणबलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् । तद्विपरीतं निराकाङ्क्षम् । The Viveka adds तद्विपरीतमिति । यादृशो वाक्यात्सङ्केतबलेनार्थः प्रतीयते तादृश एव यत्रान्यूनाधिकः प्रमाणबलेन निर्णययोग्यस्तदिति ।

The text in the Abhi. Bhā. needs correction if it is to yield the intended sense. Hemacandra's *Viveka* comes to our help by pointing to us that the required meaning is to be had by reading यत्रान्यूनाधिकः in place of यत्र न्यूनाधिकः.

(35) The Abhi. Bhā. (Vol. II, p. 386) reads :

तत एव काकुरूपत्वमेव.....अतिशायित्वे मुख्योपयोगात् । ...काकोरेवोपकारसंपादकाः परिपूर्णता-
यायिनोऽलङ्काराः, अलमिति पर्याप्त्यर्थः, इह न भूषणार्थः । अङ्गानि...शोभादि कर्म च...काकुरेवायं पञ्चमी
रूपान्तरैः पूर्णक्रियते.....स्वोचितचिज्जडस्वरूपार्थाभिमुख्येन नयनेनाभिनयता नीयत इति काकुरेवात्र
प्रधानम् ।

Hemacandra reproduces this passage in his *Viveka* (p. 334) but there the readings given in bold types are presented differently. Hemacandra's readings yield better sense and, therefore, are to be preferred :

.....अभिनयत्वे मुख्योपयोगात् । काकोरेव हि प्रकारसंपादकाः परिपूर्णतायायिनोऽलङ्काराः ।
अलमिति पर्याप्त्यर्थ इह, न भूषणार्थः । अङ्गानि शोभादिकं च.....काकुरेव पञ्चमी रूपान्तरैः पूर्ण
क्रियते ।स्वोचितचिज्जडरूपार्थाभिमुख्यानयनेनाभिनयतादीयत इति काकुरेवात्र प्रधानमिति ।

(36) तथा हि ग्लानोऽयमित्युक्ते कुत इति हेतुप्रश्नेन स्थायी तस्य सूच्यते । न तु राम उत्साह-
शक्तिमानित्यत्र हेतुप्रश्नमाहुः ।

—Abhi. Bhā. Vol. I, p. 283, ll. 17–18.

From the context and the trend of the argument it is evident that the reading “हेतुप्रश्नेन स्थायी तस्य सूच्यते ।” is corrupt. Hemacandra preserves the correct reading as follows :—हेतुप्रश्नेनास्थायितास्य सूच्यते ।—(p. 125, 1.20)

(37) तेन शृङ्गारस्येमौ भेदौ । गोत्वस्येव शाबलेयत्वबाहुलेयत्वे । अपि तु तदशादयेऽप्यनु-
यायिनी या रतिरास्वादनात्मिका तस्याश्चास्वाद्यमानं रूपं शृङ्गारः ।

—Abhi. Bhā. Vol. I, p. 303, ll. 5-6

The force of “अपि तु” is altogether lost if we accept the text as it is presented. From the context we understand that Abhinava is elucidating here “शृङ्गारस्यावस्थाभेदम्” and not “शृङ्गारभेदौ”. Hemacandra (p. 108, ll. 3-4) helps us in getting at the correct reading : तेन न शृङ्गारस्येमौ भेदौ गौत्वस्येव शाबलेयबाहुलेयौ.....। The ND (p. 145) further confirms Hemacandra’s reading : तेन शृङ्गारस्य नेमौ भेदौ ।

In the passage from the Abhi. Bhā. under discussion we have the reading रतिरास्वादनात्मिका । The editor gives in the footnote the variant reading रतिरास्थावन्वा(त्मिका) । That the original and correct reading must have been (रति)रास्थावन्वात्मिका is as clear as day light from the Abhi. Bhā. itself. On the same page (Vol. I, p. 303, ll. 12-13) Abhinava’s text has the expression ‘सद्यमास्थावन्वात्मिकायां रतौ’ and further on (Vol. I, p. 309 l.9) ‘परस्परास्थावन्वात्मकत्वे रतिरूपे स्थिते’. Hemacandra (p. 108, l.4) supports this reading; ‘या रतिरास्थावन्वात्मिका’ । ND (p. 145, l. 15), too, reads आस्थावन्वात्मकरतिप्रकर्षः ।

(38) जुगुप्सा स्थायिन्यपीह निषिद्धा न्यायसिद्धा स्थायिनामपि व्यभिचारिव्रतमनुज्ञापयति.....इत्यादि-
नापि रूपकं मन्तव्यम् ।

—Abhi. Bhā. Vol. I, p. 306, ll. 11-14.

This passage is clearly incorrect. Hemacandra (pp. 106-107, ll. 24-20) preserves the original correct readings : ...न्यायसिद्धं...इत्यादि न विरूपकं मन्तव्यम् ।

(39) स्वप्ना (सुप्ता)न्तर्भूतोऽपि स्वप्नः प्राधान्यादुपात्तः ।

—Abhi. Bhā. Vol. I, p. 307, l. 4.

Now, the text of the *Nāṭyaśāstra* (Vol. I, p. 306, l. 2) reads, निद्रास्वप्नविबोधः...The editor gives in the foot-note the reading निद्रासुप्तस्वप्न । That the original reading of the text of the *Nāṭyaśāstra* must have been ‘निद्रासुप्तस्वप्नविबोधः’ is a reasonable inference from Abhinava’s gloss on it सुप्तान्तर्भूतोऽपि स्वप्नः प्राधान्यादुपात्तः । Hemacandra too enumerates, among the Vyabhicāri-bhāvaḥ of Vipralambha, निद्रासुप्त...स्वप्न.

(40) सम्भोगेऽपि रतिश्रमकृतनिद्रादि यद्यप्यस्ति तथापि न रतौ तच्चित्रतामाधत्ते । विप्रलम्भे तु तद्रतिभावना-
परस्परोऽत(नापरम् । अत) एव निद्रादिबाहुल्यापेक्षं चेत्थमभिधानम् ।

—Abhi. Bhā. Vol. I, p. 307, ll. 7-9.

Hemacandra (p. 109, ll. 18-19) correctly reads : रतिश्रमकृतं निद्रादि...रतिविभावना (v.l. रतिभावना) परस्परोदितमेवेति.... ।

(41) वयं तु ब्रूमः । तादृश्यां दशायां स्वजीवितनिन्दात्मिकायां तद्देहोपभोगसाररत्यात्मकावस्थावन्धोऽपि
विच्छिद्यत एवेति सम्भव एव ।

—Abhi. Bhā. Vol. I, p. 307, ll. 11-12.

The context requiresरत्यात्मकास्थाबन्धोऽपि विच्छिद्यत एवेत्यसम्भव एव । This conjectural reading is supported by Hemacandra (p. 110, ll. 25-26).

(42) अत एव सुकविना वाक्यभेदेनापि **मरणमाख्यातम्** ।

—Abhi. Bhā. Vol. I, p. 307, l. 18.

The context requires the reading 'मरणं नाख्यातम्' । This conjectural reading has the support of Hemacandra (p. 110, l. 19).

(43) अन्ये त्वाहुः मरणमिति न जीवितवियोग उच्यते । अपि तु चैतन्यावस्थेव प्राणत्यागकर्तृतात्मिका ।
या सम्बन्धाद्यवसरगता मन्तव्या व्यभिचारिभावेनेति सुलभोदाहरणमेवादिति ।

—Abhi. Bhā. Vol. I, p. 307, ll. 20-22.

Someśvara Bhaṭṭa's gloss on Marāṇa runs as follows :—मरणमिति आदीर्घ (? अदीर्घ)

—*Saṃketa* on *Kāvyaaprakāśa*, IV, p. 54.

Hemacandra who adapts this passage from Abhi. Bhā. helps us to get at the correct original reading : अथवा चैतन्यावस्थेव प्राणत्यागकर्तृतात्मिका **पाशबन्धाद्यवसरगता मन्तव्या**....।

—p. 110, ll. 21-22.

(44) एतदर्थमेव 'जस अहं तादेण दिण्णे' ति 'ईरिसस्स कण्णरूदंसणस्से' ति (?) च ।

—Abhi. Bhā. p. 311.

In the fourth *Pariśiṣṭa* (p. 392) the editor identifies the first quotation जस्स अहं तादेण दिण्णेत्ति as from *Pratyadṛṣṭi* २. ८.

This sentence occurs in the *Ratnāvalī* (I. 23-24) as well :

(कहं अअं सो राआ उदअणो) जस्स अहं तादेण दिण्णा ।

The second quotation which, like the first one, is orthographically inaccurate, probably is to be identified with the following sentence from the *Ratnāvalī* (about 15 to 20 lines before the *Gāthā* दुल्लहज्जणागुराओ...II-1)

सुसङ्गता...ईरिसस्स कण्णारअणस्स अक्खसं एव इरिसे वरे अहिलसेण होदव्वं ।

(45) शमशान्तयोः पर्यायत्वं तु हासहास्याभ्यां व्याख्यातम् । **सिद्धसाध्यते यद्** (तथा लौकिका) लौकिकत्वेन साधारणासाधारणतया च वैलक्षण्यं शमशान्तयोरपि सुलभमेव ।

—Abhi. Bhā. Vol. I, p. 335, ll 9-10

The words in bold types make no sense. The original and correct reading of Abhi. Bhā. is preserved by Hemacandra who adapts this passage : न च शमशान्तयोः पर्यायत्वमाशङ्कनीयम् । हासहास्ययोरिव **सिद्धसाध्यतया** लौकिकालौकिकतया साधारणासाधारणतया च वैलक्षण्यात् ।

—KS p. 121, ll. 23-24.

(46) **प्रक्षयाश्च** रत्यादयोऽत्रास्वाद्याः **केवलम्** । यथा विप्रलम्भे औत्सुक्यं...व्यभिचारिणोऽपि प्राधान्येनावभासन्ते तथा न जुगुप्सायाम् । सर्वथैव रागप्रतिपक्षत्वात् ।

—Abhi. Bhā. Vol. I, p. 337, ll. 11-15

Hemacandra's punctuation and readings are definitely to be preferred as they are easily intelligible and in conformity with the import of the whole discussion ;

प्रक्षयोन्मुखाश्च रस्यादयोऽत्रास्वाद्यन्ते । केवलं यथा विप्रलम्भ औत्सुक्यं...व्यभिचारिणोऽपि प्राधान्येनावभासन्ते, तथा शान्ते जुगुप्साद्याः सर्वथैव रागप्रतिपक्षत्वात् ।

—KS p. 122, ll. 6-10.

(47) तथा हि महाव्रते नरकालादिधारणमसु(स्व)भार्यादिसम्भवादिविस्तारसंक्षेपादिकर्मकृतिर्हि धर्मे जुगुप्साहेतुत्वेनैव । निजाभ्यञ्जं(घृताञ्जनेन) च देवरात्पुत्रजन्माद्युपदिष्टम् ।

—Abhi. Bhā. Vol. I, p. 337, ll. 16-18.

Unfortunately, Hemacandra does not adopt this passage. Dr. Raghavan, who presents the text of the *Abhinavabhāratī* on the *Śānta Rasa*, as corrected by him, reads this passage as follows : तथा हि महाव्रते नृकालादिधारणम्, असुभार्यादिसमुदायादि विस्तारसंक्षेपा-तिकर्मकृतिर्हि धर्मे ? जुगुप्साहेतुत्वेनैव निजाभ्यञ्जनं च देवरात् पुत्रजन्मनि उपदिष्टम् ।—“The Number of Rasas”, p. 100. The readings निजाभ्यञ्जनं and पुत्रजन्मनि are highly superior to those presented by the Editor. The other reading अस्वभार्यादि°—about which Dr. Raghavan remarks in a footnote (on the same page) “This bit both in M and G is very corrupt and suitable emendation was very difficult to be found”—however, deserves consideration. Could the original reading be असुभार्यादिसम्भवादिविस्तारसंक्षेपादिकर्मकृतिर्हि ?

(48) अत एव शान्तद्वयानां परोपकाराय शरीरसर्वस्वादितानं न शान्तविरोधि ।

—Abhi. Bhā. Vol. I, p. 338, l. 3

In the text presented in corrected form, Dr. Raghavan too reads न शान्तविरोधि । Hemacandra, however, reads : अत एव शान्तद्वयानां.....न शास्त्रविरोधि ।

—KS p. 122, ll. 17-18.

That ‘न शास्त्रविरोधि’ must have been the original and correct reading becomes at once clear if we take into consideration the context. The citations quoted in support of the statement are obviously drawn from the शास्त्रs. (Cf. ‘आत्मानं यो गोपायेत् ।’ ‘धर्मार्थ-काममोक्षाणां.....’ and ‘जलेऽग्नौ श्वन्ने वा पतेत् ।’) This leaves no shadow of doubt regarding the correctness of Hemacandra’s reading ‘न शास्त्रविरोधि’.

(49) तद्यथाकथञ्चित्प्राज्यं शरीरं यदि परार्थं न त्यज्यते तत्किमिव [न] सम्पादितं भवति ।

—Abhi. Bhā. Vol. I, p. 338, ll. 9-10.

Hemacandra correctly reads this sentence : तद् यथाकथञ्चित्प्राज्यं शरीरं, यदि परार्थं तत्त्यज्यते तत्किमिव न सम्पादितं भवति ।

—KS p. 122, l. 23; p. 123, l. 3.

The passage from Abhi. Bhā. under discussion becomes quite intelligible and flawless if we drop “(न)” unnecessarily, added by the Editor.

(50) युद्धेऽपि हि न शरीरस्य त्यागायोद्यमः ।

—Abhi. Bhā. Vol. I, p. 338, l. 12.

Hemacandra probably preserves the original and correct reading when he adopts this passage from the Abhi. Bhā. : युद्धेऽपि हि न वीरस्य देहत्यागायोद्यमः ।

—KS p. 123, l. 5.

(51) केरुं परार्थाभिसन्धिजाद्वर्मात्परोपकारात्मकफल्ग्वेनैवाभिसंहितात् पुनरपि देहस्य तदुचितस्यैव प्रादुर्भावो बोधिसत्त्वादीनाम् । तत्त्वज्ञानिनामपि विश्रान्तिलाभस्वभावौचित्यात् । यथा रामस्य वीरोऽङ्गं पितुराज्ञां पालयितुः ।

—Abhi. Bhā. vol. I, p. 338, ll. 19–21.

Now this passage suffers from wrong punctuation and is also partly corrupt. Hemacandra presents this text correctly when he adopts this passage from Abhi. Bhā. केरुं परार्थाभिसन्धिजाताद् धर्मा...बोधिसत्त्वादीनां तत्त्वज्ञानिनामपि । दृष्टश्चाङ्गेऽपि विश्रान्तिलाभः, स्वभावौचित्यात् । यथा रामस्य वीराङ्गे पितुराज्ञां परिपालयतः ।

—KS. p. 123, ll. 12–14.

(52) एषैव गन्धस्थायिकस्य लौह्यरसस्य प्रत्याख्याने सरणिर्नन्तवा । हासे वा रतौ वान्यत्र पर्यवसानात् ।

—Abhi. Bhā. Vol. I, p. 341, ll. 9–10.

Hemacandra adopts this passage as follows : तथा गर्धस्थायिकस्य लौह्यरसस्य हासे वा रतौ वान्यत्र वान्तर्भावो वाच्यः । एवं भक्तावपि वाच्यमिति ।—KS. p. 106, ll. 14–16. The ND (p. 145) reads : सम्भवन्ति त्वरेऽपि यथा गर्धस्थायी लौह्यः...। The Dhātupāṭha, too, reads ‘गृधु अभिकाहृशायाम् ।’ The original reading must have been, therefore, the one preserved by Hemacandra गर्धस्थायिकस्य and not गन्धस्थायिकस्य.

(53) यद्यस्मान्नुपतीनां सम्बन्धि व्युत्पाद्यानां सामर्थ्यात् नृपतीनामेव नाटकं नाम तच्चेष्टितं प्रह्वीभावदायकं भवति, तथा हृदयानुप्रवेशाञ्जनोत्थासनया हृदयं शरीरं चोपायव्युत्पत्तिपरिवर्द्धितया चेष्टया नर्तयति नट नृतौ नृत्ते इत्युभयथा हि स्मरन्ति । तदिति तस्माद्वेतोः, नामास्य नाटकमिति ।

—Abhi. Bhā. Vol II, p. 413, ll. 7–10

From the context it is clear that we must read नट नतौ नृत्ते in place of नट नृतौ नृत्ते for Abhinavagupta speaks of both the senses प्रह्वीभाव and नर्तन (नर्तयति). The passage of similar import from Abhinavagupta, given infra as No. 56, may be read along with this.

(54) हास्यप्रधानवचनसम्बन्धशीलनादिना कुत्सितैः पुरुषैरत एव प्रहस्यमानैः सामर्थ्यान्तिरेव भगवदादिभिर्भुक्तम् ।

—Abhi. Bhā. Vol. II, p. 448, ll. 1–2

Hemacandra reads the words in bold type as हास्यप्रधानवचनसम्बद्धं शीलनादिना.

—KS. p. 442, l. 13.

(55) नानाप्रकारावस्थाविशेषात्...सकलसामान्यपृथग्गतोपयोग्यस्तु लोकव्यवहारो...पृथग्जनव्युत्पत्ति-योनिरूपकमिदं राजपुत्रादीनामपि शम्भलीवृत्तान्तो ज्ञेय एवावञ्चनार्थमिति संप्रयोज्य इत्यर्थः ।

—Abhi. Bhā. Vol. II, p. 450, l. 13.

Hemacandra thus reads this passage : नानाप्रकारावस्थाविशेषा.....सकलसामान्यपृथग्जनोपयोग्यत्र ...पृथग्जनव्युत्पत्त्युपयोगिरूपकमिदम् । राजपुत्रादीनामपि...स प्रयोज्य इत्यर्थः ।

—KS. p. 443, ll. 8–12.

Here we find by comparison that Hemacandra preserves two readings ('पृथग्जनोपयोगि' and 'पृथग्जनव्युत्पत्त्युपयोगि') in their correct original form. His reading 'स प्रयोज्य' is corrupt for the original reading in the NS (XVIII-110) on which the present passage forms Abhinavagupta's gloss is 'धूर्तवित्सप्रयोज्यो...' We, therefore, have to admit the reading 'सप्रयोज्य' found in the Abhi. Bhā. to be the correct one.

(56) ...नट नताविति नमनं स्वभावत्यागेन प्रह्वीभावलक्षणं ये त्वन्ये नट वृत्ताविति पठन्ति तन्मतेऽपीह नमनम्

—Abhi. Bhā. Vol. III, p. 80, ll. 6-7.

It is more than probable that the original reading of Abhinavagupta must have been 'नट वृत्ताविति ।'

This conjectural reading is supported by a parallel passage of Abhinavagupta himself (quoted above as No. 52) and the Dhātupāṭha "नट वृत्तौ ।"

(57) ततस्तन्निमित्तं रौद्रः । स चामर्षप्रधानः । ...ततो बीभत्सः इति यद्वीरेणाक्षिप्तम् ।

—Abhi. Bhā. Vol. I, p. 267.

Hemacandra, who with slight modifications adopts this passage from the Abhi. Bhā., preserves the correct readings for they eminently suit the context :

ततस्तन्निमित्तमर्थप्रधानो रौद्रः । ततः कामार्थयोर्धर्ममूलत्वाद्वर्षप्रधानो वीरः । तस्य भीताभयप्रदान-सारत्वादनन्तरं भयानकः । तद्विभावसाधारण्यसंभावनात् ततो बीभत्सः । इति ईयद्वीरेणाक्षिप्तम् ।

—KS (p. 106, ll. 6-8)

(58) तथा हि—ग्लानोऽयमित्युक्ते कुत इति हेतुप्रश्नेन स्थायी तस्य सूच्यते ।

—Abhi. Bhā. Vol. I, p. 283.

This sentence occurs in the course of discussion about the difference and distinction between *Sthāyibhāva* (for instance, *utsāha*) and *Vyabhicāribhāva* (for instance, *glāni*). The latter half of the sentence makes no sense. It needs to be corrected in accordance with Hemacandra's KS (p. 125, ll. 19-20) :

.....हेतुप्रश्नेनास्थायितास्य सूच्यते ।

The following comment in *Kalpalatāviveka* (KLV, p. 310, 1.4) *Asthāyitā iti vyabhicāritā* lends support to this correction.

(59) तुः पूर्वतो विशेषमाह । अयमेव चाक्षेपः प्रकाशत्वात् संभाव्यते न त्वधिक इति । सा त्वस्यापि सन्न नोक्तः ।

—Abhi. Bhā. Vol. I, p. 298.

This passage is highly corrupt. It could however, be partially corrected with the help of the following comments from the KLV (p. 312, ll. 27-28)

पूर्वतः इति अदभुतात् । अयमेव च इति । अयं चाक्षेपप्रकारश्चतुर्ध्वं सम्भाव्यत इति । योजना इति । शृङ्गाराद्धि भवेद्वास्य इत्यनयैव चतुःप्रकाराक्षेपोक्त्या ।

(60) स्वप्ना(सुप्ता)न्तर्भूतोऽपि स्वप्नः प्राधान्यादुपात्तः ।.....सिविणवण.....

—Abhi. Bhā. Vol. I, p. 307.

This Prakrit verse is extremely corrupt and has been a despair of all translators and researchers so far. The verse is, indeed, corrupt beyond recognition. I venture to restore it by identifying it with the following *gāthā* :

सिविणअखणसुत्तुट्ठिआए पुणरुत्तदंसणमणाए ।
 बालाए णिमीलिअलोअणाए दिवसो वि वोलीणो ॥
 (स्वप्नक्षणसुप्तोत्थितायां पुनरुक्तदर्शनमनस्कायाः ।
 बालायाः निमीलितलोचनायाः दिवसोऽपि व्युत्क्रान्तः ॥)

This Prakrit *gāthā* is cited by Bhoja in his *Śṛṅgāraprakāśa* (Ch. XXXI, p. 1103). The Chapter is called *Pravāsa-caryā*, (or *Pravāsopavarṇana*). In one of the *Kāṇḍas*, called *Susvapna-darśana*—which has six varieties—we find this *gāthā* cited to illustrate *aparyāptarūpo* (*mānasa-pratyakṣeṇa priyajanāvalokaḥ*). The context in which the *gāthā* is quoted by Bhoja is more or less identical with the one in the Abhi. Bhā. where we find the *gāthā* in hand.

The almost identical context in the Abhi. Bhā. and the SP is so very tempting and has led me to this identification.

(61) 'सौष्ठवमनुत्वनता । द्विजा दन्ताः । धीरमिति मन्थरं कृत्वा ईषत्वनिर्वाहः । विकसितैरिति । अथेति स्मितानन्तरं सङ्क्रमणकाल इत्यर्थः ।
 तदिति । स्मितमेव सङ्क्रान्तं सदेवरूपतामेतीत्यर्थः ।

—Abhi Bhā. Vol. I, p. 315.

In this portion of the Abhi. Bhā. we find Abhinava commenting on the N.S. VI. 54-55. The sentence *Dhīramiti mantharam kṛtvā īṣatvanirvāhaḥ* is intriguing. Again, the expression "*Vikasitaiḥ*" (*iti*) from the text, as it stands in the commentary, remains unexplained. The following sentence occurring in the KLV (p. 314), however, solves the riddle :

धीरम् इति मन्थरं कृत्वा ईषत्वं निर्वार्याह—विकसितैरिति ।

In a smile (*smita*) the cheeks are only a little expanded (*īṣadvikasitairgandaiḥ*); in slight laughter (*hasita*) the cheeks are puffed out (*Gaṇḍairvikasitaiḥ*). So the comment "*īṣatvaṁ nivāryāha vikasitairiti*" becomes meaningful and appropriate.

(62) भेदनं परस्परमित्या(रमैत्र्या)दिवियोजनम् ।

—Abhi. Bhā. Vol. I, p. 320.

The KLV (p. 315, l. 1.) gives the correct reading :

भेदनं परस्परं मित्रादिवियोजनम् ।

(63) उग्रकर्मेति । उग्राण्यौग्यप्रधानानि यानि शिरःकर्तनादीनि तेषां या क्रिया अभिनीतिः सा आत्मा प्रधानं यस्येति ।

—Abhi. Bhā. Vol. I, p. 324.

The word *abhinītiḥ* does not make good sense in the present context. Possibly it is a scribal error for *apanītiḥ*. The ND's definition of the *Raudrarasa* (p. 148)

प्रहारासत्य-मात्सर्य-द्रोहावर्षापनीतिजः ।

रौद्रः.....

॥

is in favour of this conjecture. Further on the ND (p. 149) explains : *Anyāyo'panūtiḥ*. The distinction it makes between the *Vīra* and the *Raudra* also supports this conjectural reading :

वीरसे च युद्धादिभावेऽपि न रौद्रत्वम्, उत्साहन्यायप्रधानात् । रौद्रे तु मोहाहङ्कारापन्यायप्राधान्य-
मित्यनयोर्न साङ्गर्थमिति ।

- (64) वीरस्य **भीतावयव(भीताभय)प्रधानत्वाद्** भयानकं लक्षयति ।.....स्वजनस्य यौ वधबन्धौ
तयोर्दर्शनं प्रत्यक्षेण । श्रवणमागमेन । **कथादि अतिक्रान्तयोरपि** पुनरनुसन्धानेन स्मरणम् ।

Abhi. Bhā. Vol. I, p. 326,

The reading *Bhūtāvayavapradhānatvād* is obviously a corruption of *Bhūtābhayapradhānatvāt*. That the latter is a genuine reading is quite clear from the Abhi. Bhā. (p. 267 on NS. VI. 15) where we have तस्य (वीरस्य) च **भीताभयप्रदानसारत्वात्** । तदनन्तरं भयानकः । In identical context the KS (p. 106, l. 7) too gives this very reading.

The KLV (p. 315, l. 10) undoubtedly preserves the correct reading :

कथा **चिरातिक्रान्तयोरपि** पुनरनुसन्धानेन स्मरणम् ।

- (65) भये हि प्रदर्शिते गुरुर्विनीतं जानाति ।.....यत्र तु राजा न कृतकं परानुग्रहाय क्रोधविस्मयादीन्
दर्शयति तत्र व्यभिचारितैव तेषां न स्थायिता.....

Abhi. Bhā. Vol. I, p. 328.

This passage from the Abhi. Bhā. does not yield a happy sense. The KS and the KLV render it quite intelligible :

भये हि प्रदर्शिते गुरुर्विनीतं तं जानाति ।.....यत्र तु **राजानः** परानुग्रहाय (कृतकं) क्रोध-
विस्मयादि दर्शयन्ति तत्र व्यभिचारितैव तेषां न स्थायितेति ।

—KS. p. 119, ll. 4-7.

यत्र तु इति । भयानके । **परानुग्रहाय** इति । परे हि तं राजगत् क्रोधादिं दृष्ट्वा भीताः
सन्तो मर्यादया वर्तन्ते इति ।

—KLV, p. 315, l. 14.

- (66) एवं काव्यार्थान् रसान् भावयन्ति कुर्वते । स्थायिव्यभिचारिकल्पेनैव ह्यास्वाद्योऽलौकिकार्थो
निर्वर्तते । पूर्वं हि स्थाय्यादिकमवगच्छन्ति ततः सर्वसाधारणतयाऽऽ**स्वादयन्ति** । तेन
पूर्वावगमगोचरीभूतः सन्नुत्तरभूमिकाभागेन आस्वाद्यस्य भावको निष्पादक उच्यते । तेन भावयन्तीति
करणे दर्शयति—वागङ्गेति । वागादयस्तत्कर्मसु वर्तन्ते । तेन **वर्णनात्मना** वाचिकेन संनिवेश-
वलनादीनाङ्गिकेनान्तर्वहिरात्मना सात्त्विकेन करणभूतेनोपेतान् सम्बद्धान् ।

करणं हि कर्मणि कर्तरि च यद्यपि संबध्यते तथापि(पी)हास्य प्राधान्यात् **सम्बन्धदृशि**
करणत्वमेव दर्शयितुं तृतीयादि (यया) निर्दिश्यते वागङ्गमुखरागेणेति ।

Vol. I, Ch. VII, pp. 343-344

Now, the KLV (p. 308, ll. 11-12), when commenting on the line "*Kāvyaṛthān bhāvayanti, iti tatkāvyārtho rasaḥ*" from the Abhi. Bhā. (Vol. I, p. 278, ll. 19-20) has cleverly picked up the above passage from the Abhi. Bhā. itself with a few changes. It preserves the correct readings of the words that are printed in bold type in the above passage :

काव्यार्थान् इति । वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावा इति परिपूर्णभाष्यावाच्यम् ।
 अस्यार्थः—पदार्थवाच्या(?) क्या)थौ 'रसेष्वेव पर्ववस्यत इत्यसाधारण्यात् प्राधान्याच्च काव्यस्यार्थ रसाः
 (।) अर्धन्ते प्राधान्येनेत्यर्थाः । नन्व(?) त्व)र्थशब्दोऽभिधेयवाची । स्वशब्दानभिधेयत्व' हि रसादीनां
 दर्शितमेव । एवं काव्यार्था रसास्तान् कुर्वते ये स्थायिर्विचाराणिस्ते भावाः ।.....निर्वर्त्यते ।
मवगच्छति.....आस्वादयति..... । केन भावयन्ति इति करणं दर्शयति । वागङ्ग
 इति । वागादयस्तत्कर्मसु वर्तन्ते तेन वर्णनाद्यात्मना वाचिकेन सन्निवेशश्रवणादिना... ।

करणं हि कर्मणि कर्तरि च यद्यपि संबध्यते तथापीह भावस्य (=रसस्य) प्राधान्यात् तत्संबद्धं
 दर्शितमिति भावैर्हि यः काव्यार्थो भाव्यते स एव रस इत्याह तद् इति ।

- (67) यत्र त्वङ्के सर्वेषामङ्कानां योऽर्थो बीजलक्षणस्तस्य अन्ये तु यत्राङ्के अन्याङ्कानां बीजलक्षणोऽर्थोऽव-
 संहारः संमिलितत्वेन प्राप्तिर्भवति सोऽवताराङ्कः । तार्थते, तमङ्कावतारमामनन्ति । यथा रत्नावल्यां
 यथा रत्नावल्यां द्वितीयोऽङ्कः । तत्र हि 'ईरिसस्स द्वितीयोऽङ्कः । तत्र हि-ईरिसस्स कन्नगारयणस्स
 कण्णआजणस्स ईरिस एव वरे अहिलासेण होदव्व' ईरिसे यूयेव वरे अहिलासेण भोदव्व' । इत्यादि-
 (ईदृशस्य कन्याकाज्जनस्येदृश एव वरे अभिलाषेण कोऽनुरागलक्षणः सर्वाङ्कानामर्थ इति ।
 भवितव्यम् ।) इत्यादि प्रकृतमेव सर्वं वर्ण्यते । —ना. द. पृ. ३६

—अ. भा. २. पृ. ४१७

The reading 'Kannaā-jana' in the Abhi-Bhā is quite bald. The reading preserved by the ND is, aesthetically and poetically speaking, far superior. This very reading is to be found in the printed editions of the *Ratnāvalī*.

- 68 प्रकरणे नाटके चावश्यं प्रवेशकस्तस्यावश्यमुत्तम- नाटकादौ हि परिमितेनोपायेन बहुषु मुख्यावान्तर-
 प्रकृतिविषये उपदेशाय प्रवृत्तोऽपरिमितेनोपायेन कार्येषु नृपादीनां तत्सहायानां चामात्यादीनां
 भूयस्तरावान्तरकार्ये प्रत्युत्पत्तिबहुनां चामात्यादी- व्युत्पत्तिः क्रियते इत्यत्रैव प्रभूतावान्तरकार्यव्युत्पादकौ
 नामपि स्वकार्यनिरूपणाय प्रवेशकः, अन्यत्र रूपके विष्कम्भकप्रवेशकौ, न व्यायोगादिषु एकाङ्केषु तावदल्प-
 परिमितकार्योपदेशात् न तथा प्रवेशकोपयोग इति वृत्तत्वेनात्यर्थत्वात् ।
 वितनिष्ठायामः । —ना. द. पृ. ३५

—अ. भा. २ पृ. ४२३-२४

The passage from the ND is clearly based on the corresponding passage in the Abhi-Bhā. It is very lucid. The Abhi-Bhā passage, as it stands, is unintelligible. It, therefore, needs to be corrected in the light of the ND as follows :—

उपदेशाय प्रवृत्तौ परिमितेनोपायेन भूयस्तरावान्तरकार्ये प्रत्युत्पत्ति (व्युत्पत्तिः ?) बहूनामपि चामात्यादीनामपि
 स्वकार्यनिरूपणाय प्रवेशकः ।

- 69 यदि च प्रत्यक्षप्रयोज्यं तत्र पञ्च कार्यपुरुषाः यदि वा सुष्ठु कार्योपयोगिन्यत्पानि संख्यया पात्राणि यत्र
 चत्वारः प्रकरीपताकादिरूपाः तेषां च परिवारस्वभावा- तत्रोत्कर्षेण दश, मध्यमगत्या अष्टौ, अपकर्षेण
 स्तावन्त एवेति यदि प्रकर्षस्तदा दशाष्टौ वा रङ्गो चत्वारि पञ्च वा पात्राणि । आधिक्ये तु पात्र-
 प्रविष्टा भवन्ति । ततोऽधिकेषु त्वभिनयचतुष्टयं सम्यग- सम्मर्देनैवाभिनयचतुष्टयं प्रेक्षकाणामविभावनीयं
 विभावनीयं स्यात्, देवयानापरिदृश्यमानजनसमाजवत् । स्यात् । प्रभूतपुरुषसाध्यं पर्वतोद्धरणादि न रङ्गो
 दर्शनीयमित्युक्तं भवति । —ना. द. पृ. ३२

—अ. भा. २ पृ. ४२८

Although the passage in the Abhi-Bhā needs no correction the corresponding passage from the ND is cited here with a view to pointing out how closely the ND follows the Abhi-Bhā and effects suitable changes where it deems fit to do so.

70 तथा च शृङ्गार-वीर-रौद्रेः स्त्रीरत्नपृथिवीलभशत्रुक्षयाः
करुणादिभिस्तन्निवृत्तिरितीयता क्रमेण लोकोत्तरासंभाव्य-
मनोरथप्राप्तौ भवितव्यमद्भुतेन । असाधारणलाभो हि
यदि फलत्वेन कल्प्यतेऽवश्यं क्रियायाः किंचिदस्त्येव
फलमात्रमिति किं तत्रोपायव्युत्पादनपक्षेनेत्यद्भुतावसान-
त्वमकार्यं, केन व्युत्पाद्यजनस्यैवं बुद्धिर्जायते-‘अहो दुष्क-
रमप्युपायक्रमेण सिध्यति’ इति, उपायेन वार्तितव्यमिति ।

अ. भा. २. पृ. ४२९

नाटकं हि सर्वसं केवलमेकोऽङ्गी, तदपरे गौणाः ।
अद्भुत एव रसोऽन्ते निर्वहणे यत्र । यतः शृङ्गार-
वीर-रौद्रेः स्त्रीरत्नपृथ्वीलभ-शत्रुक्षयसंपत्तिः ।
करुण-भयानक-बीभत्सैस्तन्निवृत्तिरितीयता क्रमेण
लोकोत्तरा संभाव्यफलप्राप्तौ भवितव्यमन्तेऽद्भुतेनैव ।
अपि च नाटकस्यासाधारणवस्तुलाभः फलत्वेन
यदि न कल्प्यते, तदानीं क्रियायाः फलमात्रं (न)
किंचिदस्त्येवेति, किं तत्रोपायव्युत्पादनक्लेशेन ।

—ना. द. पृ. २९

If we compare these two corresponding passages it would seem that the ND passage is, of course, dropping the editor's emendation 'na'-which is absolutely uncalled for—quite intelligible. In the light of the ND we must correct the Abhi-Bhā. thus :

असाधारणलाभो हि यदि फलत्वेन न कल्प्यते...किं तत्रोपायव्युत्पादनक्लेशेनेत्यद्भुतावसानत्वं कार्यम् । तेन...

One feels almost certain that the copyist must have left out 'na' owing to the influence of the immediately preceding 'na' in 'phalatvena' and that he must have wrongly read 'vyutpādanāyattena' for the original 'vyutpādana-kleśena.'

71 तत्र प्रकरणस्य सभेदस्य सलक्षणं नाम-
निर्वचनं चाह-यत्र कविरात्मशक्त्येति ।
वस्त्विति साध्यं फलं, शरीरमिति तदुपायं
वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते
यत्काल्येन तत् प्रकरणमिति बुधैर्ज्ञेयमिति
संबन्धः ।

अ. भा. २. पृ. ४२९-३०

आत्मशक्त्येति । इतिहासादिप्रसिद्धिं निरस्यति । वस्त्विति ।
साध्यं फलम् । शरीरमिति तदुपायम् । [नायकमिति साध्य-
तारम् । चकारः सर्वसमुच्चये । द्वितीयस्वसमग्रसमुच्चये ।
एवकारः समुच्चयाभावे उत्पत्तौ भवमौत्पत्तिकं निर्मितम्
तदयमर्थः—त्रितयमिति । यत्र कविकृतं द्वयमेकं च अन्यत्
पूर्वोपनिबद्धं तत् सर्वं प्रकरणं भेदसप्तकमयम् (पा. भेद-
सप्तकम्)] वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते यत्र
काव्ये तत् प्रकरणमिति बुधैर्ज्ञेयमिति संबन्धः ।

—हेम. का. शा. पृ. ४३४

When commenting on the āryā 'Saciva' etc., Abhinavagupta expressly says :

अथास्य सप्तविधस्यापि प्रकरणस्य प्रत्येकं भेदत्रयं दर्शयितुमार्यात्रयं पठति सचिवेत्यादि ।

अ. भा. २. पृ. ४३२

In the printed text of the Abhi-Bhā, however, we do not get any reference—let alone discussion,—to the seven types of *Prakarana* anywhere before this statement. In view of Hemacandra's text quoted above and his very close dependance on Abhinavagupta and his commentaries, *Abhinavabhāratī* and *Locana*—from these two

commentaries he adopts verbatim passages after passages—one feels almost certain that the above portion from the *Kāvyānuśāsana*, put into brackets, originally was part of the text of the *Abhinavabhāratī* but was left out by later copyists while making its copies; one may also venture to suggest here that '*Prakaranasya Sabhedasya*' may have originally read as '*Prakaranasya Saptabhedasya*.'

72 तथा च देवीचन्द्रगुप्ते वसन्तसेनामुद्दिश्य माधवस्योक्तिः यथा विशाखदेवकृते देवीचन्द्रगुप्ते माधवसेनां
(माधवसेनामुद्दिश्य चन्द्रगुप्तस्योक्तिः ?) समुद्दिश्य कुमारचन्द्रगुप्तस्योक्तिः—

अ. भा. २. पृ. ४३३

ना. द. पृ. १०४

The ND passage strongly supports the Editor's correction of the text of the Abhi-Bhā.

73 चत्वारोऽङ्गाः यस्याः कस्याश्चिदवस्थायाः सरसो- चत्वारोऽङ्गा यस्याम् । कस्याश्चिदवस्थायाः सरसेऽव-
स्थासमावापः कार्य इति यावत् । स्थान्तरे समावापः कर्तव्य इति यावत् ।

अ. भा. २. पृ. ४३५

हेम. का. शा. पृ. ४३७

On comparing the two corresponding passages it is easy to see that Hemacandra's text is quite easy to construe and that it must have been the original reading in the Abhi-Bhā.

74 अन्ये तु प्रत्यङ्ङं नायक-प्रतिनायकौ तत्सहायौ चेति अन्ये तु प्रत्यङ्ङं नायक-प्रतिनायकौ तत्सहायौ चेति
चतुराहुः, समुदायापेक्षया हि द्वादशेति । चतुर आहुः । समुदायापेक्षया हि द्वादशेति ।

—अ. भा. २. पृ. ४३७

—हेम. का. शा. पृ. ४३८

Hemacandra's reading '*catura āhuh*' is grammatically correct.

75 तावदङ्कपरिमाणशङ्कामतिदेशात् प्रत्यासत्त्या तावदङ्कपरिमाणाशङ्कामतिदेशात् प्रत्यासत्त्या वा
प्रसक्तां वारयितुमाह एकाङ्क एवेति । प्रसक्तां वारयितुमाह एकाङ्क एवेति ।

अ. भा. २. पृ. ४४४

हेम. का. शा. पृ. ४४०

The two words '*śaṅkā*' and '*āśaṅkā*,' found in the Abhi-Bhā. and the *Kāś*, express nearly the same meaning. The presence of '*vā*' in the *Kāś*, however, makes the sense at once clear. Probably it must have been there in the original Abhi-Bhā.

76 ननु कस्मादयं व्यायोग इत्याह युद्धनियुद्धेति । ननु कस्मादयं व्यायोग इत्याह—युद्धनियुद्धेति ।
व्यायामे युद्धप्राये नियुध्यन्ते पुरुषा यत्रेति व्यायामे युद्धनियुद्धप्राये युज्यन्ते पुरुषा
व्यायोग इत्यर्थः । नियुद्धं बाहुयुद्धम्, संघर्षः यत्रेति व्यायोग इत्यर्थः । संघर्षः शौर्यविद्या-
शौर्यविद्याकुलरूपादिकृता स्पर्धा । कुलधनरूपादिकृता स्पर्धा ।

अ. भा. २. पृ. ४०५

हेम. का. शा. पृ. ४४०-४१

नियुद्धं बाहुयुद्धम्—स्पर्धनं शौर्यविद्याकुल-धन-
रूपादि-कृतः संघर्षः (संघर्षः)—विशेषेण आ समन्ताद्
युज्यन्ते कार्यार्थं संरमन्तेऽत्रेति व्यायोगः ।

—ना. द. पृ. १०९

By comparing these corresponding passages it would seem that the *Kāvyānuśāsana* presents correctly Abhinavagupta's etymology of the word '*Vyāyoga*'. The copyists of the *Kāvyānuśāsana* seem to have left out the explanation '*niyuddham bāhuyuddham*.'

77 प्रख्यातवस्तुविषय इति प्रख्यातं भारतादियुद्धे विषये निमित्ते सति यत्करुणबहुलं चेष्टितं वर्ण्यते तत् ख्यातं स्त्रीपर्ववृत्तान्तवत्, मा भूदित्यप्रख्यातग्रहणे-
नोक्तम्...व्याकुला चेष्टा भूमिनिपातविवर्तिताद्याः...
उत्क्रमणीया सृष्टिर्जीवितं प्राणा यासां ता उत्सृष्टिकाः
शोचन्त्यः स्त्रियः ताभिरङ्कित इति तथोक्तः ।

—अ. मा. २. पृ. ४४५-४६

प्रख्यातेति प्रख्याते भारतादियुद्धे विषये निमित्ते सति यत्र करुणबहुलं चेष्टितं वर्ण्यते तत् प्रख्यातं स्त्रीपर्व-
वृत्तान्तवद् भवतु मा वा भूदित्यप्रख्यातग्रहणेनोक्तम् ।
...व्याकुलाश्चेष्टा भूमिनिपातविवर्तिताद्याः ।
उत्क्रमणोन्मुखा सृष्टिर्जीवितं प्राणा यासां ता
उत्सृष्टिकाः शोचन्त्यः स्त्रियस्ताभिरङ्कित इति तथोक्तः ।

—हेम. का. शा. पृ. ४४१

Hemacandra's readings suit the context all right and are grammatically correct. In giving the etymology of *utsrṣṭikāṅka* the ND, too, uses the expression '*utkrama-
ṇonmukhā*' and not '*utkramaṇīyā*'.

78 कस्माद् भारतमिष्टं वर्षेष्वन्येषु देवविहितेषु ।

—ना. शा. १८, ९८ (प्रथमार्धम्)

अत्र प्रयोगे प्रतिवक्ति वर्षेष्वन्येष्विति देशत्वेन भोग-
भूमित्वेन विहितेष्वपीत्यर्थः ।

—अ. मा. २. पृ. ४४६

कस्माद् भारतमिष्टं वर्षेष्वन्येषु देशविहितेषु ।

हेम. का. शा. पृ. १७६

From the comments of Abhinavagupta it is evident that Abhinavagupta's reading was '*deśa-vihiteṣu*' and not '*deva-vihiteṣu*'. This reading '*deśa-vihiteṣu*' is supported by Hemacandra.

79 अपि शब्दोऽतिक्रमः, तथेति सामान्यलक्षणम् । अपि शब्दो भिन्नक्रमः । तथेति-सामान्यलक्षणम् ।

—अ. मा. २. पृ. ४४७

—हेम. का. शा. पृ. ४४१

The word '*atikramah*' is extremely 'unusual'. The reading '*bhinnakramah*', preserved by Hemacandra, appears to be the genuine reading. This expression is very often met with in various commentaries on ornate poems, epics, etc.

80 लोकपचारैः । वार्ता प्रसिद्धिर्दि सा लोक-
व्यवहारसिद्धा भवति, यथा शाक्यानां स्त्रीसंर्कः
प्रहसनीयो भवति, न चौर्यम् । एवंभावि-
प्रसिद्ध एवोपहसनीयः ।

—अ. मा. २. पृ. ४४९

कौलीनं जनवादः तत् ख्यातं प्रसिद्धं दम्भश्चात्मन्यतथ्य-
साधुत्वरोपणरूपः ख्यातोऽत्र विधेयः । यथा शाक्यानां
स्त्रीसंपर्को गर्हणीयो न चौर्यम् । एवं दम्भोऽपि ।

—ना. द. पृ. ११३

From the context we find that Abhinavagupta is explaining here the Kārikā '*lokopacāra*' etc. After explaining '*lokopacāra-vārtā*' we expect him to explain '*yaś ca dambha-samyogaḥ*.' So the text of the *Abhinavabhāratī* ought to read '*evaṁ dambho'pi*' in place of '*evambhāvi*.' This proposed emendation finds support in the *Nāṭyadarpaṇa* passage cited above.

81 तत्र च प्रयोगप्रयुक्तिमाह—परवचनमिति । पर-
सन्धिवचनं स्वयमङ्गविकारैरभिनयेत् ।...आह—
आकाशे शून्ये यानि पुरुषकथितानि दृष्टानि यत्र
शून्ये तेन वर्ण्यन्ते वा कश्चित्पश्यत्याकर्णयति

तत्र च प्रयोगप्रयुक्तिमाह—परवचनमिति परसम्बन्धि
वचनं स्वयमङ्गविकारैरभिनयेत् । आह—आकाशे यानि
पुरुषकथितानि दृष्टानि यत्र ह्यन्ये तं न पश्यत्येकश्च
पश्यत्याकर्णयति च तत्र तद्वचनं स एवानुवदन्

च तत्र च तद्वचनं स एवानुवदन् सामाजिकान्
बोधयति ।

—अ. भा. २. पृ. ४५०

सामाजिकान् बोधयति ।

हेम. का. शा. पृ. ४४२

एको द्वितीयपात्ररहितः विटः...वेद्यादेः...चरितं
व्योमोक्त्या रङ्गाप्रविष्टद्वितीयपात्रसम्बन्धिवचनानु-
वादेन वर्णयद्...अत्र भाणे ।

—ना. द. पृ. ११२

The reading '*parasandhi-vacanam*' in the Abhi-Bhā is clearly wrong. It ought to be '*Parasambandhi-vacanam*' as attested by the *Kāś* and the ND. The sentence '*yatra śūnye*' etc. in the Abhi-Bhā is rather obscure and difficult to construe. Hemacandra's corresponding sentence is perfectly intelligible and most probably it represents the original readings in the Abhi-Bhā.

82 हास्येनोपगतार्थेति प्रहेलिका परवितारणकारि
यदुत्तरं, अत एव हास्ययुक्ता सा नालिका प्रणालिका
व्याजेत्यर्थः ।

—अ. भा. २. पृ. ४५५

परविप्रतारणकारि यदुत्तरं हास्याय हास्यनिमित्तं
निगूढार्थत्वाद् भवति सा नाली व्याजरूपा प्रणालिका ।

—ना. द. पृ. १२९

The reading '*para-vitāraṇakāri*' in the Abhi-Bhā is not at all a happy one. The ND preserves the correct reading '*para-vipratāraṇakāri*' which perfectly agrees with the context. In view of the ND passage it is better to read '*praṇālikā-vyāja*' (*ityarthah*) as one expression.

83 यथा व्यसनिना राजपुत्रेण किं सुखमिति पृष्टे
तेनोत्तरं दीयते—

—अ. भा. २. पृ. ४५६

यथा वा व्यसनिना राजपुत्रेण किं सुखमिति पृष्टे
मन्त्रिपुत्रेणोच्यते—

—ना. द. पृ. १२७

'*Mantri-putreṇa*'—this word seems to have been left out by the copyists of the Abhi-Bhā.

It would be better to read, on the authority of the N.D., '*mantriputreṇa*' in place of '*tena*' in the Abhi-Bhā.

84 अधमप्रकृतेस्तु न नायकत्वमिति ध्रुवं प्रहसनभाणादौ
किं ब्रूयात् हास्यादि-रसप्रधानत्वे ह्यधम एव
नायकः ।

—अ. भा. २. पृ. ४५९

शङ्कुकस्त्वधमप्रकृतेर्नायकत्वमनिच्छन् प्रहसनभाणादौ
हास्यरसप्रधाने विटादेर्नायकत्वं प्रतिपादयन् कथमुपादेयः
स्यादिति ।

—ना. द. पृ. ११७

The words in bold type in the Abhi-Bhā make no sense. The corresponding passage in the ND is very clear. It directs us to emend the reading '*dhruvam*' to '*pratipādayan*' or some other word conveying its import such as '*bruvan*.'

85 प्रयुज्यते फलं यैरुपायानुष्ठानैः तेषामिति वृत्तवशादवश्य-
कर्तव्यतादिभिर्विच्छेदेऽपि सति यदनुसन्धानात्मकं
प्रधाननायक-गतं सन्धिद्रव्यज्ञानं बिन्दुः,
ज्ञानविचारणं फलरूपोपायत्वात्...तैलबिन्दुवत्

उपायानुष्ठानस्यावश्यकर्तव्यतादिना व्यवधाने सति नायक-
प्रतिनायकामाध्यादीनां यदनुसन्धानं ज्ञानमसौ
ज्ञानविचारणफलरूपोपायत्वाद् बिन्दुः ।
सर्वव्यापित्वाद् वा जले तैलबिन्दुरिव बिन्दुः ।

सर्वव्यापकत्वादपि बिन्दुः । बीजं च मुखसन्धेरेव
प्रवर्त्यत्मानमुन्मेषयति बिन्दुस्तदनन्तरमिति विशेषोऽ-
नयोः, द्वे अपि तु समस्तेतिवृत्तव्यापके ।

—अ. भा. ३. पृ. १३-१४

आफलादिति बीजवत् समस्तेतिवृत्तव्यापकत्वमाह । केवलं
बीजं मुखसन्धेरेव प्रभृति निबध्यते, बिन्दुस्तु
तदनन्तरमिति ।

—ना. द. पृ. ४१

The readings in the Abhi-Bhā need to be corrected in the light of the ND passage cited above. The word 'Sandhi-dravya' is very obscure.

86 अन्यस्मिन्नुपाये चिन्तिते सहसोपायान्तरप्राप्तिः यथा
नागानन्दे जीमूतवाहनस्य शङ्खचूडाप्राप्तवश्य-
पटस्य कंचुकिना वासोयुगलार्पणम् ।

—अ. भा. ३. पृ. २०

अन्यस्मिन्नुपाये चिन्तिते सहसोपायान्तरप्राप्तिर्विधा
नागानन्दे जीमूतवाहनस्य शङ्खचूडादप्राप्तवध्यपटस्य
कंचुकिना वासोयुगलार्पणमिति ।

—ना. द. पृ. ४०

The incident is briefly summarised in the *Nāṭaka-lakṣaṇa-ratna-kośa* thus :

यथा जीमूतवाहनस्य परार्थे आत्मानं ददतः शङ्खचूडेन न दत्तं वध्यचिह्नम् तद्व्याकुलस्य कंचुकिनानीय मित्रा-
वमुजनन्या प्रहितं रक्तवासोयुगलम् यथावासोयुगमित्यादि ।

The reading in the ND is lucid.

87 यत्रोद्घाटनं सर्वत्रैव कथाभागसमूहे तत् प्रतिमुखम्,
प्रतिराभिमुख्येन यतोऽत्र वृत्तिः ।

—अ. भा. ३. पृ. २५

यत्रोद्घाटनं सर्वत्रैव कथाभागसमूहे स प्रतिमुखम् ।
प्रतिराभिमुख्ये । मुखस्याभिमुख्येन यतोऽत्र वृत्तिः ।

—हेम. का. शा. पृ. ४५१

The etymology of the word 'pratimukha,' in fact, the whole passage in the Kās is adopted from the Abhi-Bhā. We must, therefore, add the words *mukhasyābhimukhye* between *pratirābhimukhye* and *na* which are left out by the copyist.

88 अवमर्शे त्वप्राप्तेरेव प्रधानता प्राप्यंशस्य च
न्यूनतेति विशेषः ।

—अ. भा. ३. पृ. २६

“अवमर्शे तु प्राप्तेरेव प्रधानता, अप्राप्यंशस्य च
न्यूनता” इति पाठः स्यात् यतः गर्भसन्भावप्राप्यंशः
प्रधानं फलसंभावनात्मकत्वात् अन्यथा स फलनिश्च-
यात्मक एव स्यादित्युक्तं, तद्व्यतिरेकेऽवमर्शे
प्राप्तेरेव प्रधानता ।

—अ. भा. ३. पृ. २६, संपादकीया टिप्पणी

प्राप्तिरप्राप्तिरूपेणमित्येवंभूताभिरवस्थाभिः पुनः
पुनर्भवन्तीभिर्गुणैर्गर्भसन्धिः । प्राप्तिर्भवान्वा-
वस्थया युक्तत्वेन फलस्य गर्भीभावात् ।.....
इत्यादिना स्फुटमेव प्राप्तिरित्येवं गर्भः । अप्राप्यंश-
श्चात्रावश्यभावी । अन्यथा हि संभावनात्मा प्राप्ति-
संभवः कथं, निश्चय एव हि स्यात् । विमर्शे त्वप्राप्ते-
रेव प्रधानता, प्राप्यंशस्य च न्यूनतेति विशेषः ।

—हेम. का. शा. पृ. ४५२-४५४

The whole passage in Hemacandra's Kās is an elaboration of what Abhinavagupta has said regarding *garbha-sandhi*. In expanding Abhinavagupta's explanation he has retained some of his original sentences as they were. A comparison of the two passages cited above shows that the printed text of the Abhi-Bhā and the last sentence in the passage from the Kās completely agree (if we ignore the spelling 'avamarśa' and 'vimarśa'). The whole discussion about the *avamarśa* or *vimarśa* sandhi in the Abhi-Bhā (and the Kās of Hemacandra too) fully supports the printed text of the Abhi-Bhā and the Editor's proposed emendation is misconceived and uncalled for.

89 अत्र व्याख्याने मुख्यमस्य सन्वेर्यद्रूपं विदूरकारण-
संपातात्मकत्वं नाम तदस्पृष्टमेव स्यात् ।

—अ. भा. ३. पृ. २८

बीजस्योत्पत्त्युद्घाट-फलौन्मुखैरुद्भिन्नं भवनाभिमुखं
यत् साध्यं प्रधानफले तद्-विघ्नात्मा प्रत्यूहहेतुसंपातात्मा
नियतापिचतुर्थवस्थापरिच्छिन्नः प्रधानवृत्तांशः...
इति विघ्नहेतुसंपातेऽपि प्रत्यासन्नवर्तिनि फले न
निवर्तनीयमिति च द्युत्पादयितुमवश्यमेव सन्धौ विघ्नहेतवो
निबन्धनीयाः ।

—ना. द. पृ. ५०

From the passage in the ND it would seem that the original and correct reading in the Abhi-Bhā was *Vighnakāraṇa* (and not *Vidūra-kāraṇa*-) *sampātātmatvam*.

90 नानाविधैः सुखदुःखात्मकैः हास्यशोकक्रोधादिभि- नानाविधैः सुखदुःखात्मकै रतिहासशोकक्रोधादिभिर्भावै-
र्भावैरुत्तराणां चमत्कारास्पदत्वे जातोत्कर्षाणां यत् रुत्तराणां चमत्कारास्पदत्वेन जातोत्कर्षाणां यत्
समानयनम्— समानयनम् ।

अ. भा. ३. पृ. २९

—हेम. का. शा. पृ. ४५५

On the same page of the Abhi-Bhā about ten lines after the passage cited above we have :

यदा च सुखप्राप्तेः फलवत्त्वं तदा रतिहासादिबाहुल्यं प्रारम्भादीनां, दुःखहानेस्तु फलत्वे क्रोधशोकादिदुःखात्मक-
भावाद् (? भाव-) बाहुल्यम्—

It is, therefore, quite clear that Hemacandra's passage preserves the correct reading 'रति-हास-शोक-क्रोधादिभिः'

91 इह च रतिग्रहणं पुमर्थोपयोगि रसगतस्थायिभावोपलक्षणं
तेन वीरप्रधानेषु रूपकेषु प्रतिमुख एव ह्यास्था
रतिरूपेण उत्साहः सम्पूर्णविषया समीहा चेष्टा विलास
इति मन्तव्यम् ।

—अ. भा. ३. पृ. ४२-४३

य एव मुखे रस उपक्षिप्यते, तस्यैव स्थायी विभा-
वानुभावव्यभिचारिभिः पोषणीयः । कामफले
रूपके मुखसन्धावुपक्रान्तः शृङ्गारः प्रतिमुखे विलासेन
स एव विस्तार्यते । विलासप्रकाशकान्येव
चेतराण्यङ्गानि निबन्धनीयानि । वीरादिरसप्रधाने-
ष्वर्थफलेषु रूपेषु पुनरुत्साहादिसंपद्विषया (यो)
नृस्त्रियोरीहाव्यापारो विलासः ।

—ना. द. पृ. ६२

In his Marathi translation of this Chapter Prof. Kangle observes that the words *pratimukha eva hy āsthā ratirūpeṇa* are not found in the MS of the Abhi-Bhā and that they are absolutely out of place and that through inadvertance have crept in there from a line above [कामफलेषु रूपकेषु प्रतिमुख एव ह्यास्थावत्वेन (? ह्यास्थावत्वेन) रतिरूपेण भाव्यम्]. Keeping this fact in view as well as the passage from the ND the text of the Abhi-Bhā may be corrected as follows :

वीरप्रधानेषु रूपकेषु उत्साहसंपद्विषया समीहा चेष्टा विलास इति मन्तव्यम् ।

92 युक्तिस्तु नियतप्रतिपत्तिपर्यन्तेति विशेषः, रूपमिति नानारूपाणामर्थानां संशयोऽनवधारणं रूपमिव रूपम् ।
चानियता आकृतिरुच्यते । तत्र विशेषप्रति- अनियतो ह्याकारो रूपमुच्यते । मुखसन्ध्यङ्गाद् युक्तेः कृत्य-
पत्तिरिहापि तथोपचाराद् व्यपदेशः । विचाररूपत्वेन नियताकाराया अस्य भेदः ।

अ. भा. ३. पृ. ४८

—ना. द. पृ. ७३

In view of the passage from the ND we may correct the Abhi-Bhā as follows :

युक्तिस्तु नियतप्रतिपत्तिर्पश्यन्तेति विशेषः । रूपमिति चानियता आकृतिरुच्यते । तत्र विशेषाप्रतिपत्तिरिहापि तथोपचाराद् व्यपदेशः ।

93 भावतत्त्वोपलब्धिस्तु क्रम इति । भावस्य भाव्यमानस्य क्रमो भावस्य निर्णयः । भावस्य पराभिप्रायस्याथवा वस्तुनो भावनातिशये सत्त्वं प्रति भावनादि- भाव्यमानस्यार्थस्योहप्रतिभादिवशान्निर्णयो यथावस्थित- बलात् स्यात् या परमार्थोपलब्धिः सा क्रमः । रूपनिश्चयः क्रमः ।

अ. भा. ३. पृ. ४९

—ना. द. पृ. ७६

The words 'ūham prati bhāvanādi-balāt syāt yā' do not construe well. By comparing the above two passages we should correct the text of the Abhi-Bhā as follows :

भावस्य भाव्यमानस्य वस्तुनो भावनातिशये सति ऊह-प्रतिभादिबलात् या परमार्थोपलब्धिः सः क्रमः ।

KALPALATĀVIVEKA ON ABHINAVABHĀRATĪ

The text of the Abhinavabhāratī (A.Bh.), the commentary by Abhinavagupta on Bharata's Nāṭyaśāstra (NS) is corrupt and, therefore, obscure in many places. The commentary on the Sixth *Adhyāya*, though better preserved, than the commentaries on other chapters, has still a great deal of obscurity on account of its corrupt readings.¹ Many reputed scholars have tried their best to improve the commentary. *The Aesthetic Experience According to Abhinavagupta* by R. Gnoli and *Aesthetic Rapture* by Masson and Patwardhan are two of the recent works which have tried to render considerable help in understanding the Rasādhyāya, Chapter VI of Bharata's NS and the A.Bh. on it. In a series of articles I made attempts to restore the text of over ninety passages of the A.Bh. mainly with the help of Hemacandra's *Kāvya-nuśāsana* and the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra both of whom have made liberal use of the A.Bh. in their works.² The *Kalpalatāviveka* (KLV) of an anonymous author has incorporated many long passages from the *Dhvanyāloka* (D.Al) the Locana commentary on it and the A.Bh. I have shown in a separate paper,³ entitled "*Abhinavabhāratī Ch. VII Recovered?*" how the KLV has preserved *in toto* a major portion of the A.Bh. on Ch. VII. In this paper I am attempting to restore the text of A.Bh., Ch. VI with the help of the KLV which offers comments on some of its difficult passages, and renders them intelligible, and incidentally, I would correct a few mis-readings in the KLV with the help of the A.Bh.

1 अन्यच्च स्थायिनां ये विभावादयोऽभिहितास्तरेव योगे स्थायिनः स्फीता भवेयू रसा स्युरित्यर्थः ।

अयोगे तु स्थायिन एवेति किं रसावस्थापर्यायायां स्फीतदशायां पुनर्विभावादिप्रतिपादनेन ।

—KLV p. 303, ll 13-15

The text of the A.Bh. which is commented here upon, reads : स्थितदशायां लक्षणान्तरवैयर्थ्यात् (Vol. I. p. 272 1.14). The reading 'Sthita' makes no sense. The KLV reading 'Sphīta' which directly yields the sense '*in its intensified state*' is highly superior and, seems convincingly to be genuine.

2 बाडवेनेव इति । अस्य पूर्वमर्द्धम् ।

विवृद्धात्माप्यगाधोऽपि दुरन्तोऽपि महानपि ।

एतद्वक्तव्यं कृत्यारावणे रामेण स्वशोकस्याभिधायकमुक्तं नाभिनयः ।

—KLV p. 304, ll. 17-19

This passage confirms that the A.Bh. text cites only the second half of the verse. It further informs us that the verse expressing Rāma's sorrow is drawn from the

1 GOS No. XXXVI, Vol I, 1956 (vide pp. 22-23)

2 Vide Chapter No. 4 Supra.

3 Journal of The Oriental Institute Vol XX, No 3, March 1971

old Rāma-play *Kṛtyārāvaṇa* (now lost). With reference to this verse R. Gnoli observes in a foot-note : untraced source (Text, p. 4), unidentified stanza" (Translation, p. 30).

3 शोकेन कृतः इति । अस्योत्तरमर्द्धम् ।

हृदयस्फुटनभयात् (१ तै) रोदितुमभ्यर्थ्यते सचिवैः ।

इदं तापसवत्सराजे विनीतदेववाक्यमुदयनगतं शोकमभिदधाति नाभिनयः ।

—KLV p. 304, ll. 17-20

This passage corroborates the fact that the A.Bh. text cites only the first half of the verse. It further informs us that the verse, giving expression 'to Udayana's profound sorrow, and forming part of Vinītadeva's speech occurs in the play *Tāpasavatsarāja*. With reference to this verse R. Gnoli observes in a foot-note :

... This stanza, whose source I have not succeeded in identifying. (Text, p. 4). Unidentified stanza (Translation, p. 30).

In the printed text of the *Tapasavatsarāja* we read :

(नेपथ्ये)

देव समाश्वसिहि समाश्वसिहि, समस्ससदु समस्ससदु पिअवअस्सो ।

[समाश्वसतु समाश्वसतु प्रियवयस्यः ।]

विनीतभद्रः—(श्रुत्वा दृष्ट्वा च सकरुणम्) अये कथमागत एव देवः

श्रावितश्च, तथा ह्ययम्—

शोकेन कृतस्तम्भस्तथा स्थितो येन वर्धिताक्रन्दैः ।

हृदयस्फुटनभयात् (रोदितु) मभ्यर्थितस्सचिवैः ॥

अतिकरुणं च वर्तते तदितोऽपसृत्य कार्यशेषं प्रतियोजयामि ।

—Act II, p. 18

This stanza presents some variant readings :

1 श्रुत्वैष विधृतबाष्पः— *Śṛṅgāraprakāśa* (Ch. XXXII)

as quoted by the editor of the play in a f. n. on p. 19

शोकेन कृतः स्तम्भः ; KLV p. 304, G.M.

2 —योऽनवस्थिताक्रन्दैः —G

—योऽवस्थिताक्रन्दैः ; —M

—येन वर्धिताक्रन्दैः —Hc (as noted by R. Gnoli, Text, p. 4)

3 —मभ्यर्थ्यते सचिवैः —Hc; KLV

Gnoli's translation of the third *pāda* "(by his companions), who, filled with the fear that tears their hearts", however, altogether misses the point. The idea intended to be conveyed is the same as found in *Bhavabhūti* :

पूरोत्पीडे तडागस्य परीवाहः प्रतिक्रिया ।

शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥

—Uttararāmācārīta III-29

[When a tank is flooded, an outlet is the only remedy (for preventing the banks from bursting). When agitated by sorrow the heart is sustained only by lamentation] Rumaṇvān and Vasantaka (the *Vidūṣaka*) the minister and the friend respectively of King Udayana, the Hero, plead with him to take heart and bear the loss of Vāsavadattā, his beloved wife (who is believed to be dead). They are extremely worried to find him paralysed by sorrow and standing motionless. They are overpowered by the fear that the King's heart might break if he did not give outlet to his mastering grief. They, therefore, increase their own lamentations and implore the King to weep and thus unburden his mind of the overpowering grief.

4 तस्यैव इति । स्थायिन एव । अस्मिन् इति । अस्मिन् नटेऽयं स्थायी ।

—KLV, p. 305, 1.22

This forms a gloss on तस्यैव हि मुख्यत्वेन 'अस्मिन्नयम्' इति सामाजिकानां प्रतिपत्तिः —A.Bh. Vol I. p. 275, ll. 12-13.

Gnoli, however, renders the phrase in a contrary way :

"That man (is) in this feeling." P. 38

Following the KLV, we may translate it as :

"In this (actor) is (being realized) this primary emotion."

5 तदनुकारेऽपि च इति । तच्छब्देन रतिः परामृश्यते । अभ्युपगमोऽयम् अनुकरणरूपत्वादेव च नामान्तरं प्रवर्तित इति हि तत्रभवन्तः । ततश्च रत्यनुकारे कान्तवेषगत्यादयोऽप्यनुकार्याः । अनुकरणरूपत्वे च तेषां कृतानि नामान्तराणि यैस्ते व्यपदिश्यन्ते मुनिवचनेषु तावन्नोपलभ्यन्त इति भावः ।

—KLV p. 305, ll. 24-27

The text of the A.Bh., on which we have this comment, reads :

तदनुकारेऽपि च क्व नामान्तरं कान्तवेषगत्यनुकरणादौ ।

—P. 276, ll. 6-7

R. Gnoli translates this sentence thus :

And, if even that was a reproduction, then what would be the difference between it and the reproduction of the attire, the walk, etc., of the beloved ? He concedes in a foot-note : Text and Translation both doubtful.

p. 41. f.n. 4

R. Gnoli takes *kva nāmāntaram* to mean *kva nāma antaram* whereas '*nāmāntaram*' is, in this context, used to denote 'another name', 'a different name'. Abhinavagupta himself uses this term in precisely this sense twice on the very next page;

केवलमुपायवैलक्षण्यान्नामान्तरं प्रतिपद्यतां दर्शनानुमितिश्च्युपमितिप्रतिभानादिनामान्तरवत् ।

A.Bh. p. 277, ll. 8-9

The KLV interprets the line : 'For argument's sake we grant your point of view, viz., 'The Erotic sentiment is an imitation (*anukaraṇa*) of the permanent mental state called *rati*. Now in this imitation of *rati* the dress, the gait, etc., of the beloved become *anukārya* (things to be imitated). By virtue of their having the nature of *anukaraṇa* they must have been given different names. But these so-called different

names for the dress, the gait, etc., of the beloved are not to be found in the text of Bharata's NS. So your stand that *Rasa* is an imitation or reproduction (*anukāra*, *Anukarāṇa*) of a *sthāyibhāva* such as *rati*, etc., has no basis."

This interpretation seems to be perfectly all right but for one inconvenient fact. It is true Barata does not give different names to the imitation of dress, the gait, the speech, etc., of the beloved, he, however, gives *general* name *Līlā* :

वागङ्गालङ्कारैः शिष्टैः प्रीतिप्रयोजितैर्मधुरैः ।

इष्टजनस्यानुकृतिर्लीला ज्ञेया प्रयोगज्ञैः ॥

—NS XXII, 14

Abhinavagupta, however, has himself said in the present paragraph :

कान्तवेषानुकारवद्धि न रामचेष्टितस्यानुकारः ।

—Vol I. p 276, l. 1.

6 तन्त्र इति नाख्यतन्त्रम् ।

—KLV p. 306, l 10

This comment comes in between प्रामाणिकजनश्च...किमाचक्ष्महे । (= प्रामाणिको जनः.....किमस्योच्यते A.Bh. Vol I, p. 276, l. 17 and रसो न प्रतीयत इति ।

The present text of the A.Bh., however, does not have the reading *tantra* in the present context; it reads :

यस्त्वन्यत् नः प्रतीतिवैषम्यप्रसङ्गादि तत् कियदत्रोच्यताम् ।

—Vol I. p. 276, ll. 17-18

Hemacandra, however, reads :

यस्त्वन्यत्तत्प्रतीतिवैषम्यप्रसङ्गादि तत् कियदत्रोच्यताम् ।

—p. 96 l. 9

Possibly the KLV might have read यस्त्वन्यत्तन्त्रप्रतीतिवैषम्य.

7 Masson and Patwardhan observe :

"On p. 274 (A.Bh. I) Abhinava begins his views, but it is not clear when they end ...it is likely that this refers, not to Abhinavagupta, but a now lost commentary by Bhaṭṭa Tauta on the NS...."—Aesthetic Rapture. The following passage from the KLV is very eloquent on this point :

रसो न प्रतीयत इति । रसस्य प्रतीत्यभिव्यक्ती मुख्यतया, उत्पत्तिश्चोपचारेण भट्टतौतस्याभिमता । एष एव च पक्षो यथोपाध्यायं शिष्या इत्याचार्यस्य [अभिनवगुप्तस्य] अनुमतोऽत एव च प्रतीत्यादिव्यतिरिक्तश्च संसारे को भोग इत्यादिना तत्र तत्र रसस्य प्रतीत्यादिकमाचार्यः स्वयं व्यवस्थापयिष्यतीति शङ्कुकादिमतनिरसनानन्तरमुपाध्याय-मतं न प्रदर्शितम् ।

—p. 306, ll. 10-14

According to the KLV, Abhinavagupta held the same views as those of Bhaṭṭa-tauta, his teacher. And that is why he does not separately set forth the view of Bhaṭṭa-tauta after mentioning the views of Śaṅkuka and others. Unless we have a definite clue as to a now lost commentary by Bhaṭṭa-tauta on the NS, it is safer to presume that Abhinavagupta quotes Bhaṭṭa-tauta's views and explanations of the NS

from his memory or lecture-notes which he might have taken down when reading the text with him (Bhaṭṭa-tauta).

8 न चोत्साहादिमान् रामः स्मर्यतेऽननुभूतत्वादित्याह—न च तत्त्वतः इति । सरसता इति रसोपजनः ।

—KLV, p. 306, ll. 21–22

In explaining the view of Bhaṭṭa-Nāyaka and its criticism as presented in the A.Bh., (Vol I., pp. 276–77) the KLV very cleverly and rightly borrows sentences and phrases from an earlier version preserved by Abhinavagupta himself in his *Locana* (pp. 180–190).

The A.Bh. reads :

न च तद्वतो रामस्य स्मृतिः । अनुपलब्धत्वात् ।

—p. 276, l. 5 (from below)

The KLV reads *tattvataḥ*; so too, Hemacandra reads *tattvato* (p. 96 l. 13). The reading 'tadvataḥ' however suits the context.

9 The A.Bh. (Vol I, p. 277, ll. 1–2) reads : 'निविडनिजमोहसङ्कटकारिणा. Masson and Patwardhan observe : The phrase *Nibiḍanijamohasankṭakārīṇā* on p. 277 of the A.Bh., Vol. I, is puzzling. Perhaps we must read *Sanṭatānivrṭtikārīṇā*. "Gnoli accepts the reading of the *Sanṭatānivrṭtikārīṇā* but remarks *Sanṭakārīṇā*. G. M. equally possible. (Text, p. 10, F. n. 8.) He, however, does not explain how that reading would yield a satisfactory meaning, suited to the context. The fact that the correct reading must have been *Sanṭatānivrṭtikārīṇā* (or *nivrṭti*) *kārīṇā* is vouchsafed by Abhinavagupta's own text in the *Locana* where he reads :

भोगोऽपि न काव्यशब्देन क्रियते, अपि तु घनमोहान्ध्यसङ्कटानिवृत्तिद्वारेण.....।

—p. 189.

10 रजस्तमोवैचित्र्यानुविद्धसत्त्वमयनिर्जचस्वभावनिर्वृतिविश्रान्तिर्लक्षणः ।

—KLV p. 307, ll. 4–5

The text of Hc (p. 96 ll. 22–23) and of the A.Bh. (p. 277 ll. 3–4) too in the present context reads *lakṣaṇa*. Dr. Raghavan's emendation (Bhoja's Śrīgārāprakāśa, p. 480) as '*Vilakṣaṇa*', therefore, seems uncalled for.

11 रसः इति । रसः स्यान्न तृतीया गतिरिति संबन्धः ।

—KLV p. 307, l. 20.

The A.Bh. (Vol I, p. 277, ll. 9–10) reads : रस इति न तृतीया गतिरस्याम् । Hc (p. 97, 18) too, reads : रस इति न तृतीया गतिः स्यात् । It is, therefore, clear that *gatiḥ syāt* is the genuine reading and not *gatirasyām*.

12 गुणानाम् इति । सत्त्वजस्तमसाम् ।

—KLV p. 307, l. 24

This comment confirms the fact that '*guṇānām*' is the genuine reading and that Hc has added *Sattvādi* before it by way of elucidation and expansion.

13 संसर्गादिः इति ।

—KLV p. 307 l. 24

From this *pratīka* and the explanation that follows it would seem that the *Kārikā* :

संसर्गादियथा शास्त्र एकत्वात् फलयोगतः ।

वाक्यार्थस्तद्वदेवात्र शृङ्गारादी रसो मतः ॥

formed part of the text of the A.Bh. and stood just before the *Kārikā Samvedanākhyā* (*khyayā*) etc. (as found on p. 277) *bhāvasamyojanā* etc. (Gnoli's text p. 11). This inference is based on the fact that the KLV takes up immediately after the *Pratīka Samsargādih, tadviṣayaḥ iti* as the next *Pratīka* for explanation and this latter *pratīka* forms part of the A. Bh. line अनुभवेन च तद्विषय इति मन्तव्यम् । which is a comment of Abhinavagupta on the word *anubhava* occurring in the *Kārikā Bhāvasamyojana*, etc.

14 धिगनागमित्वम् इति ।

—KLV p. 308, ll. 4-5

The text of the A.Bh. (p. 278 l. 3), however, reads (*a*) *dhigatāgamitvam*. The verse as it stands is highly obscure. Gnoli's translation (p. 51) of this verse is hardly satisfactory. Masson and Patawardhan frankly concede : "The first verse is corrupt and we cannot derive any satisfactory sense from it." Elsewhere they suggest that it is impossible to interpret it when they say : "We give the verse for anybody who wishes to attempt an interpretation." The following passage from the KLV throws fresh light on the text and the interpretation of this verse :

न त्वेवम् (? नन्वेवम्) इति । न त्वेको (नन्वेको)ऽन्यथा व्याचष्टेऽपरोऽन्यथेतश्चान्यथेत्येवं रसतत्त्व-
मलम्बप्रतिष्ठं कथमास्तामिति निर्विण्णप्रायस्य जिज्ञासोः प्रश्नः । किं कुर्मः इति । निराग्नाय ना (? निराग्नायम्
आ)द्यागमहस्यं न कश्चिद्वेत्तीति सजुगुप्समाचार्यस्योक्तिः धिगनागमित्वम् इति । तथा ह्यनागमज्ञो लोलप्रभृतिः
स्यायेव विभावानुभावादिभिरुपचितो रस इत्यादिना प्रकारेण किं न दूषयति । सर्वमप्यसङ्गतार्थं प्रकृत्यतीत्यर्थः ।

The reading '*dhiganāgamitvam*', found in the KLV, is highly superior and eminently suits the context. The reading (*a*)*dhigatāgamitvam* hardly goes well with *āmnāyasiddhe* in the first *pāda*. With this reading the verse may tentatively be translated as follows :

The true nature of *rasa* (*rasa-tattva*) being well-established or being well-known through (Bharata's) tradition what is there new about it ? In the upward march of knowledge the disregard of (Bharata's) tradition deserves to be condemned. Do not people like Lolata vitiate this doctrine of *rasa* going against the evident and precious *hetu* (viz. tradition) ? Certainly they do."

Abhinavagupta is fond of using this expression '*kimapūrvametāt*'. In the Locana (p. 188 l.5) he says *kimetadapūrvam*. The statement of Abhinavagupta, which follows immediately after the introductory verses, supports this interpretation (what is new about it ?) :

उक्तमेव मुनिना न त्वपूर्वं किञ्चित् । प्रतिपत्ति इति वाक्यार्थप्रतिपत्तिमात्रात् ।

15 इतिवृत्त इति । इतिवृत्तम् इतिकर्तव्यतेत्यर्थः ।

—KLV p. 308, l.24

The text of A. Bh. (Vol. I. p. 278, l. 3, from below) reads *pratipattimātrādatiṭvra*; in a foot-note the editor notes the variant readings : *trāditṭvra ditrivrt*. The reading *itivṛtta*, found in the KLV, appears to be genuine, although its sense *itikartavyatā* appears to be very unusual.

16 त्रासकस्य इति मृगपोतकादेः । अपारमार्थिकत्वाद् इति । अत्र हेतुर्विशेषरूपत्वाभावादिति ।

—KLV p. 308, 11. 26-27

Gnoli's translation of this particular sentence appears to be incorrect when he says :“the actor, who (playing the role of the deer), frightens (the spectator) (trāsaka.... showing to be afraid) is unreal (apāramārthika)”. Would it not be more correct to construe ‘trāsaka’ (one who causes fear) with Duṣyanta, who strikes terror in the heart of the deer ?

17 भावः इति शमनामा ।

—KLV p. 309, 1.2 (from below)

The text of the A. Bh. (p. 282 l. 3) reads :

तत्त्वज्ञानजनितनिर्वेदप्रायो विभावो मोक्षोपाय इति ।

Dr. Raghavan (p. 527 l.3) reconstructs the text as :

...°निर्वेदप्रायोऽपि भावो मोक्षोपाय इति ।

18 अशक्तौ तु इति अपरिचित इति चोभयप्रकारा भयसंविता ।

—KLV, p. 310, 11. 2-3

The text of the A. Bh. (Vol I, p. 282, 1.3, from below) reads

अशक्तौ च ततो भीरुः किञ्चिदार्जिजीषुरप्यनुचितवस्तु

Dr. Raghavan notes the variant readings :

M अर्जिजीषुरपिचित D जिगीषुरपिजित ।

—(p. 527, f.n. 17)

From these variant readings we could reasonably infer that the MS of the A.Bh., available to the author of the KLV must have had the reading : *aparicita*.

19 लीयेत इति नश्येत् ।

—KLV, p. 312, 1. 11

The text of the A. Bh. (Vol. I, p. 295, l. 12) reads :

तत्स्यशो ह्यभिमानोऽस्या (स्य) विलीयत एव ।

Hc (p. 149 l.16) reads :

तत्स्यशो ह्यभिमानोऽस्य लीयेतैव ।

20 तदाभासतायाम् इति । मोक्षविभावाभासतायाम् । प्रहसन इति । प्रहसनरूपकेण हि राजपुत्रादीनां सर्वपुरुषार्थे धनौचित्यत्यागविषया व्युत्पत्तिराधीयत इत्यर्थः ।

—KLV, p. 312, 11. 12-14

The text of the A. Bh. (Vol I, p. 296, 11. 8-9) reads :

तदाभासतायां शान्ताभासो हास्य एव प्रहसनरूपस्य (रूपः ।) अनौ (स्वानौ) चित्यत्यागः सर्वपुरुषार्थेषु व्युत्पाद्यः

Dr. Raghavan reconstructs the text as follows :—

तदाभासतायां शान्ताभासो हास्य एव । प्रहसनरूपस्य अनौचित्यत्यागः सर्वपुरुषार्थेषु व्युत्पाद्यः ।

—p. 529

The KLV passage attests the correctness of Dr. Raghavan's reconstructed text and makes it easily intelligible.

21 शान्तस्यापि इति विषयविपरिवृत्त्याऽन्तर्मुखतालाभेन सर्वरसानां शान्तप्राय एवास्वादः केवलं वासनान्तरोपहित इति हि वक्ष्यते ।

—KLV, p. 313, ll. 1-2

The text of the A. Bh. (Vol I, p. 339, ll. 21-22) reads :

तत्र सर्वरसानां शान्तप्राय एवास्वादो न विषयेभ्यो विपरिवृत्त्या । तन्मुख्यतालाभात् । केवलं वासनान्तरोपहित इत्यस्य सर्वप्रकृतित्वाभिधानाय पूर्वमभिधानम् ।

Dr. Raghavan reconstructs this passage as follows :-

तत्र सर्वरसानां शान्तप्राय एवास्वादः, विषयेभ्यो विपरिवृत्त्या । तन्मुख्यता लाभः केवलं वासनान्तरोपहित इति । अत्र सर्वप्रकृतित्वाभिधानाय पूर्वमभिधानम् ।

—The Number of Rasas (1967 ed.). p. 115.

Masson and Patwardhan translate it thus :

In this connection, the aesthetic enjoyment of all *rasas* is similar to that of *Śānta*, because it (i.e. this aesthetic enjoyment) is turned away from actual sense object contact. (Because we are particularly concerned with one *rasa*, except that it is mixed with other latent mental impressions (Vāsanā). ?

In a foot-note they concede : 1. "We cannot arrive at a meaning for this sentence." Yes, the sentence, as it stands, yields no satisfactory sense. But the text of the KLV helps us to restore the original reading; the key-word in the text of the KLV is *antarmukhatālābhena* (*antarmukhatā* meaning introspection). Keeping in view the text of the A.Bh. and the text as reconstructed by Dr. Raghavan we may now restore the original text :

तत्र सर्वरसानां शान्तप्राय एवास्वादो विषयेभ्यो विपरिवृत्त्याऽन्तर्मुखतालाभात्, केवलं वासनान्तरोपहित इति ।

For this proposed restoration we find strong support in the A. Bh. itself. In this very section on *Śānta-rasa*, when explaining the nature of the true relish of *śānta* Abhinavagupta uses the expression *antarmukhāvasthābhedenā* :

तत्त्वास्वादोऽस्य कीदृशः । उच्यते—उपरागदायिभिः उसाहरत्यादिभिरुपरक्तं यदात्मस्वरूपं... निर्भासमानम् अन्तर्मुखावस्थाभेदेन लोकोत्तरानन्दानयनं [? लोकोत्तरानन्दधनं] तथाविधदृढं विधत्त इति ।

—A. Bh. pp. 340-341

This passage and the variant reading (*tanmukhyatā*) *lābhāt*, found in the two MSS M and G and recorded by Dr. Raghavan (The Number of Rasas, p. 115, f.n. 2), leave absolutely no doubt as to the correctness of the proposed restoration of the text.

22 लीला इष्टस्यानुकृतिः ।

—KLV, p. 313, l. 17

This reading is quite significant compared to the tame and flat reading *līlā janasyānukṛtiḥ* found in the A. Bh. (Vol. I, p. 304, ll. 15-16). If the A. Bh. were to

read *iṣṭajanasyānukṛtiḥ* then it would have been a perfect reading for in the definition of *Līlā* (NS XXII. 14) itself Bharata says :

वाग्ङ्गालङ्कारैः शिष्टैः प्रीतिप्रयोजितैर्मधुरैः ।

इष्टजनस्यानुकृतिर्लीला ज्ञेया प्रयोगज्ञः ॥

23 विप्रलम्भ इति । विप्रलम्भो विडम्बनं **प्रसिद्धमिह** तूपचारात्तदीयं फलं विरहात्मकं गृह्यते । तेन हि परस्परं रतिमतोरत्र विडम्बनमस्ति । तेन विरहेण कृतः सुष्ठुतमां **पोषित** इत्यर्थः ।

—KLV, p. 313, ll. 26-28.

This passage when compared to the A. Bh. (p. 308, ll. 2-4) presents better readings. (They are shown in bold types in this passage.)

24 नन्वेकः स्थायीति का भूयिष्ठता इत्याह—षड्भेदाश्च इति ।

—KLV p. 314 ll. 11-12

This quotation supports the Editor's emendation of the readings काष्ठ to (काऽस्य) भूयिष्ठता (p. 315 l. 2).

25 विकृष्ट इति विकृष्टः श्रवणकटुः । उपघात इति । उपघातः पुत्रादिमरणम् ।

—KLV, p. 314., ll. 17-18

The A. Bh., however, reads : *vikṛṣṭam Śravanakatu* (p. 316, 1-2); and, *upaghāto' gnyādi-maraṇam* (p. 318, l. 5). The editor notes the variant reading : *ma. bha. atrādikama* (for *agnyādima*). This variant reading suggests that the reading found in the KLV (*putrādi*) must have been the original reading in the MS of the A. Bh. that was before the KLV.

26 ताडनं...भेदनं परस्परं मित्रादिवियोजनं, भावे ण्यतौ प्रहरणा नाम समन्ताद्वरणम् । सम्प्रहारेण रुधिराकर्षणमिति विग्रहः ।

—KLV, p. 314 (last line), p. 315 (first two lines).

The reading in the A. Bh. (p. 320, last line) : '*bhāve nyadantau*' is incorrect. So too the reading of the KLV '*bhāve nyatau*'. The correct reading should be *bhāve lyuḍantau*.

27 लोकोत्तरानन्दघनम् इति । एतदेकं हृदयस्य विशेषणम् ।

—KLV, p. 315, l. 23.

The text of the A. Bh. (p. 341, l. 3) however reads :

लोकोत्तरानन्दानय(न्दाय)नं तथाविधं हृदयं विधत्त इति ।

Dr. Raghavan reads :

लोकोत्तरानन्दानयनं तथाविधहृदयं विधत्त इति ।

—The Number of Rasas, p. 117

Apparently the reading, preserved in the KLV, seems to be the original one.

Incidentally, I may note that the A. Bh. text helps us to correct the wrong readings found in the KLV. Some of them are pointed below :

KLV

A. Bh. (Vol. I)

1 तथा प्रति इति अस्वेयमिति यो न संबन्धप्रतीत्यु-
त्पादहेतवः[तुः ?]

अथ सामाजिकस्य तथा प्रतीतियोग्याः क्रियन्त
इत्येतदेवानुसन्धानमुच्यते...

—p. 305, ll. 21-22

—P. 275, ll. 11-12

In the light of the pertinent passage in the A. Bh. we ought to read the text of the KLV thus :

तथाप्रतीति इति । अस्येयमिति येन संबन्धप्रतीत्युत्पादहेतवः (विभावाः) ।

KLV

A. Bh.

2 नापि वास्तु इति तृतीयः पक्षः ।

p. 305, l. 23

The third alternative refers to *vastu-vṛttavivecaka* etc. and is taken up for consideration on p. 276 (ll. 2-3). In the light of these two passages we must read the KLV text as

“नापि वस्तु....” इति तृतीयः पक्षः ।

3 अस्यार्थः—पदार्थवाक्यार्थैः....नन्वर्थशब्दोऽभिषेयवाची ।

—P. 308, ll. 12-13

In view of the text in the A. Bh. we must correct the two words in the KLV text as *vākyārthau* and *natvartha-*

4 अलङ्कारः कटकादिः इष्टजनश्चेत्तद्वयमुत्तमत्वसूचकम् ।

—p. 313, ll. 13-14

We must underline the word *iṣṭajanaśca*

5. The words *vipriya, dehasya, āyāsanam abhigāta* (p. 314)

pāṭanam, pīḍanam chedanam bhe-

danam (p. 315 l. 1) must be underlined as they are the *Pratīkas*.

6 हस्त इति । हस्ताग्रयोरन्योन्यं निषेधः संवर्षणम् ।

—p. 315, ll. 3-4

We must correct the reading from *niṣedhaḥ* to *niṣpeṣaḥ* as *niṣpeṣa* (meaning rubbing) suits the context.

In spite of a few such wrong readings, it must be admitted on all hands that the KLV is highly important, among other things, for a better understanding of the A. Bh. on the *Rasādhyāya* (and the *Bhāvādhyāya*).

तथाहि—अनुकरणरूपो रस इति यदुच्यते तर्हि (१) सामाजिकप्रतीत्याभिप्रायेण उत (२) नयमिप्रायेण किंवा (३) वस्तुवृत्तविवेचकव्याख्यातृबुद्धिसमवलम्बनेन यथाहुर्व्याख्यातारः खल्वेवं विवेचयन्ति इति । अथ (४) भरतमुनिवचनानुसारेण ।

—A. Bh. Vol. I, p. 274, ll. 1-4

नापि वस्तुवृत्तानुसारेण तदनुकारत्वम् ।

—A. Bh. Vol. I, p. 276, l. 2

तत्र च पदार्थवाक्यार्थैः रसेष्वेव पर्थवस्यत...न त्वर्थशब्दोऽभिषेयवाची ।

—A. Bh. Vol. I, p. 343, ll. 16-17

अलङ्कारः कटकादिः । इष्टजनः विदूषकादिः । एतदुभयमुत्तमत्वसूचकम् ।

—A. Bh. Vol. I, p. 304, l. 9

cf : A. Bh. Vol. I, p. 318, p. 319, p. 320.

हस्ताग्रयोरन्योन्यनिषेधः संवर्षणम् ।

A. Bh. Vol. I, p. 321, ll. 3-4

ABHINAVABHARATĪ CH. VII RECOVERED ?

The commentary *Abhinavabhāratī* (A. Bh.) on the *Nāṭyaśāstra*¹ (NS) has been lost from fourth verse in Ch. VII to the end of Ch. VIII. The precise line from where the commentary has been lost is line 16 on page 347 (Vol. I) after the words *ata eva*—The editor has noted this in his footnote.² Every student of Sanskrit poetics and aesthetics feels very much the loss of this portion, especially the one that concerns the *Bhāvādhyāya* (Ch. VII). In spite of vigorous efforts by scholars and researchers no MS of the A. Bh. containing the missing portion could be found. In this paper I propose to prove beyond cavil that the portion of the *Kalpalatāviveka*³ (KLV) from p. 286 l. 22 to p. 303 l. 3, dealing with the thirty-three *vyabhicāribhāvas* of the NS is a straight quotation of the major portion of the original A. Bh. on the *Bhāvādhyāya*. As such the major portion of the lost Ch. VII has been restored and scholars should be happy to welcome it.

The paragraph preceding the treatment of *nirveda* (KLV p. 286) probably explains the commentary of Abhinavagupta on the NS VII. 4–5 defining *vibhāva* and *anubhāva* respectively.⁴ The portion of the NS Ch. VII p. 348 to p. 356 just preceding “*tatra nirvedo nāma*” and the portion which just follows the treatment of the thirty-three *vyabhicāribhāvas* from p. 374 to the end of this chapter have been ignored in the KLV. This omission could be explained in two different ways :—

1 GOS, Second Revised Edition, Vol. I, Baroda, 1956.

2 एतस्मात्प्रभृति नत्रमाध्यायपर्यन्तं व्याख्या नोपलब्धा ।

Dr. J. L. Masson and Prof. M. V. Patwardhan observe in their recent work, *Śāntarasa and Abhinavagupta's Philosophy of Aesthetics* (1969) :

“All of the seventh Chapter of the *Abhinavabhāratī* but the very beginning has been lost, which is a great misfortune, since Abhinava refers to it frequently. It must have been a large and important section of the A. Bh.” (p. 120 f. n. 2).

3 L. D. Series No-17, Lalbhai Da'patbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad-9, 1968.

4 One may reasonably surmise that the *Kalpalatā* or the Pallava commentary on the *Kalpalatā* must have quoted NS VII. 4–5 and used the A. Bh. on it for explaining the terms *vibhāva* and *anubhāva* occurring in Bharata's *rasa-sūtra*; and the author of the KLV is explaining here what is *darbodha* (Unintelligible) in the Pallava commentary (vide *infra* f. n. 5). This surmise is based on a few significant words in this paragraph of the KLV : ‘*Āśrayāḥ*’ (p. 286 l. 12) which occurs in NS VII. 7 and *Vāṅmāyabhinayasahitā* (*vibhāvante*) (P. 286 ll. 13–14) which occurs in the A. Bh. on it (p. 347 l. 14) and ‘*Vāṅmāyopāṅgasamyuktaḥ*’ the V. L. for ‘*Śākhopāṅgasamyuktaḥ*’ in NS VII. 5. I have not been able to trace the *pratikas* ‘*Pratītihetavaḥ*’ (p. 286 l. 13), *Anubhāvān* (p. 286 l. 16), and *Yena* (p. 286 l. 19), as they are most probably parts of the author's own comments in elucidation of the *Kalpalatā* text (now lost).

(i) The author of the KLV says he would avoid repeating whatever has been already said in the Pallava.¹ So perhaps he is silent on these topics in the KLV.

(ii) The author of the KLV is most probably explaining here Bharata's famous *rasa-sūtra* that might have been quoted in the *Pallava* in connection with the figure *rasavat*. For he explains the terms *vibhāva*, *anubhāva* and *vyabhicāribhāva* and then proceeds to comment on the different views of different commentators of the *rasa-sūtra* as presented in the A. Bh. So there was no occasion for him to deal with these topics.

Hemacandra, the joint authors of the *Nāṭya-darpaṇa* (ND) and the anonymous author of the KLV freely utilise the A. Bh. in writing their own works. A comparative study of their treatment of the thirty-three *vyabhicāribhāvas* would, therefore help us in deciding whether the KLV preserves the original A. Bh. on this portion of Ch: VII. With this aim in view I note below in tabular form the identical or nearly identical or corresponding passages between the KĀS and the KLV and the ND and the KLV respectively :—

Kāvyānuśāsana² of Hemacandra

- (अ) परस्मिन् यथा-समुद्रदत्तस्य नन्दयन्त्यामन्यानुरागशङ्का [पुष्पदूषितके³] दुर्योधनस्य वा भानुमत्याम् (वेणी. २) ।-पृ. १३४
- (आ) चिन्ता । सा च स्मृतेरन्या । ग्रसनाददनवत् खेलनाद् गमनवच्च ।.....सा च वितर्कात् ततो वा वितर्क इति वितर्कात् पृथग्भवति चिन्ता ।-पृ. १३८
- (इ) अकार्यकरणज्ञानादेर्ब्रीडा... .. ।-पृ. १३०
- (ई)चापलम् अविमृश्य कार्यकरणमिति यावत् ।-पृ. १३४
- (उ) निद्रोद्धवमित्यनेन निद्राया एव गाढावस्था सुप्तमित्याह ।-पृ. १३२

Kalpalatāvivēka

- अत एव यान्यगतत्वेन शङ्का यथा समुद्रदत्तस्य नन्दयन्त्यामन्यानुरागशङ्का । दुर्योधनस्य वा भानुमत्यां, सापीह शङ्कात्वेन परिग्रहीतैव ।-पृ. २८८
- चिन्तानुस्मृतेरन्यैव ।.....सर्वधातूनां ह्यर्थोऽन्योन्यतो भिद्यत एव । तथा हि खेलं गताविति यद्यपि पठ्यते तथापि सखिलासगमनमेव विशिष्टं खेलनमिति प्रसिद्धं खे खेलगामीत्यादौ । ग्रसनं च...विशिष्टम् अदनं न तु अदनमात्रमेवमन्यत्रावधेयम् ।-पृ. २९२
- ब्रीडा नाम अकार्यकरणात्मिका.....। अकार्यकरणशब्देन तज्ज्ञानमुच्यते ।-पृ. २९३
- अविमृश्यऽपर्यालोच्य कार्यकरणं चापलमिति यावत् ।-पृ. २९४
- निद्रासमुत्थमित्यनेन निद्राया एव गाढावस्था सुप्तमिति.... माह ।-पृ. २९८

1 Vide the opening verse of the KLV :

यत् पल्लवे न विवृतं दुर्बोधं मन्दबुद्धिभिश्चापि ।

क्रियते कलपलतायां तस्य विवेकोऽयमिति सुगमः ॥

2 Second Revised edition, Sri Mahavira Jaina Vidyalaya, Bombay, 1964.

3 That this incident to be portrayed in this play is vouchsafed by Abhinavabhārati :

एतदेवामिन्मयमानेन पुष्पदूषितकेऽशोकदत्तादिशब्दार्कणेन समुद्रदत्तस्य शङ्का योपनिबद्धा सा न दोषाय निर्वहणान्तोपयोगिनी हि नन्दयन्तीनिर्वासने तस्याश्च गृहान्तरावस्था ।...न तेन ब्रह्मयशःस्वामियशः खण्डितं.....।-अभिनवभारती (अध्याय १८) पृ. ४३२

(ऊ) भ्रुविकारमुखरागादीनामाच्छादनकारिणी चित्तवृत्तिरवहित्वमवहित्वा वा । न बहिःस्थं चित्तं येनेति पृषोदरादित्वात् ।—पृ. १३३

(ए) ...मृतेः प्रागवस्था मृतिः । साक्षान्मृतावनु-भावाभावात् ।

प्रागवस्थेति । प्रियमाणावस्थैव अनेन व्याधिना मे न निर्वर्तितव्यमित्येवविधचित्तवृत्तिरूपा ।—

—पृ. १४३

(ऐ) सन्देहः किंस्विदित्युभयावलम्बी प्रत्ययः संशय-रूपः । विमर्शो विशेषप्रतीत्याकाङ्क्षात्मिका इच्छा । बाधकप्रमाणेन पक्षान्तराभावप्रतीतिमात्रं विप्रतिपत्तिरित्याहुः । येभ्योऽनन्तरं भवितव्यता-प्रत्ययस्वभावः एकतरपक्षशथित्वदायी पक्षान्तर [? पक्षान्तरं] तुल्यकक्षभावाच्चयावयन्नुन्मत्तताम-न्यस्य दर्शयैस्तर्कः । स च संशयात् पृथगेव । सन्देहेन तत्त्वबुभुत्सादिरूपस्य विमर्शादेः स्वीकारेऽपि कविशिक्षार्थं भङ्ग्या [? भङ्गत्वा] निरूपणम् । अन्ये तु—

“धर्मिणि सन्देहो धमे तु विमर्शो भ्रान्तिज्ञानं ज्ञानं विप्रतिपत्तिः” इत्याहुः ।—पृ. १४२

(ओ) तेनान्येषामत्रैवान्तर्भावः । तद् यथा— दम्भस्यावहित्वे, उद्वेगस्य निर्वेदे, क्षुत्तृष्णादे-र्लानौ । एवमन्यदप्यूह्यम् । अन्ये त्वाहुः—एतावत्स्वेव सहचारिषु अवस्थाविशेषेषु प्रयोगे प्रदर्शितेषु स्थायी चर्वणायोग्यो भवति ।—पृ. १२९

The Nāṭyadarpaṇa²

(अ) श्रमस्य व्यभिचारित्वेऽप्यन्यव्यभिचारिणं प्रति विभावत्वे न दोषः ।—पृ. १६४

(आ) ...सदृशदर्शनम् । आदिशब्दात् सदृशश्रवण-चिन्तन-संस्कार-रात्रिपश्चाद्वागनिद्रोच्छेद-प्रणि-

.....तेषां भ्रुविकारमुखरागादीनां संवरणमाच्छादनकारि यच्चित्तवृत्तिरूपं तदवहित्वं न बहिःस्थं चित्तं येनेति निरुक्तं पृषोदरादित्वाच्च रूपमित्याहुः ।—पृ. २९९

यदि वा व्याधीनां...भावनमनेन व्याधिना न मे निर्वर्ति-तव्यमित्येव रूपं चित्तं तदेव मरणमभिनीयमानमुच्यते ।

स एव हि प्राणानां त्यागः । तेन प्रियमाणावस्थैव... अनुभावादेरभावात् ।—पृ. ३०९

सन्देहः किञ्चिदि [? किंस्विदि] ल्युभयावलम्बी प्रत्ययः संशयरूपः । विमर्शो विशेषप्रतीत्याकाङ्क्षात्मिका इच्छा । बाधकप्रमाणेन पक्षान्तराभावप्रतीतिमात्रं विप्रत्ययः । विप्रतिपत्तिर्वा । एभ्योऽनन्तरं भवितव्यताप्रत्ययस्वभाव एकतरपक्षशथित्वदायी पक्षान्तरं तुल्यकक्ष्य[? क्ष]-भावा-च्चयावयन् उन्मत्ततामन्यस्य दर्शयैस्तर्कः । स च संशयात् पृथगेव संशयेन तत्त्वबुभुत्सादिरूपस्य विमर्शादेः स्वीकारेऽपि कविशिक्षार्थं भङ्गत्वा निरूपणम् । अन्ये तु धर्मिणि सन्देहो धर्मे तु विमर्शो भ्रान्तिज्ञानं विप्रत्यय इत्याहुः ।—पृ. ३०२

अन्येषां त्वत्रैवान्तर्भावः । तद् यथा दम्भस्यावहित्वे । उद्वेगस्य निर्वेदे । क्षुत्तृष्णादेर्लानौ । एवमन्यदप्यू-ह्यम् । अपरे तु मन्यन्ते कः खलु चित्तवृत्तीर्गणयितुं समर्थः । गणने वा...शोच्य [? शाक्य] शिक्षित-चित्तचैतद्वयभेदेन वा...। तथा ह्यतावत्स्वेव सहचारि-ष्ववस्थाविशेषेषु प्रयोगे प्रदर्शितेषु स्थायी चर्वणायोग्यो भवति ।—पृ. ३०२-०३

The Kālpavivēka

खेद इति श्रमो विवक्षितस्तेन भावो भावान्तरे विभा-वतां प्रतिपद्यत एवेति दर्शितम् ।—पृ. २९१

...सदृशस्य दर्शनम् श्रवणं वा । चिन्ता प्रणिधानम् । अभ्यासः पुनः पुनः परिशीलनम्.....पृ. २९३

1 The reading शोच्य makes no sense. Probably it is a scribal error for शाक्य, Vide f.n. 9 infra.

2 Revised Second Edition, Oriental Institute, Baroda, 1959.

धान-पुनःपुनःपरिशीलनपूर्वं दर्शनपाट्यादेर्विभावस्य
ग्रहः ।—पृ. १६०

(इ) ज्ञानं विवेकज्ञानं बाहुश्रुत्यं वा ।—पृ. १६०

(ई) कार्याज्ञानं नेत्राभ्यां पश्यतोऽपि श्रोत्राभ्यां शृण्वतो-
ऽपि चेदानीं किं कृत्यमित्यनिश्चयः । नेदं
वैकल्याच्चैतन्यस्वभावमित्यपस्मारमोहाभ्यां भिन्नम् ।
—पृ. १६४

(उ) सुप्तं निद्राप्रकर्षोऽत्र... । प्रकर्षो गाढतमावस्था ।
स्वप्नस्य तात्कालिकविषयज्ञानस्य अयितं प्रतीति-
र्यतस्तत् स्वप्नायितं प्रलपितम् ।—पृ. १६१

(ऊ) अकारिणि स्वयमपकरणभिः प्रतीकारेच्छा,
परस्यापकाराभावेऽपि परानर्थकरणाभिप्रायरूपः क्रोध
इत्यनयोर्भेदः ।—पृ. १६०

(ए) धार्ष्ट्यं प्रागल्भ्यम् ।... सर्वानुगतत्वख्यापणार्थं
धार्ष्ट्यं प्रथममुपात्तम् । सभयादिरपि ह्यप्रगल्भो
न शक्नोत्याकारं संवरीतुम् । विक्रिया भू-
विकार-मुखरागादिका, तस्या रोधः संवरणम् ।
रोधकारकत्वेनोपचाराचित्तविशेषोऽपि रोधः, न
बहिःस्था चित्तवृत्तिरिति पृथोदरादित्वादवहित्या ।
—पृ. १६४

(ऐ) चौर्यादिरूपाद् विभावाद् यद् राजादेर्नैर्धृष्यं
निर्दयत्वं तदौग्यम् ।—पृ. १६२

(ओ) प्रतिभानं मतिः... । नवनवोल्लेखशालिनी
प्रज्ञा प्रतिभानम् ।...तर्को [ऊहापोहौ^१] विधि-
निषेधविषयौ संभावनाप्रत्ययान्वयव्यतिरेकप्रत्ययौ
वा ।—पृ. १६०

(औ) प्राणनिरोधरूपं तु मरणं न नाट्ये प्रयोज्यमिति
न तस्य विभावानुभावस्वरूपाणि प्रतिपाद्यन्त इति ।
—पृ. १६१

(अं) चकितोद्वेगकारी चमत्कारः । अनर्थसंभावनातः
सत्त्वभ्रंशो भयमित्यनयोर्भेदः ।—पृ. १६३

विज्ञानं विवेकज्ञानं श्रुतविभयो बाहुश्रुत्यम्... । पृ. २९३
.....चक्षुर्भ्यामपि पश्यतः श्रोत्राभ्यामपि शृण्वत इति
दर्शयन् मोहादस्याः स्वरूपान्तरं दर्शयति ।—पृ. २९६

.....निद्राया एव गाढावस्था सुप्तमिति दर्शयन्निद्राया
विषयेभ्यः उपरिर्सात्मकत्वं स्वरूपमाह—स्वप्नायितम्
इति प्रलयनमिति लोके प्रसिद्धं स्वप्नादसाधारणतात्का-
लिकविषयज्ञानाद्धिन्नमेव । स्वप्नस्य अयितं प्रतीतिर्यतः
.....।—पृ. २९८

अमर्ष इति । प्रतिकरणेच्छारूपोऽयं क्रोधादन्य एव ।
—पृ. २९९

...तेषां भूविकारमुखरागादीनां संवरणमाच्छादनकारि
यच्चित्तवृत्तिरूपं तदवहित्यं न बहिःस्थं चित्तं येनेति
निरुक्तं पृथोदरादित्वाच्च रूपमित्याहुः । प्रगल्भो ह्याकारं
संवरीतुं जानातीति धार्ष्ट्यग्रहणम्...तेन धार्ष्ट्यं
सर्वविभावेभ्यस्यानुयायीति मन्तव्यम् ।—पृ. २९९

चौर्यमुपलक्षणमकार्याणां तन्निमित्तं गृहीते जने राजा-
दीनामौग्यं निर्दयत्वम् ।—पृ. २९९

मतिरिति । अपूर्वप्रतिभानरूपा । ऊहापोहावन्यव्यतिरेक-
प्रत्ययौ विधিনিषेधविषयौ वा संभावना-प्रत्ययौ ।—पृ. २९९

तेन प्रियमाणावस्थैव चित्तवृत्तिरूपेह विवक्षिता न तु
मृतावस्था । तत्रानुभावादेरभावात् ।—पृ. ३०१

झटिति विधूतनकारी चमत्कृतिस्वभावत्रासो भयात्
पूर्वापरविचारपूर्वकादन्य एव ।—पृ. ३०१-३०२

1 The printed text leaves out this term. The context, however, demands that we must have this reading to make the sentence intelligible.

These tables should lead us to the obvious inference that the authors of these works draw on a common source and to a further inference that their common source could not have been anything else than the A. Bh. on the *Bhāvādhyāya* (NS Ch. VII) which treats of the eight *sthāyibhāvas*, the thirtythree *vyabhicāribhāvas*, and the eight *sāttvika-bhāvas*. There is another fact, obvious to all, that the authors of the KAS and the ND, do not reproduce the definitions of the forty-nine *bhāvas*, as they are found in the NS, but *adapt* them and that they do not *fully* borrow the comments in the A. Bh. on them but pick up only such phrases and significant lines from them as they think to be useful for a clear exposition. On the other hand, the author of the KLV reproduces verbatim the definitions of the thirty-three *vyabhicāribhāvas* in the same order as found in the NS and he also gives fuller comments which agree in parts with the corresponding lines in the KAS and the ND as shown above. From this fact we may therefore, draw a further inference that these fuller passages, presenting comments on thirty-three *vyabhicāri-bhāvas*, found in the KLV represent the original portion of the A. Bh. on the *Bhāvādhyāya*. That the author of the KLV borrows this whole section from the A. Bh. should not surprise us if we remembered that elsewhere too in his work he has borrowed long sections from the NS and the A. Bh. (Vide pp 33-40, and pp 101-104) and from the *Dhvanyāloka* and the *Locana* commentary of Abhinavagupta on it (vide pp 105-186).

This conclusion finds strong support in the similarity of language, style, diction and the method of exposition found in this portion and the rest of the A. Bh. It is generally true that such a similarity, especially when we speak of post-Pāṇini Sanskrit writers, is no safe or sure criterion of an author's identity. In the present case however, one could safely rely on this consideration. If this portion of the commentary from the KLV were to be printed as the A. Bh. on the *Bhāvādhyāya* no one would ever have dreamt of doubting its genuineness. So complete, so perfect is the similarity, even identity. The references in this portion to the views of Śri-śaṅkuka,¹ Kecit,² Ghaṇṭuka³ (? Ghaṇṭaka), Ṭikākāra⁴ Bhaṭṭa-tota,⁵ Kavikulacakravartī,⁶ Anye,⁷ Cāṇakya-cārya,⁸ Apare,⁹ Tārkaika, Sāṅkhya and Śocyā (? Śākya) are such as could come only in the *Abhinavabhāratī*.

1 अप्रियश्रवणे...इति श्रीशङ्कुः । तच्चासत् । p. 295

2 क्रोधेऽयं न व्यभिचारीति केचित्तदसत् । p. 296

3 शब्दादयस्तद्गता एवेति घण्टुकः । p. 298

4 चित्तं विकरोतीति चित्तविकार इति टीकाकाराः । p. 300

5 भट्टतोतस्तु..... । p. 300
उक्तं च भट्टतोतेन । p. 302

6 एतदेव हि प्रतिजागरितं कविकुलचक्रवर्तिना “तिष्ठेत् कोपवशात्” (विक्रमोर्वशीय ४.२) इत्यादिना । p. 300

7 अन्ये तु धर्मिणि सन्देहो धर्मे तु विमर्शो भ्रान्तिज्ञानं विप्रत्यय इत्याहुः । p. 302

8 तथा च-दैवमचिन्त्यं पुरुषकारस्तु चिन्त्य इति वदन् चाणक्याचार्यस्तर्कपूर्वकमेव समस्तं व्यवहारमाह । p. 302

9 अपरे तु मन्यन्ते कः खलु चित्तवृत्तीर्गणयितुं समर्थः । गणने वा तार्किकतर्कितात्मगुणनवकेन वा सांख्य-

Apart from these considerations, there is an unassailable piece of internal evidence which conclusively and decisively proves that this portion in the KLV preserves the major portion of the A. Bh. on the *Bhāvādhyāya* (NS Ch. VII) and it is this :

In the course of his discussion whether the *nirveda* is the *sthāyī* of *Śāntarasa* Abhinavagupta says as follows :

यत्तु व्यभिचारिवाख्यानावसरे वक्ष्यते तच्चिरकालविभ्रमविप्रलम्बस्योपादेयत्वनिवृत्तये । यत् सम्यग्ज्ञानम्—

यथा —‘वृथा दुग्धोऽनङ्गवांस्तनभरनता गौरिति पर’

परिष्वक्तो षण्डो युवतिरिति लावण्यरहितः ।

कृता वैङ्कर्याशा विकचकिरणे काचशकले

मया मूढेन त्वां कृपणमगुणज्ञं प्रणमता ॥’ इति

तन्निर्वेदस्य खेदरूपस्य भावत्वेन । एतच्च तत्रैव वक्ष्यामः ।¹

Now, this promised description of *nirveda* is found in this portion of the KLV :

निर्वेद इति दारिद्र्यव्याध्यादिकारणजन्यो रुदितनिःश्वसितादीनां कारणं मनोविकारो दुःखरूपो भावविशेषः । शेषेष्वप्येवं विवृतिः । तत्त्वज्ञानं चिरं भ्रान्त्या गुणितहानोपादानादिप्रबन्धस्य भ्रमनिवृत्तौ सत्यां धिङ् मां वृथा भ्रान्त-मिति निर्वेदं जनयति । यथा—

वृथा दुग्धोऽनङ्गवान् स्तनभरनता गौरिति चिरं

परिष्वक्तः षण्डो युवतिरिति लावण्यरहितः ।

कृता वैङ्कर्याशा विकचकिरणे काचशकले

मया मूढेन त्वां कृपणमगुणज्ञं प्रणमता (? ता) ॥²

On the strength of this evidence³ alone we could, without any hesitation what-

संख्यातबुद्धिधर्माष्टकविपर्ययादिप्रत्ययचतुष्टयेन वा शोच्य[? शाक्य] शिक्षितचित्तचैतद्व्यभेदेन वा सर्वसंग्रहे किमियता । P. 302

In passing, it may be noted that the term शोच्य in the present context makes no sense. This is a scribal error for शाक्य which reading eminently suits the context. Abhinava elsewhere speaks of शाक्याचार्य (राहुल). Vide A. Bh. XXII p. 164.

1 A. Bh. Ch VI pp 334-335.

2 KLV, p. 287.

3 There are two more statements of Abhinavagupta promising to discuss the matter at length in his commentary on the *Bhāvādhyāya* :

(i) चित्रपुस्ताद्यपि च नाट्यस्यैवार्थभागाभिष्यन्दो यथा सर्गबन्धादि शब्दभागाभिष्यन्दः । एतच्च ‘योऽर्थो हृदयसंवादी’ (ना. शा. ७-१० [? ७-७]) इत्यत्र वितत्य वक्ष्यामः ।

(—A. Bh. Ch VI, p. 291)

soever, assert that the KLV (pp 286-303) preserves a major portion of the A. Bh. on the *Bhāvādhyāya* (NS Ch. VII) which is presumed by Indologists as lost.

(ii) यत्रापि व्यभिचारिणि व्यभिचार्यन्तरं संभाव्यते.....एतच्च 'यथा नरेन्द्र (नाट्यशास्त्र, ७-१० [७-७ वृत्ति; पृ. ३४९]) इत्यत्र वक्ष्यामः ।

—A. Bh. Ch. VII, p. 345

The KLV, however does not treat of these two passages from the NS. Naturally, we cannot verify if the KLV has presented these promised discussions.

Again, in the A. Bh. on NS Ch. XXII pp. 152-153 Abhinavagupta states that the nature of *sattva* has been explained at great length in the *Bhāvādhyāya* (and *Rasādhyāya*). This portion, dealing with *sattva* and *sāttvika*-*bhāvas*, however, does not find place in the KLV, probably it was dealt with in the *Kalpalatā*-*pallava*. The discussion of this topic in the KAS (pp. 144-147) is possibly based on this portion in the A. Bh. on the *Bhāvādhyāya*, now lost. This guess is hazarded on the strength of a few significant phrases common to the A. Bh. and the KAS. Compare for instance :

इह चित्तवृत्तिरेव संवेदनभूमौ संक्रान्ता देहमपि व्याप्नोति । सैव च सत्त्वमित्युच्यते । तत्र चाव्यक्तं यत् सवित्-प्राणभूमिद्वयानिपतितं यत् सत्त्वं तत् भावाध्यायसंश्रयत्वेनैव विज्ञेयम् ।

A. Bh. III. 22 p. 152

संवेदनरूपात् प्रसृतं यत् सत्त्वं तद् विचारितम् । अन्यत् तु देहधर्मत्वेनैव स्थितं सात्त्विकम् ।

A. Bh. 22 p. 153

and ते (सात्त्विकभावाः) च प्राणभूमिप्रसृतरत्यादिसंवेदनवृत्तयो..... ।

KAS, p. 144

THE CONCEPTION OF SANDHIS IN THE SANSKRIT DRAMA

To understand the conception of *Sandhis* in the Sanskrit drama it is necessary to know what is *itivṛtta*, *arthaprakṛti* and *avasthā*.

*Itivṛtta*¹ is the subject matter or story of the play. It is called the body of the drama,² while *rasa*, its soul.³ *Itivṛtta* is twofold : *ādhikārika* (main or principal) and *prāsaṅgika* (subsidiary or incidental). The *ādhikārika* is so called because it is connected with the attainment of the ends of the hero. The *prāsaṅgika* 'serves as a means towards the fruition of his aims,' and *incidentally* attains some end of its own. It is twofold⁴ : *patākā* (an episode) and *prakarī* (a mere incident); *patākā*⁵ is con-

1 *Itivṛtta*, *kathā*, *vastu*, and *samvidhānaka* are synonyms meaning 'a dramatic plot' or 'a dramatic story'.

2 इतिवृत्तं तु नाट्यस्य शरीरं परिकीर्तितम् । NS. XIX. Ia.

3 रसप्राणो नाट्यविधिः । ND. P. 55 and रसाः पुनरात्मा शरीराविर्भावकाः । Abh. III. pp. 1-2

Pandey erroneously takes *शरीराविर्भावकाः* as a Gen. Tat-puruṣa instead of a Bahuvrihi when he says.... "just as it is the soul, which is primarily responsible for the manifestation or appearance of the body, so it is the basic mental state to which the plot.... owes its being." P. 378.

According to the Indian theorists, as is clear from the metaphor used by them, the dramatic story is subservient to the production of the sentiment. They, however, demand of the dramatist that he should not make the plot too disconnected by an exuberance of sentiment nor should he overwhelm the sentiment with incidents and events. Dhanañjaya says for example,

न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् ।

रसं वा न तिरोदध्याद्दृष्टवल्ङ्कारलक्षणैः ॥ DR. III. 32

and Viśvanātha : अन्योन्येन तिरोधानं न कुर्याद्रसवस्तुनोः । SD. VI. P. 314. On a closer thought it would seem that the *itivṛtta* is inseparably fused with *rasa*.

4 प्रासङ्गिकमपि पताकाप्रकरीभेदाद्विविधमित्याह । Avaloka p. 4.

5 The etymological interpretation of *Patākā* is given as follows :

पताकेवासाधारणनायकचिह्नवत्तदुपकास्तिवात् । Avaloka p. 4.

...प्रसिद्धिप्राशस्त्यहेतुत्वात् पताकेव पताका । ND. p. 43.

...औचित्यानौचित्यज्ञानोपयोगिन्यानयात्र पताकावदुपयोगित्वादिद्यं पताकेति चिरन्तनाः । Abh. III. p. 15.

ध्वजोपरिनिहितपताकेव पताका यथेयमेकदेशे स्थायिनी सकल सैन्यं द्योतयति तथा चेयमपि नाटकैकदेशवर्तिनी नाटकं सकलमेव प्रकाशयति । NL. p. 8.

6 The etymological explanation of *prakarī* is given as follows :

प्रकर्षेण स्वार्थानपेक्षया करोतीति प्रकरी । Abh. III, p. 46.

प्रकरी पुष्पप्रकरवन्निहिता या शोभां जनयति सा प्रकरी । NL. p. 9.

tinuous whereas *prakarī*⁶ of short duration. The definition of the *prāsaṅgika*⁷ given by the DR would lead us to believe that even the *prakarī* has its 'svārtha' (own purpose). But the NS. emphatically states that it is 'parārthāyaiva kevalam (meant to serve the purpose of the hero).⁸ The Abhi. and the ND. while distinguishing between the *patākā* and the *prakarī*, emphasize this aspect of the *prakarī*⁹. According to them a *patākānāyaka* is an ally of the hero helping towards the fruition of his aims but attaining some end of his own through the co-operation of the hero. A *Prakarī-nāyaka* only helps the hero in some way.¹⁰ The NL. records as the view of some that *patākā*, in a broad sense, means the doings of the *upanāyaka*.¹¹ These definitions of *patākā* excellently suit some cases, e.g., the account of Sugrīva in Rāma-plays. In many cases, however, we notice a lot of confusion among the commentators as to what constitutes *patākā* in certain dramas. Viśvanātha looks upon the doings of Bhīma in the Veṇī. as *patākā*, the NL. regards Karṇa-carita in the Veṇī. as *patākā*. The overthrow of Malayaketu in the Mudrārākṣasa is considered by some as *patākā*. Bhīma is looked upon, and rightly so, as the hero of the Veṇī. by many modern commentators. Karṇa and Malayaketu are no friends of the heroes in the two dramas—they actually side with their rivals. In such cases we have to extend the meaning of *patākā* so as to include the doings of the persons that even indirectly help the hero in attaining their goal.

The BP., however, says that the *prāsaṅgika* is three-fold¹² : 1 *patākā*, 2 *prakarī* and 3 *patākāsthānaka*. Other authorities treat of *patākāsthānaka* immediately after *patākā* with a remark like पताकाप्रसङ्गन पताकास्थानकं व्युत्पादयति । They do not call it a sub-division of the *prāsaṅgika*, and rightly so. For a scrutiny of the definitions and examples of the varieties of the *patākāsthānaka* shows that it is nothing but a part of the *ādhikārika* skilfully arranged so as to suit the particular context as well to foreshadow some important event connected with the main plot, whether immediate or distant.*

शोभायै वेदिकादीनां यथा पुष्पाश्रितादयः ।

तथाऽत्र वर्णनादिस्तु प्रवन्त्वे प्रकरेर्भवेत् ॥ B. P. p. 202

7 प्रासङ्गिकं परार्थस्य स्वार्थो यस्य प्रसङ्गतः । p. 4.

And *patākā* and *prakarī* are but the sub-divisions of the *prāsaṅgika*.

8 NS. XIX. 25.

9 उपकरणभूतो (हेतुः) द्विधा स्वार्थसिद्धियुतः परार्थसिद्धिपरः, परार्थसिद्धिपरश्च । पूर्वः पताका, अन्यः प्रकरीति ।

ND. pp. 41-42.

10 For example, the incident of Jaṭāyus in Rāma-plays.

11 अन्ये पताकेत्युपनायकचरितमेव स्थूलार्थमुपवर्णयन्ति ।... उपनायकेन नायकमुपकर्तुं प्राधान्यमवलम्ब्य यत् क्रियते सा पताका यथा मकरन्दस्य माधवमुपचिकीर्षोर्भालतीरूपकत्वादिकमिति । NL, p. 9.

12 प्रासङ्गिकामिधं वस्तु नाटके भवति त्रिधा ।

पताकाप्रकरीयुक्तपताकास्थानकक्रमात् ॥ BP, p. 201.

* We are overlooking the threefold classification of Itivṛtta into legendary, invented and mixed subjects, as it is not of importance to our purpose here.

Now, there are five *artha-prakṛtis* : 1 *bīja* 2 *bindu* 3 *patākā* 4 *prakar* and 5 *kārya*. The *bīja* (seed, germ) is the cause of the *kārya* (*phala*, fruition); it is at first indicated faintly, but it expands in various ways and ultimately ends in fruition.¹³ The *bindu* (prominent point, expansion, recollection of the motive force) helps the resumption of the main action of the play when it seems interrupted by some secondary incident¹⁴. The *patākā* and the *prakar* have already been explained. The *Kārya* (*sādhya*, *phala*, *parama-prayojana*) of the action is one of the three ends of human existence—duty, material interest or love or two or all of these. It is the desired goal of the hero. With this in view the beginning is made. All the *upāyas* (resources) are concentrated for attaining it¹⁵.

These five *artha-prakṛtis* are interpreted by many theorists as the means of the final attainment of the ends of the hero¹⁶. This interpretation eminently agrees with the nature and definitions of the first four *artha-prakṛtis*: The *bīja* is called तद् (कार्य)-हेतुः (DR.), कार्यस्य कारणम् (RS.), कार्यसाधकः and the *bindu* is called....अविच्छेदकारणम् (DR., SD.); *patākā* is प्रधानस्य उपकारकं वृत्तम् and *prakar* is परार्थीयैव केवलम् (NS.). But it appears, at

13 स्तोकोद्दिष्टः कार्यसाधकः पुरस्तादनेकप्रकारं विस्तारी हेतुविशेषः बीजवद्बीजम् ।—Avaloka, p. 5.

14 आनुषङ्गिककार्यान्तरेण प्रधानप्रयोजनस्य विच्छेदेऽपि संवृत्ते कथायास्त्वविच्छेदे हेतुः स बिन्दुः परिकीर्तितः ।

NL. pp. 7-8

उपायानुष्ठानस्यावश्यकर्तव्यादिना व्यवधाने सति नायक-प्रतिनायकामात्यादीनां यदनुसन्धानं ज्ञानमसौ.... बिन्दुः । ND p. 46.

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् । DR. p. 5; SD. p. 315

यथा रत्नावल्याम्—अवान्तरप्रयोजनानङ्गूजापरिसमाप्तौ कथार्थविच्छेदे सति अनन्तरकार्यहेतुः । Avaloka, p. 5.

यथा रत्नावल्याम्—अनङ्गूजापरिसमाप्तौ कथार्थविच्छेदे सति...अवान्तरार्थहेतुः । SD p. 315.

अवान्तरार्थेन (यमपटचरवृत्तान्तेन) विच्छिन्नस्यान्तरितस्य बीजस्य पुनः प्रवर्तनात् बिन्दुः ।—Dhundirāja (Telang's edition of *Mudrārākṣasa*, p. 82).

The *bīja* (or the *prayojana*) is thrown into background by some secondary incident. When that incident is over there seems an interruption of or break in the course of the drama. The *bindu* sets it (the course of the drama, dramatic action) into activity again by making the hero etc. recollect or remember the main driving force.

Various etymological explanations of the term *bindu* are given :

(1) बिन्दुजले तैलबिन्दुवत्प्रसारिवात् । Avalok p. 5

(2) बिन्दुरिव विच्छिन्नायामपि धारायां यथा जलबिन्दुः पल्लयर्थन्तेध्वन्तरान्तरालब्धनिजनिपातः पयसां पतन-मभिव्यञ्जयति तथायमित्यर्थः । NL. p. 7.

(3) जलबिन्दुर्यथा सिञ्चंस्तरमूलं फलाय हि । तथैवायं मुहुः क्षिप्तो बिन्दुस्त्रियभिधीयते ॥ RS. p. 210.

(15) अपेक्षितं तु यत् साध्यमारम्भो यन्निबन्धनः ।

समापनं तु यत्सिद्धयै तत्कार्यमिति सम्मतम् ॥ SD p. 317.

(16) यत्रार्थः फलं तस्य प्रकृतय उपायाः फलहेतव इत्यर्थः ।...तदेतैः पञ्चभिरुपायैः पूर्णफलं निष्पाद्यते ।

Abh. III p. 12 and फलस्य हेतवः पञ्च । फलस्य मुख्यसाध्यस्य हेतव उपायाः । ND. p. 11.

first sight extraordinary that the kārya should be designated as a prayojana-siddhi-hetu, a means to the end when it (the kārya) is itself the end¹⁷. This contradiction would disappear if we do not lose sight of the fact that it is the main drive for the hero's action and as such a means to the end (Phalasya kāraṇatvaṃ ca icchādvārā). The SD, gives, however, slaying of Rāvaṇa as an example of the kārya. Taking a clue from it one may say with the killing of Rāvaṇa, Sītā's recovery is as good as achieved which is the fruition of the bīja. Thus kārya may be taken as the event immediately antecedent to the final fruition (phalāgama).

The Abh. and the ND. interpret kārya to mean various resources physical and mental¹⁸. If this meaning is accepted there is absolutely no difficulty in looking upon Kārya as prayojana-siddhi-hetu. But this meaning of Kārya as 'साध्ये बीजसहकारी' is rather unusual and even the Abh. and the ND. not to speak of other theorists, take the term Kārya to mean phala or sādhyā in the treatment of avasthās and sandhyāṅgas.¹⁹

Some theorists, however, take the arthaprakṛtis to mean 'parts of the story or elements of the plot.' The RS. clearly says that the Itivṛtta is fivefold, and enumerates the bīja etc., as the five divisions²⁰. Bhoja, and Śāradātanaya too, look upon them

17 Faced with this difficulty, Prof. K. H. Dhruva in his edition of the Mudrārākṣasa says : "कार्यं denotes the object of the play which is धर्म, अर्थ or काम; see DR. I. 16—कार्यं त्रिवर्गः । It is to be distinguished from कार्यं meaning fruition which is one of the five phases (अर्थप्रकृति) in which the object is successively presented to us concurrent with the five stages (अवस्था). There is, however, no evidence given to support such a view. In fact, the DR. defines the paṭākā and the prakāṣi under Itivṛtta, then (its phala-) kārya, then (its sādhanā-) the bīja and the bindu and (remarking 'इदानीं पताकाय' प्रसङ्गाद्युक्तमोक्त' क्रमार्थमुपसंहरन्नाह । (it) sets forth the five artha-prakṛtis in due order. From this it is evident that there is no reason to believe that कार्यं the object of the play, is different from कार्यं, the अर्थप्रकृति.

18 कार्यं करणीयम् प्रयोक्तव्यम् इत्यर्थे । Abh. III. p. 12.

साध्ये बीजसहकारि कार्यम् । ND. p. 47 and the वृत्ति on it.

19 बीजकार्योपगमनम् आदानम् इति बीजफलस्य समीपताभवनम् इत्यर्थः । Abh. p. 55.

उपक्षेपस्तु कार्याणां ग्रथनम् इति...अत्र रत्नावलीलाभरूपकार्यस्योपक्षेपाद् ग्रथनम् । Abh. p. 57.

कार्यस्य प्रधानफलस्य । ND. p. 52.

कार्यं मुख्यफलम् ND. p. 105.

20 तच्चेतिवृत्तं विद्वद्भिः पञ्चधा परिकीर्तितम् । RS III 7b.

अर्थप्रकृतयः प्रयोजनसिद्धिहेतव इति केचित् । कथाशरीरकरणानीति भोजराजादयः ।

as quoted by Kumārasvāmin in his commentary on the PR. (p. 104).

अर्थप्रकृतयः पञ्च कथाभेदस्य हेतवः ।

एते कथाशरीरस्य हेतवः परिकीर्तिताः ॥ B. P. pp. 204-205.

as elements of the plot. The treatment of *patākā* and *prakara* at the hands of the authorities clearly shows that these two are nothing but divisions of the *prāsaṅgika* or *ānuṣaṅgika* plot. The *bīja*, the *bindu* and the *kārya* are, then, obviously elements of the *ādhikārika* plot. On a closer thought it would appear that there is no essential difference between the two interpretations. The whole *itivr̥tta* is the means to the end (*Kārya* or *Sādhya* or *Parama-Prayojana*) kept before his mind's eye by the dramatist. Looked at objectively, the dramatic plot admits of these five divisions or elements.

The Five Kāryāvasthās

1 *Ārambha* or *prārambha* (Beginning), 2 *Yatna* or *prayatna* (Effort), 3 *Prāptyāśā* or *prāptisambhava* (Possibility of attainment, Prospect of success), 4 *Niyatāpti* or *nityatā phalapraṇāpti* (Certainty of Attainment or Success) and 5 *phalāgama* or *phala-yoga* (Attainment of the Result or the object of desire) are called the five stages in the development of the action.

Ārambha is the desire to attain the end aimed at by the hero; *Yatna* is the determined effort to secure the end. *Prāptyāśā* is the possibility of success having regard to the means at hand and the obstacles in the way of attainment. *Niyatāpti* is the certainty of attainment, if only some specific obstacle can be overcome. *Phalāgama* is the final attainment of the object of desire.

It is easy to see how each preceding stage leads on to the succeeding stage. These five *avasthās* occur in the order in which they are enumerated²¹. The names and the definitions of the five *avasthās* make it abundantly clear that the *avasthās* are primarily the mental states or attitudes of the hero with reference to the end aimed at (*Kārya*, *sādhya*, *prayojana*, *phala*) by him²². It goes without saying that these mental states are followed by appropriate action or activity or movement both verbal and physical. Thus the five *avasthās* which are vitally connected with the hero represent a subjective analysis of the development of the main plot.

The Abh. mentions a view which regards the *artha-prakṛtis* as elements or parts of the story : अन्ये त्वाहुः —अर्थस्य समस्तरूपकवाच्यस्य प्रकृतयः प्रकरणान्यवयवार्थखण्डा इत्यर्थप्रकृतयः । Abh. III. p. 12. The NL. seems to support this view when it says : अस्य च नाटकस्य पञ्चार्थप्रकृतयो भवन्ति । नाटकीयवस्तुनः पूर्वोक्तस्य पञ्च प्रकृतयः स्वभावा भवन्ति । p. 6.

21 प्रेक्षापूर्वकारिणां हि प्रथममारम्भस्ततः प्रयत्नस्ततः सम्भावना ततो निश्चयस्ततः फलप्राप्तिरित्ययमेव क्रमः ।

ND. p. 49.

and सर्वस्यैव हि कार्यस्य प्रारब्धस्य फलार्थिभिः ।

एतास्वनुक्रमेणैव पञ्चावस्था भवन्ति हि ॥ NS XIX, 14.

22 नेतुर्मुख्यफलं प्रति बीजाद्युपायान् प्रयोक्तुरवस्थाः प्रधानवृत्तविषये कायवाङ्मनसां व्यापाराः । ND. p. 49.

These five avasthās are invariably present in the Nāṭaka, the most perfect of forms of drama (and the Prakaraṇa and the Nāṭikā), but in the Vyāyoga etc., all these need not be present²³. But obviously in any type of drama the first and the last must occur.

The Five Sandhis :

Bharata does not give us a general definition of Sandhi (dramatic juncture) but proceeds to define each one of the five sandhis straight away. Later authorities define it as "the connection of part of the (dramatic) story linked together by their contribution towards the same end, each part having its own secondary end²⁴. The DR., besides giving this definition, lays down that the five artha-prakṛtis joined to the five avasthās respectively give rise to the five sandhis beginning with *Mukha* (Opening) etc. This view is followed by the BP., the PR. and the RS. It is not unlikely that in enunciating this view the DR. had in mind the text of Bharata²⁵ which lays down that like the five avasthās the five artha-prakṛtis should be used by a dramatist. The fact that the avasthās occur in the order of their enumeration and the use of the word 'yathāvidhi' must have tempted the DR. to believe that the five arthaprakṛtis too, occur in the very order in which they are mentioned²⁶. Naturally, he evolves the

- 23 प्रधाने वृत्त पञ्चानाम् (अवस्थानाम्) अवश्यभावमाह... । नाटके नाटकलक्षणानुसारिषु प्रकरण-नाटिका-प्रकरणीषु चायं नियमः । तेन व्यायोगादौ यथालक्षणं न्यूनावस्थत्वमपि न दोषाय । ND. p. 49.
- 24 अन्तरैकार्यसंबन्धः सन्धिः एकान्वये सति । DR. p. 6:
एकेन प्रयोजनेनान्वितानां कथाशानामवान्तरैकप्रयोजनसम्बन्धः सन्धिः । Avaloka p. 6.
तेनार्थावयवाः सन्धीयमानाः परस्परमङ्गलैश्च सन्धय इति समाख्या निरुक्ता तदेषां सामान्यलक्षणम् ।
Abh. III. p. 23.
अर्थभाराशिः सन्धिरित्युक्तं, तत्र सन्धीनां सम्बन्धनीयानि वृत्तानि संविधानखण्डानि...अङ्गानि । Abh. III. p. 31.
सन्धिः परस्परं कथार्थानां संघटनम् । यथोक्तं सन्धीयन्तेऽर्थाः परस्परमेभिरिति सन्धयः । NL. p. 20.
एककार्यान्वितेष्वत्र कथांशेषु प्रयोगतः ।
अवान्तरैकार्यस्य सम्बन्धः सन्धिरिष्यते ॥ BP. p. 207.
- 25 इतिवृत्तं यथावस्थाः पञ्चारम्भादिकाः स्मृताः ।
अर्थप्रकृतयः पञ्च तथा बीजादिका अपि ॥
बीजं बिन्दुः पताका च प्रकरी कार्यमेव च ।
अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ॥ NS. XIX, 19-20.
- 26 Even the Abh. says : ज्ञात्वा योज्या यथाविधि इति तासामौद्देशिकोक्तिवदुपनिबन्धक्रमनियम इत्यर्थः ।

III. p. 12.

Here Abhinava appears to nod, for later on he emphatically states : न सर्वत्र प्रारम्भादिवत् सर्वा अर्थप्रकृतयोऽपि । अपि तु यस्य नायकस्य येनार्थप्रकृतिविशेषेण प्रयोजनसंपत्तिरधिकाधिका तदेव प्रधानम्, अन्यत्तु भवदपि गुणभूतमसत्कल्पम्, यथा स्वपराक्रमबहुमानशालिनां पताकाप्रकर्षे विवक्षिते (? 'प्रकयौ' अविवक्षिते) एव । बीज-बिन्दु-कार्याणि तु सर्वत्रानपायीनि । तत्राऽपि तु गुणप्रधानभावः । Abh. III. 16 on NS XIX 26-27.

doctrine that each sandhi rests on an avasthā and an artha-prakṛti. This doctrine does not stand to reason, for as pointed out by the Abh. and the ND., the patākā or prakarī, or both of them, are not indispensable elements in the Nāṭaka if the hero is capable of attaining the object of desire without external help. Even in the absence of the patākā and the prakarī we do find all the five sandhis in the drama. The definitions of the five sandhis as given by the NS. show that the five respective sandhis essentially rest on the five respective avasthās and the progressive development of the bīja. The DR., too is aware of this fact when it says that patākā may or may not occur in the garbha sandhi²⁷ and remains silent as to the place of prakarī in the avamarśa or vimarśa. It would not, therefore, be proper to accuse the DR. of misrepresenting Bharata. Instead, in fairness to Dhanañjaya, his statement—which makes each sandhi essentially rest on one avasthā and one arthaprakṛti—may be looked upon as a description of mechanical or ideal perfection to be wished for rather than a strict doctrine or a rule to be adhered to.

As already said, the sandhis are the structural divisions of the drama which clearly and closely correspond with the avasthās in the hero's realization of his object of desire. The classification into (the five avasthās and) the five sandhis is intended to help the dramatist to achieve the unity of action or impression.²⁸ The five sandhis are defined as follows :—

That part of a play which contains the origination of the bīja, the source of several incidents and sentiments, and corresponds with the prārambha avasthā (Beginning) is called Mukha²⁹ (Opening).

The ND., which follows as a rule the Abh., says : सहायानपेक्षाणां नायकानां वृत्ते बीजबिन्दुकार्याणि त्रय एवोपायाः, सहायपेक्षाणां तु पताकाप्रकरीभ्यामन्यतरया वा सह पञ्च चत्वारो वेति । p. 47 and नैषामौद्देशिको निबन्धक्रमः सर्वेषामवश्यम्भावित्वं वा । p. 41

27 गर्भस्तु.....पताका स्यान्न वा स्यात्प्राप्तिसम्भवः ।

Haas is wrong when he translates : (In it) there should be an Episode (patākā), or (else) there should not be Prospect of success (prāpti-sambhava—prāptyāśā). What the DR. means is this : In the garbha the patākā may or may not occur but the Prospect of success—the third avasthā shall occur.

The BP. prescribes that in case the patākā does not occur in the garbha the playwright should employ the bīja or the bindu in its place :

अपताके निवेशः स्याद्विन्दोर्बीजस्य वा क्वचित् । p. 210.

28 The author of Mudrārākṣasa has this unity of impression or action in mind when he writes : तत् किंनिमित्तं कुकविकृतनाटकस्येवान्यमुखेऽन्यन्निर्वहणे । Telang's ed. p. 265.

29 Abhinava gives the etymological interpretation of Mukha as follows :— प्राणारम्भभावित्वान्मुखमिव मुखम् । III. p. 23

NS. XIX. 39, SD. P. 320. For reasons of space the illustrations are not given here for which see the DR, the Abh, the SD. etc., and the sixty-four subdivisions of Sandhis, infra.

As regards the pratimukha the theorists differ. According to the DR. (which the SD., the BP., the PR. and the RS. follow) that part of a play which represents the development of the bija in such a way as to be perceptible and imperceptible by turns is called pratimukha³⁰ (Progression).

Abhinava, whom the KS, and the ND. follow, interprets the text of Bharata³¹ to mean that the part of a play which represents total manifestation of the bija that is shown in the Mukha to be seen and then veiled, as it were, by some secondary incident, is called pratimukha³¹.

That part of a play which represents a further stage in the development of the bija which the hero gains and loses by turns and which he frequently searches, every-time it is lost, is called garbha³² (Development).

The authorities differ regarding the definition and interpretation of the fourth sandhi avamarsa or vimarsa. Bharata's text³³ is very knotty, defying as it does, a satisfactory

30 लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत् ।
विन्दुप्रयत्नानुगमादङ्गान्यस्य त्रयोदश ॥ DR. p. 11.

31 बीजस्योद्घाटनं यत्र दृष्टनष्टमिव क्वचित् ।
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुखं स्मृतम् ॥ NS. XIX, 40,

Abhinava notes in his commentary the views of other theorists, criticises them and gives his own. He interprets the text thus :

बीजस्योद्घाटनं तावत् फलानुगुणो दशाविशेषः तद् दृष्टमपि विरोधिसंनिधेर्नष्टमिव पांसुना पिहितस्येव बीजस्याङ्कुर-
रूपमुद्घाटनम् ।... दृष्टं नष्टमिव कृत्वा तावन्मुखे न्यस्तं भूमाविव बीजं, अमाल्येन सागरिकाचेष्टितं वसन्तोत्सव-
कामदेवजूजादिना तिरोहितं नष्टमिव सागरिकाचेष्टितस्य हि बीजस्येव तदाच्छादकमप्युत्सवादिरूपं भूमिरिव
प्रत्युद्बोधकम् । तस्य दृष्टनष्टतुल्यं कृत्वा न्यस्तस्य, अत एव कुङ्कुमबीजस्य यदुद्घाटनं तत्कल्पं, यत्रोद्घाटनं
सर्वत्रैव कथाभागसमूहे तत्प्रतिमुखम् । IHL. pp.24-25.

Abhinava gives etymological explanation of प्रतिमुख as follows :

प्रतिराभिमुख्येन यतोऽत्र वृत्तिः । पराङ्मुखता हि दृष्टनष्टकल्पनानिर्दर्शनम् । III. p. 25.

and ND. : मुखस्याभिमुख्येन वर्तत इति प्रतिमुखम् । p.55.

In the word प्रतिमुख, 'प्रति' has the sense 'favourable to'.

32 It is so called as it contains the fruit as it were within itself :

फलस्य गर्भीकरणाद् गर्भः SD. p. 320

प्राप्तिसम्भवाख्ययावस्थायुक्तत्वेन फलस्य गर्भीभावात् । Abh. III. p. 25.

नाटकस्य मध्यत्वात् गर्भः । NL. p. 30.

33 गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽथवा ।

क्रोधव्यसनजो वापि स विमर्श इमि स्मृतः ॥ NS. XIX. 42.

interpretation. Abhinava quotes different views as to the nature of avamarśa³⁴. He himself holds that vimarśa is 'sandehātmaka.' He argues that even after sambhāvanā (or possibility of attainment) samśaya is possible when some unforeseen obstacle appears in the way of achievement of the desired object. The hero reflects over the new situation and realizes that he can attain the end if he surmounts a specific difficulty. He takes courage in both the hands and does his best to surmount the obstacle. This obstacle may be caused by a curse or anger or selfishness or temptation.

The KS. literally borrows one of the passages quoted by the Abh. to explain Bharata's definition of vimrśa :

That part of a play where the bīja about to fructify loses its progress and seems to return to its original state on account of interruption caused by the wrath of the opponent or selfishness of the rival or some calamity like a curse etc., is called vimarśa³⁵. The word vimarśa is here taken to mean 'vighna', the bīja as the bījaphala and artha as nivṛtti. The definition as given by the SD. is however, quite unambiguous :

That part of a play where the bīja (lit., the principal means to the end) has developed further than in the garbha and faces some obstacle due to curse and such other reasons is called vimarśa.

The concluding part of a play where the incidents and events which occurred in the first four sandhis and which contained the bīja and were distributed in due order are brought together to one end is called nirvahaṇa³⁶.

In connection with the five sandhis Jagirdar remarks that Bharata has done nothing great except coining some technical words. The five stages of development mentioned above (i.e., the five sandhis) are just the five members of a syllogism in

34 See NS. III 42 and Abh. Pp. 26-28. The Avaloka paraphrases avamarśa as avamarśanam paryālocanam—reflection.

35 KS. p. 454. The word artha has several meanings of which nivṛtti is one :

अर्थोऽभिधेयैर्वस्तुप्रयोजननिवृत्तिषु | Amara III.

36 Not nibarhaṇa as suggested by Hall. For Nirvahaṇa which means "carrying to the end", completion' is the proper word here instead of nibarhaṇa which means destruction.

Dhruva, it may be noted in passing, names the five sandhis thus : the initial division (mukha), the pro-initial division (pratimukha), the medial division (garbha), the dubious division (vimarśa) and the complete division (nirvahaṇa).

Pandey says that "These parts of the drama, following the analogy of the human body, have been called, as far as possible, by those very names, by which the parts of human body are called. The first part for instance is called Mukha, the second Pratimukha and the third Garbha." This is unconvincing since pratimukha is no part of human body, and there is no sequence in them which is to be found in the sandhis.

Indian logic³⁷. He tries to establish parallelism between them, which is faulty and unconvincing³⁸.

The analysis of the dramatic plot into five sandhis is given by the theorists to facilitate the dramatist's task of plot-construction while that into five arthaprakṛtis is simply an objective one irrespective of the dramatic structure. It will thus appear that Keith is not quite correct when he remarks : "the classification of elements of the plot (*i.e.* arthaprakṛtis) is perhaps superfluous beside the junctures (*i.e.* sandhis)."³⁹

All the five sandhis occur in a full-fledged drama (Nāṭaka, Prakaraṇa and Nāṭikā). In the Dīma and Samavakāra the juncture vimarśa is omitted; in the Vyāyoga and the Ihāmrga the garbha and vimarśa are omitted; in the Prahasana, the Vithyaṅka and the Bhāṇa, the pratimukha, the garbha and the vimarśa are omitted. But in any type of drama the first and the last sandhis are invariably present.

The patākā being a continuous, though incidental vṛtta, is credited with anu-sandhis which are to be less in number than the sandhis. The prakāri being of a very short duration is to be without any sandhi⁴⁰. Keith remarks that even the incident is permitted on one view to have incomplete junctures. He refers here to the text of the DR : असन्धिं प्रकरीं न्यसेत् । Avaloka explains असन्धि as अपरिपूर्णसन्धि. The ND. is explicit on this point and denies any sandhi or anusandhi to the prakāri.

37 Drama in Sanskrit Literature, p. 119.

The author of the Mudrārākṣasa, it may be pointed out here, successfully establishes in Act IV. 3, a comparison between a minister and a dramatist; and in Act V. 10 between a king and a disputant.

38 The sandhis number five, so too, the member of a syllogism; the last member of the syllogism is called upasamhṛti (or upasamhāra). Here the parallelism ends. At the most one may extend it in the case of the first sandhi. But by no stretch of imagination can the pratimukha, garbha and the vimarśa be equated with hetu, dṛṣṭānta and nigama. Then there is nothing in the nyāya to correspond with the sixty-four sandhyaṅgas.

39 Sanskrit drama, p. 299.

Abhinava, in the course of his exposition of arthaprakṛtis, accepts the meaning of 'means to the end—phalāhetus' and rejects the meaning of elements or parts of the plot. He advances the following grounds for rejecting the second meaning :

(अन्ये त्वाहुः—अर्थस्य समस्तरूपकवाच्यस्य प्रकृतयः प्रकरणान्यवयवार्थखण्डा इत्यर्थप्रकृतयः—) एतच्च व्याख्यानं नातीव प्रकृतं पोषयति । सन्ध्यादीनामपि चार्थप्रकृतित्वमत्र व्याख्याने स्यात्, इतिवृत्तमेव च समुदायरूपम् । अर्थ इति वृत्ते प्रकृतय इति वक्तव्येऽर्थग्रहणमतिरिक्तं स्यात्, इत्यवस्थामिश्र तुल्यतावर्णनं वर्णनमात्रं स्यादिति किमनेन । III. p. 12.

Abhinava accepts the classification of arthaprakṛtis in the sense of 'Means to the End'. He rejects it in the sense of elements or parts of the plot—as then the sandhis too will be arthaprakṛtis. What has been said above will obviate this difficulty.

40 पताकावृत्तस्य प्राधान्यनिबन्धेऽपि अनुसन्धिमुख्यवृत्तसन्धनुगतः सन्धिर्भवति गौणः सन्धिरित्यर्थः ।...प्रकर्षास्तु प्राधान्येऽपि स्वत्ववृत्तत्वात् सन्धनुसन्धिचिन्तैव नास्ति । Pp. 48-49.

The five sandhis are further subdivided into sixty-four sandhyaṅgas. Bharata lays down, among other things, that a dramatist should compose a drama having 64 sandhyaṅgas. Some theorists take this rule literally and demand that every drama must have all these 64 aṅgas; others, however, take a saner view and interpret it to mean that a dramatist should use only such of these aṅgas as are essential to his purpose. The author of the RS. proudly declares that he has illustrated the sixty-four sandhyaṅgas from the Bāla-rāmāyaṇa.⁴¹ Dhunḍirāja, the learned commentator of the Mudrārākṣasa points out these from the play.

The Abh. and the ND. clearly say that 64 aṅgas are possible but they need not necessarily be used in every drama.⁴² The Avaloka and following it, the ND and the SD. lay down that six, five, four and five aṅgas of the first four sandhis respectively are pradhāna or avaśyaṁbhāvi. About the aṅgas of the nirvahaṇa he does not specify which of them are pradhāna implying thereby that all of them are pradhāna.⁴³

The Sixty-Four Sandhyaṅgas (Sub-Divisions)

The dramaturgists lay down that the dramatist should select and, if necessary, modify the story of his play, to suit his hero or the ruling sentiment of the piece. After determining on the beginning and the end of the play he should divide the story into five parts (sandhis) which, in turn, he should split into sub-divisions (sandhyaṅgas). The first *sandhi* admits of twelve subdivisions.

(1) *Upakṣepa*⁴⁴ is the sowing of the bīja (seed, germ). In the Venī I.8 Bhīma emphatically denies the possibility of the Kauravas ever resting in peace as long as he is alive and thus suggests the train of events to be afterwards developed, and the governing sentiment, namely, the vira rasa, of the play,

(2) *Parikara* (Parikriyā) is enlarging or amplifying the bīja which is indicated earlier. Bhīma hurls defiance at his brothers. They might bring about peace. He was firmly determined to break it as soon as it was effected (Venī I. 10.) This strengthens the idea already suggested that war is inevitable.

41 चतुष्षष्टिकलामर्मवेदिना शिङ्गभूमुजा ।

लक्षिता च चतुष्षष्टिर्बालरामायणे स्फुटम् ॥ III. 78.

42 यत्तूच्यते चतुष्षष्टयङ्गसंयुतमिति तेन सम्भवमात्रमेवामुक्तं न तु नियमः । Abh. III. p. 37.

43 cf. विशेषानुपादानात् सर्वाण्येवैतानि प्रधानानि । ND. p. 104.

44 Excepting the PR., the RS. and Dhunḍirāja, the commentator of the Mudrārākṣasa, no other authority tries to illustrate these sixty-four aṅgas from any one play. The illustrations are usually drawn from plays like the Ratnāvalī, the Venī and other later plays. Presumably, the authors of these plays were under the strong influence of the rules of the dramatic science and consciously wrote their plays in conformity with these rules. That is why the commentators like Dhanika, Abhinava and the like cite passages from these plays as illustrations.

(3) *Parinyāsa* is describing very clearly and beyond any shadow of doubt the *bija* of the play that was indicated and enlarged before.⁴⁵ Bhīma asserts that he would surely break the thighs of Duryodhana and braid Draupadī's hair (Veṇī I. 21). Here Bhīma unmistakably declares the ends aimed at by him.

(4) *Vilobhana* is the mentioning of good qualities (possessed by the hero or the heroine). Draupadī tells Bhīma that nothing is impossible for him to accomplish when he is enraged and thus pays a handsome tribute to his heroic strength, and expresses confidence that in his war against the Kauravas he would certainly gain victory.

(5) *Yukti* is establishing the propriety of a particular course adopted to achieve the ends aimed at.⁴⁶ Yaugandharāyaṇa has introduced Sāgarikā to the queen, merely to put her in the way of the King, that he may see and love her. The course of the drama is founded on the result which follows as anticipated by Yaugandharāyaṇa.

(6) *Prāpti* (or *prāpaṇa*) is the attaining of happiness⁴⁷ (either by the hero or heroine at a particular occurrence). Bhīma is thus happy at Kṛṣṇa's failure to settle the feud peacefully. Again, Draupadī is overjoyed to hear from Bhīma that he is capable of fulfilling the vows of destroying the Kauravas etc. and that he would never be a party to any peace which Yudhiṣṭhira might effect (Veṇī Act I. 15).

(7) *Samādhāna* (samāhiti—ND.) is the complete unfolding of the *bija* which earlier was only hinted at.⁴⁸ Veṇī I. 24 unmistakably points out how the anger of Yudhiṣṭhira,⁴⁹ the source of the destruction of the Kurus suppressed so long, is now violently stirred and is working in all its fury against the Kurus.

(8) *Vidhāna* is what causes both joy and sorrow. Bhīma informs Draupadī of his intention to set out to slaughter the Kurus. She is naturally glad to hear this as Bhīma would get an opportunity to avenge the insults heaped on her. At the same time she is overcome with fear and nervousness as after all he was to participate in war and therefore, very naturally she bids him and Sahadeva, too, take care of their lives against the enemy.

45 These three sub-divisions should occur in the order of their enumeration. In the Veṇī they do. It is, however, to be noted that *prāpti* and *yukti* intervene *parikara* and *parinyāsa*.

46 "Resolve (*yukti*) is the determination upon purposes."—Haas. Settling the issues is called Decision (*Yukti*)—Ghosh. 'It (*yukti*) means the connexion of purpose and result.'—Wilson.

47 The NL. defines *prāpti* as सुखार्थस्य यदुपगमनं सा प्राप्तिः । p. 26. Ghosh favours this definition when he translates the definition in the NS. as 'Summing up the purpose of the Opening (Mukha).' Excepting the NL. all authorities read 'sukhārtha.' The illustration given by the NL. is the same as cited by the Avaloka and the SD.

48 The Abh. (III. pp. 30-40), the ND. (p. 62) and the SD. (p. 326) point out that the *bija* which was indicated before is here developed by relating it to the hero.

49 Yudhiṣṭhira is traditionally regarded as the hero of the Veṇī.

It may be noted here that the Avaloka cites this passage to illustrate *Udbheda*. It quotes Veṇī I. 21 to illustrate *samādhāna* which is, however, cited by the Abh. and the SD. to illustrate *parinyāsa*.

(9) *Paribhāvanā* : Words full of curiosity or wonder on finding something extraordinary constitute *paribhāvanā*. Draupadī, who is doubtful whether war would break out between the Pāṇḍavas and the Kurus hears the war-drum that was being beaten loudly and repeatedly. Naturally she is struck with wonder and asks Bhīma why it was thus being beaten.

(10) *Udbheda* : According to the NS., the Abh., the ND. and SD., *Udbheda* is the sprouting of the bīja.⁵⁰ Bhīma's declaration of his determination to kill all the Kurus and not to see Draupadī before doing it (Veṇī I. 26) illustrates it.

According to the DR., it is the disclosing of something previously hidden, Sāgarikā thus learns through the words of the bards that it was not the god of love whom the queen worshipped but Udayana the king for whom she was destined as a bride. As already said, it cites Veṇī I. 24 also as an illustration of *Udbheda*.

(11) *Karaṇa* (Kāraṇa—NL.) is the beginning made (by the hero or the heroine) to accomplish the object of his desire. Sahadeva and Bhīma thus announce at the close of Veṇī I that they are proceeding to fight a battle against the Kurus.

The ND. sets forth the view of some theorists that *Karaṇa* is the allaying of calamities. It is brought about by benediction or the like. Draupadī's benediction to Bhīma—"May bliss attend on you, as on Hari prepared for battle with the *asuras*" illustrates this.

(12) *Bheda* is the exit of the characters from the stage in pursuance of their respective ends, Bhīma thus at the end of Veṇī I. addresses Draupadī, asks her not to be anxious on their (*i.e.* his and Sahadeva's) account as they are experts in warfare, indicates their readiness to join war and leave the stage. This is how the Abh. and the ND. understand *Bheda*.

The DR. defines it as 'the heartening up' and cites the closing portion of the Veṇī I. as an illustration. Here Bhīma cheers up Draupadī, who is overcome with gloom, by pointing out that the Pāṇḍavas are well-versed in the art of war.

The SD. defines it as 'a breach of union'. It quotes Veṇī (p. 9) where Bhīma speaks of breaking his alliance with his brothers as an example.

The ND. mentions yet another view which regards *Bheda* as the political expedient of that name whereby the adversaries standing in the way of realizing the aims of the hero are estranged.

Of the twelve subdivisions of this sandhi the following six must always be used : 1 Upakṣepa 2 parikara 3 pariṇyāsa 4 yukti 5 udbheda and 6 samādhāna.

The *mukha sandhi* is well illustrated by Veṇī I. where the *bīja* is seen in Yudhiṣṭhira's readiness to declare war on the failure of Kṛṣṇa's mission of peace. Bhīma's

50 The Abh. (III. p. 41) and the ND. (p. 32) particularly note that *Udbheda* does not mean *Udghāṭana*, which is connected with the *pratiṃmukha sandhi*.

eagerness⁵¹ to fulfil his vow of breaking the thighs of Duryodhana and braid Draupadi's hair is prominently seen in the whole act.

The pratimukha sandhi comprehends thirteen sub-divisions :

(1) *Vilāsa*⁵² is the desire for amorous pleasures. Sāgarikā's soliloquy at the opening of the Act II (Ratnāvalī) finely illustrates this sub-division.

(2) *Parisarpa* (or *Upasarpaṇa*—ND.) is the pursuing of the *bija* once seen and then lost. The passage from the *Veṇī* (Act II. 2) where the chamberlain tells of the slaying of Bhīṣma (the *bīja* of the *Veṇīsaṁhāra* is here seen) and of young Abhimanyu (the *bīja* is here lost) is an example.

(3) *Vidhūta*⁵³ is non-acceptance, at first, of *anunaya* (friendly persuasion). Śakuntalā (Act III) asks Priyamvadā, who, on behalf of Śakuntalā, requests the king to requite Śakuntalā's love "not to detain the royal sage, who is pining on account of his separation from the ladies of his harem."

The DR., however defines it as despondency or absence of pleasure due to unrequited love. Sāgarikā's throwing away the lotus—stalks etc., intended by her friend to be a source of relief in her love's torment, illustrates this sub-division.

(4) *Tāpana* : (torment) is the grim prospect of a danger (NS.). *Tāpana* is 'not finding any means to allay the despondency' (owing to the difficulty of attaining the object of desire—SD). The passage from the *Ratnāvalī* (Act II. 1) where Sāgarikā says ; "My love is fixed on an object beyond my reach; I am overcome with a heavy sense of shame, my soul is enslaved by passion....then is not death the only alternative ?" illustrates this *tāpana*.

The DR. reads *śama* instead of *tāpana* and defines it as the dispelling of despondency due to the difficulty of attaining the object of desire. The king's admiration of the beauty of Sāgarikā surpassed all her expectations which evoked her comment "O heart, cheer up ! Even your desire could not go so far !" This constitutes *śama*.

(5) *Narma* consists in the use of banter. The conversation in the *Ratnāvalī* (Act II) where *Susaṅgatā* deliberately uses words in such a way as to apply to the king as well as to the picture-board is an example of *Narma*.

(6) *Narmadyuti*⁵⁴ is humorous speech with a view to covering one's weakness (the NS., the Abh., the ND.). The conversation between the King and the *Vidūṣaka*

51 This sandhi answers the description of the *Mukha* as given by the DR. Here we have the joining of the *bija* and the *ārambha*.

52 Abhinava rightly points out that in a love play this *vilāsa* is very appropriate but in a play based on the *vīra rasa* (heroic sentiment) *vilāsa*, the dominant feeling of love, is to be taken to stand for *Utsāha* (the emotion of energy) by *upalakṣaṇa*.

53 The SD. spells it as *vidhyta*, the RS. as *vidhūta*. The ND. calls it *dhūnana*.

54 The ND. notes that *narma* and *narmadyuti* are to be used in love-plays (p. 76).

(Ratnāvali Act II), where the latter styles gāthā as a Vedic hymn in his attempt to hide his ignorance and excites the King's laughter is an example of this sub-division.

The DR. defines it as the gratification caused by the humorous remark, and illustrates it by citing a passage from the Ratnāvali (Act II) where Sāgarikā outwardly expresses her anger at Susaṅgatā's remark that she does not give up her anger even when the king holds her by the hand.

(7) *Pragayaṇa*⁵⁵ is a series of questions and answers. This is best illustrated by the long passage in the Ratnāvali (Act II) where the Vidūṣaka and the king (Susaṅgatā and Sāgarikā as well) engage themselves in conversation starting with the Vidūṣaka's question as to what the verse (II. 7) is like, and ending with the stanza (II. 15) addressed to the garland of lotus-stalks. It considerably helps to advance the *bīja* (here love) of the play.

The DR., the SD., and all later authorities read *pragamana* for *pragayaṇa*. Their definitions, are however, essentially identical.

(8) *Nirodha* (v. 1., *virodha*)⁵⁶ is obstructing the attainment of the desired object (by the hero or heroine). Vidūṣaka thus obstructs the union of the king and the heroine by his speech (Ratnāvali II. 17 etc.) which is misunderstood by others.

(9) *Paryupāsana* is propitiating an angry person. In the Ratnāvali (Act II. 18) where the king tries to conciliate Vāsavadattā who is offended at the sight of the picture-board (showing Sāgarikā and the king side by side) we have an illustration of this sub-division. The ND. calls it *Sāntvana*.

(10) *Puṣpa*⁵⁷ is a hyperbolic statement (tending to enhance the *bīja* of the play). The king's statement in the Ratnāvali (Act II. 16) that Sāgarikā is Lakṣmī herself etc. illustrates this sub-division.

(11) *Vajra* is a cruel remark made to one's face. The passage in the Ratnāvali (Act II) where Susaṅgatā pretends to be a partisan of the queen and hence not to like the affair about Sāgarikā threatens the king that she would disclose the affair to the queen is an illustration (Abh.). The DR. illustrates it by citing the passage in the Ratnāvali (Act II) where the queen *sarcastically* asks the king whether the picture of Sāgarikā by the side of the king that was drawn on the board is the work of Vasantaka and adds that the sight of the board has given her head-ache.

55 This is the reading of the NS. Abhinava remarks : “प्रगयणमिति रुढिशब्दः । अन्ये तु प्रजाशब्दाद् विचि क्लिष्ययत्नशब्देन शता (?) क्विना व्युत्पत्तिं कल्पयन्ति । प्रागयणम् इति अन्ये पठन्ति । प्राक् इति पूर्ववचनं ततोऽयं प्राप्तिः यस्य उत्तरवचनस्य इति ॥” —Abh. III. p. 45.

The ND., which normally follows the Abh., accepts the reading ‘pragamana.’

56 The ND., calls it ‘rodha’, the BP. ‘nirodha,’ while all other authorities ‘virodha’.

57 यथा हि प्रेमविकासि पुष्पं भवत्येवमत्रापि राज उत्तरोत्तरानुरागविशेषसूचकं वचो विकासमस्यानुरागस्य दर्शयति । —Abh. III. 46.

(12) *Upanyāsa* is a statement based on argument or reasoning (—the NS., the DR the Abh., the ND and RS.) The statement of the Vidūṣaka that the borne-slave (*Susaṅgatā*) is a great tattler and that everything is possible in her case and hence the king should please her by a reward (*Ratnāvalī* Act II) illustrates it.

According to the SD., it is conciliation (in order to remove the annoyance caused by some jest previously). The passage in the *Ratnāvalī* (Act II) where *Susaṅgatā* asks the king not to get panicky as she played only a joke (in threatening to report the affair to the queen) and cleverly suggests to him to appease *Sāgarikā* illustrates this *aṅga*.

Bhoja has omitted this *aṅga* altogether.⁵⁸

(13) *Varṇasamhāra* (or *varṇasamhṛti*—ND.) is coming together of the four castes such as the Brāhmaṇas, the Kṣatriyas etc.⁵⁹ The stanza in the *Vira-carita* (III. 5) illustrates it.

Abhinava interprets 'varṇa' as characters (*pātras*) and *saṁhāra* as 'drawing together,' 'close association.' He rejects the interpretation given above as meaningless. He illustrates this *aṅga* by an incident in the *Ratnāvalī* (Act II) where the king, the Vidūṣaka, *Sāgarikā*, and *Susaṅgatā* meet together.

The NL., however, defines it as 'varṇita—arthasya tiraskāraḥ'. The editor, (NS. III. p. 47) paraphrases it as 'uktārthasya viṣayāntara—prasaktyā pracchādanam.' The NL., cites as an example the sentence in the *Ratnāvalī*, where the Vidūṣaka refers to *Susaṅgatā* as a 'born-slave' and 'tattler' (and with a view to guarding the secret asks the hero to win her over by a reward).

The most important sub-divisions of this *sandhi* are : 1 Parisarpa 2 pragamana (*praśama* appears to be an error in view of the remarks of the ND. p. 69. SD. p. 351 and the PR. p. 110) 3 vajra 4 *upanyāsa* and 5 *puṣpa*.

In the *Veṇī* the *pratimukha sandhi* is found to cover the second Act. The *bija* of the play, namely, 'Krodha' (anger) is seen here fully developed in that the poet foreshadows that the son of Pāṇḍu would in a short time slay *Suyodhana* in battle together with his kinsmen, friends etc. (II. 6) and describes the efforts of Pāṇḍavas, particularly of *Arjuna* to slaughter *Jayadratha* (p. 53) and alludes to *Bhīma's* vow to drink the blood from the heart of *Duśśāsana* and break the thighs of *Duryodhana* (II. 28). In this Act we find the love scene with *Bhānumati* which is a secondary incident. It appears to interrupt the course of the drama. The entrance of *Jayadratha's* mother (and *Duśśalā*) who describes the important events connected with the main

58 भोजेन तूष्ण्यासाङ्गं परिहितम् । Editor's note, NS. III. p. 46.

59 This is how the DR., the SD., interpret this *aṅga*.

action such as Arjuna's vow to slay Jayadratha etc., sets the principal action in motion again. This is the *bindu*⁶⁰ (what maintains the continuity of the main action).

The garbha sandhi has thirteen (or twelve according to some authorities) subdivisions :

(1) *Abhūtāharāṇa* is a speech based on deceit. The Abh. illustrates this by the speech of the Vidūṣaka in the Ratnāvalī (Act II) where he tells the queen that the king drew his own picture on the board to refute his assertion that a man hardly draw his own picture. The SD. quotes the passage from the Veṇī (Act III. 11) as its illustration : truthful Yudhiṣṭhira proclaims that Aśvatthāman has been slain, Droṇa supposes that his son has fallen, but what really has happened is the death of an elephant so named. The DR. cites the passage from the Ratnāvalī (Act III) where Kāñcanamālā refers to the Vidūṣaka's secret plot according to which Sāgarikā, disguised as Vāsavadattā is to meet the king. The ND. refers to the clever ruse used by the Vidūṣaka (in the Mālavikā—) in securing the signet-ring from the queen.

(2) *Mārga*⁶¹ is speaking out the exact truth—a pointing out of one's real purpose. Abhinava illustrates it by a passage in the Ratnāvalī (Act II) where the queen refuses to believe with Kāñcanamālā that it may be by accident that the figure drawn by the king resembles Sāgarikā and says that Kāñcanamālā does not understand Vidūṣaka's prevarications. The Avaloka illustrates it by a passage in the Ratnāvalī (Act III), where the Vidūṣaka tells the king of his secret plot of bringing about his union with Sāgarikā about whose success he was quite certain.

(3) *Rūpa* is a statement embodying doubts regarding the true nature of something, e.g. in the *Kṛtyārāvaṇa* Rāma not recognising Jaṭāyus doubts whether it was the mountain with its wings chopped off by Indra or Garuḍa smashed down by the lord of Asuras or it was Jaṭāyus who was lying dead⁶².

The DR. defines it as a remark embodying some hypothesis (vitarka). The Avaloka illustrates it by a passage in the Ratnāvalī (Act III. 9 etc.) where the king expresses his hope of being united to Sāgarikā, but finding that Vasantaka was tarrying doubts : "Can it be that the queen has come to know the whole plot?"

60 This sandhi answers the description of the pratimukha as given by the DR. Here we have the combination of bindu and prayatna.

61 The ND. interprets it thus :

परमार्थस्य वचनं सामान्येनोच्यमानं प्रकृतार्थेन यत् सम्बध्यते तन्मार्गः ।.....

and illustrates it by Mudrārākṣasa III. 4-5.

62 This is how the ND. defines (and illustrates) rūpa following the NS. and the Abh. With this definition rūpa does not differ in any way from the Sasandeha alamkāra. The Abhi. illustrates it by a passage in the Ratnāvalī (Act II. 20) which the Avaloka cites as an example of Paryupāsana.

The NL. defines it as a logical argument or hypothesis having a striking sense and illustrates it by Ratnāvalī III. 2 : The mind is, by its very nature, fickle, and thus it should be a difficult mark to hit. How does it happen then that god of love has pierced it with all his arrows at once ?” The SD., too, cites this stanza as an example⁶³.

(4) *Udāharana* (Udāhṛti—ND.) is an exaggerated statement. The Abh. and the ND. quote the above passage (Ratnāvalī III. 2) as an illustration of this sub-division. The Avaloka illustrates it by a passage in the Ratnāvalī where the Vidūṣaka enthusiastically remarks that the news of his meeting with Sāgarikā would delight the king more than the acquisition of the kingdom of Kauśāmbī.

(5) *Krama* is a knowledge of the feelings of another (—NS., the Abh., the ND. and the SD.) Ratnāvalī III. 4, where the king describes the helpless condition of Sāgarikā on account of the extreme uneasiness deep placed in the heart, is an example of it. The Avaloka illustrates it by Ratnāvalī III. The *Krama* here consists in the king’s love for Sāgarikā having been known to Vāsavadattā.

The DR. defines it as the acquisition of an object when it is being thought of : The passage in the Ratnāvalī (III. 10 etc.) which speaks of the king’s meeting with Sāgarikā, who has solely absorbed his mind, illustrates this *Krama*. It is to be noted that here it is not real attainment as he meets real Vāsavadatta in place of Sāgarikā disguised as Vāsavadattā. The example in the PR. is more appropriate. The king was thinking of the victory of Pratāparudra when news actually came to him, declaring his complete victory.

The NL. defines it as ‘knowledge of the future’ and illustrates it by the speech of Kṛpa in the Veṇī (III) where he says : “Aśvatthāman if invested with supreme command would be able to destroy even the three worlds, not to speak of Yudhiṣṭhira’s army.”

(6) *Sanṅraha* is ‘use of sweet conciliatory words and gifts.’⁶⁴ It is taking some person on one’s side, winning him over by the use of sweet words and gifts. The passage in the Ratnāvalī (Act III) where the king gives a reward of his bracelet to the Vidūṣaka who assists him in the acquisition of his object of desire (Sāgarikā) illustrates this sub-division.

(7) *Anumāna* (or anumā) is an inference (of the *liṅgin*, that which possesses the *liṅga*) from its characteristic sign (*liṅga* or *hetu*). The Abh. illustrates it by a passage in the Ratnāvalī (Act III. 8) where the path is inferred by fragrance of flowers of

63 The ND., following the Abh., distinguishes between Yukti a subdivision of Mukha and this rūpa as follows :

रूपमिव रूपम् । अनियतो ह्याकारो रूपमुच्यते ।...युक्तेः कृत्यविचाररूपत्वेन नियताकाराया अस्य भेदः । p. 83.

64 The ND. defines it as ‘sāma-dānādiḥ’ and comments that sāma-dāna includes, by Upalākṣaṇa, bheda and daṇḍa and ādi includes dāreṭi, māṇḍik etc. (read pp. 82-83.).

the trees in the garden. The Avaloka illustrates it by a passage (Act III. 15 etc.) where the king concludes that the death of Vāsavadattā would follow from her great disappointment consequent upon his extreme love for Sāgarikā.

(8) *Prārthanā* is invitation or request for love's enjoyment, rejoicing, and festivity (NS) Ratnāvalī Act III. 11—where the king invites (the supposed) Sāgarikā to enjoy pleasures of love with him—illustrates this sub-division.

The ND, broadens the definition as 'bhāvayācanam.' The NL. defines it as 'mere request, entreaty.' The ND. illustrates it citing a passage from the Raghuvilāsa where Rākṣasa disguised as Hanūmat's father, requests Rāvaṇa to forgive the various offences given by Hanūmat.

It is to be noted that the DR. does not recognise this sub-division found in the the NS. The SD. takes particular care to point out that he has included the sub-division *prārthanā* so that those who exclude *praśasti* from the number of divisions of the nirvahaṇa may still have the full complement of 64 sub-divisions. Otherwise the total number of *aṅgas* would make 65.

(9) *Ākṣipti*⁶⁵ is the revelation or unfolding of the bīja (or germ of the plot) lying concealed in the garbha.⁶⁶ Abhinava calls it revelation of the innermost passion or feeling on some pretext or the other. Thus the king reveals his heart before Vāsavadattā (Ratnāvalī Act III) all the time taking her to be Sāgarikā. The Avaloka illustrates it by a passage from the Ratnāvalī (Act III) where there is the revelation of the bīja lying concealed in the *garbha viz.*, the acquisition of Sāgarikā by the king solely depends on the queen's favour.

The PR. defines it as the adoption of means for the accomplishment of the end aimed at. "The object aimed at in the Pratāparudra play is the coronation of Pratāparudra and the means to attain it is the propitiation of God Gaṇapati.

The ND. informs us that some dramaturgists do not recognise this sub-division⁶⁷.

(10) *Toṭaka*⁶⁸ (Troṭaka—SD.) is a speech uttered in excitement due to anger, joy or the like. The Abh. cites as example a passage in the Ratnāvalī where the Vidūṣaka asks Sāgarikā to talk to the king and regale his ears with the sweet cadence of

65 Ākṣipta or Ākṣipti (NS.), Ākṣepa (—DR.), Utkṣipta (—NL.), Kṣipti (—SD.).

66 गर्भस्योद्भेदनं यत्साक्षिरित्यभिधीयते । NS.

प्राप्त्याशावस्थानिबद्धस्य बीजस्य सुखकार्योपायस्य प्रकाशनं प्रकर्षेणाविर्भावनमाक्षेपः । ND. p. 88.

67 The SD. defines it as रहस्यार्थस्य तद्भेदः क्षितिः स्यात् । It cites, as an example, Venī III. 14 where Kṛpa suggests the inner meaning that Aśvatthāman or daiva will bring about total destruction of the subjects.

68 आवेगगर्भं यद्वचनं तत्तोटकम् । स चावेगो हर्षात् क्रोधात् अन्यतोऽपि वा ।

भिनत्ति यतो हृदयं ततस्तोटकम् । Abh. III. 51.

The ND. follows the Abh. The DR. appears to restrict it to an angry and violent speech.

her words as his ears are grated with the harsh words of the ever-irate queen. The instance given by the Avaloka is “a scene from the Ratnāvalī where Vāsavadattā having clearly perceived the king’s attachment to Sāgarikā orders her maid-servant to bind Vidūṣaka and Sāgarikā in fetters and take them away.”

(11) *Adhibala* (or *atibala*—RS.) is a deception practised on others (with a view to accomplishing the object in hand). Thus in the Ratnāvalī Vāsavadattā outwits the king by disguising herself as Sāgarikā.

According to some theorists *adhibala* is the opposite of *toṭaka*, but this view does not seem to be correct for then there would hardly be any distinction between it and *paryupāsana*.

(12) *Udvega* is fear arising from the king, an enemy or a robber. When the queen outwits the king and the Vidūṣaka, the latter expresses fear caused by the queen’s fury. Or, when Sāgarikā, is taken prisoner she is terribly afraid of the queen as is seen in her remark that she is not allowed even to die an honorable death (Ratnāvalī Act III). These are instances of *Udvega*.

(13) *Vidrava* (Sambhrama) is apprehension caused by something dreadful or frightening. The Abh. illustrates it by the king’s apprehension that Vāsavadattā would put an end to her life because of his deep love for Sāgarikā (Ratnāvalī Act III. 15) Others like Śaṅkuka define *vidrava* as apprehension, fear and fright. Śaṅkuka illustrates it by a passage from the Kṛtyārāvaṇa (Act VI) : From behind the curtain Mandodari cries ‘help’ ‘help’ !....The Pratihārī reports to Rāvaṇa that there is uproar in the harem. Rāvaṇa apprehends some trouble and asks the Pratihārī to find out what it is about.” Here we notice ‘apprehension’ of Rāvaṇa, fear and fright of the Pratihārī. The ND., too, quotes this example to illustrate *vidrava*.

The DR. defines *sambhrama* (= *vidrava*) as ‘fear and trembling’. The ND. comments on it : The most important of these sub-divisions of the *garbha*, are : 1 *abhūtāharaṇa* 2 *Mārga* 3 *toṭaka* 4 *adhibala* and *ākṣepa*. The rest are to be employed when possible.

The *garbha sandhi* extends over the Venī. Acts III and IV. Bhīma’s speech from behind the curtain wherein he declares his intention of slaughtering Duśśāsana who has fallen into his clutches and the speeches of Aśvatthāman that refer to Bhīma’s drinking of Duśśāsana’s blood, and certain stanzas of Act IV that foreshadow the slaying of Duryodhana represent the *prāptyāśā* (Prospect of Success) which corresponds to the *garbha sandhi*. The quarrel between Aśvatthāman and Kaiṇa helps the Pāṇḍavas in their victory over the Kurus. From that point of view this episode may be regarded as *patākā*⁶⁹.

The *Vimarśa* (or *Avamarśa*) has thirteen sub-divisions :

69 See supra for the nature and definition of *patākā*.

(1) *Apavāda* is 'the proclaiming of a fault or misdeed of another.' The ND. comprehends under it 'one's own censure.' The DR. illustrates this sub-division by a passage from the *Ratnāvalī* (Act IV) where we are informed of the misdeed of the queen in her harsh treatment of poor *Sāgarikā*.

(2) *Sampheta* is altercation—exchange of angry violent words. The Avaloka illustrates it by a passage in the *Veṇī* (VI. 10–11) which reports exchange of hot words between *Bhīma* and *Suyodhana*. The SD. illustrates it by a passage in the *Veṇī* (V. 30) where *Duryodhana* strongly condemns *Bhīma* and his brothers.

(3) *Drava* (or *Abhidrava* or *vidrava*) is showing disrespect or insolence towards one's elders. Thus *Yudhiṣṭhira* shows disrespect to *Balarāma* in *Veṇī* (VI. 20), or *Lava* shows contempt for *Rāma* in *Uttara-Carita* (V. 34).

(4) *Śakti*⁷⁰ is placating one who is angry (—NS.) or 'the allaying of opposition (to the accomplishment of the desired end by the hero—DR.). The Avaloka illustrates it by two instances, one from the *Ratnāvalī* (IV. 1) in which the king's speech shows that the anger of *Vāsavadatī* standing in his way of the acquisition of *Sāgarikā* is pacified; and the other from the *Uttara-Carita* (VI. 11) where *Lava*'s opposition to *Candraketu* and his army is removed or allayed at the sight of *Rāma*.

(5) *Vyavasāya*⁷¹ is acquisition of the means to accomplish one's undertaking. Thus, in the *Ratnāvalī*, the magician's entry on the stage helps *Yaugandharāyaṇa* in accomplishing his desired aims. The DR. defines it as 'mention of one's own power,' and illustrates it by a passage in the *Ratnāvalī* (IV. 8-9) where the magician mentions his supernatural power and suggests that he would show the king *Sāgarikā* whom he so eagerly longed to see.

(6) *Prasaṅga* is mentioning (with reverence) one's elders. The Avaloka illustrates it by a passage in the *Ratnāvalī* (Act IV) where the declaring of *Sāgarikā*'s parentage helps the attainment of the object of the king's desire.

The NL. defines it as 'giving expression to what really is *aprastuta* (the irrelevant). The ND. cites *Veṇī* VI. 18, where *Yudhiṣṭhira* laments the (supposed) death of *Bhīma*, as an illustration of *prasaṅga* in this sense.

(7) *Dyuti* is 'rebuking'. The DR. defines it as 'threatening and hurting the feelings of others'. Wilson freely renders it as 'provoking to combat,' The Avaloka illustrates it by a passage from the *Veṇī* (Act VI. 6–9) where *Bhīma* rebukes *Suyodhana* and forces him to come out of the lake.

70 *Abhinava* paraphrases the definition as '*Virodhinaḥ Kupitasya śamaḥ*.' The DR. defines *Śakti* as *virodha-sāmanam*.' The ND. includes under *Śakti* complete destruction of one's enemy. It adds that some theorists recognise '*ājñā*' in place of *Śakti* and define it as 'giving an order when provoked to anger, without giving due thought to the matter in question' (see p. 100).

71 The NS. defines it as '*प्रतिज्ञाहेतुसम्भवः*.' *Abhinava* explains it as *प्रतिज्ञातस्याङ्गीकृतस्यार्थस्य हेतवो ये तेषां सम्भवः प्राप्तिः व्यवसायः* | NS. III. 91, pp 54.

(8) *Kheda* is lassitude (-fatigue) arising either from mental or physical activity. The SD. illustrates it by a well-known stanza occurring both in the *Mālatī-Mādhava* (IX. 12), and *Uttara-Carita* (III. 31) which vividly portrays Rāma's poignant sorrow at the loss of Sītā. The Abh. illustrates the physical fatigue by a passage from the *Vikramorvaśiyam* (Act IV, p. 166) where Pururavas, tired on account of his wanderings in search of Urvaśi says : "I am tired. So reposing on the bank of this mountain-stream I shall enjoy the breeze from its waves" etc.

The DR. and its followers do not recognise *Kheda* as a *sandhyaṅga*.

(9) *Pratiṣedha* (or *Niṣedha*) is obstruction to the attainment of one's desired end. The SD. quotes a passage from the *Prabhāvatī* where Pradyumna is told by the *Vidūṣaka* that *Prabhāvatī* has been abducted by the lord of *Asuras*. This abduction of *Prabhāvatī* is an obstruction in the way of Pradyumna's attaining *Prabhāvatī*—the object of his desire. In place of *pratiṣedha* the ND. substitutes *Samrambha*. He defines it as 'śakti-kīrtanam,' and comments : *Samrambha* is 'mention of one's own power in the conversation between two persons who are agitated.' He quotes *Veṇī* V. 33-34 to illustrate it. He further says *Samrambha* is found even when there is mention of one's power by one who is not agitated,' and quotes *Veṇī* VI. 6 as an instance of it.

The ND. distinguishes between *Sampheta* and *Samrambha* as follows : In the *sampheta* we have angry speech only, whereas in the *samrambha* mention of one's own power.' It is clear from the ND.'s treatment of *Samrambha* that it comprehends under this sub-division the two sub-divisions of the DR., namely *virodhana* and *vyavasāya*.

(10) *Virodhana* (*Nirodhana* or *Virodhā*) : When some obstacle suddenly arises in the way of accomplishing the object of one's desire we have this sub-division. The SD. cites *Veṇī* Act VI. 1 as an example : Here *Yudhiṣṭhira* expresses his fear that the rash declaration of *Bhīma* (that he would kill *Duryodhana* that very day or would himself commit suicide) has imperilled the lives of all *Pāṇḍavas* at a time when complete victory over the *Kurus* was just within their reach.

From the definitions and illustrations of *Pratiṣedha* and *Virodhana* it is perfectly clear that there is hardly any *real* distinction between the two sub-divisions.

The DR. defines it as declaring one's own superior power by two persons when they are agitated—perturbed. It illustrates this sub-division by *Veṇī* (Act V. 30-34) where *Bhīma* and *Duryodhana*, who are highly excited, assert their own superior strength.

(11) *Ādāna* : When fruition (attainment of thing desired) is in sight we have *ādāna*⁷². It is according to the DR., 'a resume of the action.'⁷³ *Veṇī* VI. 37, where the total destruction of the enemy is recapitulated, illustrates it.

72 बीजकार्योपगमनमादानमिति सञ्ज्ञितम् । NS. XIX. 94a.

बीजफलस्य समीपताभवनमित्यर्थः । Abh. III. p. 55.

मुख्यफलस्य दर्शनमादानम् । ND. p. 103.

73 आदानं कार्यसंग्रहः । —DR. K. P. Trivedi thus renders it "आदान consists in the collection of preparations for the accomplishment of the desired object." (—PR. Notes, p. 49).

(12) *Chādana* (or *Sādana*—NL.) is a statement or speech arising from 'disgrace' and made for some purpose.⁷⁴ Thus in the *Ratnāvalī* (Act IV) *Sāgarikā* welcomes the breaking out of fire in the harem where she has been held captive as it would put an end to her sorrows. She means death caused by fire would put an end to her suffering and disgrace. In reality, however, union with the king brought about by that fire ends her sorrows.

The SD. defines it as putting up with humiliation etc. with a view to attaining the desired object and quotes *Veṇī* V. 31 as an instance : *Arjuna* here appeals to *Bhīma* not to mind the ravings of *Duryodhana*, whose hundred brothers are killed and who is unable to do the *Pāṇḍavas* any harm.

The DR. and its followers do not recognise *Chādana* as a sub-division.

The ND. states that some theorists recognise *chalana* in place of *chādana*. "The word *chalana* is interpreted by some dramaturgists as 'humiliation' (—this is a clear reference to the DR.) while by some others as 'sammoha' i.e. fainting." The abandoning of *Sitā* in the play *Rāmābhyudaya* illustrates *chalana* in the sense of 'humiliation'. *Chalana* in the sense of fainting is illustrated by a passage in the *Veṇī* Act VI. 15-16 where *Rākṣasa* gives the false news of *Bhīma*'s death and as a result *Yudhiṣṭhira* faints away.

(13) *Prarocanā* is representing in advance that the desired end is accomplished, the actual accomplishment of the desired end being found in the *nirvahaṇa*. It is illustrated by *Veṇī* VI. 12 etc., where the braiding of *Draupadī*'s hair and *Yudhiṣṭhira*'s coronation are represented in advance as accomplished.

The Abh. notes that some dramaturgists call this *aṅga* *Yukti*. The ND. mentions a view that some define *prarocanā*⁷⁵ as 'a direction to honour persons with gifts etc.', and cites a passage from the *Veṇī* (Act VI, pp. 153-54) where *Yudhiṣṭhira* orders *Sahadeva* through his attendant to employ clever spies etc., to whom rewards in the form of money and honour are promised, to trace *Duryodhana* who has disappeared on hearing of *Bhīma*'s vow.

The DR. and its followers (the BP., the PR., and the RS.) do not recognise the three *aṅgas* : 1 *Kheda* 2 *Pratiṣedha* and 3 *Chādana*. In place of them these authorities substitute *vidrava*, *vicalana* and *chalana*.

Vidrava is 'slaying, taking prisoner and the like'. The description of the breaking out of fire in the harem, of the imprisonment of *Sāgarikā* and danger to her life (*Ratnāvalī*, Act IV) illustrates this sub-division.

74 The ND. defines it as छादनं मन्युमार्जनम् ।

and comments मन्युरपमानो येन मार्ज्यते तत् छादनम् । p. 95.

75 The ND. informs that some recognise *Yukti* in place of *Prarocanā*. *Yukti* is defined as सविच्छेदोक्तिः । This definition agrees with NS. XIX. 96a, which is possibly a later addition.

*Vicalana*⁷⁶ is 'bragging',—boasting of what is done by oneself. This is illustrated by a passage in the *Ratnāvalī* (Act IV. 19) where Yaugandharāyaṇa proudly declares that he brought about the marriage of the king with *Rātnāvalī*, which in its turn, was to lead to the king's attainment of the sovereignty of the world. *Chalana* is already treated under *Chādana*.

It will be seen that the *vidrava* of the DR. is very much like the *pratiṣedha* as illustrated by the SD. and *chalana* like *chādana*. The most important divisions of the *avamarśa* are : 1 *apavāda* 2 *śakti* 3 *vyavasāya* 4 *prarocanā* and 5 *ādāna*. A careful scrutiny of the sub-divisions of the *avamarśa* shows that 'virodhana' creates a serious obstacle in the way of the hero's attaining the desired end, and this creates a doubt in the mind of the hero regarding the attainment of his desires. This obstacle however brings out the best in the hero and certainty of success is guaranteed (*niyatāpti*). The sub-divisions like *vyavasāya*, *dyuti*, *śakti*, *prarocanā* and *ādāna* bear out the truth of this statement.

The *vimarśa* or *avarmaśa* extends over *Veṇī* Act V and a considerable portion of Act VI (upto stanza No. 37). Act V informs us of *Karṇa*'s death and that *Aśvatthāman*, who seeks reconciliation, is received coldly by *Duryodhana*. Act VI informs us of *Bhīma*'s rash vow that he would kill *Duryodhana* that very day or himself commit suicide, and of the disappearance of *Duryodhana*. This imperils the lives of the *Pāṇḍavas* at a moment when victory was within reach. Thus *Bhīma*'s rash declaration and *Duryodhana*'s disappearance form a serious obstacle in the way of the attainment of the ends aimed at. It, however, later informs us that *Duryodhana* is found and that *Kṛṣṇa* sends message to *Yudhiṣṭhira* to commence festivities in expectation of *Bhīma*'s victory over *Duryodhana*. This represents 'certainty of success,' which corresponds to the *vimarśa sandhi*. *Cārvāka*, a *Rākṣasa*, deliberately gives *Yudhiṣṭhira* and *Draupadī* the false news of the death of *Bhīma*. Out of grief they both resolve on death. For a moment all hope seems to have been lost but *Bhīma*, with his body all covered with blood, appears on the scene and certainty of success is guaranteed.

Prakarī, in the true sense, is not found in these two Acts, which constitute *vimarśa*. It has been already pointed out that *prakarī* is not an essential element of '*vimarśa*'. The Abh. (III. p. 15) illustrates the *prakarī* by the doings of *Kulapati* in the *Kṛtyārāvaṇa* and of Lord *Vāsudeva* in the *Veṇī*. But *Kṛṣṇa*'s doings are not confined to this part only.

The *Cārvāka* episode, *strictly speaking*, cannot be called *prakarī*. For, *Cārvāka* appears on the scene with the express intention of duping the *Pāṇḍavas*. The playwright introduces the character of *Cārvāka* towards the end of the play *most probably* with a view to creating the marvellous sentiment in accordance with the dictum : निर्वहणे कर्तव्यो नित्यं हि रसोऽद्भुतस्तज्ज्ञैः ॥—NS. XVIII. 94^b.

76 The ND. defines *vicalana* as boasting of oneself on account of valour, family, learning, beauty, good fortune and the like (p. 98).

The incident of Cārvāka may however, be regarded as a prakāra in a very loose sense in as much as it serves to bring out the deep affection and love of Yudhiṣṭhira and Draupadī for Bhīma.

The nirvahaṇa (or upasamhāra or samhāra) has thirteen (or fourteen) sub-divisions :

(1) *Sandhī*⁷⁷ is the coming up again of the bīja that was indicated in the *mukha sandhi*. Vasubhūti and Bābhavya seeing Sāgarikā who has been rescued from fire strongly believe that she must be the princess Ratnāvalī. Thus what was stated in the *Mukha sandhi* about the bīja is here repeated. Or, in the Veṇī (Act VI) Bhīma, with his hand smeared with Duryodhana's blood, and about to bind up Draupadī's locks asks her whether she remembers the vow he had taken that he would braid her hair only when the insult to her was avenged. Thus the braiding of Draupadī's hair, the bīja of the play is again alluded to here.

(2) *Nirodha* (or vibodha) is seeking for the end aimed at. Thus Bhīma in the Veṇī (Act VI) who has been embraced affectionately by Yudhiṣṭhira after the annihilation of the Kurus asks Yudhiṣṭhira to release him for a moment as he has yet to braid Draupadī's hair. Yudhiṣṭhira permits him to go so that poor Draupadī can bind up at last her locks. This sub-division is designated by the NL. as *anuyoga*.

(3) *Grathana* is 'referring to a purpose held in view throughout'. Thus Bhīma reminds Draupadī that she had been forbidden by him to tie up her dishevelled hair, as he had vowed that he would himself do it for her, when he had slain those who had subjected her to the indignity of untying her braid of hair.

(4) *Nirṇaya* is a narration of one's experience (with reference to the end or purpose). The speech of Bhīma (Veṇī Act VI. 39) which is addressed to doubting Yudhiṣṭhira illustrates this sub-division for Bhīma here describes his triumphant success in slaying Duryodhana and annihilating the Kurus and the acquisition of sovereignty over the world.

(5) *Paribhāṣaṇa* is a speech censuring oneself by admitting one's fault. The speeches of Ratnāvalī and Vāsavadattā at the close of the play where they censure themselves for their own improper behaviour illustrates this sub-division.

The DR. and its followers define it as 'talking (of persons) with one another', Their illustrations are, however, of the same kind given above. It is, therefore, clear that ordinary conversation is not meant by these theorists.

(6) *Dyuti* is pacifying of anger, jealousy etc. The speech of Yaugandharāyaṇa at the close of the Ratnāvalī where he discloses his whole plot and pacifies Vāsavadattā's anger and jealousy towards Sāgarikā and secures Sāgarikā for the king illustrates this sub-division.

The DR. and its followers substitute Kṛti in place of *Dyuti* and interpret it as (i) substantiation or confirmation of the result attained, or (ii) conciliation of each other (by the hero and the elder queen, who was earlier opposed to his acquisition

77. In place of Sandhi the NL. substitutes artha and defines it as प्रधानार्थोपप्लेपः अर्थः । p. 36.

of Sāgarikā) on attaining the object of one's desire. Kṛti, in the first sense, is illustrated by Kṛṣṇa's address to Yudhiṣṭhira where he says that Vyāsa, Vālmīki and others have arrived for his coronation (Veṇī Act VI. 44) :—Kṛti, in the second sense, is illustrated by a passage in the Ratnāvalī (Act IV) where on attaining Ratnāvalī the King and Vāsavadattā try to conciliate each other.

The ND. mentions the view of some that Dyuti is 'persuasion of a person who is already under your control but is unwilling to act up to your advice'. It is illustrated by a passage in the Mudrārākṣasa where Rākṣasa is persuaded to accept Ministership by Cāṇakya.

(7) *Ānanda* is 'the attainment of one's desire'. The King in the Ratnāvalī is happy at the acquisition of Ratnāvalī, and Draupadī at the braiding of her hair by Bhīma.

(8) *Samaya* is end of all misery or misfortune. The union of Vāsavadattā and Ratnāvalī as sisters at the end of the play puts an end to their sorrows and sufferings.

(9) *Prasāda* is waiting upon (the hero or heroine) with a view to conciliating the anger of the offended person. Yaugandharāyaṇa who did not till the last moment take the king into his confidence regarding his plot requests him to forgive him for what was done by him without informing him (the king). This speech of the minister illustrates prasāda. The ND. names this subdivision as *Upāsti*.

(10) *Upagūhana* is the experience of something wonderful. In the Rāmābhyudaya, Sītā repudiated by Rāma enters fire. The god of fire brings her out safe. At this all those present on the occasion are struck with wonder. This is *Upagūhana*. The ND. calls it by the name *parigūhana*.

(11) *Bhāṣaṇa* is speech accompanied by sweet words (*sāma*), gift and the like (NS.). The ND. quotes a passage from the Mṛcchakaṭika, where Śarvilaka, at the instance of Āryaka, confers favours on Cārudatta, Vasantasena etc., to illustrate this sub-division.

The DR. defines it as 'the attainment of honour and the like,' and illustrates it by a passage from the Ratnāvalī (Act IV. 21) where the King proudly refers to various achievements such as the acquisition of Sāgarikā and the like.

(12) *Pūrvavākya* is uttering words which were earlier used in the *Mukhasandhi*. The ND. illustrates it by a passage from the Mudrārākṣasa (VII. 17) where Cāṇakya says : "Let the bonds of all except those of horses and elephants be untied, I only having made good my vow, will tie up my tuft of hair" as it contains words which he had earlier uttered in the *Mukha*.

Other theorists define it as the foreseeing of the object of one's desire. Thus in the Ratnāvalī Yaugandharāyaṇa says to Vāsavadattā "Do as you please in the case of Sāgarikā, your sister". In this speech Vāsavadattā foresees the Kārya, the union of the King and Sāgarikā.

(13) *Kāvya-saṁhāra* is 'obtaining a boon' (by the hero etc.). When some very important character in a play says to the hero etc. "What further can I do for you? We have this sub-division. This *aṅga* invariably precedes the *praśasti*. With this *aṅga*, as the objects of one's desire are attained in this sub-division, the play proper comes to its end.

(14) *Praśasti* is a prayer for peace to the King and the country and other good things. Veṇi VI. 46 illustrates it : "May people live the full span of man's life free from misery and illness....May single-minded devotion to you prevail in the world, O Puruṣottama;....May the King be loving towards the world...."

With reference to the sub-divisions of the *Nirvahaṇa* the ND. observes that all of them are very important as no specific rule is laid down regarding their comparative importance. But it says, further on, in the course of the treatment of these sub-divisions that (1) Sandhī, (2) Paribhāṣā, (3) Bhāṣaṇa, (4) *Kāvya-saṁhāra* and (5) *Praśasti* must be employed in the concluding part of the play. It adds that excepting sandhi, nirrodha, grathana, pūrvabhāva, *kāvya-saṁhāra* and *praśasti*, the rest of the sub-divisions may be used, if need be, in other parts of the drama.

Usually, *nirvahaṇa* covers a little portion only of the last Act in the drama. The *Kārya* is embodied in the closing portion⁷⁸ and this final *sandhi* corresponds to phalā-gama stage of the action. The portion in the Veṇi beginning with the Chamberlain's identifying of Bhīma (p. 192) to the end of the Act VI constitutes *nirvahaṇa*. The *kārya* in the present case is the slaying of Duryodhana. This *kārya* is embodied in Act VI. 37 where Bhīma informs us that he has fulfilled his terrible vow (of slaying Duryodhana that very day). Veṇi VI. 42 comprises phalāgama as the braiding of Draupadi's hair is shown here to be accomplished.

Observations on the Number, Names and Definitions of the Sandhyaṅgas

It is easy to dismiss these subdivisions of the sandhis on the ground that to follow their description "would be to exhaust any patience except Hindu" or that "the definitions and the classifications are without substantial interest or value." The study of these sub-divisions, however, reveals the theorist's distinct power of subtle analysis of the variety of dramatic incidents (interpreted broadly enough to cover mental processes as well as external events) which the Sanskrit drama presents. The dramatic incidents enumerated as sixty-four, really speaking, 'have no limits except those of imagination and dramatic effect.' This is implied in the remark which the ND. makes : सर्वसन्धिष्वपि मतान्तराणि वृद्धोक्तत्वाद् भणितिभेदाद् वैचित्र्यस्य रञ्जकत्वाच्च प्रमाणान्येव । अत एव सर्वसन्धिष्वप्यङ्ग-सङ्ख्याकरणमुदाहरणम् द्रष्टव्यमिति । (P. 101).

78 साधनत्वाद्धि बीजस्य प्रथमं तदुपक्षिपेत् । साध्यत्वादेव कार्यस्य सर्वान्ते तत्प्रयोजयेत् ॥ अविच्छेदाय रचयेद्भिन्दुं मध्ये तयोरपि । —BP. p. 205.

All the authorities agree that the number of the sub-divisions of the *mukha*, the *pratimukha*, the *avamarśa* and the *nirvahaṇa* is 12, 13, 13 and 14 respectively. The NS., as interpreted by Abhinava, the NL., the ND., and the SD. give *thirteen* sub-divisions of the *garbha* whereas the DR., the BP., the PR., and the RS. give twelve. The total number of the sub-divisions according to the DR. and its followers is 64 which agrees with their total number given by the NS. The total number of the sub-divisions as enumerated by Abhinava and his followers comes to 65. The DR. and its followers make the total sixty-four by omitting one sub-division of the *garbha* called *prārthanā*. Abhinava and his followers arrive at the total sixty-four by excluding *praśasti* (the last sub-division of the *nirvahaṇa*) which is of the nature of Benediction and like the *nāndī* cannot be regarded as a part of the dramatic story. This point of view stands to reason as with the thirteenth sub-division of the *nirvahaṇa* named '*Kāvyaśāṃhāra*' the play proper comes to its end.

The names, definitions and interpretations of the *aṅgas*, barring some exceptions, are essentially the same. The two *aṅgas* *Karaṇa* and *bheda* of the *Mukha* are variously interpreted. *Vialūta*, *tāpana* (*Śama* is recognised instead of it by the DR.), *narmadyuti*, *upanyāsa*, and *varṇasāṃhāra*—these sub-divisions of the *pratimukha* are differently interpreted and illustrated by various theorists. The sub-division '*pragayana*' of the *sandhi* is called '*pragamana*' in the DR. The nature of the two is essentially the same. *Rūpa*, *Krama*, *Ākṣipti* (*Utkṣipta*, *Ākṣepa*) and *Adhibala*—these sub-divisions of the *garbha* are variously interpreted; *Vidrava* of the NS. is called *Sambhrama* by the DR., and *prārthanā* of the *garbha* is not recognised by the DR. Instead of *Kheda*, *Pratiśedha* and of the *avamarśa* in the NS., the DR. gives us *drava*, *vicalana* and *chalana* *Chādana* of the NS. and *Chalana* of the DR. are essentially the same as is clear from their definitions and interpretations. The remaining two of each group have nothing in common except that they belong to the same *sandhi*. *Vyavasāya*, *prasaṅga*, *virodhana*, *chādana* and *prarocanā* of this *avamarśa* are differently treated by different theorists. The two *aṅgas* *nirodha* and *dyuti* of the *nirvahaṇa* given by the NS. are called *vibodha* (*virodha*) and *kṛti* by the DR. But their definitions and interpretations are nearly the same. The *purvavākya* (-NS) of the *nirvahaṇa* is called *pūrvabhāva* by the DR. The interpretations of the Abh. and the DR. regarding it differ. Although some of the sub-divisions such as *kheda* (=śrama), *udvega*, *vitarka*, *vidrava* (=sambhrama) are of the nature of transitory feelings, they are so described with a view to impressing on the mind of the dramatist that they ought to be used, if the occasion demands, for developing particular *rasas* etc.⁷⁹

79 cf. यद्यपि श्रमोद्देगवितर्कलज्जाप्रभृतयो व्यभिचारिवर्गे पूर्वमुक्तास्तथाप्येते सत्यवसरेऽवश्यप्रयोज्याः प्रागुक्तप्रयोजनार्थसिद्धये, ते पृथक्प्रयोजनत्वात् सन्ध्यङ्गत्वेनोक्ता मन्तव्याः । Abh. III. p. 55.

The ND. almost repeats this : यद्यपि श्रमोद्देगवितर्कादयो व्यभिचारिमध्ये लक्ष्यिष्यन्ते, तथापि रसविशेषपुष्ट्यर्थं सन्ध्यङ्गावसरेऽपि लक्ष्यन्त इति । p. 97.

The ND. observes, elsewhere, that the '*sandhyaṅgas*' should be regarded as of the nature of the dominant emotions, the determinants, the consequents and the transitory feelings : अङ्गानि च स्थायि-विभावानुभाव-व्यभिचारि-रूपाणि द्रष्टव्यानि । p. 115

A scrutiny of the definitions of certain sub-divisions, e.g., *saṅgraha* and *bhāṣaṇa* shows that they overlap.⁸⁰ The same examples are cited by different authorities to illustrate different aṅgas. This phenomenon can easily be explained if we remember that their definitions of those aṅgas differ. The names and definitions of some aṅgas which differ from the NS. are satisfactorily explained by the fact that various authorities had different versions of the NS. before them when they wrote. Most of these variant readings are noted in the foot-notes to the NS. Lastly, these sub-divisions of the five sandhis appear to be derived by an analysis of plays with love or the heroic sentiment as the ruling motive, especially former. This is clear from the names and definitions of the sub-divisions in the *pratimukha* such as *vilāsa*, *vidhūta*, *śama* (or *tāpana*), *narma* and *narmadyuti*. It is, therefore, a case of misdirected ingenuity to say that all sub-divisions of the sandhis are present in the *Mudrārākṣasa* which is wholly a play of political intrigue and in which the element of Śṛṅgāra is totally absent.⁸¹

The use of the Sandhyangas

The NS. lays down that the aṅgas should be so used as to be subservient to the *rasa* which the play seeks to develop.⁸² Aṅgas are used with a view to maintaining the continuity of the plot which is essential to the development of *rasa*. They are of the nature of the dominant emotion etc. Some theorists assert that the aṅgas should only be used in the sandhi to which they are assigned⁸³ but other authorities refuse to admit this view on the ground of the usage of the dramatists and the text

80 यद्यपि तदर्थेऽपि संग्रहाख्यमिदमङ्गमुक्तं तथाप्यत्र स्थानेऽवश्यं प्रयोक्तव्यतां ख्यापयितुं पुनरुपादानं शब्दान्तरेण च । Abh. III. p. 59.

'Sampheta' and 'virodhana' as defined and illustrated by the DR. (and Avaloka) can hardly be distinguished.

81 Abhinava clearly adds that in a play based on the 'vīra' sentiment 'vilāsa,' by 'upalakṣaṇa' stands for 'utsāha.' 'Narma' and 'narmadyuti' subdivisions are to be employed in plays with love as the principal sentiment as is rightly observed by the ND. (p. 76). So these aṅgas as understood by the NS can not occur in plays like the *Mudrārākṣasa*.

82 XIX. 105-106. The author of the *Dhvanyāloka* must have had this text in mind when he sets forth his famous dictum :

सन्धिसन्ध्यङ्गघटनं रसामिव्यक्त्यपेक्षया ।

न तु केवल्या शास्त्रस्थितिसम्पादनेच्छया ॥ III. p. 329.

He points out in his *Vṛtti* that it is a fault in the *Veṇī* that the dramatist drags in the love-scene with *Bhānumatī* in Act II. The 'rasa' which is suggested in the *Mukha* should be developed by its dominant emotion etc., in the *Pratimukha*. In a drama with love as the dominant sentiment, it is to be developed by the aṅgas like *vilāsa*. But in a play with the heroic sentiment as the governing one, the 'vilāsa aṅga' stands for the 'utsāha' by 'upalakṣaṇa' (see ND. p. 70).

83 Read : ...तेन यदुद्धत्यभूतयोऽङ्गानां सन्धौ क्रमे च नियममाहुस्तद्युक्त्यागमविरुद्धमेव । Abh. III. p. 36. and यत्तु रुद्रयादिभिः (? उद्भयादिभिः) नियम एव इत्युक्तं तत्तल्लक्ष्यविरुद्धम् । SD. p. 352.

of Bharata.⁸⁴ They hold that the aṅgas need not be used in the sandhi to which they are assigned, nor need all of them be used. One aṅga may be repeated twice or thrice, if need be, but not more than thrice as too much repetition would make the play insipid. Thus 'saṁphṛta' and 'vidrava' being repeated in the Veṇī develop the heroic and the furious sentiments, whereas vilāsa when repeated in the Ratnāvali rouses the erotic sentiment. Certain aṅgas by their very nature require to be used in the sandhi to which they are assigned and in the very order in which they are treated. Upakṣepa, parikara, parinyāsa, for example, must be used in that very order in the Mukha. If one aṅga be capable of achieving the purpose of two or two aṅgas are capable of achieving the purpose of three, the dramatist should use only one aṅga or two as the case may be. Thus a sandhi may have only four aṅgas, others being merged in them. Āmukha or *prastāvanā* is no part of the drama which really begins with its end. The aṅgas should, therefore flow from the *bīja* and lead up to the *kārya*. The hero or his rival should, as a rule, appear in them. The first three aṅgas of the mukha, upakṣepa etc., may, however, be advantageously represented by unimportant characters.

The sixfold purpose of the sandhyaṅgas

The NS. and following it, later authorities declare the six-fold purpose of aṅgas as follows : (1) to present the subject matter in such a way as to create the desired *rasa*, (2) to expand the plot, (3) to increase interest in the minds of spectators (or readers) regarding the plot, (4) to conceal what ought to be concealed, (5) to produce surprise while presenting a familiar story and (6) to disclose what ought to be disclosed as it contributes to the development of *rasa*.

The NS emphasizes the importance of the aṅgas by analogy :

Just as a man without limbs cannot fight, even so, a drama without aṅgas cannot be well enacted. A play though poor as regards its story attains merit when equipped with the aṅgas as it then becomes suited to the stage. On the other hand, a play with a noble theme but devoid of aṅgas proves unsuited to the stage and does not interest any rasika.

From what has been said above it would seem that Bharata discusses at length the topic of *sandhis* and *sandhyaṅgas* with a view to emphasizing the need for a closely-knit plot, in which each detail should be very necessary for the development of the plot and *rasa*. Bharata's analysis of *sandhis* and *sandhyaṅgas* reveals that he was conscious of the principle of Aucitya essential to *rasa* which Kṣemendra later

84 Abhinava stoutly refutes their view : see NS III. Pp. 36-37. He interprets the text of Bharata : यथासन्धि तु कर्तव्यान्येतान्यङ्गानि नाटके । thus : इति वचनं प्रत्युत सन्ध्यौचित्येनैषां निबन्धनमभिदधद-मिहितपथोपदेश्यमेव, योग्यतार्थवृत्तिना हि यथाशब्देनायमव्ययीभावः । III. p. 37.

Read NS XIX. 99-100 which lend support to this view.

ably develops. The authorities very well display their distinct power of logical analysis and practical acumen. They give considerable freedom to the dramatist in the making of his plot.⁸⁵ It is not, therefore, quite correct to say that the later dramatists were bound, hand and foot, by the rigid dramatic rules.

85 They allow him freedom to invent the plot in a prakaraṇa and suitably modify stories from the Itihāsa etc. As Śṛṅgāra and Vīra rasas are univesally popular they show sound realism and practical wisdom in prescribing either of them as the principal rasa in the full-fledged drama.

THE PROBLEM OF PATĀKĀSTHĀNAKA

The theory of Sanskrit drama recognises Patākāsthānaka as a prominent dramatic device. The Nāṭyaśāstra defines it and distinguishes its four kinds. But as is usual with it, it does not care to add illustrations and give the reader a clear idea as to the exact nature and scope of the several varieties. The later authorities on the science of drama often repeat the NS. or give definitions in their own words and add examples. Sometimes these authorities press into service the same examples to illustrate the several varieties. Modern commentators and dramatic critics quote one or the other authority or sometimes both and leave the reader confused. The object of this paper is to examine this problem of Patākāsthānaka in its various aspects and elucidate its exact character, scope and purpose by undertaking a critical and comparative study of the relevant passages from available texts dealing with the theory of drama.

The NS. gives the general definition of Patākāsthānaka as follows :

When instead of the thing thought of or expected, another of the same character emerges in an accidental way, it is called Patākāsthānaka.

The definition as given by the NS. is not unambiguous. It presents so serious a difficulty as to thwart a satisfactory interpretation : which precisely is the 'Cintita artha' and which the 'anya artha' ? From the point of view of the spectators or the character concerned the 'Cintita artha' is the immediate 'prastuta' which is dramatically less significant than the 'anya artha' the foreshadowed event relating to the 'Prastuta'—while from the point of the view of the playwright it is *vice versa*. A parallel from the Alankāra-śāstra may here be cited. In Anyokti (Aprastuta-praśamsā) the 'aprastuta' merely serves the purpose of suggesting the 'prastuta' which is highly important to the poet and which he intends to present in a decorative garb. It is thus his 'Cintita artha', and the 'aprastuta' the 'anya artha.' From the definition of the Patākāsthānaka given by the DR. it would seem that Dhanamjaya looks at the Patākāsthānaka from the playwright's point of view. Abhinava and others, as a rule, take 'Cintita artha' as the immediate prastuta. It is difficult to say what exactly Bharata had in mind. It is, however, more convenient to understand them from the spectator's or the character's point of view.

The expression 'āgantukena bhāvena' is interpreted differently : Sahakāritvena (Abhinava), by an unexpected circumstance (Apte); Dhanamjaya uses the word āgantubhāva in defining the Patākāsthānaka whereas, Dhanika says, it means 'bhāvinah.' Śāradātanaya introduces in his definition the expressions 'āgantubhāvena' and 'bhāvyarathasya vastunah' thus implicitly suggesting that āgantubhāva is not the same as 'bhāvin'. The ND. omits the phrase altogether. The phrase as used by Bharata naturally yields the meaning 'in an accidental way'. The word 'tallingah' is explained

by Abhinava as 'Kāraṇatvadharmabhāvapravṛttinimitta upāyah.' This līnga (i.e. upāya or hetu) may be either Sādhaka (=Kāraka) or Jñāpaka, productive or informative.

After setting forth the general definition the NS. distinguishes its four varieties :

When the aim (of the hero) is realised quite unexpectedly and is thus seen to be far superior to what was expected we have the first Patākāsthānaka.¹ Abh., ND. and SD. employ the same example to illustrate this variety : in Act III of the Ratnāvalī, when the hero (King Vatsa) hastens to save Vāsavadattā, as he believes, from hanging herself, he finds to his great joy and surprise that he has rescued none other than Sāgarikā herself. It is easy to see that in this example there is no foreshadowing of an event but actual union of the hero and heroine and thus the hetu is sādḥaka. R. illustrates this variety by citing a different passage from the Ratnāvalī, Act II² where he finds an allusion to Vāsavadattā's imminent anger.

Rāghavabhaṭṭa points out an example of the first Patākāsthānaka while commenting on Jīvitasarvasva³ which apparently means 'the choicest treasures in his posse-

1. Vidūṣaka—एसा खु अवरा देवी वासवदत्ता ।

(राजा सचकितं सागरिकाया हस्ते मुञ्चति)

‘इत्यत्रेयं वासवदत्तत्यनेनोपचारप्रयोगेण भाविनो वासवदत्ताकोपस्य सूचनात् सहसार्थसम्पत्तिरूपमिदमेकं पताकास्थानकम् ।’

Instead of guṇavaty upakārataḥ of the NS. we have guṇavṛtṭy upacārataḥ in the BP (and R.), while guṇavatyupacārataḥ in the SD. Guṇavati and guṇavṛtṭi may be looked upon as synonymous (—utkr̥ṣṭa) ‘Upacārataḥ’ is explained as ‘Paramaprītikāraṇāt’. This is rather an unusual meaning. The other reading is decidedly better and is supported by Abh., NL., and Ādibharata.

Ghosh translates the couplet as follows :—

“The sudden development of a novel meaning due to an indirect suggestion, is called the First Episode Indication.” This is obviously not satisfactory. In connection with the interpretation of this variety read Abh :—

यत्रोपकारकमपेक्ष्य गुणवती उत्कृष्टा अर्थस्य फलस्य सहसैवाचिन्तितोपनतत्वेन भवति सम्पत्तिः तत्प्रथममिति साध्य-
फलयोगात्प्रधानं पताकास्थानम् ।

2. The ND. remarks on the word सहसा in its definition : सहसेष्टार्थलाभश्च सहसेत्याकस्मिकत्वेन
सभ्यानां चमत्कारहेतुत्वमाह ।

It rightly recognises the artistic value of surprise, as an element in sustaining interest. But in the example quoted the ‘इष्टार्थलाभ’ comes as a surprise—of course, a very pleasant one—to the hero, for the audience has a foreknowledge that the hero is going to rescue Sāgarikā disguised as Vāsavadattā.

3. Śākuntala, Kale's edition, p. 30 : अत्र जीवितसर्वस्वशब्देन । विषयनिर्गणाच्छकुन्तलाया उक्तेः
पताकास्थानकमनेनोक्तम् । तल्लक्षणमादिभरते ‘सहसैवार्थसंपत्तिर्नयकस्योपकारिका । पताकास्थानकं संधौ प्रथमे
तन्मतम्’ इति ।

That the first Patākāsthānaka should occur in the first Sandhi is the view of Ādibharata, which is, however, not correct for which see infra,

ssion' but secondarily and pointedly refers to Śakuntalā. Here there is a foreshadowing of the union of the hero and the heroine. Besides the example quoted from the Ratnāvalī Act III, Abh. mentions an instance from the Nāgānanda. This is also quoted by the NL., and the ND. The hero is determined to save Śaṅkhacūḍa by offering himself as a victim but he needs a pair of red garments which are the symbol of the victim. Śaṅkhacūḍa refuses point blank to hand over his symbol, but the Kañcukin offers him red garments sent by Mitrāvasu's mother which serve his purpose admirably. Thus in the first⁴ instance there is the accomplishment of one 'prayojana' instead of another, in the second of one 'upāya' instead of another. The NS. defines the second Patākāsthānaka as a hyperbolic statement, in verse (employed for rhetorical embellishment), which is applicable in two ways.⁵

The NL. and the SD. illustrate this variety with Veṇī 1. 7. The apparent meaning here is a pious wish for the good of the Kauravas, but the suggested meaning conveys the idea of the death of the Kauravas and party. These two meanings are due to 'double-meaning words like 'rakta,' 'vighraha' etc. This example, however, can not be legitimately accepted as illustrating this variety as it leaves no distinguishing feature between this and the fourth variety.^{5a} The R. quotes the famous passage (...विरहः ।—उपस्थितः) from the Uttararāmacarita as an example of this variety but obviously this is wrong. The example given by the Abh., which is also quoted by the ND., is the most appropriate : In the Rāmābhyudaya, Act III, Sugriva has the following message for Sītā : "Why waste words on this ? Rāma will very shortly, O Queen, bring you back even if you are kept on the other shore of the ocean." Here the hyperbolic words 'परेऽपि जलवेः स्थिताम्' prove fully applicable in the case of Sītā. Rāghavabhaṭṭa points out that the suggestive sentence uttered from behind the curtain "चक्रवाअवहुए आमंतेहि सहअरं । उवडिआ रखणी ।" is an example of the second Patākāsthānaka. This sentence is clearly Aprastutaprasāṁsā (Anyokti) : It bids the female Cakravāka say farewell to her spouse, a command whose application to the case of the King and Śakuntalā is immediately appreciated by the audience.

The third variety of Patākāsthānaka is thus defined : When a character is in doubt as to whether a particular matter relating to the plot would occur or not and when this doubt is removed by a reply of another character given in a different context, which proves applicable in two ways, we have the third Patākāsthānaka.⁶

4. The ND. gives one more example from the Nalavilāsa of this type where instead of one 'prayojana' there is secured another 'prayojana' : The King who is ready to prevent the fight between Vidūṣaka and Kāpālīka comes to possess the portrait of Damayanti.

5. This definition is found quoted by the NL., the BP. and the R. The SD. reads....सति-शयश्लिष्टं नानाबन्धसमाश्रयम् । This, however, does not materially affect the definition. The word Śliṣṭa in this definition means 'fittingly applicable in two ways', and 'Sātiśaya' hyperbolic (Cf. Atiśayokti).

5a. See infra.

6. This is admittedly a free rendering. Ghosh translates :

That which suggests with courtesy the object of a play in subtle manner and in the form of a dialogue, is called the Third Episode Indication.

The NL., quotes as an example of this variety a dialogue between Khaṇḍitā and Nāyaka.⁷ The Abh. and the ND. quote the well-known passage from the Mudrā-rākṣasa, Act I, which presages the capture of Rākṣasa while apparently conversing about 'Sandeśagrahaṇa.' The BP. gives this example to illustrate the 'tulya-saṁvidhāna' variety. The SD. and the R., however, cite the famous passage from Veṇī. Act II. 24 etc. which is ominous as it foreshadows the breaking of 'Duryodhana's thighs'.

Now, the SD. gives this passage from the Veṇī, as an example of Gaṇḍa, the eighth element of Vithi. This is indeed extraordinary ! It means either that Viśva-nātha nods here or that there is no distinction between the third Patākāsthānaka and the Gaṇḍa. If there were no such distinction between the two Viśva-nātha should have clearly stated it. The Abh. makes the following distinction between them : the third Patākāsthānaka serves to accomplish the desired object. For example, it helps Cāṇakya to know definitely that the wicked Rākṣasa would be captured and thus the final aim would be achieved. The Gaṇḍa does not serve such a purpose. Again, the import of the Gaṇḍa is always ominous.⁸ The authors of the ND. hold after Abhinava that the import of the Gaṇḍa is always ominous and support this interpretation by an etymological explanation :—

...तद् दुष्टार्थगर्भत्वाद् दुष्टशोणितगर्भगण्ड इव गण्डः ।

They cite, after the DR., the well-known passage from the Uttaracarita. Act I, foreshadowing 'Sītā-viraha' as an example of the Gaṇḍa. A careful scrutiny of the definitions of the third Patākāsthānaka and the Gaṇḍa⁹ would indicate another point of distinction. In the Gaṇḍa there is an element of *abruptness*. In both the examples

The passage from Abh. which is adopted by the SD. runs as follows :

लीनमस्फुरत्वं उल्लिख्यमाणमर्थजातं, श्लिष्टेन सम्बन्धयोग्येनाभिप्रायान्तर-प्रयुक्तेनापि प्रत्युत्तरेणोपेतं सद्यत्र, सविनयं विशेषेण नयनेन विशेषनिश्चयप्राप्त्या सहितं संपद्यते तत् तृतीयं पताकास्थानकम् ।

7. The original reads :

कान्ते नाथ कुतोऽस्मि किं प्रियतमे दूरं ममैतदचो
जातं तेऽद्य किमन्यनाम विहितं यन्नेक्षितं जन्मनि ।
व्यक्तं ब्रूहि कृतं त्वयैव सभयासङ्गो दोषोऽथवा
यस्तस्यास्तु पतामि ते चरणयोः स्वस्थस्तु ते सुप्यतामिति ॥

The word 'Sabhayā' is śliṣṭa :

i. चौरिकया नायकेन सह व्यवहरमाणा ii. परिषदा.

8.इदं च प्रकृतसाधोपयोगाङ्गि(?)त्वात् पताकास्थानीयमिति वीथ्यङ्गाद् गण्डादस्य भेदः । “ऊरुयुग्मं च भग्नं” तद्वि प्रत्युत दुर्योगवनाशादाशङ्क्य दुष्टः । कस्तस्योपयोगः, पाण्डवानुसारेण तु भवतु । इदं पताकास्थानकं भिन्नविषयत्वं कृतं ह्येतद्द्रष्टुं न क्षतिमात्रहति ।

9. गण्डः प्रस्तुतसंबन्धि भिन्नार्थं सहसोदितम् । DR. III. 18.

गण्डोऽकस्माद् यदनार्थं प्रस्तुतानुगतं वचः । ND. P. 137.

of 'विरहः उपस्थितः' and 'ऊरुयुग्मं भग्नम्' the characters enter on the stage and abruptly remark 'उपस्थितः' and भग्नं-भग्नम्. In the passage from the *Mudrārākṣasa* the character (Siddhārthaka) is already on the stage and his words 'अञ्ज गहीदो' get connected as a reply to the question agitating Cāṇakya's mind.¹⁰

Rāghavabhaṭṭa points out *Śākuntala* IV. 3 as an example of the third Patākāsthānaka. No doubt, it is an excellent example of Patākāsthānaka but it cannot be taken as illustrating the third Patākāsthānaka as it does not satisfy the requirements of its definition. It would fall under the second variety.

The NS. defines the fourth Patākāsthānaka as a statement, in verse (for purposes of rhetorical embellishment), which is paronomastic, is fittingly applicable in two ways and which also contains some suggestion relating to the future 'prastuta' (the subject-matter or plot).

The stanza—Uddāmotkalikā etc.—quoted by the DR. as an example of Patākāsthānaka of the 'Tulya-viśeṣaṇa' species illustrates this Patākāsthānaka. The BP., the SD. and the R. quote this example. Here King Vatsa playfully suggests by using double entendre that his earnest gaze on the creeper, which has borne blossoms out of season, may cause jealousy in the queen. In the sequel the King's ardent gaze at Sāgarikā provokes Vāsavadattā's anger.

The NL. quotes a very fine example of this Patākāsthānaka from the *Jānakī-rāghava*. The stanza is full of paronomastic words. It is addressed by Rāma to Sitā. The stanza presages by a double entendre the Abduction of Sitā by Rāvaṇa.¹¹ The Abh. and the ND. quote Ratnāvali, Act I. 23 and the following speech of Sāgarikā as an example of this.¹² The King's bard announcing the evening time employs paronomastic words and favours the action of the play enabling Sāgarikā to know that her 'Kusumāyudha' was none other than king Udayana himself whose bride she was intended to be by her father.

10. Ratnāvali Act. II. 4. It is worth noticing that the Abh. remarks :

उद्दामोत्कलिकां इति तु नोदाहरणं, द्वयर्थताप्रतिपत्तावपि हि नात्रार्थेन सहकारिता कुत्रचिदाचरिता । तस्मा-
देतद्वीथ्यङ्गस्य व्याहारस्यैवोदाहरणं युक्तम् ॥

Kane in his *History of Sanskrit Poetics* (p. 237) writes : "The दशरूप and its commentary अवलोक were probably composed before अभिनव wrote the अभिनवभारती." From this passage, however, we may safely conclude that Abhinava had the DR. in mind while making the pertinent remark and that the DR. with its Avaloka was definitely composed before Abhinava wrote the *Abhinavakāraṭī*.

11. रामः सीतां प्रति ।

लङ्कासमृद्धिमापन्नः क्रीडारण्ये सपुष्पकः ।

कच्चिल्लोहितपत्रस्त्वामशोऽसौ हरिष्यतीति ॥

where लङ्का means (i) the capital of Rāvaṇa, (ii) branches.

पुष्पक (i) Rāvaṇa's celestial chariot, (ii) flowers and

पत्र (i) Rāvaṇa's sword (or car), (ii) leaves.

12. The DR. gives this to illustrate 'Bindu' (Germ.).

As has been already said, the second and the fourth Patākāsthānakas as illustrated by the SD. can hardly be distinguished from each other.¹³ Both the examples are marked by double entendre. Orthodox commentators¹⁴ would, however, defend the distinction saying that the fourth Patākāsthānaka presages 'pradhānārtha-viśeṣa' while the second 'apradhānārtha.' But this defence collapses in the face of Viśvānātha's clear remark : अत्र रक्तादीनां रुधिरशरीरार्थहेतुकश्लेषवशेन बीजार्थप्रतिपादनात् नेतृमङ्गलप्रतिपत्तौ सत्यां द्वितीयं पताकास्थानकम् । The distinction between the two species would stand only if the expressions 'sātiśayam' and 'śliṣṭam' are interpreted in accordance with the Abh. and the ND.

Later authorities excepting Dhanamjaya recognise after the NS. four varieties of Patākāsthānaka. The DR. defines Patākāsthānaka as an indication, by the mention of something extraneous, of a future event relating to the 'prastuta' (the subject-matter, plot of the drama). It is characterised by equivocation of situation or by equivocation of phrase. The Avaloka names the species thus : the Patākāsthānaka by Anyokti (=Aprastutaprasāmsā) and the Patākāsthānaka by Samāsokti. He illustrates the first species by quoting Ratnāvalī III. 6 where the description of the behaviour of the sun towards the Kamalinī is extraneous and suggests the behaviour of the hero towards the heroine.

As already observed, he gives 'Uddāmotakalikām' etc., as an example of the second species. This treatment of the DR. deserves special attention. He unambiguously states that Patākāsthānaka foreshadows an event relating to the 'prastuta' whether immediate or distant. Bharata's fourth Patākāsthānaka is, undoubtedly, of the Tulya-viśeṣaṇa (or Samāsokti) variety. Bharata's first three varieties would be covered by the Tulya-samvidhāna variety of the DR. The BP. and the R., expressly declare that the first three Patākāsthānakas are Tulya-samvidhānātmaka.¹⁵ No doubt the first variety is Tulyasamvidhāna but there is hardly any indication of a future event.

Dhanamjaya's distinction between Patākāsthānaka based on Tulyasamvidhāna and Tulya-viśeṣaṇa is all right as far as it goes but in practice these are at times found in combination. For example, the stanza quoted by Dhanika as an example of Tulya-samvidhāna variety does contain paronomastic words.

13. The ND. for some inexplicable reason gives Bharata's 4th Patākāsthānaka as the third and Bharata's 3rd as the fourth !

14. न चात्र "वचः सातिशयश्लिष्ट" इत्यादि द्वितीयपताकास्थानक-लक्षणमतिव्याप्तमिति वाच्यम्, प्रधानार्थान्तराक्षेपी इत्यनेन प्रधानार्थविशेषसूचने चतुर्थं पताकास्थानकम् ; अप्रधानार्थसूचने तु द्वितीयमिति ग्रन्थकृतैवाभिप्रायत्वात् ।

—Haridāsa.

15. आदितस्त्रितयं तुल्यसंविधानात्मकं भवेत् ।

चतुर्थं तु भवेत्तुल्यविशेषणसमन्वितम् ॥ B.P. p. 203.

and एतद्विधा तुल्यसंविधानं तुल्यविशेषणम् ।

तत्राद्यं त्रिप्रकारं स्याद् द्वितीयं त्वेकमेव हि ॥ R.

The BP., it would appear, widens the scope of Patākāsthānaka when it includes in its definition the suggestion of past as well as future events.¹⁶ It is implicit that the past event which has not been represented on the stage is to be suggested. Thus the song of Hamsapadikā at the opening of the Vth Act (*Śākuntala*) suggests that Duṣyanta has forgotten Śakuntalā.

Bharata lays down that the four Patākāsthānakas could be used to advantage in a play.¹⁷ The NL. speaks of them as 'Kāvyaālāṅkārahetu' and 'śobhā-hetu' and prescribes that they are to be used in the first four *Sandhis only* (excluding the fifth *Nirvaṇa*). The DR. simply says that a playwright ought to employ Patākāsthānakas in the Acts.¹⁸ The Abh. refers to and refutes the view that the four Patākāsthānakas are to be used in the first four *Sandhis* respectively.¹⁹ The ND. calls it an 'ālāṅkāraṇa' of Nāṭya and Kāvya and says no Rūpaka should be composed without them. The SD. prescribes that the Patākāsthānaka should be used judiciously. It says that sometimes they are propitious and sometimes ominous. They may occur in any *Sandhi*. He refers to the view that they occur in the four *Sandhis* beginning with *Mukha* respectively and adds how others do not accept it on the ground that they being highly useful may be used in any part of the play.

The Abh. rightly says that there is no logic behind the argument that the four Patākāsthānakas should be used in the first four *Sandhis*. Theoretically there is nothing against using Patākāsthānaka in the last *Sandhi*, yet out of practical consideration the NL. restricts their uses to the first four *Sandhis* for when the play is coming to its conclusion there is hardly any scope for Patākāsthānaka coming to allude to a future event.

This study of the Patākāsthānaka avers as follows: (i) it is a dramatic device employed to delight the gallery, (ii) generally speaking, it foreshadows some event whether near at hand or distant, (iii) it is, broadly speaking, distinguished into two species—one based on an equivocal situation and another on equivocal speech; in practice, however, the two are at times found in combination. (iv) The four Patākāsthānakas as defined by the NS. are to be distinguished thus: in the first Patākāsthānaka an ambiguous situation may result in bringing about the aim of the

16. अतीतानागते कार्ये कथ्येते यत्र वस्तुना ।

अन्यापदेशव्याजेन पताकास्थानकं तु तत् ।—B.P. p. 202.

17. चतुष्पताकापरमं नाटके कार्यमिष्यते । NS. XIX. 36a.

Here the word Patākā clearly stands for the Patākāsthānaka. A part of the name stands for the whole in accordance with the maxim नामैकदेशग्रहणे नाममात्रग्रहणम् ।

Patākāsthānaka is quite distinct from Patākā. Patākā corresponds to the sub-plot in English drama. Patākāsthānaka is a particular point or situation in dramatic action which indicates the future event relating to the Prastuta.

18. पताकास्थानकान्यत्र..... । DR. III. 37.

19. The NS. III. p. 20 para 2 and p. 22 para 3. This probably is the author of Ādibharata who has already been quoted above.

hero, in the second the hyperbolic statement perfectly applicable to the 'prastuta', happening in future, in the third the equivocation is conveyed in the response of the actor whose words apply not only to the immediate matter in hand but also presage the future; this Patākāsthānaka and Gaṇḍa, (the 8th Vithyaṅga) have much in common, but the latter is to be distinguished from the former on the ground of their respective import. The Gaṇḍa, true to its name, presages disaster while this Patākāsthānaka is propitious as it contributes towards the realization of the aim of the hero. The fourth Patākāsthānaka is characterised by paronomastic words.

This study would show that the element in dramatic design called dramatic irony by dramatic critics of the West was known to Sanskrit playwrights and was duly taken into consideration by Sanskrit dramatic critics of antiquity. It is not suggested that the Sanskrit playwrights have used the Irony of Situation or incident and Verbal Irony as copiously and variously and also as effectively as the English playwrights have done. The truth of the maxim 'Coming events cast their shadows before' is a matter of experience. In consonance with this truth every serious event, in Sanskrit plays, generally casts its shadow beforehand. The Gaṇḍa and some varieties of Patākāsthānakas correspond to what is called Prophetic anticipation. Sometimes we have veiled hints or vague foreshadowings of coming things.²⁰ The Patākāsthānakas (and Gaṇḍa too) to be artistically satisfactory must never be so mechanical as to appear unnatural. It would be evident to any careful reader of Sanskrit plays that the Sanskrit playwrights have skilfully devised the different Patākāsthānakas.

20. For example शकारः—इत्थिआणं शदं मालेमि । श्ले हगे ।-Mṛcchakaṭika Act I

and पापं कर्म च यत्परैरपि कृतं तत्तस्य संभाव्यते ।-Mṛcchakaṭika Act I. 36d.

In these lines we have an inkling of what is to come !

BHĀMAHA ON GRAMMAR IN RELATION TO POETRY

न स शब्दो न तद्वाच्यं न स न्यायो न सा कला ।
जायते यन्न काव्याङ्गमहो भारो महान्कवेः ॥

—Bhāmaha. V. 4

It is generally believed that Logic and Grammar need have no place in the province of Poetics. Daṇḍin, one of the earliest and eminent rhetoricians, ignores the claim of Grammar by not treating of it and expressly brushes aside the claim of Logic in his well-known couplet :

प्रतिज्ञाहेतुदृष्टान्तहानिदोषो न वेत्यसौ ।
विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥

—Kāvyādarśa III. 127

It is taken for granted that a prospective poet has already mastered Grammar before taking to poetry. Rudraṭa¹ clearly mentions that a poet must equip himself with a thorough knowledge of grammar before attempting 'Śleṣa'. Hemacandra², too, makes a pointed reference that in the course of study Śabdānuśāsana (grammar) precedes Kāvyaṇuśāsana (poetics). It would, therefore, seem that the treatment of grammar as that of logic would be altogether superfluous and uncalled for in a work of poetics.

The view that grammar has absolutely no place in poetics is, however, proved to be not quite correct by the practice of a few rhetoricians who treat of grammar in their works. Bharata (Nāṭyaśāstra, XIV), Bhāmaha (Kāvyālaṃkāra, VI), Vāmana (Kāvyālaṃkārasūtravṛtti, Adhikaraṇa V), Rājaśekhara (Kāvyamīmāṃsā, VI), Abhinavagupta (Abhinavabhāratī on the Nāṭyaśāstra, XIV) and Bhoja (Śṛṅgāraprakāśa, Chapters I to VIII) treat of grammar. It is in the fitness of things that the rhetoricians highly prize the study of Śabdānuśāsana as Śabda (with its Artha) forms the very foundation of poetry. It goes without saying that the Śabda must be grammatically correct.³ It is, however, not enough for a poet that the word is grammatically

1. Kāvyālaṃkāra, V. 35.

2. Kāvyaṇuśāsana, 1. 2. and the Vṛtti thereon.

3. Cf.

सर्वथा पदमप्येकं न निगाद्यमवद्यवत् ।
त्रिलक्ष्मणा हि काव्येन दुःसुतेनेव निन्द्यते ॥

and

पदमेकं वरं साधु नार्वाचीननिबन्धनम् ।
वैपरीत्याद्विपर्यासं कीर्तेरपि करोति तत् ॥

—Bhāmaha I. 11

—Bhāmaha VI. 61.

Could one understand in the second half of the verse a sly reference to Dharmakīrti ?

correct. It must be striking, charming and beautiful. In other words, it must have an aesthetic appeal. Grammar gives us various alternative forms of words and different words to convey the same sense. Out of these words and forms some are suited to poetry and some are not. Bhāmaha examines grammar in relation to poetry with the express aim of pointing out what words can be properly used or not used by poets who delight in Vakrokti (striking expression) :

वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः ।

प्रयोक्तुं ये न युक्ताश्च तद्विवेकोऽयमुच्यते ॥

—Bhāmaha VI. 23.

He is, however, perfectly aware that it is impossible for any one to inquire from this point of view into the whole of Pāṇini's grammar :

सालातुरीयमतमेतदनुक्रमेण

को वक्ष्यतीति विरतोऽहमतो विचारात् ।

—Bhāmaha VI. 62. ab.

He, therefore, shows, merely the direction by his brief inquiry into Pāṇini's grammar.⁴

In the course of his inquiry Bhāmaha sets forth some aesthetic considerations as regards the use or non-use of particular types of words by poets. He warns prospective poets not to use that word which is not in usage ('aprayukta') and therefore creates confusion in the reader's mind, e.g., 'hanti' (√han, to kill, and to walk in the sense of 'gati'⁵). He should not employ unintelligible (durbodha) words like 'śrautra' (in the sense of 'śrottriya'), nor harsh words ('apeśala') like 'duṣṭa'⁶, nor vulgar words ('grāmya') like 'piṇḍiśūra', nor meaningless words ('apārthaka') like 'diṭṭha'. He

4. The following synoptic contents of Bhāmaha's Section on Śabdaśuddhi ("Purity of words") clearly shows that only a part of this section inquires into Pāṇini's rules of grammar from an aesthetic point of view :—

vv 1-3 : a fine Paramparitarūpaka of the ocean of grammar.

vv 5-6 : stress on the importance of the study of grammar.

vv 7-13 : investigation of the nature of the 'word'; denunciation of SPHOTAVĀDA.

vv 14-22 : Critical examination of the meaning of the word; and refutation of APOHAVĀDA.

v 23 : the aim of Bhāmaha (stated above) in writing the Section-Śabda-Śuddhi.

vv 24-30 : aesthetic considerations regarding the use or non-use of words by poets.

vv 31-61 : an examination of some rules of Pāṇini's grammar giving words which possess an aesthetic appeal.

vv 62-63 : praise of Pāṇini's system of grammar.

v 64 : conclusion.

vv 65-66 : Summing up of the contents of the whole work.

5. Rudraṭa VI. 5 and Mammaṭa VII. v. 144 take it as an example of the flaw 'Asamartha'. Namisādhū, however, aptly remarks : यमकश्लेषचित्रेषु गत्यर्थोऽपि दृश्यते । अत एवात्पोहोऽयं दोषः ।

6. 'दुष्टादिमपेशल्मू' : corresponds to Mammaṭ's Śṛtikaṭa doṣa (VII. 141).

should not use words whose meaning is not well-known ('apratīta') (e.g., 'hanti') nor words whose correctness could be justified with difficulty by resorting to some vague Jñāpaka (e.g., dhyāti for dhyāyati). He should not use words simply because persons of authority have used them, nor words which are correct according to systems of grammar other than that of Pāṇini, nor words which are found in the Vedas (on the strength of the statement of the Mahābhāṣya : छन्दोवत् कवयो वदन्ति ।) He should not employ a compound in which a word ending in the -tr affix is combined with another word that would be in the genitive (when the compound is dissolved) by merely relying on the usage of the śiṣṭas (eminent authors or learned persons) or on the Nyāsakāra or on the indication from a word or words in a sūtra, as when the word vṛtrahantā (for vṛtrahā) is employed. Nor should one form a compound with a word ending in the termination aka (and a word that would be in the genitive when the compound is dissolved, e.g., tadgamakahaḥ for tasya gamakahaḥ).⁷ He should not use words got at by 'yogavibhāga'. He should not use harsh phonetic combinations, e.g., 'etacchyāmam (etat+śyāmam). Barring the word paddhati, he should not use such words as contain a cognate form with hakāra. Nor should he employ such words as produce too much of okāra, e.g., gato, yāto, hato.⁸

Now let us review Bhāmaha's rules regarding the types of words a poet should employ in his work :

He should employ words that have been sanctioned by usage (*kramāgata*), are pleasing to hear (*śrutisukha*), and are pregnant with meaning (*arthyā*). The beauty of consonants (*vyañjanacārutā*) truly excels all figures (of sound and sense).⁹ He should use words, as a rule, sanctioned by Vārtikas or Iṣṭis. In the case of √mrj he should employ the form with vṛddhi (*mārjanti* and not *mrjanti*), although both forms are available. In the case of *Sarūpaśeṣa* compounds he should employ only forms that are got by the rule 'Pumān striyā, e.g., forms such as 'Varuṇau', 'Indrau', 'Bhavau'

7. These verses point to Bhāmaha's great reverence for Pāṇini. Verse 63. c, infra, is eloquent of this reverence : 'श्रद्धेयं जगति मतं हि पाणिनीयम् ।

He would, as a rule, respect the authority of the Vārtikakāra and the Mahābhāṣyakāra. Cf VI. 29. abc and IV. 22.

8. This rule probably provided Mammaṭa a hint to lay down the Doṣa called Upahatalupta-visarga (cf KP. VII. v. 210).

9. Kuntaka's Vakroktijīvita (especially, Unmeṣa I. 19 and Unmeṣa II. 1-7) devotes considerable space to Varṇa-Vinyāsa-vakratva. In a way, it forms a fine exposition of Bhāmaha's Vyañjanacārutā, which is a very comprehensive term and can cover Śabdālaṃkāras like different types of Anuprāsa and of Yamaka, Śabdaguṇas like śrutipeśala and the three Vṛttis (Paruṣā, Upanāgarikā and Grāmyā) of Udbhaṭa. In the Abhinavabhāratī we read : (NS. XVI, p 339). वर्णगतं च लाङ्घ्यपारुष्यादि पुष्काराध्यायेऽपि (अ.-३४) वक्ष्यते । अन्यैरप्युक्तं "तेन वर्णारसच्युताः" (Dhvanyāloka III 3d, 4d) इत्यादि । स्वभावतो हि केचन वर्णाः सन्तापयन्तीव निकृन्तन्तीव रेफकारादय इव परुषवृत्तिरूर्वाः, अन्ये तु निर्वापयन्तीवोपनागरिकोचिताः । लोकगोवर एवायमर्थः स्वसंवेद्योऽपि....।

and the like¹⁰. In the sense of '*Paṭumācaṣṭe*' and of '*Kṛśam Karoti*' he should use the forms '*Paṭayati* and *Karśayati*. He should employ adverbial compounds which end in short 'a' when two forms are possible; and such adverbial compounds as are in the ablative case. In cases where forms in the Instrumental or the Locative case are possible he should employ a form which has been the subject of an elision.

From among the adverbs given under the group *Tiṣṭhadgu* he should employ words referring to time. From among the *Dvigu* compounds, he should employ those that are of the feminine gender¹¹. Out of the group *Bhṛsādi*, he should employ all such forms as have their final consonants elided. When he has to employ words formed by the affix '*Kvip*', he should use only such forms as are in the Instrumental or Genitive case. He should follow this rule even where a word ends in '*as*'¹². Eminent writers allow in the masculine and feminine genders the use of words ending in the affix '*kvasu*' even in poetry provided that the beauty (of expression) is not marred. The employment of '*ñic*' contributes to great beauty in poetry. Words ending in the termination '*ñini*' in the sense of *Tācchilya* are beautiful in all the three genders. He should employ words ending in the affix '*Lyuṭ*' in the sense of 'agent, doer'. He should use such forms as *Lākṣika*, *Raucanika* and *Māhārajana* and *Ākṣika* and *Śāstrika* also; so also *Sarva* and *Sarvīya*, *Paṭimā* (and not *Paṭutā*, or *Paṭutva*), *Laghimā* (and not *Laghutā* or *Laghutva*). He should use words preferably ending in the affix *Iyasun* (rather than in *tarap*). He should use the affixes *dvayasac* and *daghnac* (and not *mārac*) to denote measure. He should use words such as *Jyotsnā*, *Tamistrā* and the like in the context of *matup* affix. He should prefer the forms *phalinah*, *barhinah*. He should use forms with the affix '*inil*' especially *mekhalin*, *mālin* and *māyin*. He should preferably use forms like *dadhati*, *roditi*, *svapiti* and present participles like *dadhat*, *bibhrat*.

10. According to Vāmana, however, such forms are grammatically incorrect (vide : Vāmana V. 2. 1. and the *Vṛtti* thereon). There is no doubt that his remark : एतेन इन्द्रो, भवो, शवो इत्यादयः प्रयोगाः प्रत्युक्ताः ।' is directed against Bhāmaha's rule (VI. 32.).

11. Bhāmaha indicates his preference for words in the feminine gender : 'पञ्चराजी', संगतिः, संहतिः, जागर्या, जागरा, उपासना, पौरन्दरी, कुमुद्वती.

It is possible that Kuntaka took a hint from Bhāmaha in regard to the sweetness inherent in the feminine gender and composed his *Kārikā* in praise of '*Strīlinga*' :

सति लिङ्गान्तरे यत्र स्त्रीलिङ्गश्च प्रयुज्यते ।

शोभानिष्पत्तये यस्मान्नामैव स्त्रीति पेशलम् ॥

Kuntaka II. 22

Abhinava, also, makes a statement which is in agreement with Kuntaka's : 'तद्ये तारं ताम्यति' इत्यत्र तदशब्दस्य पुंस्त्वनपुंसकत्वे अनादृत्य स्त्रीत्वमेवाश्रितं सहृदयैः 'स्त्रीति नामापि मधुर' इति कृत्वा ।

—Locana on *Dhvanyāloka* III. 15, p. 359.

12. With reference to this observation of Bhāmaha, Naganatha Sastry rightly observes that 'Bhāmaha had a fine ear is clear.'

CRITICAL REMARKS :

This study of Bhāmaha's approach to "*Grammar in relation to Poetry*" shows that he lays particular stress on the following considerations in regard to the use of words in poetry :

- (i) The words must be correct according to the system of grammar of Pāṇini (Kātyāyana and Patañjali).
- (ii) They must not be unintelligible but such as are sanctioned by usage.
- (iii) They must not be harsh, but pleasing to hear.
- (iv) They must not be vulgar (but refined).
- (v) They must not be meaningless but pregnant with meaning, and
- (vi) They must be such as are imbued with the beauty of consonants.

It further reveals his ardent love for grammatical purity, his keen aesthetic sense and his fascination for the enchanting beauty of consonants. It makes clear also the fact that his rules refer to poetry of love (in union and in separation) only and not to poetry as a whole.

Bharata treats of grammar not for its own sake but because it subserves the purpose of Rasa. Bhāmaha must have taken a hint from Bharata in dealing with grammar in relation to poetry. We do not have any other pre-Bhāmaha work dealing with this topic. It is not, therefore, possible to judge to what extent Bhāmaha is indebted, if at all, to his predecessors or is original in his treatment of this fascinating topic. Of his successors, Vāmana deals with it from one point of view only and that is of grammatical correctness. Abhinava illustrates the strikingness of ten kinds of words by suitable examples and counter-examples while commenting on the fourteenth chapter of the Nāṭyaśāstra.¹³ Ānaṇḍavardhana¹⁴, Kuntaka¹⁵, and Kṣemendra¹⁶ treat of this topic of Śabdavaicitrya in a slightly different context. Bhāmaha's inquiry into 'the Purity of words' is incomplete as it has reference to the poetry of the softer emotions only and does not take note of the needs of the stronger and more verile experiences of life. Taking cues from Bhāmaha later rhetoricians scientifically worked out the *Vyañjana-cārutā in different contexts of the 'Rasādis'* and presented us with the results of their researches, viz., the three dictions—Vaidarbhi, Gauḍī and Pāñcālī with their characteristic vyañjanas.

13. G.O.S. ed. Vol., II. Pp 224–234. The text of the Abhinavabhāratī is corrupt. Read also Dr. Raghavan's article on "Writers quoted in the Abhinavabhāratī" JOR, Madras, Vol. VI part III, pp. 218–222). It is interesting to note that the reconstructed verse (on p. 219) does not agree with the printed text of Abhinavabhāratī in the G.O.S. ed. For it leaves out 'Āgama' expressly mentioned on p. 225 of the Abhinavabhāratī and adds 'Hita', to make the ten kinds of words. The verse as reconstructed by Ramakrishna Kavi (p. 224, foot note) suits the printed text of Abhinavabhāratī all right.

14. Dhavanyāloka III. 16.

15. Vakroktijivita II.

16. Aucityavicāracarcā, Kārikās 19–26.

According to Dr. Raghavan, Logic and Grammar formed part of the *Alaṃkāraśāstra* in the pre-Bhāmaha times¹⁷. Dr. G. T. Deshpande advances the theory that Bhāmaha devoted, *for the first time*, a section each to Logic of Poetry and Grammar of Poetry with a view to raising the status of Poetics and bringing it on par with the Science of Logic and of Grammar¹⁸. In view of the fact that the *Nāṭyaśāstra* deals with grammar and that Bhāmaha himself refers to the view of some *Ālaṃkārikas* who regarded '*Sauśabdyā*' as the real embellishment of expression or speech and that Bhāmaha's Section on *Śabda-śuddhi* is nothing but a treatment of *Sauśabdyā* (possibly with greater emphasis on *Vyañjanacārutā*) one feels inclined to agree with Dr. Raghavan's view that Grammar formed part of Poetics in pre-Bhāmaha times.

17. Vide Dr. Raghavan : *Sṛṅgāraprakāśa*, Vol. I : Part II, pp. 387-89. or Madras, 1963 edn. p. 257. Dr. Raghavan classifies '*Sauśabdyā*' as a *Sabdālaṃkāra* along with *Anuprāsa* and *Yamaka*. Instead of regarding it as an *Alaṃkāra* like *Anuprāsa* and *Yamaka*, it would be more correct to take it as an embellishment of the whole poem or composition.

18. Dr. G. T. Deshpande : *Bhāratīya Sāhitya Śāstra* (in Marathi) pp. 71-80.

KALPALATĀVIVEKA ON BHĀMAHA'S KĀVYĀLĀMKARA

(Chapter V. vv 5-10)

These six verses of Bhāmaha have baffled modern scholars, Pandits and commentators as regards their true import. A perusal of the English translation and Notes by P. V. Naganatha Sastry¹ and the Sanskrit commentary *Udyāna* of D.T. Tatacharya² would substantiate the above statement. Naganatha Sastry's attempt at a lucid exposition of Bhāmaha's text is no doubt admirable and the *Udyāna* commentary of Tatacharya goes a long way towards a better and more correct understanding and exposition of Bhāmaha's difficult text. What Dr. P.V. Kane, however, wrote regarding the editions of Bhāmaha's work holds good even today. He says : "Unfortunately all these printed editions are unsatisfactory. The mss material is meagre and the editions do not explain many knotty points, nor do they bring together all the various readings in Bhāmaha's text as quoted in many works and the explanations of his verses by numerous writers from the days of Udbhaṭa, the *Dhvanyāloka* and *Locana* onwards. A scholarly edition of Bhāmaha's work is a great desideratum."³ In the present paper I confine myself to Bhāmaha's apology for his treatment of logic in his work on poetics and to a discussion and interpretation of the six *kārikās* from his *Nyāya-nirṇaya* (V. 5-10) dealing with the two *pramāṇas-pratyakṣa* and *anumāna*-with special reference to *Kalpalataviveka*,⁴ which was unfortunately not available to the pioneering scholars and Pandits who have taken great pains to interpret Bhāmaha's work.

One expects that a work on poetics should confine itself to an exposition and elucidation of the principles of literary criticism. Barring a few exceptions the works on Sanskrit poetics do not dwell upon an exposition of even the ten types of drama, which are regarded as the best among literary compositions or *nāṭya*, in general, which is described as the most charming among *kāvya*s. It would therefore seem extraordinary that an ancient Ālāmkārika like Bhāmaha should have thought fit to treat of Logic and Grammar in his treatise. One would have expected of Bhāmaha to treat of the faults like *Pratijñā-hīna*, *Hetuhīna* and *Dṛṣṭānta-hīna* at the end of the Chapter IV wherein the rest of the *doṣas* listed together are treated of. He has gone out of the way in treating of the Buddhist logic and its refutation and of logic in relation to poetry in a separate independent chapter. Anticipating such criticism Bhāmaha offers an apology in the first four opening verses :

1. Kāvyaālāmkāra of Bhāmaha, Edited with English Translation and Notes by P. V. Naganatha Sastry, Tanjore Second Edition, by Motilal Banarasidas, Delhi, Varanasi, Patana, 1970.
2. Bhāmaha's Kāvyaālāmkāra with Udyāna Vritti, by D. T. Tatacharya Tiruvadi, 1934.
3. The Sāhityadarpaṇa of Viśvanātha Paricchedas I, II, X Arthālaṅkāras with Exhaustive Notes and the History of Sanskrit Poetics, by P. V. Kane, Third edition, 1951.
4. Kalpalatāviveka by an anonymous author, ed. by M. L. Nagar and Harishankar Sastry, with an English Introduction by Prof. P. R. Vora, L. D. Institute of Indology, Ahmedabad 9, 1968.

"I describe the faults *pratijñā-hīna*, *hetu-hīna*, etc. I briefly describe them in accordance with Logic with a view to giving simply an idea of them. Generally the slow-witted or unintelligent shy away from *śāstras* because of their difficulty. In order to persuade them to study the *śāstras*, I present here a small collection of the logical topics.⁵ Granting that logic subserves poetry one might pertinently ask : "When the stream of poetry is all-embracing and is not partial to one or the other school why Bhāmaha prefers the Buddhist logic for his treatment of the subject ?" Bhāmaha answers this criticism thus : Indeed we aim at giving a mere direction or indication and not an exhaustive treatment of the whole subject of logic, variously treated by the various schools of thought. If the entire field of logic were to be covered it would lead to prolixity and voluminousness. We therefore restrict ourselves to giving a mere direction in regard to *pramāṇas*, etc. People take to the study of *śāstras* if presented in poetic garb. Persons (children) who have first tasted honey take in, without much difficulty, bitter medicine. Although it is widely believed that the subject-matter of the *śāstras* and poetry widely differs the sage Bharata has rightly declared : "There is no word, no meaning, no logic, no art that does not subserve poetry. Oh, what a heavy burden the poet carries !"

This defence, this justification for including the treatment of Logic in his work on poetics is, as far as it goes, all right. But logically it is not very sound. For by the same logic (viz, since Logic subserves poetry he has included its discussion in his work on poetics) he should have also treated of fine arts, such as, dance, drama, music, painting, sculpture and architecture in his *Kāvya-lamkāra* since they too subserve the cause of poetry.

Dr. V. Raghavan⁶ advocates the view that Logic and Grammar formed part of Pre-Bhāmaha Alamkāra works. Once I was inclined to hold this view. But on reconsideration I feel that if Logic and Grammar had formed part of Pre-Bhāmaha works there was no need for Bhāmaha to preface his apology before commencing the treatment of Logic. Dr. G.T. Deshpande⁷ would like us to believe with him that Bhāmaha for the first time treated of these two important *śāstras* in his *Kāvya-lamkāra* with a view to placing *alamkāra-śāstra* on the same footing as of these two important *śāstras* as poetry was denounced and looked down upon with contempt and ridicule by orthodox Pandits in his days. This view seems to be plausible.

Now we take up the second part of the present paper, viz, the interpretation of the six Kārikās (Nyāya-nirṇaya, vv 5-10) :

5. One feels tempted to interpret the compound word-'hetu-nyāya-lavocayaḥ' to mean a collection of (topics relating to logic from) the hetu-lava (-Hetu-bindu) and Nyāya-lava (-Nyāyabindu). Such an assertion on the part of Bhāmaha would mean he is later than Dharmakīrti. The second half of V. No. 28 is said to be an attack against Dharmakīrti who holds that the enunciation of Pratijñā is not quite essential and that it can be dispensed with. The second half of V. 61 also is looked upon by some as containing a sly reference to (Dharma)-Kīrti.
6. Vide : Bhoja's *Śṛṅgāraprakāśa* by Dr. V. Raghavan, 1963 edn. p. 257, p. 723, etc.
7. Vide : "Bhāratiya Sahitya Śāstra" (IN Marathi)

V 5. सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते ।

असाधारण-सामान्य-विषयत्वं तयोः किल ॥

i) Naganatha Sastry translates the first quarter as follows : By *Pramāṇas* arise the ideas of Existence, etc. (p. 90)

ii) Tatacharya comments on the quarter thus :

प्रमाणाभ्यां सत्त्वादयः द्रव्य-गुणादयः पदार्थाः सिद्ध्यन्ति । मानाधीना हि मेयसिद्धिः । सत्त्वमिति वैयाकरण-संप्रदाय-वासनया द्रव्ये । पदार्थानां सत्त्वासत्त्वतुच्छत्वादीनि वा सत्त्वादय इत्युक्तानि ।

iii) The reading 'sattvādayaḥ' deserves consideration. Bhāmaha himself uses the word 'Sandhā' further on in the same chapter twice :

सन्धादि साधनं सिद्ध्यै (? v. 32. c)

and सन्धाऽभ्युपगमाद्विना (v. 45. b)

Now, the *Kalpalatāviveka* (KLV) reads : 'Sandhādayaḥ' in place of 'Sattvādayaḥ'. This reading perfectly suits the context as would be seen from the following passage in KLV :

सन्धादय इति । **प्रमाणमूला** इति । तथाहि अग्निमान् पर्वत इति प्रतिज्ञायां पर्वतस्तावत् प्रत्यक्षेण निश्चीयते । अग्निसंबन्धस्तु तस्यानुमानात् प्रतीयत इति प्रतिज्ञायाः प्रत्यक्षानुमानमूलत्वम् ।प्रतिज्ञाहेतूदाहरणानामनन्तरोदितेन न्यायेन प्रत्यक्षानुमानमूलत्वादेतदुक्तम् । प्रतिज्ञा-हेतु-दृष्टान्ताः प्रमाणमूला इति ।—

(p. 46 11, 1-16)

So with the indisputably genuine reading supplied by KLV, we may translate the verse as follows :

Pratijñā, etc., are established-proved to be correct (or otherwise) by means of the two proofs : the two proofs are Perception and Inference. The object (or sphere or area of operation) of Perception is *asādhāraṇa* (= *Viśeṣa* = *Svalakṣaṇa*) while *sāmānya* forms the object of Inference.

The word 'ādayaḥ' in 'sandhādayaḥ' obviously stands for *Hetu* and *Drṣṭānta* as shown by KLV in the passage cited above.

The use of the word '*kila*' suggests, according to Tatacharya, that the doctrine of 'Pramāṇa-vyavasthā' is not acceptable to Bhāmaha (Kilety anaṅgikāre 1). "According to the Buddhist view there are two different sources of knowledge : 1 Perception and 2 Inference. These two sources of knowledge have settled and clear limits (Pramāṇa-vyavasthā), the one never acting in the sphere of the other. The opposite theory of the realists (the Vaiśeṣikas and the Naiyāyikas) receives the name of a mixture or duplication theory (pramāṇa-saṃplava), since according to that theory every object can be cognised in both ways either directly in sense-perception or indirectly in an inference. In other words, according to the Buddhist view, what is cognised by the senses is never subject to cognition by inference and what is cognised by inference can never be subject to cognition by the senses. Thus *Sva-lakṣaṇa* (*asādhāraṇa*, *viśeṣa*, *kṣaṇa*, *paramārtha-sat*) or the only real object, the extreme particular, the thing in itself, is the province of perception, and *sāmānya* (class, species, genus, universal)

is the province of Inference. According to the realists (the Vaiśeṣikas and the Naiyāyikas), every object can be cognised in both ways either directly, e.g., when a fire is present in the ken and cognised by the sense of sight, it is a case of sense perception. When the same fire is beyond the ken and its existence is cognised only indirectly through the preception of its product, the smoke, through its mark, it is cognised indirectly by inference."

V 6. प्रत्यक्षं कल्पनापोढं ततोऽर्थादिति केचन ।

कल्पनां नामजात्यादियोजनां प्रतिजानते ॥

Naganatha Sastry emends the words 'tato rthāt' to 'Sato rthāt' and in support of the emendation he says in his Notes : Thus in the definition of *Pratyakṣa* of the Bauddhas the epithet given is "*Abhrāntam*". This means 'devoid of illusion'. What is devoid of illusion is what is real, i.e., *Sadārtha*. So I have corrected the printed text from 'tato rthāt' into 'sato rthāt'. This emendation appears justifiable also from the use of the word 'sadarthāḷambanam' in the verse following'. (pp 91-92).

The emendation however is absolutely uncalled for. In this verse Bhāmaha presents two definitions of *Pratyakṣa* : one given by Dinnāga⁸ and the other by Vasubandhu.⁹ The KLV (p 47, 11 15-16) unambiguously and clearly says that the second definition is given by Vasubandhu :

वैभाषिकमतानुसारि वसुबन्धूक्तलक्षणं प्रत्यक्षस्य दर्शयितुमाह ततोऽर्थादिति ।

Elsewhere (p 51 11 18-21) it informs us :

वासुबन्धवेऽपि मार्गे इति वैभाषिकमत इत्यर्थः । तदेवं वैभाषिकसौत्रान्तिक-योगाचार-माध्यमिक-दर्शनेषु प्रत्यक्षलक्षणस्यानुपपत्तिरुक्ता । वैभाषिकदर्शने खलु "ततोऽर्थादिति केचन" इति प्रत्यक्ष-लक्षणम् । शिष्टेषु च दर्शनेषु "प्रत्यक्षं कल्पनापोढम्" इति तदुभयं निराकृतम् ।

So we may translate the *Kārikā* as it is : According to some (Dinnāga and others) Perception is devoid of "Kalpanā"; according to some others (Vasubandhu and his followers) Perception arises from that 'artha' (*rūpa* etc., colour etc., which alone is real). 'Kalpanā' they maintain, means attributing of qualifications such as name, class (*jāti*), etc. In his *Pramāṇa-samuccaya* (I.3) Dinnāga thus defines Perception :

प्रत्यक्षं कल्पनापोढं नामजात्याद्यसंयुतम् ।

The Vṛtti elucidates the definition as follows :

यत्र ज्ञाने कल्पना नास्ति तत् प्रत्यक्षम् । अथ कल्पना च कीदृशी चेदाह-नामजात्यादियोजना । यदृच्छा-शब्देषु नाम्ना विशिष्टोऽर्थ उच्यते इत्थ इति । जाति-शब्देषु जात्या गौरयमिति । गुण-शब्देषु गुणेन शुक्ल इति । क्रिया-शब्देषु क्रियया पाचक इति । द्रव्य-शब्देषु द्रव्येण दण्डी विषाणीति । अत्र संबन्धविशिष्टस्येति केचित् । अन्ये त्वर्थशून्यैः शब्दैरेव विशिष्टोऽर्थ इति ।

According to Dinnāga *Kalpanā* (*yojanā* or *samāropa*) is five-fold : 1 name 2 class 3 quality 4 action and 5 dravya (substance or a single thing or person). These may be illustrated as follows :

8. Dinnāga : *Pramāṇa-Samuccaya* (I. 3), Mysore University Publication, Mysore, 1930.

9. Vasubandhu : *Vādaśāstra*

- (1) This is *ḍittha* (Mr. So and So);
- (2) this is a cow or a bull;
- (3) this is white;
- (4) this is moving (*calaḥ*), and
- (5) this is the possessor of a stick (*daṇḍi*).

According to Patañjali “There is a four-fold currency of words as instanced in Cow or Bull, White, Moving, *Ḍittha*” :

गौः शुक्लश्चलो ढित्थ इति “चतुष्टयी शब्दानां प्रवृत्तिः ।” इति महाभाष्यकारः ।

The KLV (p.47) comments on ‘tato rthāt’ as follows :

ततो व्यपदेशनिमित्ताद् इति । व्यपदेशनिमित्तं रजत-विज्ञानस्य रजतम् । तेन हि तद् रजत-विज्ञानं व्यपदिश्यते रजतस्येदं विज्ञानमिति । ततश्च व्यपदेशनिमित्ताद् रजताद् यद् रजत-विज्ञानमुत्पन्नं तत्प्रत्यक्षम् । यस्य तु रजत-विज्ञानस्य न व्यपदेशनिमित्ताद् रजतादुत्पादोऽपि तु शुक्तिकातस्तस्य न प्रत्यक्षता ।

V 7. समारोपः किलैतावान् सदर्थालम्बनं च तत् ।

जात्याद्यपोहे वृत्तिः क्व क्व विशेषः कुतश्च सः ॥

Here, Bhāmaha takes up the definition of perception, given by Dinnāga, for criticism and refutation, “So much or of such measure is indeed the wrong attribution” (Imputing name, etc., to a real thing (or object) is verily wrong attribution). and the perception has as its subject ‘a real’, ‘reality’. If from the reality, *jāti*, class, etc., are excluded where could the perception operate ? (What remains of that reality on which the perception could operate ?) And where is the *viśeṣa* (=*svalakṣaṇa*) ? And how could you distinguish one *svalakṣaṇa*, say ‘a *ghaṭa*’ from another, say ‘a *paṭa*’ ? (We cannot account for the distinction between the two when both are *vijñānas* pure and simple.)” Here we have the refutation of the Sautrāntikas, who accept ‘*viśeṣa*’ or ‘*svalakṣaṇa*’ as an external existent (*sat*) from the point of view of the Yogācāra School (or the Vijñānavādins).

V 8. तदपो हेतु च तथा सिद्धा सा बुद्धिगोचरा ।

अवस्तुकं चेद् वितथं प्रत्यक्षं तत्त्ववृत्ति हि ॥

Naganatha Sastry (p 92. v-8) reads ‘na’ in place of ‘ca’ in the first quarter.

Tatacharya’s text agrees with that of the Banaras edition.

Naganatha Sastry understands by ‘Sā’ the *vyakti* whereas Tatacharya understands it to mean “*Jāti*”. These explanations are hardly convincing. Tatacharya might find support for his interpretation in the phrase “*Jātyādyapohe*” which occurs in the immediately preceding verse (No 7). As the discussion centres round the proof ‘perception’ and its subject (*viśaya*) *asādhāraṇa* (= *viśeṣa* = *svalakṣaṇa*) there does not seem to be any scope for establishing the existence or non-existence of ‘*jāti*’. The text as it stands is indeed confounding. When we are faced with this obscure line the KLV comes to our help. It reads the line (p 49 L 20) as follows :

तदपोहे च तथाता शिष्टा सा बुद्धि [बुद्धि-]गोचरः ।

Instead of emending ‘*buddha*’ to ‘*buddhi*’ as done by the Editors, if we emend it to ‘*buddhya*’, the line becomes intelligible :

“With the exclusion of ‘jāti’, etc., from the ‘rūpa’, etc., (the object of cognition) there remains only ‘tathāīā’ (the true reality) and that reality does not become the object of cognition (*buddhyagocaraḥ* = *jñānagocaraḥ*).”¹⁰

The second half of this verse may be translated as follows : “Now, if this reality be only *viññāna* pure and simple, devoid of the perceiver (*grāhaka viññāna-amśa*) and the perceived object (*grāhya vijñana-amśa*), then it is futile (*vitathām* = *asāram*) or worthless for direct perception (*pratyakṣam*) operates on what is real (a real object).”

It is equally possible to interpret ‘*avastukam*’ as ‘*nirvastukam*’—“*śūnyameva idaṃ sarvaṃ*” i.e. ‘void’ or better still *nissvabhāyam* (without any nature, qualities). Even if ‘*avastukam*’ is thus interpreted, in accordance with the *Śūnyavāda* of the Mādhyamikas, the same refutation (*vitatham, pratyakṣam tattvavṛtti hi*) holds good.

V 9. ग्राह्य-ग्राहक-भेदेन विज्ञानांशो मतो यदि ।

विज्ञान-मत्र (? मात्र-)सादृश्यद् विशेषोऽस्य विकल्पना ॥

This verse may be translated as follows :

“If you say that perception/knowledge (*viññāna*) is made up of two parts, viz., the apprehending or cognising part (*grāhaka amśa*) and the apprehended or cognised part (*grāhya amśa*) then, as these two parts, according to you (*viññānavādin*), are alike as *viññāna* (pure and simple), you will have to admit that your *viśeṣa* (or *sva-lakṣaṇa*) is simply unreal (or that the difference between them will simply be conceptual).”

V 10. अर्थादेवेति रूपादेस्तत एवेति नान्यतः ।

अन्यथा घटविज्ञानमन्येन व्यपदिश्यते ॥

The first half of this verse elucidates here the definition of perception formulated by Vasubandhu (when he was an adherent of the Vaibhāṣika school) in his tract called *Vāda-vidhi*. This definition ‘*Tato rthāt*’ has been already stated in verse No. 6 above. The verse may be translated as follows :

“Sense-perception is that knowledge which is produced by the (pure) object itself”, the colour, etc. (*‘tato’ ‘rthāt utpannam jñānam*); by this emphasis of “itself” the ultimately real object, (the mere efficiency of a point-instant); is meant” and not from any other object (resembling it, say, for instance, the knowledge of silver from conch-shell). It is certainly a fault (wrong) that the knowledge of the subject, say *ghaṭa*, (a jar) which is gained through *rūpa*, etc., (colour, etc.) should be designated by another name (say, *ghaṭa jñāna*).

The remarks of TH Stcherbatsky are very apposite on this definition : “Vasubandhu apparently had produced two definitions. The first is the one he inserted in his *Vāda-vidhi*. It states that sense-perception is that cognition which is produced from the object itself. By this emphasis of “itself” the ultimately real object, the mere efficiency of a point-instant, is meant.

10. I am indebted to Pandit Dalsukh D. Malvania for this emendation.

This definition has been severely criticised by Dignāga, since it too closely resembles the first part of the definition of the realists, "Produced from a contact between object and sense-organ", and is apt to be misinterpreted in a realistic sense. In a subsequent *Vāda-Vidhāna* Vasubandhu probably corrected his definition and made it consonant with the one of Dignāga, but since the work is lost, we cannot know it exactly".¹¹

In conclusion, we may note that the KLV throws a flood of light on the tough verses dealing with Logic and Epistemology.

From the comments of the *Kalpātātviveka* Bhāmaha's "*Pramāṇa-vimarśa*"—treatment of *pramāṇas* (Means of acquiring certain knowledge, proofs) we get the following definite information :

i) Three schools of the Buddhists viz, the Sautrāntikas, the Yogācāra (—Vijñāna-vāda) and the Mādhyamika (Śūnyavāda), accept the following definition of *Pratyakṣa* :
प्रत्यक्षं कल्पनापोदम् (Cf p. 47, 11 14-15, and p. 51, 11 20-21)

(This definition occurs in Dinnāga's *Pramāṇasamuccaya* I.3)

ii) The remaining school of the Buddhists, viz, the Vaibhāṣikas, accepts the following definition of *Pratyakṣa* :

ततोऽर्थात् (इति केचन) (Cf p 47, 11 15-16 and p.51, 1. 20)

This definition is formulated by Vasubandhu.

iii) Both these definitions of *Pratyakṣa* are criticised and refuted by Bhāmaha. (Cf p. 51, 11 20-21)

iv) Bhāmaha's criticism and refutation of the definition of *Pratyakṣa* as given by Dinnāga, rests on the authority of Kaṇāda and the like who lay down that *savikalpa pratyakṣa* is a valid source of knowledge. (Cf p. 50, 11 5-6)

v) Bhāmaha's treatment of the three members (and not five members as in Nyāya-Vaiśeṣika school) of a syllogism indicates that in this regard he agrees with Dinnāga, the Buddhist Logician. The three members of the syllogism are *pratijñā*, *hetu* and *dṛṣṭānta*. They are accepted by him as authoritative and he quietly ignores the remaining two members (*Upanaya* and *Vigamana*) of the five membered syllogism of the Nyāya-Vaiśeṣikas and indirectly rejects their claim to be authoritative. (Cf p. 46, 11 16-18)

vi) Although Dharmakīrti dispenses with the use of *pratijñā* and speaks of only two-membered syllogism, Bhāmaha speaks of the three members of the syllogism in accordance with Dinnāga. (Cf p. 46, 11 19-22)

11. Vide : Buddhist Logic, Vol. I pp 174-175.

Incidentally, it may be mentioned here that there is no real difference between the meanings of the two titles—Vāda-Vidhi and Vāda-vidhāna. Could they point to one and the same text ?

FRESH LIGHT ON BHĀMAHA-VIVARAṆA

Till recently Udbhaṭa's commentary on the *Kāvyaṭīkā* of Bhāmaha, generally known as *Bhāmaha-vivaraṇa* (BV) was presumed to have been lost beyond recovery. In 1962, however, Gnoli published some fragments from this commentary¹. Gnoli's identification of his publication with BV. was doubted by Dr. Raghavan.² In his paper on Punaruktavadābhāsa³ Dr. K. Krishnamoorthy came to the conclusion that the published fragments do represent the genuine *Bhāmaha-vivaraṇa* of Udbhaṭa himself.

The study of *Kalpalatāvivēka*⁴ (KLV), however, throws some interesting light on this controversy, and goes a long way in support of Gnoli's claims. Numerous passages of the commentary published by Gnoli are, beyond any shadow of doubt, the source of numerous passages in KLV. They shed abundant light on some of the obscure, ambiguous and knotty verses in chapter V (Nyāyanirṇaya) of Bhāmaha's *Kāvyaṭīkā*. It borrows most of the passages from BV when treating of *doṣas*. A good many of its *pratīkas*, referring to Bhāmaha's text, present variant readings from the printed texts. Some of them are convincingly genuine readings. The text of BV bristles with uncertain and doubtful readings; it is often mutilated as syllables, words, phrases and occasionally sentences are partly or entirely lost. I quote below about a dozen passages from KLV which throw light on and render the corresponding passages from BV intelligible.

(1) Fr. 16 (a) II 2-8 : These lines which treat of anyārtha doṣa (Bhāmaha I. 40) could be restored with the help of the following passage from KLV⁵ :

ननु चैवं शब्दहीनेऽस्यान्तर्भावः । विषयान्तरप्रयोगेऽप्यपशब्दो भवति न केवलं लोपागमवर्णविकारादीनाम-
यथाकरणे । तथा च—

“अस्वगोण्यादयः शब्दाः साधवो विषयान्तरे” [वाक्यपदीय १.१४९] इति तेन विपूर्वो हरतिः पादविक्षेपे प्रसिद्धसम्बन्धः, अस्य च परिमेषप्रयुक्तावपशब्दतैव । अपशब्दस्य च स्वप्नेऽप्यप्रयोगादनित्यदोषमध्येऽस्य पाठो न संबद्ध इत्याह—....उपसर्गवशेनेत्यर्थः ।वीत्त इति । “अच उपसर्गात्तः” [पाणिनि ७-४-४७] इति तत्त्वम् । विदत्तशब्दे तु न दृश्यते तत्त्वमिति विशब्दस्यात्र निपातत्वमिति सिद्धम् । विद्वत् च इति विजहुरिति । विहरणं च तत् पादविक्षेपलक्षणायां क्रीडायां प्रसिद्धम् न त्वपहरण इत्यर्थः । प्रसिद्धार्थः इति प्रसिद्धोऽर्थः पादविक्षेपलक्षणादिः ।

(2) Fr. 19 II 5-8 : The commentator, when commenting on Bhāmaha II. 8 treats of the figure *Punaruktābhāsa*⁶ and distinguishes it from *Yamaka* and *Lātānuprāsa*. The following extract from KLV is based on these lines of BV :

- 1) Udbhaṭa's commentary on the *Kāvyaṭīkā* of Bhāmaha, Roma, Istituto Italiano per II Medio Ed Estremo Oriente, 1962.
- 2) Presidential Address, The Twenty-first All India Oriental Conference, Srinagar, October, 1961
- 3) Punaruktavadābhāsa and Genuineness of the published Fragments from Udbhaṭa's *Bhāmaha-vivaraṇa*, The Journal of the Karnatak University VIII. 1964.
- 4) L. D. Series No. 17, Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad-9.
- 5) Vide p 7 II 17-28
- 6) Read in this connection Prof. Krishnamoorthy's paper, mentioned in f. n. 3; supra.

अयमभिप्रायः । सरूपाणां स्वरव्यञ्जनसमुदायानां विन्यासे पुनरुक्ताभासतैव संगच्छते, को ह्यनुमत्तः पुनरुक्तं ब्रूयादिति । तत्र चार्थाभेदेऽपि तात्पर्यभेदश्चेत्तदा लाटीयोऽनुप्रासः उतार्थभेदस्ततो यमकालङ्कार इति कुतः पुनरुक्त-
दोषप्रसङ्गः, कथं च लाटीनुप्रास-पर्यनुयोग इति । पुनरुक्ताभासतापि शब्दसारूप्येऽर्थैकत्वनानात्वयोः शब्दसारूप्या-
भावेऽपि अर्थैकत्वाभासे भवतीति त्रिविधा । अत्रान्तरभेदापेक्षया तु बहुप्रभेदा वक्ष्यते । अत एव च पुनरुक्ताभासेषु
लाटीयोऽनुप्रासः तदपवादद्वारेण च यमकालङ्कारश्च भवतीत्येतदेव वक्तुं न्याय्यमित्यर्थः ।—पृ. १८६ पं. २४—
पृ. १८७ पं. ४.

(3) Fr. 27 a II 3-4 : In the context of Bhāmaha II. 43 the commentator endeavours to show that the *upamā-doṣa* called *Hīnatā*, is, really speaking, no defect at all. The following passage from KLV which is, no doubt, adopted from BV makes these lines intelligible to a great extent :

‘हीनता’ इति...अत्र विकल्पद्वयम् । उपमानोपमेययोर्योः सामस्येन साधर्म्यं तयोरेवोपमेति वा । उपमेये वा यानि पदानि तान्युपमानोपमेयविशेषणभूतानि साधर्म्यवाचीनि कर्तव्यानि । तत्राद्यं पक्षमधिकृत्याह—सर्वं सर्वेण [मामह २.४३] इति । न च पक्षान्तरमस्तीति न हीनतालक्षणो दोष इत्यर्थः ।

—पृ. २४५, पं. २५—पृ. २४६ पं. ९

Gnoli has correctly hit on the right reading *vikalpadvaya* in his f. n. 2 (p. 25).

(4) Fr. 39 (b) II 6-7 : Gnoli discusses this passage in his Introduction (p. XXXVI paragraph no. d) where he mentions this Fragment twice as fr. no 27, which is clearly an error. The topic, discussed here, is about the figure *śleṣa* (that is *śliṣṭa*). A perusal of this entire fragment produces a strong impression that the commentator has introduced here a discussion of the famous doctrine ‘*Arthabhedena tāvat śabdā bhidyante*’. For restoring these lines the following passages from (Hemacandra’s) *Kāvyaṇu-śāsana* and *Kalpalatāviveka* should prove useful : श्रुत्यैक्यग्रहणं लोकप्रतीतितुल्यत्वपरिग्रहार्थम् । तेन दन्त्यौष्ठ्यौष्ठ्यवकारवकारादिवर्णभेदे लघुप्रयत्नतरालघुप्रयत्नतरकृते च भेदे.....यमकबन्धो न विरुध्यते ।⁷—p. 299 II. 14 17. And, अयमाशयः ।...वाक्यान्तरप्रतिभा वा [V.L. वाक्यार्थान्तरप्रतिभा वा] इति । अलङ्कारान्तरपर्यवसायित्वेनालङ्कारान्तरप्रत्याशया संगृहीताप्युपक्रममावस्थायामलङ्कारान्तरस्याप्रतीतेर्वाक्यार्थान्तरप्रतिभा पृथगुपदर्शिता । p. 258 II 3-7

The two lines of the fragment when restored would read as : यत्र तु शब्दानामत्यन्त-
सरूपाणामपि दन्त्यौष्ठ्यलघुप्रयत्नतरकृतो भेदोऽस्ति तत्र वाक्यार्थान्तरप्रतिभा । तथाऽलङ्कारान्तरे वाक्यान्तरे वा प्रतिभोत्वयते ।

(5) Fr. 45 (b) II 5-6 : The commentator intends this passage to serve as an introduction to Bhāmaha V. 2. In a corresponding passage from KLV we have all the words of this fragment in tact, which fact clearly indicates that the author of KLV has adopted the passage from BV. The passage runs as follows :

ननु किमिति सुगतसिद्धान्तप्रमाणयोरेव विचारणम् । सर्वसिद्धान्तानुवर्तनपरो हि काव्यप्रवाहस्तेन कः पक्षपातो बौद्धसिद्धान्तं प्रतीत्याह—प्रायेण.....[Bhāmaha V. 2]
—पृ. ४५, पं. ८-९

7) In the Saṅketa commentary of Māṇikyaśāstra on Kāvyaśāstra we have almost an identical passage in the same context. Probably they have adopted the quotation from a common source and this source was possibly the Bhāmahavivaraṇa.

(6) Fr. 47 (a) : The text of this fragment is, on the whole, quite intelligible. This fragment may, however, be read with profit along with KLV (pp. 57-59). A few expressions and lines of this Fr., however, need correction :

1 2 : शब्दशब्दव्यक्ति × × × should be read as शब्दशब्दव्यक्तिवादिनं प्रति अन्यतरसिद्ध

1 3 : should be read as साधयितुमिष्टो यो धर्मस्तदनुगमने यः सदृशः पक्षः स सपक्षः । तत्र च यः सन् स हेतुरित्यर्थः⁹ ।

1 5 : सामान्यमिह संवृत्तिसिद्धिर्नाभिप्रेतम् : this line should be corrected in the light of सामान्यमिह संवृत्तिबुद्धिर्नाभिप्रेता¹⁰ ।

1 8 : should be read as तं च दर्शयितुमाह-इति द्वैकानुगतिव्यावृत्ती लक्ष्म-साधुता ॥ V.25 ॥ इति सा पूर्वोक्तया भङ्ग्या¹¹ × [

(7) Fr. 50. (a) ॥ 2-3 : This passage is easy to restore with the help of the following passage from KLV :

‘सो अज्ञानो दोषः’ इति । असिद्धत्वमित्यर्थः । ततो हि साध्यस्य ज्ञानं नास्ति । इमे दोषाः इति । इत्थमेव समासो युक्तः । ये पुनरज्ञानं च संशयज्ञानं च विपर्ययश्चेति समस्य तान् कुर्वन्तीत्यज्ञानसंशयज्ञानविपर्ययकृत इति व्याचक्षते तेषामज्ञानस्य ज्ञानप्रागभावस्यानुत्पाद्यमानत्वात् तत्करणविरोधः¹² ।

(8) Fr. 50 (a) 16 : The following passage from KLV¹² throws some light on this line :

नचूपमानमेवास्तिवति । उपमाने खलु बिम्बप्रतिबिम्बोपन्यासो दृष्टः । चन्द्र इव मुखमित्यत्र मुखस्य बिम्बता, चन्द्रस्य तु तत्प्रतिबिम्बत्वम् । दृष्टान्तेऽपि च “तनुरियं क्व विलोचनहारिणी” इत्यादौ बिम्बप्रतिबिम्बभावो विद्यते, तत् कथमुपमायामन्तर्भावोऽस्य न स्यादित्यर्थः ।

(9) Fr. 50 (a) 17 : The following line from KLV¹⁴ should help us in restoring this line :

उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्च..... ।

When restored it would read : साम्यमिवादिप्रयोगश्च । ‘तदृष्टान्ते नास्ति’ इति नोपमायामन्तर्भावोऽस्याशङ्कनीयः ।

(10) Fr. 50 (a) 18 : The following passage from KLV¹⁵ throws some light on this line : न चैवंविधं लक्षणं “तनुरियं क्व विलोचनहारिणी” इत्यादौ दृष्टान्ते विद्यते । तनुतापसयोर्यथाक्रमं नवमालिका-कुशगुणभ्यां सहेपमानोपमेयभावस्याशाब्दत्वात् ।

The line “तनुरियं.....” forms a quarter of a stanza; possibly the stanza occurs in the poem *Hayagrīvavadha*, now lost.¹⁶

8. Vide KLV p. 57 l. 18.

9. Vide KLV p. 57 ll. 21-22.

10. Vide KLV p. 57 l. 22 11. vide KLV p. 58 ll. 23-24.

12. Vide p. 70 ll. 4-7.

13. Vide p. 70 ll. 8-11.

14. Vide p. 71 l. 1.

15. P. 70 ll. 18-19.

16. This surmise is based on the context supplied by KLV (p. 78 ll. 5-13) : On a festive occasion Hayagrīva sends his son to bring Narakāsura with him. He goes to his capital but learns from the subjects of Narakāsura's death at Kṛṣṇa's hands, and his daughter's departure to forest on account of her bereavement. He then proceeds to meet her in the forest with a view to offering condolences to her; seeing her practising austerities he is struck with love and points out the great disparity between her tender youthful body fit for love's joy and her hard penance.

(11) F. 50 (a) ll 3-5 : These lines are easy to restore with the help of the following passage from KLV¹⁷ :

किं पुनः कारणं साध्यसाधनोपन्यास उपमाने न क्रियते । मुखमिन्दुरिवेत्यत्रेति । एतदुक्तं भवति । उपमाने कुत्सितः साध्यसाधनोपन्यासः सहृदयहृदयहरणभ्रंशप्रसङ्गात् । यद्येवं क्रियते मुखमिदमाह्लादकरं कान्तिविशेषातिशययोगादिन्दुरिवेति तदा क्लिष्टं काव्यं स्यात् । यथेदं वक्ष्यमाणमुदाहरणम् । एतदेव दर्शयति-तदाह इति ।

These numerous passages, which have their source in *Udbhaṭa's Commentary on The Kāvyaālambkāra of Bhāmaha* clearly suggest that *Bhāmahavivaraṇa* itself must have been ready at hand for the author of KLV¹⁸.

Finally, I refer to one passage from KLV which unambiguously corroborates this inference. The author of KLV (pp 70-71) comments at length on *Bhāmaha* V. 56. In this comment we read :

“तदुक्तम्—

इवादेरप्रतीतापि शब्दसंस्कारतः क्वचित् ।

उपमा गम्यतेऽन्यत्र केवलार्थनिबन्धना ॥ इति ।

यत्स्वत्र विवरणकृता उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्चेति त्रितयमुद्धोषितं तद् बाहुल्याभिप्रायेण न तु लक्षणतया ।.....”

Now, the quotation “*ivāderapratīṭāpi*” etc. is found introduced in his *Laghuvṛtti* (p 29, Banhatti's edition) by Pratihārendurāja with the words ‘*tadāhuḥ*’. The author of KLV identifies this quotation as originating from *vivaraṇakṛt*, i. e. *Udbhaṭa*, the author of (*Bhāmaha*—) *Vivaraṇa* and thus indicating that he must have had *Bhāmaha-vivaraṇa* in front of him.

But there is one serious difficulty it is the metre in which the two verses are composed. The quarter, however, unmistakably reveals

making such a surmise. And वयसि etc. (p. 78) are common of Kālidāsa (*Kumārasambhava*, canto v. 4).

17. p. 71 ll. 9-12.

18. So it was to Hemacandra who quotes some passages from KLV. For a contrary view, however, vide Kane's History of Sanskrit Poetics (p. 127, 1951 ed).

RATI-VILĀPA, DEVĪSAMBHOGAVARNANA AND ĀLĀMĪKĀRIKAS

Kālidāsa is pre-eminently a poet of the sentiments of eroticism and pathos. The fourth and the eighth cantos of *Kumārasambhava* deal with the lament of Rati and the love-making of Śiva and Pārvatī, who are regarded as the parents of the world. The present paper confines itself to a discussion of these topics with special reference to the comments on and criticism against Kālidāsa's poetic art by some of the top-ranking writers on poetics and an examination of their criticism. We first take up *Rativilāpa* for consideration and then the *Devī-(Pārvatī)-sambhoga-varṇana*.

(i) Rati-Vilāpa

It is just proper that a poet should write mainly with a view to portraying *rasa* (sentiment). The story or plot is only a means towards that end. There are many pitfalls against which a poet must guard himself if he aims at successfully portraying the intended *rasa* in his literary work. One of these pitfalls is :

परिपोषं गतस्यापि पौनःपुन्येन दीपनम् ।¹
(रसस्य स्याद्विरोधाय वृत्त्यनौचित्यमेव ॥)

Ānandavardhana comments on this line as follows :

पुनश्चायमन्यो रसभङ्गहेतुरवधारणीयो यत्परिपोषं गतस्यापि रसस्य पौनःपुन्येन दीपनम् । उपभुक्तो हि रसः स्वसामग्रीलब्धपरिपोषः पुनःपुनः परामृश्यमाणः परिम्लानकुसुम-कल्पः कल्पते ।²

Ānandavardhana means to say : "Repeated feeding of a sentiment, although it has been fully developed, causes an impediment to that sentiment. A sentiment, which has been fully developed by a description of its appropriate *vibhāvas*, *anubhāvas* and *vyabhicāri-bhāvas* and is duly relished appears like a faded flower if it is overfed again and again (by further description of the *bhāvas*).

He however does not add any concrete instance to illustrate his view. Abhinavagupta, his famous commentator, however, refers to *Rativilāpa* ³

"In *Rati's Lament* Kālidāsa has again and again over-elaborated the sentiment of pathos which has already been fully developed"—

ननु कालिदासः परिपोषं गतस्यापि करुणस्य रतिविलासेषु (?-विलासेषु) पौनःपुन्येन दीपनमकार्षीत्, तत् कोऽयं रसविरोधिर्नो परिहारनिर्द्वन्द्व इत्याशङ्क्याह-पूर्वं इति । न हि वसिष्ठादिभिः कथञ्चिद् यदि स्मृतिमार्गस्त्यक्तस्तद्वद्वयमपि तथा त्यजामः । अचिन्त्यहेतुक-त्वादुपरिचरितानाम् (? अचिन्त्यहेतुकत्वाद् मुनिचरितानाम्) इति भावः ।⁴

1. Dhvanyāloka. III. 19

2. Ibid III. 19 Vṛtti p. 364

3-4. Locana on Dhvanyāloka III. 19 (pp. 364-65)

Mammaṭa calls this impediment 'Dīptih punaḥ punaḥ' and adds "As an example of this 'repeated feeding (or over-elaboration)' we have 'Rati's Lament' in Kumāra-sambhava.

Jhalkikar comments on this statement as follows :-

रतिविलापे । रतिविलापप्रस्तावे । अत्र 'मोहपरायणा सती' (४ स० १ श्लो०) इत्यादिना दीपितोऽपि (दीप्तिमानीतोऽपि) करुणः 'अथ सा पुनरेव विह्वला' (४ स० २६ श्लो०) इत्यादिना पुनर्दीपितः (दीप्तिं नीतः) अथ च वसन्तदर्शनेन विच्छिन्नः पुनरपि 'तमवेक्ष्य रुरोद सा भृशम्' (४ स० २६ श्लो०) इत्यादिना उद्दीपित इति बोध्यम् । अत्रैकस्यैव पुनः पुनरास्वाहः सहृदयानां वैरस्यायेति दूषकता गीतम् । तदुक्तं प्रदीपोद्योतयोः "उपभुक्तो हि पुनरुपभुज्यमानः उपभुक्तं कुसुमपरिमल इव सहृदयानामास्वादापकर्षकः" इति । तथा चाह तृतीयोद्योते ध्वनिकारः "परिपाकं गतस्यापि पौनःपुन्येन दीपनम् परस्य स्याद्विरोधाय" इति । परस्य श्रोतुः विरोधाय वैरस्यायेति तदर्थः ।⁵

These comments throw more light on the statement of *Dhvanyāloka* by referring to the particular passages in *Rativilāpa*. How far these comments correctly interpret the intention of Ānandavardhana we shall consider later.

Hemacandra's exposition of this *rasa-doṣa* is very interesting and illuminating. In the body of the text he reproduces the relevant statement from *Dhvanyāloka* and in his own commentary (called *Viveka*, p. 170) he elucidates :

पुनःपुनः परामृश्यमान इति । तथा हि विभावानुभावसामग्री परिघटितशरीरस्यापि रसयितृ-रसन-योग्यस्य रसस्य पुनःपुनरान्दोलनं मालतीकुसुमपरिमर्दनवदननुगुणमेव । धाराप्राप्ते हि रते तदविश्रान्तं तत्परवशानामुक्तिरल्लयीत्येव । तथा च तस्यां दशायां महाकवीनामेको द्विग वा श्लोका निर्यान्ति । अत एव तान्त्रवत्तराजे धाराप्रातः कहगरसः (१ धाराप्रातकरुणरसः) सर्वालो द्वितीयोऽङ्कः कविना निबद्धः ।

Hemacandra's disciples, Rāmacandra and Guṇacandra, the authors of *Nāṭyadarpaṇa* (p. 155), more or less say the same thing :

अत्युक्तिरिति धाराधिरूढस्यापि रसस्य नैरन्तर्येण पुनःपुनरुद्दीप्तिर्दोषो यथा कुमारसंभवे रतिप्रलापेषु । लब्धपरिपोषो हि रसः पुनः पुनः परामृश्यमानो मालतीमालयमिव म्लायति । अत एव प्रकर्षप्राप्तरसविशिष्टानां कवीनामल्पीयानेव वाग्विलास इति ।

From these two passages it is evident that Hemacandra and his disciples hold that when over-whelmed by emotion (of sorrow) men or women utter only a few words. And for describing the condition of such persons great poets devote at the most two or three stanzas. They imply that the description of "Rati's Lament" in *Kumārasambhava*, spread over the first thirty-eight verses, is simply repetitive over-elaboration of the sentiment of pathos.

In actual life it is quite probable, even natural if the profound and tragic shock of the sudden death of her beloved husband would make a woman swoon. On regaining consciousness she might either be struck dumb with intense sorrow or she might

even roll on the ground and wail aloud beating her bosom. In depicting the deep sorrow of the first type of woman a poet may well utter one or two verses. It is, however, a different story with the second type of woman. Rati belongs to the second category. It is therefore quite natural for a poet to depict the sorrow of a loving wife at the sudden, tragic death of her husband on the basis of his mental identification with the psycho-physical condition of such a woman. By this sympathetic identification the poet visualises mentally the memorable moments spent by Rati in the company of the beloved husband, love's quarrels and the unforgettable incidents associated with him crowding in her mind at that tragic moment, coolly contemplates over them and finally portrays them in literature. Looked at from this perspective one would not find fault with Kālidāsa for giving a full expression to what passed in the mind of the bereaved woman who has lost her all-in-all in the world. An analysis of the *Rati-vilāpa*, given below, would clearly show that there is no overdoing in Rati's Lament. Kālidāsa portrays a brilliant and touchingly pathetic picture of the lament of Rati, a loving wife, for her dead husband. Towards the end of the third Canto Kālidāsa effectively describes the tragic shock received by Rati.

तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।

अज्ञातभर्तृव्यसना मुहूर्ते कृतोपकारेव रतिर्बभूव ॥⁶

"The bitterness of the blow cast Rati into a swoon which dulled her senses and for the moment with true kindness robbed her of awareness of the peril (that is, death) of her husband."

The fourth canto thus opens :

अथ मोहपरायणा सती विवशा कामवधूर्विबोधिता ।

विधिना प्रतिपादयिष्यता नववैधव्यमसह्यवेदनम् ॥⁷

"Then Rati (lit, the wife of Kāma) who was not mistress of herself (insensible), being overpowered by the swoon was awakened by Fate wishing to make her experience her fresh widowhood full of unnumberable agony."

Finding her husband reduced to ashes Rati laments piteously :

अथ सा पुनरेव विह्वला वसुधालिङ्गनधूसरस्तनी ।

विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वती स्थलीम् ॥⁸

"She then, again, overpowered with grief, wailed aloud with her breasts dusty owing to rolling on the ground, with her hair all dishevelled, making the whole forest-site as it were share her grief."

There is perfect simplicity of passionate longing in Rati's address to the dead Kāma :

Incidentally, the usually accepted readings in Dhvanyāloka are 'paripoṣam' and 'rasasya'. The editor's f. n. (on p. 440) 'रसस्य' इति त्वपपाठ एव is erroneous.

From the context in Dhvanyāloka it would be evident that 'rasasya' is the correct reading.

6. Kumāra III. 73.

7. Kumāra IV. 1

8. Kumāra IV. 4

कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ।

किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते ॥¹⁰

“You have never displeased me, nor have I ever acted contrary to your wishes; why then without cause, do you hide yourself from your weeping Rati ?”

Possibly you remember the punishment I inflicted on you in private and therefore are angry with me !

स्मरसि स्मर मेखलागुणैरुत गोत्रस्वलितेषु बन्धनम् ।

च्युतकेसरदूषितेक्षणान्यवतंसोत्पलताडनानि वा ॥¹¹

“Or do you remember, O Kāma my binding you with the strings of my girdle whenever I was addressed by you, with the names of other ladies uppermost in your mind or the strokes with the lotuses used as ear-ornaments, in which your eyes were soiled by the pollen-dust dropping from them ?”

Now I know your compliments to me formerly that my image was enshrined in your heart were all empty :

हृदये वससीति मत्प्रियं यद्वोचस्तद्वैमि कैतवम् ।

उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥¹²

“I (now) know that your words-‘you dwell in my heart’-so very agreeable to me, were false; if these words were not an empty compliment, how is it that you have become bodiless while Rati is unhurt or safe ?”

Without you, wine, intoxicating young damsels, the moon, the mango-blossom, the swarm of bees, the cuckoo would all become useless. Sweet memories of love’s enjoyment in the company of Kāma crowd into her mind and she is extremely restless :

शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।

सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥¹³

“Remembering the (close) embraces accompanied by tremor and solicited by bowing down the head and those (never to be forgotten) love’s dalliances, there is no peace for me, O Smara (=Kāma).”

“I bear on my person the vernal decoration of flowers arranged by yourself but that handsome form of yours is not to be seen. I pray, come back and complete the half-finished colouring of my left foot. I shall follow you in death by self-immolation before heavenly nymphs allure you away. But the stigma that Rati continued to live even for a while when bereft of Kāma, will stick to me for ever. It is not possible for me to do your last decoration as your body has also gone along with your life. I remember the happy times I passed in the company of yourself and Vasanta :

10. Kumāra IV-7, quoted by Ālaṅkārikas as an instance of the fault : ‘bhagna-prakramatā’.

11. Kumāra IV-8.

12. Kumāra IV-9.

13. Kumāra IV-17.

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्वनः ।

मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च तत् ॥¹⁴

"I remember your merry talk with Vasanta and your casting a side-glance at me, as you were straightening the arrow, with the bow on your lap."

But where is Madhu (i.e., Vasanta) your bosom friend ? Is he also, like you, reduced to ashes by Śiva whose anger is dreadful ? I hope not.

At that moment Vasanta made his appearance to console her. On seeing him she again wailed aloud :

तमवेक्ष्य रुरोद सा भृशं स्तनसंवाधमुरो जघान च ।

स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥¹⁵

"On seeing him she wailed bitterly and beat her bosom violently causing pain to the breasts. Grief breaks out as if opening its flood-gates in the presence of one's own people."

Rati bids Vasanta heap the pyre so that she may follow Kāma in death. This is the bounden duty of every *pativrata* (faithful wife) :

शशिना सह याति कौमुदी सह मेघेन तडित् प्रलीयते ।

प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥¹⁶

"The moon-light goes with the moon and the lightning vanishes with the cloud; that ladies follow the path of their husbands, is thus admitted even by inanimate or lifeless things."

Besmearing her breasts with Kāma's ashes Rati will place her body on fire as on a bed of fresh leaves. She asks Vasanta to make the fire burn quickly with the help of the Southern wind to enable her to join her husband at the earliest. After her death, only one handful of libation should be offered to herself and Kāma who would share it in heaven. She asks Vasanta to offer mango-blossoms—which were so dear to Kāma—as a funeral offering.

From this detailed summary of 'Rati's Lament' it is clear that the opening verse simply states how Rati, who was cast into a faint by the sudden blow of her husband's death, regains her consciousness. The fourth verse ('Atha sã punareva vihvalã', etc.) vividly depicts the *anubhāvas* of the sentiment of pathos : Rati's overpowering grief (at finding Kāma, her beloved husband, reduced to ashes), her rolling about on the ground with her breasts dusty, her hair all dishevelled and her wailing aloud. These reactions on the part of Rati are perfectly natural. Further on, when Vasanta (Spring), Kāma's bosom friend, presents himself before the distressed Rati for consoling her she begins to weep still more bitterly beating her bosom all the while and her (pent up) grief flows forth with all its force (at Vasanta's sight). This reaction of Rati is also perfectly natural.

Kālidāsa's observation :

14. Kumāra IV-23.

15. Kumāra IV-26.

16. Kumāra IV-33.

स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ।

is universally true and fully justifies Rati's reaction. It is, therefore, extremely difficult for one to agree with Bālabodhinikāra, the learned commentator of *Kāvyaṣaṣṭakā* when he says that these three verses overfeed or over-elaborate the sentiment of pathos. What Abhinavagupta, Mammaṭa, Hemacandra and others mean to say is that the passage as a whole errs in over-elaboration of the sentiment of pathos. It is difficult for one to agree with these writers on poetics on this point. On the contrary, Kālidāsa has devoted just that much space as is necessary for an effective portrayal of such a truly tragic calamity and its terrific impact on the person concerned. As has already been pointed out above Kālidāsa by his imaginative identification with Rati's mental mood or state beautifully depicts the sweet memories of Rati's past happiness enjoyed in the company of Kāma who is no more, love's quarrels and other unforgettable incidents associated with him. There is therefore no over-elaboration or repetition. In a different context Abhinavagupta makes a very perceptive remark :

रतिप्रलापेषु च शृङ्गार एव करुणस्य जीवितं 'हृदये वससी' त्याद्युक्तिषु ।¹⁷

If we study and analyse all the brilliant passages depicting the sentiment of pathos from the works of great poets including Vyāsa and Vālmiki we would find strong support for this statement of Abhinavagupta (cited from Abhinavabhārati). In the passage of *Rativilāpa* we find full support for it. In *Raguvamśa* (Canto VIII) we have the counter part of *Rati-Vilāpa* in *Ajavilāpa*. Many ideas are common to these two passages. Their detailed comparison we reserve for another occasion.

Finally, it is rather difficult to assert one way or the other whether Ānandavardhana intended the *Rati-Vilāpa* as an example of the poetic blemish *paunahpunyena dīpanam*. Perhaps not. Possibly he had in mind the third act of *Uttararāmacarita* of Bhavabhūti. There we have repeated intensification of Rāma's ceaseless grief for Śītā and there Rāma is represented as fainting away again and again.

17. Abhinavabhārati on Nāṭyaśāstra, VI-39.

This statement reminds one of a passage from Dhvanyāloka where Ānandavardhana says that Śoka (grief) is heightened by memories of past happiness enjoyed in the company of the lost person and then cites the famous stanza "Ayaṁ sa rasanotkarṣi, etc., :

अथवा वाक्यार्थभूतस्यापि कस्यचित् करुणरसविषयस्य तादृशेन शृङ्गारवस्तुना भङ्गिविशेषाश्रयेण संयोजनं रसपरिपोषायैव जायते । यतः प्रकृति-मधुराः पदार्थाः शोचनीयतां प्राप्ताः प्रागवस्थाभाविभिः संस्मर्यमाणैर्विलासैरधिकतरं शोकावेशमुपजनयन्ति । यथा—

अयं स रसनोत्कर्षी पीनस्तनविमर्दनः ।

नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥ (महाभारत, स्त्रीपर्व, २४-१७)

—Dhvanyāloka III pp 376-377.

(ii) *Devi-sambhoga-varṇanam*

(Kālidāsa and Obscenity)

The 8th canto of *Kumārasambhava* describes the joys of the wedded pair of Śiva and Pārvatī who are regarded in mythology as the parents of the world. In many MSS the poem ends with the 7th canto and some believe that the remaining 10 cantos are not the work of Kālidāsa. It is, however, generally believed that the 8th canto is not spurious but the work of Kālidāsa himself. The grounds for this belief are :

(i) It seems certainly to have been known to Bhāravi, Kumāradāsa, Māgha, Ratnākara, Śrīharṣa and others who have imitated this splendid canto in their epics. As early a writer as Ānandavardhana (9th century A. D.) regarded the 8th canto of *Kumārasambhava* as a genuine part of that epic.¹

(ii) Numerous quotations from it occur in standard works on Alamkāra-śāstra.

(iii) In poetic skill, language and style it is in no way inferior to Kālidāsa's work.

(iv) The celebrated commentator Mallinātha comments on it, as also Dakṣiṇavarta Aruṇagiri and Nārāyaṇa. Considering the arguments put forward by the advocates of the two views scholars are now convinced of the genuine character of the 8th canto.

The contents of the 8th canto may briefly be summarised as follows : the first eleven verses describe Pārvatī's timid shyness, love's nervousness befitting a *mugdā nāyikā*; v 12 informs that Pārvatī's mother was pleased to find that Pārvatī was Śiva's favourite, vv13-14 describe Pārvatī as a *madhyā nāyikā* (the partly experienced Nāyikā, full of the love of youth) and vv 15-20 describe her as a *pragalbā nāyikā* (the fully experienced and bold Nāyikā frantically in love). V 21 and onwards inform us how Śiva takes leave of Himālaya and wanders with Pārvatī over many regions including among them the mountains Meru, Kailāsa, Mandara and Malaya and the celestial Gaṅgā and the Nandana garden. Finally he goes to the mountain Gandhamādana in the evening. He describes to Pārvatī the beauty of sunset first and then that of the moon-rise. Śiva and Pārvatī then drink the wine, brought to them by the presiding deity of the forest on the mountain Gandhamādana, and spend the whole night in amorous sports. Śiva makes that place his abode and lives there enjoying the company of his beloved Pārvatī without break or hindrance. With this statement the canto closes.

Regarding the 8th canto Ānandavardhana, the author of the epoch-making work *Dhvanyāloka*, makes some interesting and important observations :

कथमच्चारुत्वं तादृशे विषये सहृदयानां नावभातीति चेत् कविशक्तिरहितत्वात् ।
द्विविधो हि दोषः— कवेरव्युत्पत्तिकृतोऽशक्तिकृतश्च । तत्राव्युत्पत्तिकृतो दोषः शक्तिरिस्कृत-

1 Kirāta VII-IX, Jānaki III, Śīśu VII-X, Haravijaya XVII-XX, Naiṣadha VII, XVI, XVIII-XX. Vide Dhvanyāloka III, pp 316-17 the passage concerned is cited on the next page

त्वात् कदाचिन्न लक्ष्यते । यस्त्वशक्तिकृतो दोषः स झटिति प्रतीयते.....तथा हि महा-
कवीनामप्युत्तमदेवताविषयप्रसिद्धसंभोगशृङ्गारबन्धनाद्यनौचित्यं शक्तिरस्कृतत्वात् ग्राम्य-
त्वेन न प्रतिभासते । यथा कुमारसंभवे देवीसंभोगवर्णनम् ।²

“How is it that in such cases the sensitive readers do not find the subject-matter devoid of literary beauty ? It is because the ‘fault’ is hidden from view due to the poet’s genius. There are two kinds of faults (1) one due to the lack of *vyutpatti* (sense of proportion and propriety resulting from the poet’s learning and observation of life) and (2) the other due to the absence of genius. Now, the fault that is due to a lack of *vyutpatti* can sometimes escape notice as it will be hidden from view by grace of the poet’s inborn genius. But a fault due to lack of genius immediately obtrudes itself on the attention of the sensitive reader.....For instance, great poets can describe the well-known sexual love, among the very highest gods and goddesses, and although such descriptions are improper, nevertheless, due to the saving power of their genius they do not strike us as *vulgar*. An example is the description of the love-making of Pārvatī and Śiva in *Kumāra-sambhava*³ :

तस्मादभिनेयार्थेऽनभिनेयार्थे वा काव्ये यदुत्तमप्रकृते राजादेरुत्तमप्रकृतिभिर्नायिकाभिः
सह ग्राम्यसंभोगवर्णनं तत् पित्रोः संभोगवर्णनमिव सुतरामसभ्यम् । तथैवोत्तमदेवतादि-
विषयम् ।यस्त्वेवंविधे विषये महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष
एव । स तु शक्तिरस्कृतत्वात्तेषां न लक्ष्यत इत्युक्तमेव ।⁴

“Hence the truth is that both in plays and poems any description of vulgar, sexual love in respect of kings etc., with heroines of high character would be extremely vulgar or obscene like the description of the sexual love of one’s own parents. The same is true also of its description in respect of gods and goddesses who are high characters.....While it is true that in these matters even ‘mahākavi’s (great poets like Kālidāsa) have erred and shown indiscretion still their fault is not noticed as it is covered by their genius as we have already mentioned.”

Abhinavagupta in the course of his commentary on the first passage says :

आस्वादयितृणां यः चमत्काराविघातस्तदेव रससर्वस्वमास्वादायत्तत्वात् । उत्तमदेवता-
संभोगपरामर्शे च पितृसंभोग इव लज्जातङ्कादिना कश्चमत्कारावकाश इत्यर्थः । शक्तिर-
स्कृतत्वाद् इति । संभोगोऽपि ह्यसौ वर्णितस्तथा प्रतिभानवता कविना यथा तत्रैव विश्रान्तं
हृदयं पौर्वापर्यपरामर्शे कर्तुं न ददाति । यथा निर्व्याज-पराक्रमस्य पुरुषस्याविषयेऽपि युध्य-
मानस्य तावत्तस्मिन्नवसरे साधुवादो वितीर्यते न तु पौर्वापर्यपरामर्शे तथाप्रापीति भावः ।⁴

“The absence of any impediment to the realisation of aesthetic relish by the sensitive readers is the all-in-all of a *rasa*. For *rasa* entirely depends on relish by the sensitive reader. The cognition of the sexual love of the gods and goddesses of high character produces shame, disquietitude and such other feelings as the cognition

2. Dhvanyāloka III, pp 316-17 (Banaras edition with Bālapriyā commentary)

3. Ibid, pp 332-333

4. Locana (pp 317-318)

of the sexual love of one's own parents might do. A great poet gifted with extraordinary genius describes the sexual love in such a unique way that the reader is completely engrossed in relishing the pleasure of that wonderful description and it gives no time or leaves no scope to the reader to consider whether that description is proper or improper. As in the case of a born brave warrior, who though fighting for an unjust cause wins applause from the spectators by his heroic fighting; these very spectators however on due consideration of the causes leading to the fight and on realising that the fight is for an unjust cause do not applaud that brave warrior. It is exactly the case here too."

In his *Kāvyaṣaṣa* Mammaṣa clearly lays down :

तत्र रतिहासशोकाद्भुतानि अदिव्योत्तमप्रकृतिवत् दिव्येष्वपि । किन्तु रतिः संभोग-
शृङ्गाररूपा उत्तमदेवताविषया न वर्णनीया । तद्वर्णनं हि पित्रोः संभोगवर्णनमिवात्यन्तमु-
चितम् ।⁵

"—But it is not right to describe *rati* (love) of the type of sexual love in respect of gods and goddesses who are high characters. In fact, such a description would be extremely improper as that of the sexual love of one's own parents."

Kṣemendra who analyses the improprieties which hinder the aesthetic enjoyment and illustrates them by quoting verses from various poets displays in many cases a good deal of insight in his criticism. He takes Kālidāsa to task, against the authority of Ānandavardhana, for the vulgarity of the 8th canto. He quotes the following verse from this canto and adds his own comments :

ऊरुमूलनखमार्गराजिभिस्तत्क्षणं हृतविलोचनो हरः ।

वाससः प्रशिथिलस्य संयमं कुर्वतीं प्रियतमामवारयत् ॥⁶

—अत्र अम्बिकासंभोगवर्णने पामर-नारी-समुचित-निर्लज्जसज्ज(?)नख-राजि-विराजितोरु-
मूलहृतविलोचनत्वं त्रिलोचनस्य भगवतस्त्रिजगद्गुरोर्यदुक्तं तेनानौचित्यमेष परं प्रबन्धार्थः
पुष्पाति ।⁷

"His eyes being charmed at that moment by the series of nail-marks at the root of her thighs, Śiva prevented his beloved as she was tying up her garment which had got loose (or was cast aside by the wind)."

"Here when dealing with the delights of love between the wedded pair of Śiva and Pārvatī, Kālidāsa describes that Lord Śiva, who is universally venerated, is captivated by the sight of the series of nail-marks (implanted by him during love's dalliance on the previous night). Such a description might be proper in the case of ordinary (mortal) men and women but certainly not in the case of Śiva and Pārvatī who are revered as parents of the whole world. It is therefore improper on the part of the poet to describe the amours of Śiva and Pārvatī the way he has done: because of such description the whole 'prabandha' (canto) has become highly improper—obscene.

5. *Kāvyaṣaṣa* VII (p 443, Jhalakikar's edition)

6. *Kumārasambhava* VIII—87

7. *Aucityavicāra-carcā*

Finally, that Paṇḍitarāja Jagannātha also, the author of *Rasagaṅgādhara* and the last great *ālaṃkārika*, held an identical view, becomes absolutely clear from his criticism of Jayadeva in respect of *Gītagovinda* (in which the amours of Rādhā and Kṛṣṇa are described quite frankly).

यत्र हृदयानां रसोद्बोधः प्रमाणसिद्धस्तत्रैव साधारणीकरणस्य कल्पनात् । अन्यथा स्वमातृविषयकस्वपितृरतिवर्णनेऽपि सहृदयस्य रसोद्बोधापत्तेः । जयदेवादिभिस्तु गीत-
गोविन्दादि-प्रबन्धेषु सकलसहृदय-समतोऽयं समयो मदोन्मत्तमतङ्गजैरिव भिन्न इति न
तन्निदर्शनेनेदानीन्तनेन तथा वर्णयितुं सांप्रतम् ।⁸

With due deference to the almost unanimous view of the topmost *ālaṃkārikas* about obscenity one may submit that in appreciating a literary work we should judge it purely as a work of art. As Kālidāsa is himself a great devotee of Lord Śiva it is simply unthinkable that he means any disrespect to Śiva and Pārvatī whom he pays homage in the opening verse of *Raghuvamśa* in these words :

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वती-परमेश्वरौ ॥

“I bow down to Pārvatī and Parameśvara (Śiva, lit. the Supreme Lord), the world's parents, who like word and meaning are united, that I may attain right knowledge of word and meaning.”

Further we may not be wrong in holding that Kālidāsa as a poet felt that it was his duty to suggest rather than to say outright : The love of the *Yakṣa* and *Yakṣa-patnī* in *Meghadūta* is thus a symbol of human love. So too in *Kumārasambhava* the marriage and the love of Śiva and Pārvatī serve as prototype for human marriage and human love. Once we accept this suggestion the objection raised by the *ālaṃkārikas* loses its force and the vivid description of the amour of the two deities at once becomes a source of great beauty and charm.

Since Kālidāsa is unquestionably a great devotee of Lord Śiva, it is unthinkable that any thought of blasphemy or of treating the story of Śiva and Pārvatī impiously might have ever crossed his mind when describing the amorous sports of Śiva and Pārvatī. He must have been fully conscious that unless he invests the poem about Śiva, Pārvatī and the Birth of Kumāra with human emotions and interest it would lose much of its beauty and appeal to his sensitive readers and that is why he must have drawn the pen-pictures of Menā, Himālaya, Pārvatī, Śiva, Rati and Kāma after humanizing them by attributing to them human emotions and weaknesses.

Further, this description is neither out of the context, nor opposed to the context, nor added *somehow* to humour his sensitive readers. The preceding description of the mutual love between Śiva and Pārvatī (Canto V), of the due consent of Pārvatī's parents to their marriage (Canto VI) and of their wedding (Canto VII) naturally and inevitably lead to the *Devisambhoga-varṇana*. (Canto VIII). That the wedding should

culminate in the consummation of their marriage (by sexual intercourse) is only proper and reasonable. What is wrong, therefore, if a highly gifted poet like Kālidāsa describes their amour very artistically and poetically ?

If now, the argument is advanced that *sādhāraṇīkaraṇa* (depersonalisation, generalisation or universalisation) is impossible in the case of gods and goddesses like Śiva and Pārvatī in respect of *rati*, then it should be equally impossible in respect of other emotions like *utsaha*, *vismaya*, and so on. Accepting this position would mean that the life of gods (*deva-carita*) should altogether be eschewed by the poet when composing poems or plays—a position not acceptable even to Abhinavagupta. For he says :

रामादिचरितं तु न सर्वस्य हृदयसंवादीति महत्साहसम् । चित्रवासनाविशिष्टत्वाच्चे-
तसः । यदाह—“तासामनादित्वम् आशिषो नित्यत्वात् । जाति-देश-कालव्यवहितानामप्या-
नन्तर्यं स्मृतिसंस्कारयोरेकरूपत्वात्”⁹ ।

“To say that the life of Rāma, etc. (describing extra-ordinary deeds, such as building a bridge across the ocean, etc.) does not appeal to one and all is very inconsiderate—being very rash. For everyone’s mind is characterised by a variety of *vāsanās*. For Patañjali says : “*Vāsanās* are without beginning, because desire is eternal”. “Although separated by birth, place and time nonetheless there is a correspondence between *smṛti* and *saṃskāra*”. In other words, although several births intervene, *vāsanās* still produce instinctive reactions to external situations”.

Thus if *sādhāraṇīkaraṇa* is possible in respect of heroic deeds, it should be equally possible in respect of love as well. If it be argued that it is not possible in this particular case of Śiva and Pārvatī, the father and mother of the world, we have already replied that they represent man and wife.

One would perfectly agree with the critics if they were to say that the *Canto* is highly erotic. But what is erotic is not necessarily obscene; and we must never mix up aesthetics with ethics. In the realm of literature and its appreciation we must be solely guided by aesthetics and we must refuse to be impressed by extraneous considerations of morality and immorality and its effect or impact on society. As literary critics our duty ends when we appreciate the beauty of the literary creation and experience aesthetic rapture. To censor passages from books on grounds of morality or their evil influence on society is the job of law-courts. Viewed in this light the *Devī-sambhoga-varṇana* as portrayed by Kālidāsa, gifted with divine creative imagination, would not appear improper and obscene.

Ānandavardhana’s approach to poetry or literature in general is two-fold : aesthetic and ethical. From the aesthetic point of view he passes the judgment that the breach of decorum in the poet’s description of the sexual love between Śiva and Pārvatī is covered up or concealed by the poet’s genius. His view that there is a breach of decorum in such a description is based on an ethical approach to literature. The

idea of breach of propriety however strikes the mind of the reader only subsequently and not while reading the description, as is made clear by Abhinavagupta in the context of 'rasābhāsa' :

औचित्येन प्रवृत्तौ चित्तवृत्तेरास्वाद्यत्वे स्थायिन्या रसो, व्यभिचारिण्या भावः, अनौचित्येन तदाभासः रावणस्येव सीतायां रतेः । यद्यपि तत्र हास्यरसरूपतैष, 'शृङ्गाराद्धि भवेद्भास्यः' इति वचनात् । तथापि पाश्चात्येयं सामाजिकानां स्थितिः, तन्मयीभवनदशायां तु रतेरेवास्वाद्यतेति शृङ्गारतैव भाति पौर्वापर्यविवेकावधीरणेन.....

—Locana pp. 78-79.

Since the notions of propriety and impropriety differ in different times and climes one should not give them undue importance in judging a work of art. Ānandavar-dhana's aesthetic approach to poetry seems to have been ignored completely by later writers on poetics who emphatically denounce the *Devīśamboga-varṇana* and are not prepared to accept his view that the fault is concealed by the poet's genius and artistic description.

Although adverse criticism is levelled against the 8th Canto by some of the *ālaṃkārikas* as stated above it is greatly popular with them. Compared with any other canto of *Kumārasambhava* the quotations from its 8th Canto are the largest—numbering about 40 or so. The honour of quoting the largest number of verses from this Canto goes to Bhoja who quotes five verses in *Sarasvatīkaṇṭhābharaṇa* and twenty-three verses in *Śṛṅgārāprakāśa*. Among others, Vāmana, Kuntaka, Kṣemendra, Dhanika, Ruyyaka, and Hemacandra quote from this Canto to illustrate points of poetics. We may now take up some of these verses quoted by them and see for ourselves how very beautiful they are.

Dhanika in his commentary, called *Avaloka*, on Dhanañjaya's *Daśarūpaka* cites the following verse as an example of *mugdhā nāyikā* :

व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका ।
सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥¹⁰

"Addressed she did not reply; when he held her garment she wished to free herself and go away; with her face averted (turned aside) she slept on the bed; yet nonetheless did she delight Śiva." The timid shyness of the newly wedded bride and her lover's ruses (tricks) are deftly, delicately and delightfully drawn in this exceedingly beautiful verse.

Here is a very lovely verse which expresses rather less but suggests much more. Kuntaka, Bhoja and Hemacandra cite it in the context of *Vṛīḍā* :

दर्पणे च परिभोगदर्शिनी, पृष्ठतः प्रणयिनो निषेदुषः ।
प्रेक्ष्य बिम्बमनु बिम्बमात्मनः, कानि कानि न चकार लज्जया ॥¹¹

10 Kumāra VIII 2

11 Kumāra VIII 11

“Observing in a mirror the outward marks of love’s enjoyment (on her person) and at the same time seeing behind her own image that of her lover seated behind, what reactions did Pārvatī not show out of her timid shyness ?”

Kuntaka quotes it to illustrate a variety of ‘*samvṛttivakraṭā*’ (beauty of concealment) by the use of pronouns. In this variety a very tender subject does not allow of any elaborate description of its actions or gestures but shines uniquely by the device of concealment. In this marvellous verse the poet uses the expression “*kāni kāni*” to suggest the unique excellence of Pārvatī’s reactions. These reactions are so varied and beyond words for the sudden awareness of her lover’s presence when she was observing in the mirror the tooth-bites, nail-marks, etc., inflicted on her person by her lover in the course of love-sports, embarrasses her greatly and adds to her timid shyness and nervousness. She bent her head, closed her eyes and did a number of other things to hide her sense of shyness and shame.

Incidentally, another verse illustrating the bashfulness of the inexperienced heroine, Pārvatī, may be considered :

शूलिनः करतलद्वयेन सा संनिरुध्य नयने हतांशुका ।

तस्य पश्यति ललाटलोचने मोघयत्नविधुरा रहस्यभूतं ॥¹²

“In private, with her garment taken off, she closed Śiva’s two eyes with her two palms; but, as his third eye on the forehead continued looking at her unclothed beauty, she had her efforts failed and she became absolutely helpless.”

In this verse Kālidāsa beautifully portrays Pārvatī’s bashfulness and her feeble or vain efforts to prevent Śiva from observing her nude beauty.

The poet of a Prākṛit *gāthā* depicts Pārvatī facing a similar situation. He however shows how Pārvatī (with cleverness natural to women) overcomes the embarrassing situation; the *gāthā* runs as follows :—

रङ्ग-केलि-हिम-णिअंसण-कर-किसलय-रुद्ध-णअण-जुअलस्स ।

रुद्धस्स तङ्गअणअणं पव्वङ्ग-परिचुम्बिअं जअङ्ग ॥¹³

[रति-केलि-हृत-निवसन-कर-किसलय-रुद्ध-नयन-युगलस्य ।

रुद्धस्य तृतीय-नयनं पार्वती-परिचुम्बितं जयति ॥]

“When Śiva divests her of her garment during amorous sport, Pārvatī (instinctively) closes Śiva’s pair of eyes with her two tender palms (and simultaneously) kisses his third eye (on the forehead) which really triumphs.”

The import of the *gāthā* is : Although in the present *gāthā*, the third eye is to be closed in common with the other two eyes and although as eye it is equal to the other two eyes, the third eye (of Lord Śiva) alone is victorious in so far as it is closed with a kiss of Pārvatī. The verb ‘*Jayati*’ (triumphs) in the *gāthā* has a striking beauty which can be felt by sensitive readers : ‘Blessed or fortunate indeed is the third eye as it was honoured with Pārvatī’s kiss and therefore is far superior to the other two eyes.

12 Kumāra VIII 7

13 *Gāthā-sapta-śatī* V 75

Now, here is another lovely verse from the 8th Canto wherein Śiva describes to Pārvatī the young rays of the rising moon :

शक्यमोषधिपतेर्नवोदयाः कर्णपूररचनाकृते तव ।

अप्रगल्भ-यव-सूचि-कोमलाश्छेत्तुमग्रनखसंपुटैः कराः ॥¹⁴

“It is possible to cut with the curved tips of the nails the young rays of the newly rising moon which are as soft as tender barley sprouts which might serve you as ear-ornaments”.

In the *Kāvyālaṃkārasūtravṛtti* Vāmana quotes this verse in connection with a grammatical point, namely, the impersonal use of the word ‘śakyam’ (Karāḥ cchettum śakyam) even when it differs in gender and number from the noun it qualifies. It is Kuntaka, however, who cites it in his *Vakrokti-Jīvita* and brings out its unique poetic charm in his comments which deserve to be quoted in full :

अत्र रसपरिस्पन्दसौन्दर्यातिशयः समुद्भासते । तथा च नूतनोदयानां दर्शित-
सौकुमार्याणां शशाङ्ककिरणानामन्यादृशः कोऽप्यतिशयः संप्रति समुज्जृम्भते, येनात्यर्थ-
कपोलकर्णालकसंपर्कश्लाघनीयां कर्णपूररचनाविच्छित्तिमर्हतीति पार्वतीपतिः प्रियायाः
प्रतिपादयस्तद्वदनेन्दुसौन्दर्यदर्शनेन तत्कालोदितशशाङ्करावलोकनेन च रसोच्च (? च्छ)
लितचित्तवृत्तिः प्रतीयते ॥¹⁵

Here the charm of the rising sentiment shines exquisitely. The rays of the rising moon in all their freshness and delicateness are wonderfully invested with extra-ordinary beauty. The Lord of Pārvatī (Śiva) informs his beloved (Pārvatī) that the moon-rays thereby deserve to serve as ear-ornaments and enjoy the rare privilege of contact with her lovely cheeks, ears, and curly hair. This description suggests how Śiva is over-whelmed by love at the sight of Pārvatī’s lovely moon-face and the tender rays of the rising moon simultaneously.

Here is another verse of supreme beauty which is often quoted by Vāmana, Kuntaka, Bhoja, Ruyyaka and Hemacandra in their *Alaṃkāra* works :

अङ्गुलिभिरिव केशसंचयं संनिगृह्णतिमिरं मरीचिभिः ।

कुङ्कुमलीकृतसरोजलोचनं चुम्बतीव रजनीमुखं शशी ॥¹⁶

“Having collected darkness with his rays like a mass of hair with fingers the moon is, as it were, kissing the mouth (face) of the night wherein the lotus-eyes have been closed.”

Vāmana cites it as an example of *Utprekṣāvayava*.¹⁷ Kuntaka quotes it as an instance of *Rasavad alaṃkāra* with *Upamārūpaka* and *Śleṣa* and adds that the *utprekṣā* contained in the line ‘Cumbatīva rajanī-mukhaṃ śaśī’ should here be regarded as

14 Kumāra VIII. 62

15 Vakrokti-Jivita III. 34, v no. 125 p. 194

16 Kumāra VIII 63.

17 Kāvyālaṃkārasūtras (under IV. 3.32)

the major figure of speech (viz., *rasavadalaṅkāra*).¹⁸ Bhoja cites it to show that the so-called 'utprekṣāvayava' figure is not different from *utprekṣā*.¹⁹ Ruyyaka cites it as an example of *aṅgāṅgi-bhāvasaṅkara* of the figures 'upamā', 'śleṣamūlā atīśayokti' and 'utprekṣa'.²⁰ Hemacandra quotes it to illustrate :

निशाचन्द्रमसोः [नायिका-] नायकाध्यारोपात् संभोगाभिलाषः ।²¹

The behaviour of a hero and his heroine is attributed to *Candramas*—the moon and his beloved *Niśā* (Night). Śiva by this description suggests his own keen desire to kiss Pārvatī.

In this Canto Kālidāsa describes according to the principles of the *Kāma-śāstra* the amour of Śiva and Pārvatī and cleverly suggests to his intelligent readers that the amorous sports of the divine pair would in course of time lead to the Birth of Kumāra (*Kumāra-Sambhava*). The different pictures of Pārvatī as *mugdhā* and *madhyā* and *pragalbhā nāyikā* are very charming, so too Śiva's description of the sunset, the night-fall and the moon-rise is very charming.

This canto may well be described as '*Śāstra-Kāvya*' as it concerns itself with love and the art of love and presents the principles of erotics in a very attractive and poetic garb.

Finally *Dharma* (Duty) *Artha* (Wealth) and *Kāma* (Love) are the three recognised aims of human life, and all the three are equally important. Naturally, the delights of married life have an important place in our life : There is nothing abhorrent to taste if they are beautifully, poetically and appropriately portrayed in literature. On the contrary such descriptions are a great source of beauty and have aesthetic appeal to sensitive readers. It would, therefore, be only apt to regard this Canto to be a crowning and glorious achievement of Kālidāsa's poetic art.

I would like to conclude this paper with the following verse of Mallinātha, who pays a very handsome tribute to Kālidāsa for his '*dhvani-gabhīra kāvya* (poetry pregnant with rich suggestion) :

कालिदासगिरां सारं कालिदासः सरस्वती ।
चतुर्मुखोऽथवा साक्षाद् विदुर्नान्ये तु मादृशाः ॥

18 Vakrokti-Jivita, III 16v. 69.

19 Sarasvatikanṭhābharana NS ed. p. 468

20 Almkārasarvasva, NS ed. p. 248.

21 Kāvyaānuśāsana (p. 148)

THE SOURCES OF HEMACANDRA'S KĀVYĀNUŚĀSANA

Hemacandra's Kāvyānuśāsana is a very fine text-book on Alamkāra-śāstra. It is remarkable for its free use of the illustrious Alamkāra works that preceded it, as well as for its wealth of illustrations. It is admittedly a lucid compendium of the subject of poetics as developed by previous writers, most prominent of them being Bharata, Daṇḍī, Vāmana, Rudraṭa, Rājaśekhara (KM), Kuntaka, Abhinavagupta (Abh. and Locana), Dhanañjaya—Dhanika, Mahimabhaṭṭa, Bhoja (SK and ŚP), Kṣemendra, Mammaṭa and Rucaka or Ruyyaka (Saṁketa). The following table would give the reader a very good idea of the principal sources utilized by Hemacandra in the preparation of his Kāvyānuśāsana :

<i>Subject</i>	<i>'Kāvyānuśāsana'</i>	<i>'Principal Source/Sources'</i>
Kāvyaprayojana	Ch. I (pp. 3-6)	KP I. pp. 6-10; RS p. I; Locana I pp. 40-41
Kāvyakāraṇa	(pp 7-33)	
—Pratibhā	—pp. 5-6	KM IV. pp. 12-13
—Vyutpatti	—pp. 7-13	Vāmana. I-3; KM VIII (pp.35-41) and Kavik-V. (pp. 17-20)
—Abhyāsa	pp. 13-14	Vāmana 1-3
—Śikṣā		
—Kavisamaya	} pp. 14-33	KM-XI-XIV
—Śabdārtha-haraṇa		
Kāvyā-svarūpa	pp. 33-42	KP. I. p. 13, p. 263, pp. 462-465, pp. 470-472 Dhv. and Locana pp. 223-234
Śabdārtha-svarūpa	pp. 42-87	Dhv. and Locana pp. 74, 78, 137- 139, 167-169, 255-257, 271-276, 351-356
	(pp. 47-57)	SP. VII (pp. 245-250)
In his Śr. Pra. (p. 708) Dr. Raghavan observes :		
“Not only the Gāthās and Sanskr̥t verses given as illustrations by Bhoja, but Bhoja's comments thereon are also reproduced completely by Hemacandra in his Kāvyānuśāsana.... These six conditions (Abhinaya, Apadeśa, etc.) and their illustrations are reproduced from the Śr. Pra.”		
	pp. 65-66	KP. V. (pp. 223-256)
Rasalakṣaṇa	Ch. II (pp. 88-105)	
	—pp. 88-89	KP. IV—pp. 91-95
	—pp. 89-105	Abh.—(Vol. I) pp. 272-287

Rasabhedas	(pp. 106–124)	Abh. (Vol. I) pp. 267, 304, 306–307, 314, 315, 324–326, 328, 329–330, 333–339. Dhv. and Locana pp. 391–394 NS. VII and Abh. (Vol. I) pp. 282–283
Sthāyibhāvas	pp. 124–126	NS. VII and SK. (V) and DR. (IV) with Avaloka
Vyabhicāri-bhāvas	pp. 126–144	NS. VII and SK. (V) Abh. (Vol. I) pp. 295–296; SK. (V) Dhv. and Locana (II) pp. 261, 263–264, 282–283, 495 KP. V vv. 120 etc.
Sāttvikabhāvas	pp. 144–147	
Rasābhāsa and Bhāvābhāsa	pp. 147–150	
Kāvyabhedas	pp. 150–158	

Doṣa-Vivecana	Ch. III (pp. 159–273)	
—Doṣalakṣaṇa	(pp. 159–161)	CP. Dhv. and Locana (pp. 80–83) KP. VII. vv. 321, 327, 330 Dhv. III (pp. 365–401) and KP. VII (pp. 450–460) DR. IV (p. 91) and Avaloka Dhv. III (pp. 361–364) Locana (pp. 342, 344) KP. VII. 60–62 (pp. 433–445) KM. (pp. 42–44), NS XVIII.98–99 KM. XVII & XVIII (pp. 89–112)
—Rasādi-doṣas	(pp. 161–168)	
—Rasadoṣas	(pp. 169–199)	
—Pada-doṣas	(pp. 173–176) (pp. 179–198)	
—Vākyadoṣas	(pp. 199–201)	SK I. 93 VV 126–127 KP. VII. V. 202
—Ubhayadoṣas	(pp. 201–226)	Vāmana II. ii, SK. I, VV. II. KP. VII and X. Vāmana II. i, Dhv. (II) & Locana VV. II; KP. VII
—Artha-doṣas	(pp. 226–261)	Vāmana. II. ii; SK I VV. II; KP. VII
Artha-doṣas	(pp. 261–273)	

Dr. Raghavan's remarks on Hemacandra's treatment of Doṣas are very apposite :
 "....Chapter III of Hemacandra's *Kāvyānuśāsana* is almost identical with chapter VII of Mammaṭa's *Kāvyaprakāśa*. The number, nature and the illustrations of all the flaws are the same in the two books. In Hemacandra's own commentary on his work, Hemacandra has given additional matter drawn from *Ānandavardhana* and *Mahimabhaṭṭa* under the heads of *Rasadoṣas*, *Avimrṣṭa-vidheya* and *Prakrama* and *Krama Bhaṅgas*." (Sr. Pra. p. 246)

Guṇavivecana

Ch. IV (pp. 274-294)

Mainly based on NS.
XVII, KḌ; Vāmana;
and KP. (VIII)

Dr. Raghavan's observations on Hemacandra's treatment of Guṇas are very pertinent: "On Guṇas Hemacandra is a follower of Ānandavardhana and he draws upon Mammaṭa and probably from Rājaśekhara also... As regards the three Guṇas, Hemacandra considers that Mādhurya is of the highest degree in Vipralambha, a little less in Karuṇa and still less in Śānta. शान्तकरुणविप्रलम्भेषु सातिशयम् । "This is one of the views recorded later by Jagannātha..."

Hemacandra's treatment of Guṇas is noteworthy for his "reference to strange views on Guṇas". One view holds that Ojas, Prasāda, Mādhurya, Sāmya and Audārya are the five Guṇas (in the sense of Pāṭha-dharmas). The other view is these five Guṇas belong to certain metres. Hemacandra criticises both.

<i>Subject</i>	<i>'Kāvyaṇuśāsana'</i>	<i>'Principal Source/Sources'</i>
Śabdālamkāra-varṇana	Ch. V (pp. 295-338) —pp. 298-314 —pp. 314-332 —pp. 333-337	Mainly based on the NS. XVII, KḌ, Rudraṭa, Devīśataka with Kayyāṭa's commentary; SK II and the KP (VIII, X) IX Rudraṭa, Devīśataka, Kayyāṭa's commentary, KḌ, Bhāravi Rudraṭa (IV, V) and Devīśataka, Kayyāṭa's commentary NS XVII & Abh. (Vol. II) (pp. 385-392)
Arthālamkāra-Varṇana	Ch VI (pp. 339-405)	Mainly based on the works of Udbhaṭa, Rudraṭa, Kuntaka, Mammaṭa and to some extent on the SK and Locana
Nāyakādi-Varṇana	Ch VII (pp. 406-431)	Mainly based on the NS XXII and the Abh. (Vol. III) DR (II) and Avaloka and a few verses from SK.
Prabandhātmaka-Kāvyaabheda	Ch VIII (pp. 432-466) —pp. 432-455 —pp. 455-466	Mainly based on the NS XVIII and the Abh. and ŚP (XI) Kāvyaakautuka, the NS XXIII and Abh. (on NS IV. 268) ŚP XI (pp. 469-480)

“The treatment of Śravya-Kāvya in the VIIIth Chapter of the Kāvyañuśāsana is completely a reproduction of the section on Guṇas and Alamkāras of Prabandha as a whole and the definitions with examples of the types of Śravya-Kāvya given by Bhoja in Chapters XI and XII of the Śr. Pra.” (—Dr. Raghavan, Śr. Pra. p. 709). It is not clear why Dr. Raghavan mentions Chapter XII as Hemacandra’s source for his treatment of Śravyakāvya. Chapter XII “is devoted to the study of the structure and technique of drama” and has very little to do with Śravya-Kāvya. The reader is referred to Śr. Pra. pp. 403–404 where Dr. Raghavan critically examines and appreciates Hemacandra’s treatment of Śravya-Kāvya.

(Hemacandra and Rucaka :

Note : Only a few identical passages are indicated below to prove Hemacandra’s indebtedness to Rucaka or Ruyyaka) :

Hemacandra	Rucaka
p. 5 (11 1–3)	p. 1
p. 77 (11 11–13, 1 22)	p. 31
p. 154 (11 19–23)	p. 40
p. 155 (1 12)	p. 8
p. 178 (1 18)	p. 52
p. 225 (11 27–28)	p. 74
p. 231 (11 6–8, 11 16–18)	p. 46
p. 238 (11 22–25)	p. 47
p. 274 (1 7) 275 (1 8)	pp. 204–205
p. 376 (11 9–11)	p. 70
p. 388 (1 20)	p. 69
p. 389 (11 2–6)	p. 63

It is rarely that Hemacandra mentions his sources by name;¹ but on many occasions when he happens to adopt even very long passages in either prose or verse from his predecessors’ works, he does not care to indicate their sources.² A few long passages in the Viveka,³ although not found in any of the source-books mentioned above, do not appear, by virtue of their language and style, to be Hemacandra’s. In many places we come across the expression ‘Vayaṁ tu brūmaḥ’⁴ or similar ones,⁵ which lead us to believe that the views prefaced with these expressions are Hema-

1. For instance, . . . iti Śrīmānabhinavaguptācāryaḥ (p. 103).

2. In regard to Hemacandra’s source, the KM., it is sometimes argued that “The reason of not mentioning the name of Rājaśekhara here might be that, in the view of Hemacandra, Rājaśekhara also might have taken this matter from some other author.” This argument in defence of Hemacandra, if accepted as valid, would lead to disastrous conclusions. For by this reasoning all those excerpts from Mahimabhāṭṭa, Abhinavagupta, Kayyāṭa and others would have to be considered as not their own—a conclusion which, on the very face of it, is absurd.

3. For instance, p. 155 (1.24)—156 (11 10–24); pp. 164 (1 24)—166.

4. For example, p. 110 (1. 24), p. 183 (1. 22), p. 217 (1, 23), p. 337 (1. 13).

5. To wit : p. 176 (II. 20–21), p. 178 (I. 14), p. 220 (last line).

candra's own, but the fact is that in many cases at least, Hemacandra only repeats his masters' views faithfully in their own words. There are scores and scores of passages, some of them pretty long, common to Someśvara's Saṁketa and Hemacandra's KS. R.C. Parikh⁶ holds that Hemacandra borrows these passages from Someśvara. I have shown in my paper published in the Bulletin of the Chunilal Gandhi Vidyabhavan, Surat (1961-62) that probably the borrowing is the other way.⁷ In view of the uncertainty of the mutual relation between Hemacandra and Someśvara it will only be right to leave out Someśvara's Saṁketa while considering the present problem. Parikh⁸ and Dhruva⁹ consider Hemacandra's KS to be unique in that it brings for the first time, Poetics and Dramatics within the compass of a single work. The work of Hemacandra, however, is not the first of its kind. Hemacandra takes the lead from Bhoja's SP which treats of both Poetics and Dramatics.¹⁰ The method of noting the sources of the illustrative verses and quotations in the KS adopted by the editor of the SMJV edition, although unexceptionable, is apt to lead one to believe that Hemacandra has drawn them directly from original sources but it is evident that in most cases Hemacandra has drawn them indirectly through the sources utilized by him in writing the KS.

It is clear from what has been said above that Hemacandra's work does not constitute an original contribution to the subject. It is, however, not quite correct to describe the *Kāvyānuśāsana* as a compilation exhibiting hardly any originality as Kane¹¹ does or to charge Hemacandra of plagiarism as De¹² does. Instead of briefly summarising or paraphrasing or describing in his own language the theories and doctrines of his predecessors too illustrious to be mentioned by name, if Hemacandra preferred to present them in their original form we need not find fault with him. Besides we cannot forget the fact that his writing was of a scientific nature and in scientific books such quotations are justified. We will only be betraying poverty of our imagination and scant respect for Hemacandra's intelligence if we were to insinuate that Hemacandra pretended that all the passages and excerpts which he quoted would pass as his own. The truth of the matter is that Hemacandra regards the

6. Kāvya prakāśa (Part II), Rājasthāna Purātana Granthamālā, No. 47, Jodhpur.

7. In addition to the arguments set forth in my paper in favour of my thesis the following one may be stated : the treatment of Śravya type of literature in the KS (and Someśvara's Saṁketa) is clearly based on Bhoja's SP (XI. pp. 469-480). The SP, however, does not mention Sakalakathā. Since Hemacandra adds its definition and example (the Samarādityakathā, a Jaina work) and Someśvara omits this example, it is reasonable to hold that Someśvara borrows not directly from Bhoja but from Hemacandra.

8. Introduction to Kāvyaānuśāsana (p. CCC XXV)

9. Foreword to Kāvyaānuśāsana (p. 10)

10. Bhoja's Śrīngārāprakāśa by V. Raghavan : Detailed Notice of the Contents (Ch. V)

11. History of Sanskrit Poetics (1961 ed.), pp. 288-89.

12. Studies in the History of Sanskrit poetics Vol. I (P. 203)

masterpieces of his predecessors as the property of the entire world.¹³ Hemacandra is a man of 'pratibhā' but his 'pratibhā' is more of the 'bhāvayitṛi' and less of the 'Kārayitṛi' type. His capacity to select choicest excerpts from his authorities and to organize them into a homogeneous and organic whole is supreme. Moreover, Hemacandra shows independence of thought and judgment in good many places, refusing to follow blindly his acknowledged authorities. To wit, he rejects, and on logical grounds too, three of the six Kāvya-prayojanas given by Mammaṭa (pp. 5-6); he differs with Mukulabhaṭṭa and Mammaṭa for he holds that Lakṣaṇā is based on Prayojana alone and not on Rūḍhi or Prayojana (p. 46). He differs with Mammaṭa (p. 146) as he rejects Ubhayaśaktimūla-dhvani (p. 68). He rightly rejects the threefold classification of 'artha' into *svataḥ sambhavi*, *Kavipraūḍhoktimātranīṣpanna-śariraḥ* and *Kavinibaddhavaktṛpraūḍhoktimātranīṣpannaśariraḥ* as found in the Dhv. (pp. 72-73) and the KP. (IV. 39-40). Hemacandra criticises Dhanika for describing Jimutavāhana as Dhīrodātta (vide KS p. 123 II 19-21 and DR II. p. 37). If Mammaṭa speaks of the eight kinds of Madhyama-kāvya, Hemacandra holds that there are only three kinds of it (pp. 152-157). He seems to be hitting at Mammaṭa when he remarks : "Etena nirvedasyāmaṅgalaprāyate" *pi...tat pratikṣiptam*" (p. 121 II. 9-10). He differs with Mammaṭa when he remarks "Ayaṁ bhāvaḥ—Yathānyaiḥ pratikūlavarnṇalakṣaṇo Doṣa uktaḥ...tasya (p. 290 II. 19-20). His treatment of the topic of Guṇas (Ch. IV) is indeed remarkable, for its presentation and style invariably reminds us of Rājaśekhara's KM. Although Hemacandra takes his cue from Kuntaka and his reasoning in reducing the number of Arthālaṁkāras is not always satisfactory nor convincing, the fact remains that his treatment of this topic is, to a good extent, novel. In a few places we find him compiling passages from different sources skilfully into one organic whole—adding his own remarks in between. In this connection we may point to Viveka pp. 203-4, (I. 13-30) where he combines passages from the Vyaktiviveka and the Vakroktiṭvita, or Viveka p. 362 (I. 10 to p. 364) where he combines the vṛtti of the Dhv. and Locana adding his own remarks in between.

It would, therefore, seem that the criticism against Hemacandra's KS is not fair. It would be more correct to describe the KS as a good text-book lucidly setting forth various topics of Alaṁkāraśāstra in the very words of the masters and serving as a good introduction to the study of the well known authorities.¹⁴

13. Vide Hemacandra's remarks at the opening of his *Pramāṇamīmāṃsā*; he unambiguously and emphatically states; *Anādaya evaitā vidyāḥ samkṣepa-vistara-vivakṣayā navanavibhavanti, tattatkartykāśca ucyante.*" It is interesting to note that even this statement of Hemacandra is based on Jayanta's *Nyāyamañjarī* (p. 1 and 5)

14. The reader is referred to Shivaprasad Bhattacharya's Paper 'Hemacandra and the Eleventh Century Kashmir Poeticists'—in the *Journal of the Asiatic Society, Calcutta, Vol. XXIII 1957 No. 1*

SOME ASPECTS OF PRAKRIT VERSES IN ALAMKĀRA WORKS

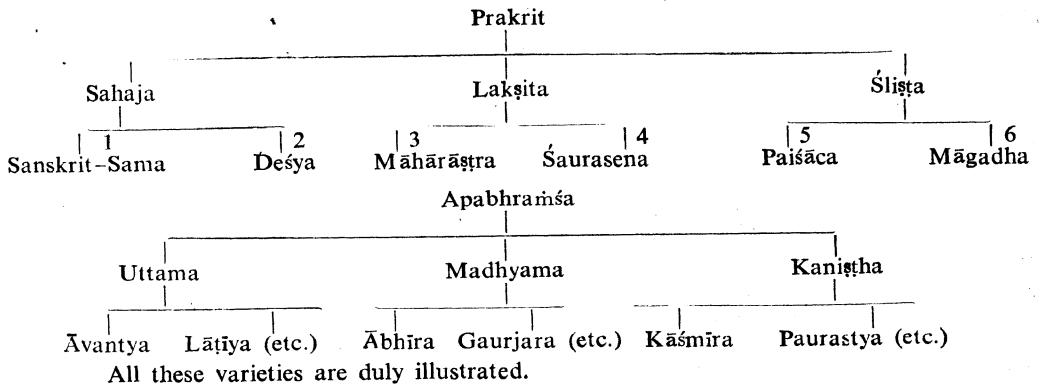
Mention of Prakrit Literature in Alamkāra Works

Bhāmaha¹ speaks of three literatures : Sanskrit, Prakrit and Apabhramśa. Daṇḍi² speaks of four by adding Miśra to Bhāmaha's list. Rudraṭa³ alludes to six : 1. Prakrit, 2. Sanskrit, 3. Māgadhi, 4. Paisāci, 5. Sūrasenī (= Śaurasenī) and 6. Apabhramśa. Rudraṭa⁴ quotes some of his own Prakrit verses in his *Kāvyaalamkāra*. It is Ānandavardhana⁵ who, for the first time sets the tradition of freely quoting Prakrit verses. He quotes some 45, a few of his own composition and others from well-known works, to illustrate various types of Dhvani, Alamkāras, etc. Abhinavagupta, his celebrated commentator follows his lead in his *Locana*. Dhanika, the well-known commentator of *Daśarūpa* quotes some 26 Prakrit verses in his *Avaloka*. The distinction of quoting hundreds of Prakrit verses, in his *Sarasvatīkaṇṭhābharana* and *Śṅgāraprakāśa*,⁶ however, goes to Bhoja. The first work contains over 350 Prakrit verses; and the second work over 1650 Prakrit verses. Among other reputed Ālamkārikas, we find Kuntaka, Mahimabhaṭṭa, Mammaṭa, Ruyyaka, and his commentator, Jayaratha, Hemacandra, Śobhākara and Viśvanātha quote 15, 28, 64, 15, 38, 80, 163, and 23 Prakrit verses respectively. Some of these are reproduced from *Dhvanyāloka* and *Locana*. A large number of verses cited by Bhoja in his two treatises are repetitions.

No Separate Work on Prakrit poetics

The Prakrit citations in such a large number in Sanskrit works on poetics calls for an explanation which is not far to seek. Notwithstanding the difference in language

1. Kāvyaalamkāra I. 16.
2. Kāvyaadarśa I.32.
3. Kāvyaalamkāra II. 11-12.
4. Kāvyaalamkāra IV. 11-15, 17-21.
5. Dhvanyāloka.
6. Bhoja's classification of Prakrit and Apabhramśa languages is unique. It may be shown in a tabular form as follows :—



the Ālaṃkārikas made no difference between Sanskrit and Prakrit literatures. They appreciated both. Some of them wrote in both. The norms laid down in their works were equally applicable to both and, indeed, till recently to literatures even in our modern languages. Even a scholar like Hemacandra, who has to his credit books on Prakrit grammar and prosody did not feel the necessity of preparing a treatise on Prakrit poetics. The fact, however, remains that the Sanskrit critical thought took little or no note of some of the interesting and peculiar aspects of the vast and varied Prakrit literature. The Ālaṃkārikas, generally speaking, contented themselves merely with quoting Prakrit passages for illustrative purposes or alluding to certain works for illustrating types of composition.

Corrupt Text :—

The Prakrit text of many verses, is, in many places, corrupt or shows small or big gaps and in some cases it is so hopelessly corrupt that it becomes unintelligible. In many cases the exact context from which they are drawn is not known and consequently they remain obscure. As the Prakrit text is carelessly transcribed in the Manuscripts, it falls to the editors of these works to present these Prakrit verses as correctly as possible, by tracing them to their sources or by referring to other works on Ālaṃkāra, Grammar or Prosody wherever they are quoted. One must concede, however, that in spite of the best of efforts on the part of editors some verses still remain obscure, as their sources are irretrievably lost and they are not cited elsewhere. Dr. Weber has edited about 35 Gāthās from the works on Sanskrit poetics and incorporated them, by way of an Appendix, in his critical edition of *Gāthāsaptasatī* : *Ubet dap Sapta Satakam des Hala*. Dr. A. M. Ghatage has corrected some six Prakrit verses in the footnotes to his article on Māhārāṣṭrī Language and Literature. Dr. A. N. Upadhye has corrected one very obscure Apabhraṃśa verse from Dhanika's *Avaloka* on *Daśarūpaka* which correction is incorporated by T. Venkatacharya in his paper entitled 'An Appraisal of the Hindi Daśarūpaka' in Journal, University of Gauhati XI : Arts. A considerable number of Prakrit verses I could correct by tracing them to their sources or through comparisons. A few of them are referred to here.

The passage "Apape.....anurāo" in Śṛṅgāraprakāśa Vol. I, p. 120 has been considered very corrupt. The significant, word 'Anurāo' and the word 'Āśvāsaka' following this passage in the text led me to seek the source of these two verses in Setubandha and I succeeded in tracing the two verses as Setubandha IX. 1 and IX. 96 respectively.

The passage "Devaḍiti luṇāhi.....gumarīphellaparaṇya" (?) in *Locana* on Dhva-nyāloka I. 16 has been considered extremely corrupt and absolutely unintelligible. The commentator "Bālapriyākāra" confesses his inability to restore the original passage. I came across a corresponding passage in *Abhinavabhāratī* (Vol. I, Ch. VI, p. 305) which reads "Vardhate" luṇāhi....Landhā". This too is absolutely corrupt. Pariśiṣṭam | 1 | to the Volume (p. 383) notes : Dhvanyālokalocanasya tālapatradarśe.....

“Paluddisi..dolvapaiṭṭhā (?)” This, too, proved of little use in tracing the original verse. Someśvara’s *Sanḥeta* on Kāvyaaprakāśa (II—14, p. 24) quotes part of the relevant passage from *Locana* wherein the Apabhraṃśa verse occurs and correctly presents one half of the verse : “Lāvaṇṇujjalaṅgu ghari ḍhollu paiṭṭhā.” The whole verse, however, is for the first time cited correctly in *Kalpa-latāviveka* (p. 123, ll 26—27) as follows :—

Divāḍi tellu nāhi palu drammi gamiṭṭhā |
Lāvaṇṇujjalaṅgu ghari Ḍhollu paiṭṭhā ||

[Sanskrit Chāyā :

Dīpake tailam nāsti palam dramam gavesitam |
Lāvaṇyoyjvalāṅgo grhe priyatamaḥ praviṣṭaḥ ||]

One more passage from *Locana* may be cited here in this connection. *Locana* (p. 176) reads :—

“Osuru Sumṭhi....teṇa ||”

The text of the first quarter of this Apabhraṃśa verse is obviously corrupt. *Kalpalatāviveka* (p. 127, l. 17) records the pratika of this verse as “Usurusumbhiyāe.” Deśināmamālā explains “Usumbhiyam tathā Usurusumbhiyam ruddhagalam rodanam.” In the light of these two relevant and useful suggestions the verse could be restored as :—

Usurusumbhiyāe muhu cumbiū jeṇa |
Amiarasaghoṭṭaṇu padijāṇiū teṇa ||

[Sanskrit Chāyā :

Ruddhagalam rudatyāḥ mukham cumbitam yena |
Amṛtarasaghoṭanam pariñātām tena ||]

A part of the Chāyā given by the commentator, viz., ‘Irṣyāśruśobhitāyā’ is inaccurate.

Lost Prakrit Works

My efforts to trace the Prakrit verses to their sources have met with considerable success. Some verses still remain untraced. This is mainly due to the loss⁷ of some source books, like Sarvasena’s *Harivijaya*, *Rāvaṇavijaya*, Ānandavardhana’s *Viṣama-bāṇalīlā*, Vākpāti’s *Madhumathavijaya*, Caturmukha’s *Abdhimathana*, *Māricavadha*, etc.

Available Prakrit Sources

Dr. Raghavan observes in his Magnum opus (Bhoja’s *Śṛṅgāraprakāśa*, p. 822) : “Almost all the Gāthās of the *Saptaśatī* seem to be quoted by him and a considerable number of the Gāthās of the *Līlāvatī* also seem to be quoted in the *Śṛ Pra*.”

7. Dr. A.M. Ghatge : *Māhārāṣṭri Language and Literature* (pp. 19:71) in the *Journal of the University of Bombay*, Vol. IV (Part 6), May-1936.

Dr. V. Raghavan : *Bhoja’s Śṛṅgāraprakāśa*, (pp. 818-825).

I intend to bring out “Prakrit Verses in Alamkāra Literature : A Critical Edition” in the near future.

Gāthāsaptasatī is immensely popular with the Ālambikārikas as most of them from Ānandavardhana onwards quote it. Bhoja amongst them all quotes it profusely. But his statement that—"a considerable number of the Gāthās of the *Līlāvatī* also seem to be quoted in the *Śr. Pra.*" does not stand scrutiny. We find only a few gāthās cited from *Līlāvatī* by way of illustrations. Next in popularity stands Pravarasena's *Setubandha*, also styled *Rāvaṇavaho*. Among other works drawn on are : *Vajjālaggaṃ*, *Gauḍavaho*, *Karpūramahjarī*, and *Bālarāmāyaṇa*. A few stray verses are cited which are the composition of Dhanika,⁸ Bhaṭṭendurāja,⁹ and Abhinavagupta.¹⁰ It is difficult to say whether these verses are Muktakas or cited from some Prakrit works which are now lost.

Principal theme and Governing sentiments

Some of the verses contain maxims and popular sayings; some, especially from *Setubandha* deal with nature and heroism. A majority of them, however, deal with love and the contents of these verses are highly erotic. This preference for the theme of love and the sentiment of eroticism should be easy to understand on psychological grounds : Love¹¹ is the most dominant of all feelings, and is easily within the experience of one and all. The erotic¹² sentiment is the most charming of all sentiments and because of its tremendous popularity is regarded the prince of all sentiments. Ānandavardhana was fully conversant with human psychology, so well expressed by Bhāmaha :—

Svādukāvyarasonmiśraṃ Śāstranāpyupayujate |

Prathamālīḍhamadhavaḥ¹³ pibanti kaṭu bheṣajam ||

He, therefore, almost laid it down as a theory¹⁴ that with a view to winning the attention of people or investing the work with charm, other Rasas, although opposed to the erotic sentiment, should be touched up with it—for it has the power to delight the minds of one and all. Unless instruction in Śāstras is alloyed with erotic sentiment, it does not become appealing to popular taste.

8. Avaloka, p. 52, p. 54,

9. Locana, p. 499.

10. Locana p. 535.

11. तत्र कामस्य सकलजातिमुलभतयात्यन्तपरिचितत्वेन सर्वान् प्रति दृश्यता ।

Abhinavabhāratī, Vol. I, p. 267.

.भावान्तरेभ्यः सर्वेभ्यो रतिभावः प्रकृष्यते ।

Śṛṅgāraprakāśa XIII, p. 565.

12. शृङ्गाररसो हि संसारिणां नियमेनानुभवविषयत्वात् सर्वरसेभ्यः कमनीयतया प्रधानभूतः ।

—Dhvanyāloka III, p. 397.

13. Cf. the famous Guḍajihvikā—nyāya—"The maxim of the tongue (smeared) with treacle".

14. विनेयानुमुखीकर्तुं काव्यशोभार्थमेव वा ।

तद्विरुद्धरसस्पर्शस्तदङ्गानां न दुष्यति ॥

—Dhvanyāloka, III. 30.

He quotes an example where the Śānta sentiment which is predominant is touched up by the sentiment of Śṛṅgāra though the two are, obviously, not complimentary to each other.¹⁵ Keeping in mind this aspect of human psychology Ānandavardhana chose to illustrate the various points in Ālaṃkāra Śāstra with the help of erotic examples; and his lead is enthusiastically followed by later Ālaṃkārikas.

Are Prakrit Verses Obscene ?

In some quarters it is alleged that the Ālaṃkārikas cite Prakrit verses, which are full of obscenity and which glorify illicit love, as illustrations because the obscenity remains hidden under the garb of the Prakrit language. This allegation deserves consideration. In the classical period there was no compartmentalisation or bifurcation of studies into Sanskrit and Prakrit. The long standing practice of writing dramas in Sanskrit and Prakrit will easily bear this statement out. Again, men like Ānandavardhana could write both in Sanskrit and Prakrit. Eminent Sanskrit writers like Daṇḍi Bāṇa, Kuntaka have paid ungrudgingly and unreservedly handsome tributes to Śāta-vāhana and Pravarasena for their Prakrit works. This fact corroborates the statement that there was integration of Sanskrit and Prakrit Studies. Naturally, the Ālaṃkārikas appreciated first-rate Prakrit works and freely drew upon them for illustrations in their Ālaṃkāra works. It is, therefore, nothing but an insult to these Ālaṃkārikas to allege that they quoted Prakrit verses with an ulterior motive.

Now let us examine the charge of obscenity against the Prakrit verses. Traditionally, poetry has been condemned on three grounds (i) it is full of lies (ii) it offers wrong advice and encourages immorality and (iii) it is full of obscenity. These objections have been refuted by Rājaśekhara in his Kāvya-mīmāṃsā¹⁶. His defence of obscenity in literature is, however, not very convincing. To say "Because the Vedas and the Śāstras contain obscene matter one should not take exception to obscenity in literature" is not at all logical.

The Ālaṃkārikas have defined in their works what constitutes the fault of obscenity. Use of words which give rise to feelings of shame, of disgust or convey the sense of inauspiciousness—such words are taboo in cultured and polite society—is condemned by them as obscene. They have, with their sharp intellect, recorded and denounced as obscene even particular combination of letters giving rise to words meaning the names of the private parts of the human body. So there is no question of defending obscenity.

These Prakrit verses fall into two groups : Those which are highly erotic and those which portray illicit or clandestine or adulterous love. We must clearly distinguish between the erotic and the obscene. The writings of great poets, both Sanskrit

15. सत्यं मनोरमा रामाः सत्यं रम्या विभूतयः ।

किन्तु मत्ताङ्गनापाङ्गभङ्गलोलं हि जीवितम् ॥

—Dhvanyāloka III. 30-31.

16. Kāvya-mīmāṃsā (GOS edition, 1934) Ch. VI, pp. 24-28.

and Prakrit, are highly erotic and artistic. To brand them obscene, as impatient critics of Prakrit verses do, would mean putting these great works out of the reach of the sensitive Sahrdayas. We must not be carried away by highly erotic descriptions and mistake the highly erotic for the obscene.

Indian tradition treats the joys of love and the relations between the two sexes in a frank manner. The explanation for the citing of the second group of verses could be given as follows : “¹⁷The height of pure love is said to exist in relations with other men’s wives or unmarried girls.” Naturally, poets, Sanskrit, as well as Prakrit, composed verses portraying ‘*Caurya-rata*’ and the Ālaṃkārikas quoted such verses as specimens of Dhvanikāvya refusing to be impressed by considerations of morality. This explanation may be restated in modern language in a slightly different way thus :—

Sanskrit Ālaṃkārikas show a very sensitive understanding of the aesthetics. Their approach to it is strictly a-moral. What they object to is not immorality but whatever is bad in aesthetic taste. To their minds eroticism was not bad in taste; aesthetically it was most appealing to them.

It seems in later years aesthetics and ethics came to be confused and what was purely aesthetic came to be condemned as unethical. However, it must be said to the credit of the Ālaṃkārikas that their analytical minds made a subtle distinction between the good and the bad taste and between the aesthetic and the ethic. We must not forget the fact that they were primarily the students of language and as

17. (i) सुलभामवमन्यते दुर्लभामाकाङ्क्षत इति प्रायोवादः ।

—Kāmasūtra 5.1.40.

(ii) यद्दामाभिनिवेशित्वं यतश्च विनिवार्यते ।
दुर्लभत्वं यतो नार्याः कामिनः सा परा रतिः ॥

—Nāṭyaśāstra XXII. 207.

(iii) तत् खलु सुरतं सुरतं कृच्छ्रप्राप्यं यदन्यनारीषु ।

—Kuṭṣāṇimata, v. 812, cd.

(iv) परस्त्रीगमनोपायः कविभिर्नोपदिश्यते ।
सुन्दरं किंतु काव्याङ्गमेतत्तेन निदर्श्यते ॥
वामता दुर्लभत्वं च स्त्रीणां या च निवारणा ।
तदेव पञ्चबाणस्य मन्ये परममायुधम् ॥

—Rudraṭa : Śṛṅgāratilaka II. 29–30.

(v) यत्र निषेधविशेषः सुदुर्लभत्वं च यन्मृगाक्षीणाम् ।
तत्रैव नागराणां निर्भरमासज्यते हृदयम् ।

—Viṣṇugupta Samhitā.

(vi) शुद्धस्नेहनिबन्धा परवधूः पुण्यैः परैः प्राप्यते ।

—Subhāṣitāvali

(vii) स्वदारादौ हि धर्मस्याप्यनुप्रवेशेन केवलस्यैव कामस्य फलहेतुभावो न स्यात् ।

—Nāṭya-darpaṇa

such concentrated on the study of the language patterns in poetry; they seem to have highly disciplined minds. When they quote an erotic verse as an illustration of a certain point in poetics they dwell precisely on that aspect of the verse. It is interesting to note that their minds do not care to notice the sensations such verses might produce in ethical contexts.

Finally, we must not lose sight of the great truth so beautifully expressed by¹⁸ Dhanamjaya :

“There is nothing in this world a poetic mind cannot appreciate—may it be beautiful or disgusting, great or mean, terrifying or pleasing, incomprehensible or perverse (? obvious) real or fictitious”.

In other words, life in all its aspects has a place in literature. It is for the poet to present it in a beautiful form.

18. रम्यं जुगुप्सितमुदारमथापि नीच—

मुग्धं प्रसादि गहनं विकृतं (? विवृतं) च वस्तु ।

यद्वाप्यवस्तु कविभावकभाव्यमानं

तन्नास्ति यन्न रसभावमुपैति लोके ॥

—Daśarūpaka IV. 85.

THE HARI-VIJAYA OF SARVASENA

Ānandavardhana and Bhoja quote from a number of Prakrit works, some of which are now lost. *Harivijaya* is one of them. In his *Śṛṅgāraprakāśa* (*SP*) Bhoja mentions in one breath three Prakrit mahākāvyas : *Rāvaṇa-vijaya* (*RV*), *Harivijaya* (*HV*) and *Setubandha* (*SB*), composed in āśvāsakas in the *skandhaka* metre. Of these three works, *SB* is completely available but the other two appear to be completely lost. It is indeed a pity we have only one verse from *RV* preserved to us in the form of a quotation¹ in *SP*. We are a little more fortunate to have at least twenty-two verses which we can definitely ascribe to *HV* on the strength of their contents and/or on the basis of clear references by Ānandavardhana and Bhoja. There are many more verses in *SP* and quite a few in *Sarasvatīkaṇṭhābharāṇa* (*SK*) which are in Māhārāṣṭrī Prakrit and are composed in the *skandhaka* metre. As they are not found in *SB*, they may have been drawn from *RV* or *HV*, most probably from *HV*, the model of *SB*. In the present paper first we treat of such verses as can be ascribed to *HV* and then list the verses which are *probably* drawn from it.

The author of *RV* is unknown and we know next to nothing regarding his age. Pravarasena composed his *SB* in the first half of the fifth century A.D. Sarvasena composed, it is surmised,² his *HV* about a hundred years earlier than *SB*. Eminent Sanskrit Ālankārikas, viz., Ānandavardhana and Kuntaka speak appreciatively of Sarvasena's *HV*.³

In the course of his discussion and exposition of the salient features of a Mahākāvya, Bhoja in his *SP* and following him, Hemacandra in his *Kāvyaṇuśāsana* (*KS*) give us the following information about *HV* :

1. Kavi-praśamsā yathā Rāvaṇa-vijaye—

सञ्जलं चेभ णिवंघं दोहिं पएहिं कलुसं पसणं च ठिअं ।

जाणंति कईण कई सुद्ध-सहावेहि लोअणेहि व हिअअं ॥

[सकलमेव निबन्धं द्वाभ्यां पदार्थ्यां कलुषं प्रसन्नञ्च स्थितम् ।

जानन्ति कवीनां कवयः शुद्ध-स्वभावार्थ्यां लोचनाभ्यामिव हृदयम् ॥]

2. "Daṇḍin mentions the Harivijaya in a mutilated verse at the beginning of his Avantisundarī, and refers to Sarvasena as a king, probably identical with Sarvasena, the founder of the younger branch of the Vākātakas. If so, the Harivijaya was composed in the first half of the fourth century A. D., about a hundred years earlier than the Setubandha."—Pravarasena's Setubandha. Tr. by Handique, p. 50.

3. i) Ānandavardhana observes in his Dhvanyāloka (III. 11–12, pp. 335–36) :

इतिवृत्तवशायातां कथञ्चिद्विज्ञानानुगुणं स्थितिं त्यक्त्वा पुनरुत्प्रेक्ष्याप्यन्तराभीष्टरसोचित-कथोन्नयो विधेयः—यथा कालिदासप्रबन्धेषु । यथा च सर्वसेनविरचिते हरिविजये ।

Abhinavagupta thus explains in his Locana (p. 335) :

...हरिविजये कान्तानुनयनाङ्गत्वेन पारिजातहरणादिनिरूपितमितिहासेष्वदृष्टमपि ।

It was 'āśvāsaka-bandha.' Its prevailing metre was *skandhaka*, (and 'galitakas' were employed at the end of the āśvāsakas). It was marked by the word 'utsāha' in the last verse of each āśvāsaka. It contained descriptions of city (nagara), mountain (śaila), seasons (śarad-vasanta-grīṣmavarṣādi), the sunset (arkāstamayavarṇanam mentioned by Hemacandra but through oversight dropped in the printed Mysore edition of *SP*), the hero, his vehicle-Garutmat [vāhana-varṇanam yathā Harṣacarita-Kādambari-Harivijaya-Rāvaṇavijayādaḥ hastyāśva-garutmat-puṣpakādi-varṇanādi (? ni)], his dūta (Satyakaḥ ? Sātyakiḥ), his (Nāyaka's, Hari's) march (Prayānam. . abhimatārtha-siddhaye yathā Viṣṇoḥ (=Hareḥ=Kṛṣṇasya) pārijātaḥaraṇāya Harivijaye), the rise of the hero in the form of the conquest of the enemy who himself surrenders [abhyudayaḥ-arivijayaḥ-taduparatyā (? tad (=śatru-) upanatyā)], drink-party (madhupānam-goṣṭhigrhe. . yathā Harivijaye) and the removal of Satyabhāmā's jealous anger by effort [by Hari by winning from Indra the Pārijāta tree and planting it in front of Satyabhāmā's palace-mānāpagamo dvidhā-prāyatnikaḥ naimittikaśca. Prāyatniko Harivijaye Satyabhāmāyāḥ. It may be noted here that the printed text of *SP* reads "mānāpagamo yathā rāmātāṅkānniśācāriṇām (?) Setubandhe." It needs to be corrected to "Mānāpagamo dvidhā-prāyatnikaḥ naimittikaśca | Prāyatniko Harivijaye Satyabhāmāyāḥ | Naimittiko Rāmāllankāniśācāriṇām Setubandhe | cf. Hemacandra's *KS*, p. 459.

Bhoja draws verses copiously⁴ from *HV* to illustrate various points of poetics in the course of his writing *SK* and *SP*. His citations in *SK* contain at least eight verses which definitely belong to *HV* and we find Bhoja citing verses from *HV* when writing his *SP* on not less than forty occasions. Of course, some of these verses are common to *SK* and some other verses are just repetitions. In all, there are at least twenty-two different verses which can be ascribed to *HV* on the basis of internal evidence and/or on the basis of clear references by Sanskrit writers on poetics. The

ii) In his *Vakroktijivita* (De's Edn., p. 71) Kuntaka ranks Sarvasena along with Kālidāsa for his graceful style of composition :

एवं सहज-सौकुमार्य-सुभगानि कालिदास-सर्वसेनादीनां कव्यानि दृश्यन्ते । तत्र सुकुमारस्वरूपं चर्चणीयम् ।

iii) The very fact that Bhoja cites scores of verses from Sarvasena's *HV* to illustrate various points of poetics is eloquent of his high appreciation of Sarvasena's work. Hemacandra, too, criticises Sarvasena for introducing in his epic an irrelevant description of the ocean as a superfluous or useless excrescence :

अङ्गस्याप्रधानस्यातिविस्तरेण वर्णनं....तथा हि हरिविजये ईर्ष्याकुपितसत्यभामानुनयन-प्रवृत्तस्य हरेः पारिजात-हरण-व्यापारेणोपक्रान्त-विप्रलम्भस्य वर्णनप्रस्तावे गलितकनिबन्धन-रसिकतया कविना समुद्रवर्णनमन्तरा गडुस्थानीयं विस्तृतम् । -*KS* p. 171

It however deserves notice that he, following Bhoja, mentions it along with great Sanskrit and Prakrit epics several times in the course of his exposition of the definition of a *maḥākāvya*.

4. In his paper "Māhārāṣṭri Language and Literature" (*Journal of the University of Bombay*, IV. 6, May 1936) Dr. A.M. Ghatage observes : "In all we have some ten or eleven verses from the work (*HV*)". In his work Bhoja's *Śṛṅgāraprakāśa* (p. 825) Dr. Raghavan remarks : "In Bhoja's *S.K.A.* four gāthās quoted are identifiable as from the *Harivijaya*, pp. 567, 583 and two on p. 588. Numerous must be the quotations of an anonymous nature from it found in the *Śr. Pra.*"

text of a very large number of these verses is pretty corrupt. An earnest attempt is made here in this paper to restore these verses and present them along with their Sanskrit Chāyā to facilitate understanding.

- 1) Asyaiva Kavipraudhoktimātra-niṣpanna-śarīrasyārtha-śaktyudbhave prabhede pada-prakāśakatā yathā *Harivijaye* -

चूअं कुरावअं सं छण-पसर-महग्व-मणहर-सुरामोअं ।
अपणामिअं पि गहिअं कुसुम-सरेण महुमासलच्छीए मुहं ॥⁵
[चूताङ्कुरावतंसं क्षण-प्रसर-महार्घ-मनोहर-सुरामोदम् ।
असमर्पितमपि गृहीतं कुसुमशरेण मधुमास-लक्ष्म्या मुखम् ॥]

Dhvanyāloka III, p. 298

- 2) Udbhedeṣu vyakto yathā-

Mantesi mahumaha-panaam..... (SK p. 550, v. 235)

मंतेसि (? मण्णेसि) महुमहपणअं संदाणेसि तिअसेस पाअव-रअणं ।
ओजसु (? ओ जह) मुद्धसहावं संभावेसु सुरणाह जाअव-लोअं ॥
[मन्त्रयसे (? मन्त्र्यसे) मधुमथ-प्रणयं संदानयसि त्रिदशेश पादपरत्नम् ।
त्यज (? ओ जहिहि) मुग्ध-स्वभावं संभावय सुरनाथ यादव-लोकम् ॥]

This verse speaks of Madhumatha (=Hari), 'pādaparatna (=the heavenly Pāri-jāta tree), 'tridaśeśa' and 'Suranātha' (=Indra) and the 'Yādava-loka'. Bhoja's Vṛtti on this verse runs as follows :

Atra māyāvino mahendrasyābhiprayaḥ satyakena vyaktamevodbhinna iti vyakto'-yamudbhedah |

That Satyaka played the role of a *dūta* in *HV* we come to know from Bhoja's statement in *SP* :

Dūtas tridhā nīrṣṭārthaḥ parimitārthaḥ śāsanaharaśca | Tatra nīrṣṭārtho yathā udyogaparvaṇi vāsudevaḥ *Harivijaye vā Satyakah* | -*SP* XI p. 475.

In view of these facts we can assert that the present verse belonged to *HV*.

Incidentally, it may be noted that Jagaddhara, the commentator of *SK* (Ch. IV), takes Satyaka to be Indra's charioteer. Following him, Dr. Ghatage refers to Satyaka as Indra's charioteer in his paper "Māhārāṣṭri Language And Literature". It is, however, incorrect to take Satyaka as Indra's charioteer. Mātali is the name of Indra's charioteer. Satyaka (according to Bhoja) or Sātyaki (according to Hemacandra) was

5. The following verse, which is in the skandhaka metre, and describes the advent of spring and which is not found in *SB* is most probably drawn by the Dhvanikāra from *HV*.

सज्जेइ सुरहिमासो ण तां पणामेइ (पा. मे. ण दाव अप्पेइ) जुअइ-जण-लख-सहे ।
अहिणव-सहआर-मुहे णव-पल्लव-पत्तले अणंगस्स सरे ॥
[सज्जयति सुरभि-मासो न तावदर्पयति युवति-जन-लक्ष्य-सहान् ।
अभिनव-सहकार-मुखान्नव-पल्लव-पत्रलाननञ्जस्य शरान् ॥]

Dhvanyāloka II. 24-25.

Kṛṣṇa's charioteer. Kṛṣṇa, in accordance with the science of politics, must have first sent his dūta to Indra to persuade him to hand over *peacefully* the heavenly Pārijāta tree to Kṛṣṇa and secure his friendship.

Further it may be noted that Bhoja cites this verse in his *SP* (Vol. III p. 725) to illustrate 'caturatābhīmāṇaḥ.' There it opens with the words : "Bahumaṇṇasi hari-paṇaam."

- 3) Bhāva pradhāno (rasālaṃkāra-saṅkaraḥ) yathā-
Tie Daṃsaṇa-suhae. (Vol. II, p. 458)

तीए दंसण-सुहए पणअ-कखलण-जणिओ मुहम्मि मणहरे ।
रोसो धि हरइ हिएअं मअपंको व्व मअलंछणम्मि निसण्णो ॥
[तस्या दर्शन-सुभगे प्रणय-स्खलन-जनितो मुखे मनोहरे ।
रोषोऽपि हरति हृदयं मद-पङ्क इव मृगलाञ्छने निषण्णः ॥]

This verse is further on (p. 1007) cited by Bhoja to illustrate 'mānānubandha eva vaividhyaṃ'. It is also cited in *SK* (p. 724 v. 485) to illustrate 'ratāvupamāyāḥ saṅkaraḥ'. The comment on this verse given here and in *SK* is almost identical. It refers to Hari (the speaker of this verse), Rukmiṇi, Satyabhāmā and Pārijāta-mañjarī and thus helps us to identify that it is drawn from *HV*.

- 4) [Samāneṣu mānadānādyamarṣaṇamirṣyā |] Tasya anubandho yathā—
Kuvī a Saccahāmā (Vol. II, p. 585)

कुविआ अ सच्चहामा समे वि बहुआण णवर माण-कखलणे ।
पाअडिअ-हिएअ-सारो पेम्मासंघसरिसो पअइइ मण्णू ॥
[कुपिता च सत्यभामा समेऽपि वधूनां केवलं मान-स्खलने ।
प्रकटित-हृदय-सारः प्रेमाशंसा-सदृशः प्रवर्तते मन्युः ॥]

This verse is further on cited at pp. 773, 812, 860, 991 and 1172. It is also cited in *SK* (p. 647 v. 263) with the introductory remark 'prema mimīte yathā'. In the *Vṛtti* on this verse Bhoja says..... "Karaṇabhūtenaivātmani Rukmiṇyām ca priya-premṇaḥ parimāṇaṃ Satyabhāmā pratyāyayati....". So we can safely infer that this verse belongs to *HV*.

- 5) Dhīroddhata-dhrṣṭa-madhyamo yathā—
Sira (? Sura)-kusumehi kalusiam (Vol. III, p. 603)

सुर-कुसुमेहि कलुसिअं जइ तेहिं चिअ पुणो पसापमि तुमं ।
तो पेम्मस्स किसोअरि अवराहस्स अ ण मे खमं होइ कअं ॥
[सुर-कुसुमैः कलुषितां यदि तरेव पुनः प्रसादयामि त्वाम् ।
तदा प्रेम्णः कृशोदरि, अपराधस्य च न मे क्षमं भवति कृतम् ॥]

This verse is cited by Bhoja in his *SK* (p. 655 v. 287) with the introductory remark : "Tatraiva prema-pramāṇārthānvayo yathā." *SK* reads the fourth quarter slightly differently : "Avarāhassa a ṇa me kaam anurūam" (*Sk. chāyā : Aparādhasya ca na me kṛtamanurūpaṃ*).

Bhoja's comment on this verse in *SK* runs as follows :

“*Atra Rukmiṇyāḥ surakusuma-mañjari dattā mama tu suratarureva preyasā pratināyikāḥ sahasraguṇatvena priyatameti Satyabhāmā svapremāṇam mimitē* |”.

As the *nāyikā*, *Rukmiṇi*, the *pratināyikā* *Satyabhāmā*, and the ‘*surataru*’ (the heavenly *Pārijāta* tree) are clearly mentioned in this gloss we ascribe the present verse to *HV*.

6) *Deśa-kālāvabodhanābhimāno yathā—*

Tam tiasa-kusumadāmaṁ.....(Vol. III, p 748)

तं तिस्र-कुसुम-दामं हरिणा निम्नहिअ-सुरहि-गंधामोअं ।
अप्पणइअं पि दूमिअ-पणइणि-हिअण रुप्पिणीअ विइण्णं ॥
[तत् त्रिदश-कुसुम-दाम हरिणा निर्गत-सुरभि-गन्धामोदम् ।
आत्मीयमपि दून (संतापित)-प्रणयिनी-हृदयेन रुक्मिण्यै वितीर्णम् ॥]

Bhoja quotes this verse on p. 812 to illustrate ‘*Jyesthāviṣayaḥ prakāśānurāgaḥ*’ and further on (p. 1024) to illustrate ‘*vipriyakaraṇam*’, one of the ‘*mānotpatti-kāraṇas*’.

He also cites this verse in his *SK* (p. 678 v. 351) to illustrate ‘*Pratināyikā*’. The mention of *Hari*, *Rukmiṇi*, offended beloved (*Satyabhāmā*), and ‘*tridaśa-kusumadāma*’ in the verse leads us to infer that it is drawn from *HV*. Further, the statement that *Hari* by offering the garland of celestial flowers to *Rukmiṇi* offended his beloved (*Satyabhāmā*) perfectly agrees with the statement of *Hari* in the verse ‘*sura-kusumehi kalusiam*’ etc., given above and thus strengthens our inference.

7) *Mahārambhatābhimāno yathā—*

Airā āṇemi tuham.....(Vol. III, p. 748)

अइरा आणेमि तुहं अमआसअ-लोल-भमर-लघिअ-कुसुमं ।
तिस्र-गअ-दान-सीहर-तुसार-तण्णाअ-पल्लवं संग-दुमं ॥
[अधिरादानयामि तवामृतास्वाद-लोल-भमर-लङ्घित-कुसुमम् ।
त्रिदश-गज-दान-शीकर-तुषाराद्रित-पल्लवं स्वर्गद्रुमम् ॥]

Bhoja cited this verse again (Vol. IV, p. 1009) to illustrate ‘*dānaprakāreṣvati-sandhānam*’.

Here we find *Hari* promising his beloved (*Satyabhāmā*) to get her the celestial tree (*Pārijāta*). That the epic *HV* contained this episode we gather from the following remark of *Abhinavagupta* : “*Harivijaye kāntānunayanāṅgatvena pārijātaharaṇādi nirūpitamiti hāseṣvadrṣṭamapi* |” (*Locana* on *DHV* III. 11). With a view to appeasing *Satyabhāmā* who was full of jealous anger because of his gift of celestial flowers to *Rukmiṇi*, *Hari* makes this promise to her.

8) *Pratināyikāsūdāttā (nāyikā) yathā—*

Āniapulaūbbheo(Vol. III, p. 773.)

आणिअपुलउब्भेओ सवत्ति-पणअ-परिधूसरम्मि वि गुरुए ।
पिअदंसणे पवइदइ मण्णुदुणे वि रुप्पिणीए पहरिसो ॥

[आनीत-पुलकोद्भेदः सपत्नी-प्रणय-परिधूसरेऽपि गुरुके ।
प्रिय-दर्शने प्रवर्धते मन्यु-स्थानेऽपि रुक्मिण्याः प्रहर्षः ॥]

This verse is further on (Vol. IV. p. 1220) cited by Bhoja to illustrate 'Sandarśanam' (=priyāvalokanam). It is also cited in SK (p. 673 v. 330) to illustrate 'janmāntara-saṁskāra-janitaḥ sahajo (rāgaḥ). As the verse is in the *skandhaka* metre and as it speaks of Rukmiṇī and her sapatnī (Satyabhama) and priya (Hari), we may reasonably conclude that it is drawn from HV.

9) [Pratināyikāsu] uddhatā yathā—

Kuviā a saccabhāmā (Vol. III, p. 773)

This verse has been already presented. Vide No. 4 *supra*.

10) [Atha prakāśānurāgaḥ] jyesthā-viṣayo yathā—

Tam tiasa-kusuma-dāmaṁ (Vol. III, p. 812)

This verse has been already dealt with. Vide No. 6 *supra*.

11) [Atha prakāśānurāgaḥ] kaniṣṭhāviṣayo yathā—

Kuviā a saccabhāmā (Vol. III, p. 812)

This verse has been already dealt with. Vide No. 4 *supra*.

12) Tasyā (dhīra-madhyāyā) eva sambhoge

(anubhāva-sampad) yathā—

To se rubbhanta ccia (Vol. III, p. 840)

तो से रुभन्त च्चिअ हिअअ-विअंभन्त-हरिस-वेउच्छलिआ ।

पाअपडिअस्स हरिणो पडिआ पुट्ठीए वाह-सलिल-त्थेवा ॥

[ततस्तस्या रुध्यमाना एव हृदय-विजृम्भमाण-हर्षवेगोच्छलिताः ।

पाद-पतितस्य हरेः पतिताः पृष्ठे बाष्प-सलिल-विन्दवः ॥]

This verse is cited further on (p. 1041) to illustrate 'Punarbhāva', one of the Mānopaśāntis, and still further on (1209) 'Priyotthāpana'. The verse describes the various *anubhāvas* of Satyabhāmā when Hari fell prostrate at her feet with a view to appeasing her anger.

13) Mimite paricchinati pramāṇamasāviti mānaḥ | yathā—

Kuviā a saccabhāmā (Vol. III, p. 860)

This verse has been already dealt with. Vide No. 4 *supra*.

14) Priyādiṣu vyāja-nindotprāso yathā—

Sā kusumehi guruī (Vol. IV, p. 990)

This verse, especially its second half, is quite corrupt. It is further on (p. 1212) cited by Bhoja to illustrate 'upālabhaḥ'. There too it is found to be corrupt and it shows a few gaps in its first half. The verse may tentatively be corrected as follows :—

सा कुसुमेहि गुरुइआ मह वि कओ सुहअ दंसणेण पसाओ ।

कह अ ण पसाअ-सहो लगउ पिआ-हिअअस्स अ इमस्स तुज्झ ॥

[सा कुसुमैर्गुरुकृता ममापि कृतस्सुभग दर्शनेन प्रसादः ।

कथञ्च न प्रसाद-शब्दो लगतु प्रिया-हृदयस्य चास्य तव ॥]

Although no names of the hero, heroine or rival heroine are mentioned in this verse we are perfectly justified in understanding that it is Satyabhāmā, the rival heroine, who addresses these words of artful praise to Hari who has honoured Rukmiṇī, the heroine, with celestial flowers and has gone to see her (empty-handed !). We find support for this interpretation in Bhoja's *SK* (p. 655 v. 287). Vide No. 5 *supra*.

- 15) Anubhayāpekṣo manyur mantra-yutaṁ yathā-
Kuvīā a saccabhāmā (Vol. IV. p. 991)

This verse has been already dealt with. Vide No. 4 *supra*.

- 16) Tatraiva viṣayavyāvṛttir yathā-
Saṁvaḍḍhia-santosā (Vol. IV. p. 1006)
संवद्धिअ-संतोसा फुरंत-कोत्थुह-मणि-प्पहा-संवलिआ ।
विउणिअ-मण-संतावा जाआ सविसेस-वूसहा ससि-किरणा ॥
[संवर्धित-संतोषाः स्फुरत्कौस्तुभ-मणि-प्रभा-संवलिताः ।
द्विगुणित-मनस्संतापा जाता सविशेष-दुःसहाः शशि-किरणाः ॥]

As the verse mentions 'Kaustubha-maṇi' and as it is composed in the *skandhaka* metre we may not be wrong in inferring that it belonged to *HV*.

- 17) Tatraiva (=mānānubandha eva) vaividhyaṁ yathā-
Tie daṁsavaṇaamha (?) (Vol. IV. p. 1007)

This verse has been already dealt with. Vide No. 3 *supra*.

- 18) Mānāpanayane Sāma-dāna-bheda-daṇḍa-yogā māna-bhaṅgopāyāḥ'....
Tatra sāma-prakāreṣu praṇāmo yathā-
To ia piāṇuvattana (Vol. IV. p. 1009)
तो इअ सुर-अरु-कारण-मउलिअ-हिअआए सावसेस-लहुओ ।
संभाविअ च्चिअ हिओ हरिणा पाअपडणम्मि तीए अमरिसो ॥
[तत इति सुर-तरु-कारण-मुकुलित-हृदयायाः सावशेष-लघुकः ।
संभावित एव हतो हरिणा पाद-पतने तस्या अमर्षः ॥]

1 v. 1. Piāṇuvattana (Sk : priyānuvartana)

This verse is further on (p. 1041) cited to illustrate 'unmūlanam', one of the 'mānopaśāntis' and still further on (p. 1209) to illustrate 'praṇipātaḥ'. Since the verse mentions Hari and his 'pāda-patana' to appease the anger of his beloved (Satyabhāmā) caused by 'sura-taru (=Pārijāta-)' [mañjarī offered to Rukmiṇī] we can confidently assert that it is drawn from *HV*.

- 19) Dāna-prakāreṣvatisandhānam yathā-
—jana—namituham—(Vol. IV, p. 1009)

Although we find that the text of the present verse is incomplete and somewhat corrupt we have no difficulty in identifying it with the verse '*airā āṇemi tuham*', etc. Vide No. 7 *supra*.

- 20) Athāto mānotpatti-kāranāni | ..., Teṣu vipriyakarānam yathā-
Taṁ tīasa-kusuma-dāniṁ (?) (Vol. IV, p. 1024)

This verse, no doubt, is corrupt but it is easily identified to be the same as “Tām tiasa-kusuma-dāmaṁ” etc. Vide No. 6 *supra*.

- 21) Atha mānopaśāntayaḥ | Teṣu vipakṣābhibhavo yathā-
Dho (? Tho) osaranta-rosam (Vol. IV, p. 1040)

This verse is further on (p. 1211) cited by Bhoja to illustrate ‘mukhaprasādaḥ.’ At both these places it is found to be somewhat corrupt. It is, also cited by Bhoja in his *SK* (p. 727 v. 491) to illustrate Jātiḥ (vidhimukhena). There it is presented almost in its correct form :—

थोओसरंतरोसं थोअथोअ-परिवद्धमाण-पहरिसं ।
होइ अ दूरपआसं (? दूरपसाअं) उहअ-रसाअत्त-विभमं तीए मुहं ॥
[स्तोकापसरप्रोषं स्तोक्-स्तोक्-परिवर्धमान-प्रहर्षम् ।
भवति च दूर-प्रकाश-(? दूर-प्रसाद-) मुभयरसायत्त-विभ्रमं तस्या मुखम् ॥]

Bhoja’s comment on this verse in *SK* specifically mentions Satyabhāmā and her jealous anger which yields place to joy (when appeased by Hari). We can, therefore, safely ascribe this verse in the *skandhaka* metre to *HV*.

- 22) Atha mānopaśāntayaḥ | Teṣu calanaṁ yathā-
Aha āgano tti (?) (Vol. IV, p. 1040)

The verse is a bit corrupt and metrically defective (as printed here). This very verse is further on (p. 1219) cited by Bhoja to illustrate ‘priyāgama-vārtā’. There it is presented in its correct form :

अह आगओ त्ति णवरिअ अच्चासण्णो वि सच्चभामाए हरी ।
परिअगमुह च्चिअ सुओ वाहजलंतरिअ-लोअणाए ण दिट्ठो ॥
[अथागत इति सहसात्यासन्नोऽपि सत्यभामया हरिः ।
परिजनमुखादेव श्रुतो बाष्पजलान्तरित-लोचनया न दृष्टः ॥]

As the verse mentions the names of Hari and Satyabhāmā and is in the *skandhaka* metre we may confidently assert that it is drawn from *HV*.

- 23) [Atha mānopaśāntayaḥ | Teṣu] unmūlanam yathā-
Lolaa-sura-arū-kāraṇa (Vol. IV, p. 1041)

This verse, though somewhat corrupt, is easily identified to be the same as “To ia sura-arū-kāraṇa”, etc., which has been already dealt with. Vide No. 18 *supra*.

- 24) [Atha mānopaśāntayaḥ | teṣu] punarbhāvo yathā-
Tose kubbhantaṁ cchia (Vol. IV p. 1041)

This verse has been already dealt with. Vide No. 12 *supra*.

- 25) [Atha mānānubhāva-saukhyāni | Teṣu] vipakṣābhibhavo yathā-
..... sadūmiasavattī (Vol. IV, p. 1046)

This verse, though it shows gaps and is corrupt, is easily identified to be the same verse as ‘Tie savisesa-dūmia’ etc., cited further on (p. 1224) to illustrate ‘śrṅ-gāravṛddhiḥ’. The verse is cited also in *SK* (p. 678 v. 350) to illustrate ‘Kathā-vyāpinī nāyikā’ ;

तीर्णे सविसेस-दूमिअ-सवत्ति-हिअआए णिव्वलंत-सिणेहं ।
 पिअ-गरुइआए णिमिअं सोहग्ग-गुणाण अग्गभूमिीए पअं ॥
 [तया सविशेष-दून (= संतापित)-सपत्नी-हृदयया स्पष्टीभूत-स्नेहम् ।
 प्रिय-गुरुकृतया (°गौरवितया) न्यस्तं सौभाग्य-गुणानामग्रभूम्यां पदम् ॥]

The context is of 'vipakṣābhibhava'. The verse speaks of the nāyikā (Rukmiṇī) as 'dūmia-savatti-hiāā' and 'piya (=Hari-) garuiā'; and we know from SK (p. 678 v. 350) that the present verse illustrates 'Kathāvyāpinī nāyikā' and the succeeding verse (p. 678 v. 351) 'prati-nāyikā' where we have a reference to Hari, Rukmiṇī, and the prañayinī offended by Hari (that is Satyabhāmā) by his gift of 'tridaśa-kusuma-dāma'; we may therefore reasonably draw the inference that the present verse is drawn from HV.

- 26) [Atha mānānubhāva-saukhyāni | Teṣu] lābha-viśeṣo yathā-Dārattḥhavia-sura-dumam—(Vol. IV, p. 1047)

दार-दुविअ-सुर-दुमं तं चिअ सग्ग-कुसुमोवआरग्गविअं ।
 अण्णं च सच्चविज्जइ परिओस-परित्त-परिअणं तीर्णे घरं ॥
 [द्वार-स्थापित-सुर-द्रुमं तदेव स्वर्ग-कुसुमोपचाराधितम् ।
 अन्यच्च दृश्यते परितोष-परीत-परिजनं तस्या गृहम् ॥]

This verse is further on (p. 1221) cited by Bhoja to illustrate 'pariṇāpamodah'. As there is the mention of the celestial tree (Pārijāta) planted in front of her (Satyabhāmā's) mansion we may safely take that the verse is drawn from HV.

- 27) [Daivārthāpanneṣu] upanāgaro yathā—
 Aha diṭṭha-vikkamammi....(Vol. IV, p. 1058 (a))

अह दिट्ठ-विक्रमम्मि वि सिणेह-सच्चवि [अ] गरुअ-विणिवाअ-हआ ।
 चित्तेइ सच्चभामा सुरअरु-लंभट्टिए गअम्मि महुमहे ॥
 [अथ दृष्ट-विक्रमेऽपि स्नेह-दर्शित-गुरु (क)-विनिपात-भया ।
 चिन्तयति सत्यभामा सुरतरु-लाभार्थिनि (= लाभार्थ) गते मधुमथे ॥]

As the verse speaks of Satyabhāmā (worrying about Hari's safety), Madhumatha's (Hari's) departure for 'sura-taru' (Pārijāta) we may reasonably say that it is drawn from HV.

- 28) [Evaṁ kathā-śarira-vyāpikā nāyikā....] tat-pratīyoginī pratināyikā yathā-Kuviā a saccabhāmā....(Vol. IV, p. 1172)

This verse has been already dealt with. Vide No. 4 *supra*.

- 29) Pāda-patanam prañipātaḥ | Yathā—
 To ia sura-arū-kāraṇa....(Vol. IV, p. 1209)

This verse is the same as verse No. 18 *supra*-of course ignoring the corrupt readings.

- 30) Pāda-patanam prañipātaḥ | Yathā—
 The hiaānucintia....(Vol. IV, p. 1209)

तीर्ण हिअआणुचिन्तिअ-मणोरहम्भहिअ-संगम-सुहाए हरी ।
 हसिरो वि दोहि करेहि पडिरुब्भंत-मउडो गओ चिचअ चलणे ॥
 [तस्या हृदयानुचिन्तित-मनोरथाभ्यधिक-सङ्गम-सुखाय हरिः ।
 हसनशीलोऽपि द्वाभ्यां कराभ्यां प्रतिरुध्यमान-मुकुटो गत एव चरणयोः ॥]

Since the verse mentions Hari falling prostrate at the feet of his beloved (Satyabhāmā) we may infer that it is drawn from *HV*.

- 31) Priya-praṇāma-vigamana-hetavaḥ priyotthāpanāni | Yathā-
 To se rubbhanta cchia (?).... (Vol. IV, p. 1209)

This verse has been already dealt with. Vide No. 4 *supra*.

- 32) Mukhasya mānakāluṣyāpagamo mukha-prasādaḥ | Yathā-
 Thovosaranta-rosam.... (Vol. IV, p. 1211)

This verse has been already dealt with. Vide No. 21 *supra*.

- 33) Vyalīkodghaṭṭanamupālambhaḥ | Yathā-
 Sā kusumehi guru.... (Vol. IV, p. 1212)

This verse has been already dealt with. Vide No. 14 *supra*.

- 34) [Tatra ratiprakarṣa-nimittābhilaṣaṇyāliṅganādyavāpti-hetavaḥ priyāgamana-
 vārtā priyasakhi-vākyādayaḥ sambhoga-śabdavācya bhavanti....] Teṣu
 priyāgamodghoṣaṇam priyāgamavārtā | Yathā-
 Aha āgao tti ṇavaria (Vol. IV, p. 1219)

This verse has been already treated of. Vide No. 22 *supra*.

- 35) Kāmiturāgamanam priyābhyāgamaḥ | Yathā-
 Ua jāva sā kilammai (Vol. IV, p. 1220)

उअ जाव सा किलम्मइ अप्पक्कअ-विरह-वित्थरंताणुसआ ।
 ता पत्तो जह इच्छा तह णिव्वत्तिअ-मणोरहो महुमहणो ॥
 [पश्य यावत्सा क्लाम्यति आत्मकृत-विरह-विस्तीर्यमाणानुशया ।
 तावत्प्राप्तो यथेच्छा तथा निर्वर्तित-मनोरथो मधुमथनः ॥]

In this verse there is a clear mention of Madhumathana (=Hari) who returns to his home-town accomplishing the desired object (=Pārijāta tree, in the present case) and to his beloved (Satyabhāmā) who regrets the separation caused by her own self (by forcing Hari to invade Indra in his heaven). So this verse undoubtedly belongs to *HV*.

- 36) Priyāvalokanam sandarśaḥ (? sandarśanam) | Yathā-
 Āniavalaūbbheo.... (Vol. IV, p. 1220)

This verse has been already treated of. Vide No. 8 *supra*.

- 37) Sakhyādi-sampadaḥ parijana-pramodaḥ | Yathā-
 Dāra-tṭhavia-sura-dumam.... (Vol. IV, p. 1221)

This verse is the same as the verse No. 27 *supra*.

- 38) Snehā-irekaḥ prema-puṣṭiḥ | Yathā-
 Nimmahia-kusuma-parimala.... (Vol. IV, p. 1222)

णिम्महिअ-कुसुम-परिमल-हिअ-हिअआए वि महुअरावलि-चडुला ।
 पढमं पिअम्मि दिट्ठी पच्छा तीए सुरपाअवम्मि णिसण्णा ॥
 [निर्गत-कुसुम-परिमल-हृत-हृदयाया अपि मधुकरावलिचडुला ।
 प्रथमं प्रिये दृष्टिः पश्चात्तस्याः सुरपादपे निषण्णा ॥]

As the verse mentions 'sura-pādapa' (Pārijāta) we may not be wrong in saying that it is drawn from *HV*.

39) Snehātirekaḥ prema-puṣṭiḥ | Yathā-

To se piampi rasiā....(Vol. IV, p. 1223)

तो से पिअम्मि रसिआ ता दुम-रअणम्मि च्चिअ उप्पल-सुहआ ।
 परिओस-रसुव्वेह्णा अणुराअ-अंदोलिआ णिसम्मइ दिट्ठी ॥
 [ततस्तस्याः प्रिये रसिता ततो द्रुमरत्न एवोत्पलसुभगा ।
 परितोष-रसोच्छलितानुरागान्दोलिता निषीदति दृष्टिः ॥]

As the verse mentions 'druma-ratna' (Pārijāta) we may not be wrong in suggesting that it is drawn from *HV*.

40-41) Rati-prakarṣodayaḥ śṅgāra-vṛddhiḥ | Yathā-

Ua nia-pāvaraṇe....(Vol. IV, p. 1224)

उअ णिअ-पाअव-रअणे इअ अणुराअ-पिसुणं पिअम्मि भणंते ।
 सविसेस-लद्ध-पसरो आढत्तो तीए पसरिउं परिओसो ॥
 [पश्य निज-पादप-रत्न इत्यनुराग-पिशुनं प्रिये भणति ।
 सविशेष-लब्धप्रसर आरब्धस्तस्याः प्रसर्तुं परितोषः ॥]

As this verse mentions 'pādapa-ratna' (Pārijāta) we may not be wrong in saying that it is probably drawn from *HV*.

तीए सविसेस-दूमिअ-सवत्ति-हिअआए.....

This verse has been already treated of. Vide No. 25 *supra*.

Note : Sahianahaddhāhimuham (?) — (p. 951)

I had first thought that this verse might have been drawn from *HV*. But in fact it is cited from *Setu*. That the text of this verse (which is quite corrupt in its first half) is a corrupt version of *Setubandha* X. 74 would be clear beyond any doubt or dispute if we keep the text of these verses side by side :

सहिअणहत्थाहिमुहं धारइअ विसेसअं वि अक्खिअरुण ।
 जुअईहि पडिणिउत्तो अववोइज्जइ ससंभमं वूइजणो ॥

—SP, p. 951

and, सहिअण-हत्थाहि मुहं दर-रइअ-विसेसअं समक्खेत्तूण ।

जुअईहि वलिअ-विसमं अप्पाहिज्जइ ससंभमं वूइ-जणो ॥

—Setu X-74,

A comparison of these two texts brings out a few variants. The text may be restored in the light of *Setu* X-74 as follows :—

सहिअणहत्थाहि मुहं दर-रइअ-विसेसअं वि अक्खिअरुण ।

जुअईहि पडिणिउत्तो अववोहिज्जइ (पा. भे. अप्पाहिज्जइ) ससंभमं वूइ-जणो ॥

[सखीजन-हस्ताद् मुखं दर-रचित-विशेषकमपि आक्षिप्य ।

युवतिभिः प्रतिनिवृत्तोऽवबोध्यते (पा. भे. संदिश्यते) ससंभ्रमं दूतीजनः ॥]

Over and above these verses in the *skandhaka* metre which definitely belong to *HV*, there are not less than twenty-five verses in the *skandhaka* metre that are cited by Bhoja in his *SP* as illustrations. It is not unlikely that they all are drawn from *HV*.

SB, which is modelled on *HV*, treats in Canto X of the sunset, the nightfall, moonrise, a pair of Cakravāka birds separated from each other, the amorous activities of the *nāyikās*, aided by their messenger girls, their maiden friends, their *māna* (sulky wrath) in its various aspects. There are many verses over and above those discussed above which are in Māhārāṣṭrī Prakrit and are composed in the *skandhaka* metre and treat of these and similar topics. They are not found in *SB*. As Bhoja has freely drawn on *HV* to illustrate the points of poetics as shown above, we may not be wrong in holding that these verses which reveal identity of ideas, phrases, turns of expression, diction, style and metre are also drawn from *HV*. Some of these verses are quite corrupt and obscure. Leaving out these verses, I reproduce below others with necessary corrections and adding Sanskrit *chāyā*.

- 1) Vikṛtaivopameyasyotkarṣāpattyā yathā—

Rattuppala-dala-sohā—(SK p. 438)

रत्तुपल-दल-सोहा तीर्णं वि चसअम्मि सुरहि-वारुणि-भरिण ।

मअ-तंवेहि मणहरा पडिमा-पडिपहि लोअणेहि लहुइआ ॥

[रक्तोत्पल-दल-शोभा तस्या अपि चषके सुरभि-वारुणीभृते ।

मद-ताम्राभ्यां मनोहरा प्रतिमा-पतिताभ्यां लोचनाभ्यां लघूकृता ॥]

- 2) Dṛṣṭānta-parikaro yathā—

Majjha-tṭhīa-dharaṇiharam—(SK p. 510)

मज्झ-ट्ठिअ-धरणिहरं शिज्जइ अ समुहमंडलं उव्वेलं ।

रइ-रह-वेअ-विअलिअं पडिअं विअ उक्कडक्ख-कोडिं चक्कं ॥

[मध्य-स्थित-धरणिधरं क्षीयते च समुद्रमण्डलमुद्वेलम् ।

रवि-रथ-वेग-विगलितं पतितमिवोत्कटाक्षकोटि चक्रम् ॥]

- 3) Arthakṛto rūpake (parikaro) yathā—

Viāḍe gaṇa-samudde—(SK p. 521)

विअडे गअण-समुद्दे दिअसे सूरणे मंदरेण व महिण ।

णीइ मइरव्व संज्ञा तिस्सा मग्गेण अमअकलसो व्व ससी ॥

[विकटे गगन-समुद्रे दिवसे सूर्येण मन्दरेणैव मथिते ।

निर्याति मदिरेव संध्या तस्या मार्गेणामृतकलश इव शशी ॥]

- 4) Ubhayakṛtaśca virodha-śleṣe (parikaro) yathā—

Raiamuṇālāharaṇo—(SK p. 521)

रइअ-मुणालाहरणो णल्लिण-दल-त्थइअ-पीवर-त्थण-अलसो ।

वहइ पिअसंगमम्मि वि मअणाअप्पप्पसाहणं जुअईजणो ॥

[रचित-मृणालाभरणो नल्लिण-दल-स्थगित-पीवर-स्तन-कलशः ।

वहति प्रियसंगमेऽपि मदनाकल्प-प्रसाधनं युवति-जनः ॥]

- 5) Ekasyātiśayādhikye atiśāyi (samsthānānurāgaḥ) yathā—
Dīṭhā kuviāṇuṇā—(SP. Vol. III, p. 794)

दिट्ठा कुइआणुणआ पिआ सहस्स-जण-पेल्लणं पि विसहिअं ।
जस्स णिसण्णाएँ उरे सिरीएँ पेम्मेण लहुइओ अप्पाणो ॥
[वृथा कुपितानुनया प्रिया सहस्रजन-पीडनमपि विसोदम् ।
यस्य निषण्णयोरसि श्रिया प्रेम्णा लघूकृत आत्मा ॥]

This verse is cited by Bhoja in SK (p. 671) to illustrate “premaprakāre vipriyā-dibhirapyavināśāniyo nityaḥ”.

- 6) [Naimittikānurāgaḥ].... jyautsno yathā—

Aṇuṇāa—suharṇ ṇa pattarṇ..... (Vol. III, p. 798)

This verse is incomplete and corrupt. It is further on (p. 1039) cited by Bhoja to illustrate *candrodaya*, one of the twelve causes of *māna-bhaṅga*. There too the text is corrupt. The verse may be restored as follows :

अणुणअ-सुहं ण पत्तं पिआहि दइएसु खिज्जइ अवि ण चल्लो ।
ओसारिअम्मि पढमं वूईए व्व दोसिणीए माण-ग्गहणे ॥
[अनुनय-सुखं न प्राप्तं प्रियाभिर्दयितेषु खिद्यतेऽपि न चरणः ।
अपसारिते प्रथमं दूत्येव ज्योत्स्नया मानग्रहणे ॥]

- 7) Athāmiśāmeva bhedaścatur-vimśatirmāna-bheda-jātaya ucyante | Teṣu
.... vallabhādaṁ vai (parītya) hetuḥ kopo yathā vā-
Paṭṭhanti maṇa-pasara (Vol. IV, p. 990)

पदठंति मअण-पसर-प्पसाअ-समुहा विलासिणी-समुल्लावा ।
तीएँ उण तस्स दीरइ रोस-पराहुत्त-जंपिपहि वि हिअअं ॥
[पठ्यन्ते मदन-प्रसर-प्रसाद-संमुखा विलासिनी-समुल्लापाः ।
तया पुनस्तस्य दीर्यते रोष-पराङ्मुख-जल्पितैरपि हृदयम् ॥]

- 8) Māno dṛśi yathā—

Kisa imesu bahuso (Vol. IV, p. 1011)

कीस अ इमेसु बहुसो विसम पंत-तलिणंजण-च्छवि-कलुसा ।
दीहावंगेसु तुज्झ परिवड्ढंति णअणेसु बाहुप्पीडा ॥
[कस्माच्चानयोर्बाहुशो विषमप्रान्त-तलिनाञ्जन-च्छवि-कलुषाः ।
दीर्घापाङ्गयोस्तव परिवर्धन्ते नयनयोर्बाष्पोत्पीडाः ॥]

- 9) Māno vaktre yathā—

Kisa malīāvaamsarṇ..... (Vol. IV, p. 1011)

This verse is cited by Bhoja on two more occasions, once (p. 1027) to illustrate ‘prasādhana-grahaṇa’ and again (p. 1207) to illustrate ‘priyābhyupapattiḥ’. The text of this verse is corrupt at all the three places. It may, tentatively, be restored as follows :

कीस मलिआवअंसं वअण्ण-णीसास-पण्हुआहरराअं ।
वअणं वहसि किसोअरि कर-संकामिअ-कओल-पत्तालेक्खं ॥

[कस्माद् मलिनावतंसं वदन-निःश्वास-प्रस्तुताधर-रागम् ।
वदनं वहसि कृशोदरि कर-संक्रामित-कपोल-पत्रालेख्यम् ॥]

- 10) Priyāyāḥ pravṛtti-dūṣaṇamupālambhaḥ | Teṣu prakṛtistho yathā-
Akkhaṇḍie vi paṇae (Vol. IV, p. 1013)

This verse is earlier (p. 1208) cited by Bhoja to illustrate 'Skhalitagopana'. The second half is corrupt at both the places. The verse may be restored as follows :

अखण्डिण वि पणप अकअम्मि वि विप्पिण अकज्जे वि मज्झ ।
जाअं चिअ वअणिज्जं तुह रोसम्मि दइण णिमित्तं पि पिअं ॥
[अखण्डितेऽपि प्रणयेऽकृतेऽपि विप्रियेऽकार्येऽपि मम ।
जातमेव वचनीयं तव रोषे दयिते निमित्तमपि प्रियम् ॥]

- 11) Atha mānoddīpanāni.....teṣu vipakṣa-sannidhir yathā-
Sarisa-paḍivakkha-purao.....(Vol. IV, p. 1028)

सरिस-पडिवक्ख-पुरओ हिअअम्मि अउव्व-माण-भंग-कलुसिण ।
सम-सुह-दुक्खम्मि जणे विरिक्कसेसो वि से ण माइ अमरिसो ॥
[सदृश-प्रतिपक्षपुरतो हृदयेऽपूर्व-मान-भङ्ग-कलुषिते ।
सम-सुख-दुःखे जने विभक्तशेषोऽपि तस्या न मात्यमर्षः ॥]

- 12) Atha mānoddīpanāni | Teṣu sakhi-vailakṣyaṁ yathā-
Gotta-kkhaliammi pie (Vol. IV, p. 1028)

गोत्तक्खलिअम्मि पिण मण्णे पाअडिअ-सहि-णिवेसिअ-णअणं ।
आऊरमाणब्बाहं कीएँ वि णिव्वोलिआहरं णीससिअं ॥
[गोत्र-स्खलिते प्रिये मन्ये प्रकटित-सखी-निवेशित-नयनम् ।
आपूर्यमाण-बाष्पं कयापि मलिनाधरं निःश्वसितम् ॥]

- 13) Atha māna-bhaṅga-kāraṇāni | Teṣu mado yathā-
Kheppanti appaṇe ccia (?) (Vol. IV, p. 1038)

वेप्पंति अप्पण च्चिअ कआवराहा वि कामिणीहि पिअअमा ।
किं इअ सिक्खावंतो अवरज्झई वि पिअं करेइ महुमओ ॥
[गृह्यन्त आत्मनंश्च कृतापराधा अपि कामिनीभिः प्रियतमाः ।
किमिति शिक्षयन्नपराध्यत्यपि प्रियं करोति मधुमदः ॥]

- 14-15) Atha mānopaśama-lakṣaṇāni | Teṣu nayana-nimīlanam yathā-

- i) Daiāloa-paatta.....(Vol. IV, p. 1041)

दइआलोअ-पअत्ता अंतोच्छीण पसरंत-बाह-विअलिआ ।
मउलइ अंबुअ-पसरा तीसे दंसण सुहं ण पावइ दिट्ठी ॥
[दयितालोक-प्रवृत्ता अन्तोऽक्ष्णोः प्रसरद्वाष्प-विकलिता ।
मुकुलयति अम्बुज-प्रसरा तस्या दर्शन-सुखं न प्राप्नोति वृष्टिः ॥]

- ii) Mukha-prasādo yathā-

Āloie ccia pie.....(Vol. IV, p. 1041)

आलोइए च्चिअ पिए ठविओ तीए मअणेण मोहण-सुहओ ।
 कुसुम-धणुम्मि वि बाणो वलइअ-विड्ढम-गुणे मुहम्मि पहरिसो ॥
 [आलोकित एव प्रिये स्थापितस्तस्या ~~मोहन~~ मोहन-सुखदः सुभगः ।
 कुसुम-धनुष्यपि बाणो वलयित-विभ्रम-गुणे मुखे प्रहर्षः ॥]

16) Nāyikā yathā-

Avaūhia-puvva-dīse (? dīse).....(Vol. IV, p. 1174)

अवऊहिअ-पुव्वदिसे समअं जोणहाएँ सेविअ-पओस-मुहँ ।
 माइ ण झिज्जउ रअणी अवर-दिसाहुत्त-पत्थिअम्मि मिअँके ॥
 [अवगूहित-पूर्वदिशे समकं ज्योत्स्नया सेवित-प्रदोष-मुखे ।
 मातः (सखि) न क्षीयतां रजनी, अपर=दिशाभिमुख-प्रस्थिते मृगाङ्गे ॥]

This verse is cited in SK (p. 679) to illustrate 'ubha yābhāsa.'

17) Pratināyikā yathā-

Dūra-padibaddha-rāe....(Vol. IV, p. 1174)

दूर-पडिबद्धराए अवऊहंतम्मि दिणअरे अवर-दिसं ।
 असहंति व्व किलिम्मइ पिअअम-पच्चक्ख-वूसणं दिणलच्छी ॥
 [दूर-प्रतिबद्धरागेऽवगूहमाने दिनकरेऽपरदिशम् ।
 असहमानेव क्लाम्यति प्रियतम-प्रत्यक्ष-दूषणं दिनलक्ष्मीः ॥]

This verse is cited by Bhoja in SK (p. 453) to illustrate Samādhī (nirudbheda variety).

18) Upa-nāyikā yathā-

Oratta-paṇkaa-muhim....(Vol. IV, p. 1175)

ओरत्त-पंकअ-मुहिं वम्मह-णडिअं व सलिल-सअण-णिसणं ।
 अल्लिअइ तीर-णल्लिणि वाआएँ गमेइ सहअरिं चक्काओ ॥
 [उपरक्त-पङ्कज-मुखीं मन्मथ-नटितामिव (अथवा, खेदितामिव) सलिलशयन-निषण्णाम् ।
 आलिङ्गति तीर-नलिनीं वाचा गमयति सहचरीं चक्रवाकः ॥]

This verse is cited by Bhoja in SK to illustrate 'tiryagābhāsa'.

19-20) Nisā-prathama-yāma-karma prādoṣikaṃ | Yathā-

Sajjijjai uvaāro....(Vol. IV, p. 1186)

- i) सज्जिज्जइ उवआरो अहो रइअं वि पुणो रइज्जइ सअणं ।
 संहरिअ वाणि-अत्था (?) अप्पाहिअ-पत्थिआ वि रुढ्ढइ वूई ॥
 [सज्जीक्रियते उपचारः, अहो रचितमपि पुना रच्यते शयनम् ।
 संस्मृत्य वाण्यर्थान् (?) संदिष्ट-प्रस्थितापि रुध्यते वृत्ती ॥]
- ii) अंजेइ लोअणाइ बंधइ रसणं रणइ तिलआलेक्खं ।
 जाओ होंत-समागम-सुहेक्क-रसिओ वि वाउलो जुअइ-जणो ॥
 [अनक्ति लोचने बध्नाति रशनां रचयति तिलकालेख्यम् ।
 जातो भविष्यत्समागमसुखैकरसिकोऽपि व्याकुलो युवति-जनः ॥]

21) Pratyūṣa-kāla-karma prābhātikaṃ | Yathā-

Tāvaā (? Tāva a) raapi-vahūe....(Vol. IV, p. 1187)

ताव अ रअणि-वहूण परिअट्टंतीप मलिअ-तारा-कुसुमो ।
जाओ परिमल-पिसुणो उअ णच्चंतो व्व पाअडो षच्चूसो ॥
[तावच्च रजनी-वध्वां परिषर्तमानायां मृदित-तारा-कुसुमः ।
जातः परिमल-पिशुनः पश्य नृत्वन्निव प्रकटः प्रत्यूषः ॥]

22) Saṁbhogārtham śaītra-pratikarma prasāadhanam | Yathā-
Diṇṇataṇuañjañāi—(Vol. IV, p. 1198)

- i) दिण्णतणुअंजणाइं जुअइजणस्स दर-रसतंबोद्धाइं ।
आसण्ण-रइ-सुहाइं अहिवासिज्जंति वम्महेण मुहाइं ॥
[दत्त-तनुकाञ्जनानि युवति-जनस्येषद्रक्तताम्रौष्ठानि ।
आसन्न-रति-सुखानि अधिवास्यन्ते मन्मथेन मुखानि ॥]
- ii) परिउंबणेण अहरो अग्घइ हिअअ-हरिसेण णअणच्छाआ ।
सोहं कुणइ पिओ च्चिअ विरणइ मुहा पसाहणं जुअइजणो ॥
[परिचुम्बनेनाधरोऽर्घति हृदय-हर्षेण नयनच्छाया ।
शोभां करोति प्रिय एव विरचयति मुधा प्रसाधनं युवतिजनः ॥]

23) Māna--hānau niśvasitāni māna-niśvasitāni | Yathā-
Tīe vialanta-dhīram—(Vol. IV, p. 1210)

- i) तीप विअलंत-धीरं अब्भुदटंतीप खण-पहोलिर-बाहं ।
दूरोसरंत-सरणं दूर-अर-वल्लग-वेअणं णीससिअं ॥
[तथा विगलद्ध्यैर्मभ्युत्तिष्ठन्त्या क्षण-प्रघूर्णनशील-बाष्पम् ।
दूरापसरत्स्मरणं दूरतरावल्लग्न-वेदनं निःश्वसितम् ॥]

Bhoja cites this verse on two more occasions; once to illustrate 'skhalanarth' (p. 1041) and again to illustrate 'priyoparodhaḥ' (p. 1213).

- ii) मणंसिणीप अहिणव-मइरामोअ-पडिबद्ध-वम्मह-पसरं ।
दइअ-जण-दिण्ण-णअणं विअलिअ-धीर-लहुअं चिरं णीससिअं ॥
[मनस्विन्याभिनव-मदिरामोद-प्रतिबद्ध-मन्मथ-प्रसरम् ।
दयित-जन दत्त-नयनं विगलित-धैर्य-लघुकं चिरं निःश्वसितम् ॥]

24) Mānaśalyoddharaṇamavajjā-bhramśaḥ | Yathā-
Harisa-viasamta-vaṇam—(Vol. IV, p. 1212)

- i) हरिस-विअसंत-वअणं कवोल-अल-संगलंत-पुल्लउब्भेअं ।
अ-पसाहिअं पि जाअं पसाहिअब्भहिअ-मणहरं तीरे मुहं ॥
[हर्ष-विकसद्भदनं कपोल-तल-संकलत्पुल्लकोदभेदम् ।
अप्रसाधितमपि जातं प्रसाधिताभ्यधिक-मनोहरं तस्या मुखम् ॥]
- ii) णिम्मविअ-संधि-अम्मा ताव अ दूरपडिबद्ध-वम्मह-पसरा ।
गरुअं सुरउच्छाहं दारुण सहि व्व जामिणी तीष गआ ॥
[निर्मापित-सन्धिकर्मा तावच्च दूर-प्रतिबद्ध-मन्मथ-प्रसरा ।
गुरुकं सुरतोत्साहं दत्त्वा सखीव यामिनी तस्या गता ॥]

- 25) Mānāpagamād vṛtā-yogo lajjāgamah | Yathā-
Thoārūḍha-mahu-mā—(Vol. IV, p. 1215)

थोआरूढमहुमआ खण-पम्हट्टावराह-दिण्णुल्लावा ।
हसिऊण संठविज्जइ पिण्ण संभरिअ-लज्जिआ कावि पिआ ॥
[स्तोकारूढ-मधु-मदा क्षण-प्रस्मृतापराध-दत्तोल्लापा ।
हसित्वा संस्थाप्यते प्रियेण संस्मृतलज्जिता कापि प्रिया ॥]

This verse is cited by Bhoja in *SK* (p. 670) to illustrate 'madhupānam'.

- 26) Sakhyādi-sampadaḥ parijana-pramodaḥ | Yathā-
Vasa (?) ṭṭhiammi sohā—(Vol. IV, p. 1221)

वासट्टिअम्मि सोहा-परिओस-पसाहिआणणार्णे मणहरो ।
अप्पुट्ट-सोअ-विमलो सहि-सन्थो तीए दप्पणम्मि वि दिट्ठो ॥
[वास-स्थिते शोभा-परितोष-प्रसाधिताननया मनोहरः ।
अस्पृष्ट-शोक-विमलः सखीसार्थस्तया दर्पणेऽपि दृष्टः ॥]

Leaving out of consideration these uncertain verses and confining ourselves to the verses which definitely belong to *HV* we gather from their contents the following information :

Hari is the hero of this epic. Rukmiṇī is the senior (jyesthā) and exalted (udāttā) heroine (nāyikā). Satyabhāmā is the junior (kanisthā) and haughty (uddhatā) rival heroine (pratināyikā). Hari offers a garland of fragrant flowers of the celestial Pārijāta tree to Rukmiṇī. This arouses the jealous anger of Satyabhāmā. Her face, marked with anger, looked beautiful like the moon, marked with its dark spot, and delighted Hari. In order to soften her anger Hari decides to fall prostrate at her feet. Claspings his own crown with both the hands he throws himself down prostrate. Tears of joy fall from her eyes, in spite of her best efforts to check them, on his back. He then promises her to get her the Pārijāta tree itself from Indra's garden. He sets out on his march against Indra seated on his vehicle (Garuḍa). Now Satyabhāmā, although perfectly confident of Hari's valour, feels great concern about his safety on account of her deep and abiding love for him.

Hari, in accordance with the rules of state-craft, sends first Satyaka (=Sātyaki) his own charioteer as an envoy to Indra. He advises Indra to accept Hari's hand of friendship and honour the Yādavas by gifting away the celestial Pārijāta tree. Indra, however, does not pay any heed to his advice. Then a fight takes place between the two. Hari forces ultimately Indra to surrender himself to him and wins the cherished Pārijāta tree from him. Hari, the victorious, returns home with the Pārijāta tree. Satyabhāmā's heart is captivated by the sweet fragrance of the Pārijāta flowers, yet her gaze first rests on Hari and then only on the Pārijāta tree. Hari plants the tree in the garden in front of Satyabhāmā's residence and thus succeeds in removing her sulky wrath. She infers from this gift that Hari's love for her is a thousand times more intense than for Rukmiṇī whom he presented only a garland of the flowers of this tree. Rukmiṇī has every reason to be angry with Hari for his partiality towards her co-wife but at his sight, joy and not anger pervades her heart.

It is this episode of Hari's conquest of (Indra and his) Pārijāta tree which accounts for the title *Harivijaya* of the present epic. The statement of the Dhvanikāra that if in a story adopted from a well-known source, the poet is faced with situations conflicting with the intended aesthetic emotion (*rasa*), he should leave out those situations, inventing in their place even imaginary ones, in conformity with the intended (*rasa*)—as done by Sarvasena in *Harivijaya*, and Abhinavagupta's comment on it in his *Locana* indicate that the main story of the epic was something different and the conquest of the Pārijāta tree from Indra's custody formed only one episode in it. The available citations from *HV* do not throw any light on the principal story but from the references of Bhoja and Hemacandra we may conjecture that it was mainly descriptive and not narrative. As regards its extent, we might further hazard a guess that it contained as many Āśvāsakas as are found in *SB* which is modelled on it.

From the citations we find that *HV* was composed in a graceful style. Its language and style are, compared to *SB*, more easy and less involved.

Like Pravarasena, Sarvasena too shows the use of long compounds and poetic figures of speech. Kuntaka's praise for his graceful style and Dhvanikāra's compliment for imaginative handling of the Pārijāta episode and Bhoja's appreciation of his work (by profusely quoting from it) Sarvasena very well deserves.

Rāvaṇa-vijaya and *Hari-vijaya* are both composed in the *skandhaka* metre and Vākpati's *Madhumatha-vijaya*⁶ is composed in the *Gāthā* metre. This series of poems of conquest is no longer extant. It is indeed an irreparable loss to the students of Mahārāṣṭrī language and literature.⁷

6. Vākpati himself has referred to this work in his *Gauḍavaho*. He suggests that it was composed in robust or flowery language. Abhinavagupta (*Locana* p. 346, Banares edition, 1940) cites a verse from this work. For its correct text vide KS (p. 79). It is in the *gāthā* metre. From Vākpati's statement we learn that he considered his earlier work as superior to *Gauḍavaho* :

महुमह-विअभ-पउत्ता वाआ कह णाम मउलउ इमग्मि ।
 पढम-कुसुमाहि तलिण पच्छा-कुसुमं वणलआण ।
 [मधुमथ-विजय प्रयुक्ता वाक् कथं नाम मुकुलयत्वस्मिन् ।
 प्रथमकुसुमात्तलिनं पश्चात्कुसुमं वनलतानाम् ॥] -v. 69

7. I gratefully acknowledge my thanks to Prof. M.V. Patwardhan and Dr. H. C. Bhayani for going through the restored verses and for suggesting improved readings in some cases.

THE JAINA VIEW OF AESTHETIC EXPERIENCE

It is indeed absurd to speak of a Science such as Aesthetics as Hindu or Buddhist or Jaina. A careful examination of the views of different writers about *rasa*, however, reveals that they are influenced by their own schools of thought or *darśanas*. The view of Bhaṭṭa Lollaṭa, which is classed as one of the production (*utpatti*) of *rasa*, is regarded as that of the Mīmāṃsā school; and the view of Śrīśaṅkuka which interprets the manifestation of *rasa* as a process of inference (*anumiti*) is regarded as that of the Naiyāyika school. Bhaṭṭa Nāyaka's view of *rasa*, termed as *bhuktivāda*, shows influence both of the Sāṃkhya and the Mīmāṃsā *darśanas*. Finally, Abhinavagupta's exposition of the theory of *rasa* is deeply influenced by the Vedānta school of thought.

In view of these facts it would be interesting to examine the Jaina authors' writings on *rasa* and see whether they reveal any influence of Jaina school of thought.

The Jaina text, the *Anuyogadvārasūtra*,¹ which claims to be old (before third century A.D. ?) contains a Prakrit passage on nine *Kāvya rasas*. It is not easy to decide whether this passage is taken from an early independent Prakrit text on *Alaṃkāra-śāstra* or whether it is composed by the author himself keeping in view Sanskrit texts on dramaturgy or poetics. No such early Prakrit work on poetics is so far known. It is not unlikely that the author himself added this passage. It is, however, noteworthy that the usual order of *rasas* is not followed here. The list notes the *rasas* in the following order :

1. *vīra* 2. *śṛṅgāra* 3. *adbhuta* 4. *raudra* 5. *vr̥ḍanaka* 6. *bībhatsa* 7. *hāsa* 8. *karuṇa* and 9. *praśānta*. The definitions and the verses illustrating these nine *rasas* are such as are not to be met with in the treatises on the science of dramaturgy or poetics. It deserves notice that *bhayānaka* is not included in the list. In its place we have *vr̥ḍanaka* (with *vr̥ḍā* or *lajjā* as its *sthāyibhāva*). The commentator informs us that *bhayānaka* is included under *raudra*. Further, it is *vīra*, and not *śṛṅgāra* that is given the pride of place. This change appears significant.

As the author belongs to Jaina monastic order we can well appreciate this change of emphasis. The inclusion of *praśānta rasa* in the list tends to suggest a much later date for this text, at least for this portion of the text. Again, it is to be noted that this passage does not indicate at all whether the author considered some of these *rasas* as pleasurable and some others painful or whether all *rasas* are pleasurable.

From amongst the Jaina writers on *Alaṃkāra-śāstra* proper Vāgbhaṭa I, Ācārya Hemacandra, Maladhārī Narendraprabha, Vāgbhaṭa (II) and Vijayavarṇī, who wrote *Vāgbhaṭālaṃkāra* (1st half of 12th century A.D.), *Kāvyaṇuśāsana* (1st half of 12th

1. Nandisuttam and the Anuyogadvārasūtra, Jaina-Āgama series No. 1, Śrī Mahāvīra Jaina Vidyalaya, Bombay, 1968, pp. 121-124.

century A.D.), *Alaṃkāra-mahodadhi*, (1st half of 13th century A.D.), *Kāvyaṇuśāsana*, (14th century A.D.) and *Śṛṅgārārṇava-candrikā* (last quarter of the 13th century A.D. ?) respectively, have nothing new to say about *rasa*. They follow, as a rule, the standard works on poetics. Ācārya Hemacandra expressly states that he bases his view of *rasa* upon that of Abhinavagupta.² The credit of presenting graphically and vigorously the view that all *rasas* are not pleasurable but some alone are pleasurable and some painful, goes to Rāmacandra and Guṇacandra, the joint Jaina authors of the *Nāṭya-darpaṇa* (latter half of the 12th century A.D.). They were pupils of Ācārya Hemacandra, the author of *Kāvyaṇuśāsana*. They, however, do not agree with their master, for whom they have great reverence, as to the nature of *rasa* and set forth cogently their own view which may be termed as *sukha-duḥkhātmavāda* as opposed to *Kevalānandavāda* according to which all *rasas* are always pleasurable. According to the *Nāṭya-darpaṇa*³ 1. *śṛṅgāra* 2. *hāsyā* 3. *vīra* 4. *adbhuta* and 5. *śānta* are pleasurable whereas 1. *karuṇa* 2. *raudra* 3. *bībhatsa* and 4. *bhayānaka* are painful. They say : the view that all *rasas* are pleasurable goes against experience. The *karuṇa*, *raudra*, etc., when presented on the stage or in poetry cause indescribable pain to the spectators or sensitive readers. They experience *Camatkāra*, only at the end of *rasāsvāda* due to the poet's and actors' power and skill of presentation. Persons (like Abhinavagupta) duped—carried away—by this *camatkāra*, regard the *karuṇa*, *raudra*, etc. as pleasurable although in reality they are painful. Attracted by this aesthetic experience of grief etc., spectators feel like going to plays in which *karuṇa* is present. Poets and playwrights compose poems and plays which consist in pleasure and pain in accordance with this worldly life itself which consists in both pleasure and pain. Witnessing of tragic events on the stage never produces pleasure. If the representation of tragic events be pleasurable then the representation itself will have to be called misrepresentation.

The *Nāṭyadarpaṇa* holds that the *sthāyibhāva* itself, when developed by *vibhāvas* and *vyabhicāribhāvas*, and manifested by *anubhāvas* is to be called *rasa*. This view of the nature of *rasa* is identical with the *utpattivāda* or *puṣṭi-vāda* of Lollaṭa (and Dandī), and most probably with Bharata's own view of *rasa* as found in the *Nāṭyaśāstra*. For Bharata explicitly says :

Sthāyibhāvānśca rasatvam upaṇeṣyāmaḥ |

—NS, Vol. I, Ch. VI, p. 299

and *sthāyīveva tu raso bhavet |*

—NS, Vol. I, Ch. VI, p. 379

2 साधारणीभावना च विभावादिभिरिति श्रीमानभिनवगुप्ताचार्यः । एतन्मतमेव चास्माभिरुपजीवितमिति ।

—Kāvyaṇuśāsana (p. 103)
(Mahavira Jaina Vidyalaya,
Bombay edition)

3 तत्रेष्टविभावादिप्रथितस्वरूपसंपत्तयः शुङ्गार-हास्य-वीराद्भुत-शान्ताः षष्ठं सुखात्मानोऽपरे पुनरनिष्टविभावा-
द्युपनीतात्मानः करुणरौद्र-बीभत्स-भयानकाश्चत्वारो दुःखात्मानः । यत् पुनः सर्वरसानां सुखात्मकत्वमुच्यते, तत्
प्रतीत (? ति) बाधितम् ।

—P. 141 (GOS, Baroda, 1959 edition)

Further, Bharata's description of a sensitive spectator corroborates this above statement : "A true spectator at a drama is he who, when the character is happy becomes himself happy, when the character is in sorrow is himself in sorrow, and when the character is depressed becomes himself depressed."⁴

Thus it would seem that the authors of the ND, in contrast to their own revered Ācārya Hemacandra who follows Abhinavagupta, word for word, as regards the nature of *rasa*, regard, following Bharata, Lollaṭa, Daṇḍi, etc., *rasa* as *laukika* and therefore, *sukhaduḥkhātmaka*. Here we may note, in passing, that the authors of the ND do not subscribe to the *miśrānanda-vāda*⁵ of *rasa* alluded to in their work by Dhanika and Jagannātha, when they speak of its being *sukha-duḥkhātmaka* ! They clearly state that five *rasas* are *sukhātmaka* and four, *duḥkhātmaka*. Regarding the location of *rasa* they differ with Lollaṭa. They hold that *rasa* is present in the hero (say, Rāma, Duṣyanta, etc.), in the spectator, and some times in the actor also.

From amongst the Jaina commentators on poetics a few deserve notice here. Namisādhu (1069 A.D.), the able commentator of Rudraṭa's *Kāvyaśālikā* looks upon *rasas* as innate *guṇas*, like *saundarya*, of *kāvya*; and asserts that there is not a single state of mind which when intensified or fully developed does not become *rasa*. Bharata speaks of eight or nine *rasas* only as they appeal to the sensitive readers or spectators and are abundantly found in literature.⁶

Māṇikyacandra's *Samketa* (1160 A.D.), *Kāvyaṭīkā*-*Khaṇḍana* of Siddhicandra-ṇi (1587-1666 A.D.) and *Sāradīpikā* of Guṇaratnagaṇi (17th century A.D.) are the commentaries on Mammaṭa's famous *Kāvyaṭīkā*. Of these commentators, Siddhicandra-ṇi deserves special mention here. He very probably gives his own view under the guise of "iti navīnāḥ" or "navīnās tu".

4 यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च ।

दैन्ये दीनत्वमभ्येति स नादये प्रेक्षकः स्मृतः ॥

—Nāṭyaśāstra (Ch. XXVII)

—किन्तु तादृश एवासावानन्दः सुखदुःखात्मको यथा प्रहरणादिषु संभोगावस्थायां कुट्टमिते स्त्रीणाम् । अन्यश्च लौकिकात् करुणात् काव्यकरुणः ।

—Avaloka commentary on the Daśarūpaka (Ch. IV. p. 98) NS edition Bombay (1941)

5 अथ यद्याह्लाद इव दुःखमपि प्रमाणसिद्धं तदा प्रतिबन्धकत्वं न कल्पनीयम् ।

स्वस्वकारणवशाच्चोभयमपि भविष्यति । अथ तत्र कवीनां कर्तुं सहृदयानां च श्रोतुं कथं प्रवृत्तिः ।

अनिष्टसाधनत्वेन निवृत्तेरुचितत्वाद् इति चेत् ।

इष्टस्याधिक्यादनिष्टस्य च न्यूनत्वाच्चन्दनद्रवलेपनादाविव प्रवृत्तेरुपपत्तेः ।

—Rasagāṅgādhara (p. 31), Kāvyaśālikā edition, (1939)

According to Lollaṭa *rasa* is primarily present in the hero and only secondarily in the actor who imitates or represents him.

6 अयमाशयो ग्रन्थकारस्य-यदुत नास्ति सा कापि चित्तवृत्तिर्या परिपोषं गता न रसीभवति ।

भरतेन सहृदयावर्जकत्वात् प्राचुर्यात् संज्ञां चाश्रित्याष्टौ नव वा रसा उक्ता इति ।

—Tippani on Kāvyaśālikā,
Kāvyaśālikā edition (1909)

According to him, the aesthetic pleasure or rapture is just like ordinary pleasures of sense, that arise, for instance, from pressing plump breasts of a beautiful young lady or from applying cool sandal paste to our bodies. *Rasa* is thus *laukika* and not *alaukika*. *Rasa*, by its very nature, being pleasurable he holds that there are only four *rasas* : 1. *śṛṅgāra* 2. *vīra* 3. *hāsyā* and 4. *adbhuta*. He rejects the claim of *karuṇa*, *raudra*, *bībhatsa*, and *bhayānaka* to the title of *rasa*.⁷ The whole discussion of this topic is marked by originality, logical reasoning and freshness of outlook and deserves to be read in the original.⁸ Siddhicandragāṇi goes a step, and a very big step indeed, further than Rāmacandra and Guṇacandra in holding that there are four *rasas* only. The description of *Aja-vilāpa*, or of *śānta* or of *bhayātiśaya* is aimed at showing the intensity of love towards Indumatī, his beloved wife, or complete detachment or world-weariness of *mumukṣus* or the tenderness or softness of a particular individual, respectively. In fact, however, poets undertake to describe such incidents, events or situations only to demonstrate their own descriptive power or the richness of their own imaginative faculty.

This survey would show that there is nothing peculiarly Jaina about their view of the nature of *rasa*. Along with other writers on poetics they take *rasas* to be *laukika* or *alaukika*, *sukha-duḥkhātmaka* or *sukhātmaka* only. A "Modern" like Siddhicandragāṇi disregards tradition and holds that there are four *rasas* only. It is, however, very surprising, if not shocking, that none of these Jaina authors and commentators takes cognizance of the "*nava-kavva-rasā paṇṇatta*" passage found in their sacred text, viz., the *Anuyogadvāra sūtra*.

7. Abhinavagupta explicitly says that some of the 'sthāyibhāva's are 'sukha-svabhāva' (of the nature of happiness, i.e. pleasurable) while some others are 'duḥkha-svarūpa' (of the nature of unhappiness, i.e. painful) :

रतिहासोत्साहविस्मयेनां सुखस्वभावत्वम् ।..... क्रोधभयशोकजगुप्सनां तु दुःखरूपता ।—

—Abhinavabhārati on NS I. 119, pp. 43-44

Siddhicandragāṇi holds that *rasa* is simply 'laukika.' Naturally, he recognises the four 'rasa's based on 'rati,' 'hāsa' 'utsāha' and 'vismaya' and rejects the claim of 'raudra,' 'bhayānaka' etc. to the title of 'rasa.' Abhinavagupta, who firmly subscribes to the view that 'rasas' are 'alaukika,' regards even 'raudra,' 'bhayānaka,' etc., as 'sukha-svabhāva' or 'sukha-pradhāna.'

8. Kāvyaaprakāśakhaṇḍana (p. 16 and pp. 21-22), Singhi Jaina series, Vol. 40, Bombay, 1953.



Appendix

SANSKRIT RHETORICIANS ON POETIC TRUTH *

Some pedants denounce poetry¹ for a variety of reasons. Rājaśekhara² states by way of *Pūrvapakṣa* three important arguments condemning poetry. Generally speaking, he mentions the names of the authorities from whom he quotes, whether with approval or without. In the present case, however, he merely states their objections against poetry but does not mention them by name. This fact probably would suggest that the objections have come down to him by tradition and have been advanced from very early times. They are as follows :

(1) poetry is full of lies,³ (2) poetry tenders wrong advice and encourages immorality,⁴ and (3) poetry is full of obscene matter.⁵ This paper confines itself to a study of the question raised by the first argument or objection against poetry namely, truth in poetry or poetic truth as conceived by the Sanskrit Rhetoricians. Before proceeding further it is necessary to state the *prima facie* views a little more clearly. The critic of poetry holds that poetry is false because it does not deal with things as they are in themselves. It, more often than not, misrepresents the outer world. The images in poetry are phantoms far removed from reality. It contains highly fanciful, hyperbolic and often irrational accounts or descriptions. It often credits inanimate objects, birds, etc., with human attributes, which on the very face of it is false. It presses into service a number of poetic conventions which are obviously not in correspondence with reality. It, many a time, distorts or twists history or mythology in borrowing incidents or legends for poetic treatment. In its craze for exaggeration it at times throws logic to the winds. In short, poetry disregards scientific, historical and even logical truth; and therefore, deserves condemnation.

How Sanskrit rhetoricians (especially Bhāmaha and Rājaśekhara) meet this criticism will be clear from what follows :

* The paper which is referred to in foot-note no. 3 on p. 19 supra, and which first appeared in Vikāśa, The Gujarat College Magazine, Ahmedabad, March 1960. (pp 60-68), is, for the sake of easy reference, reprinted here, with a few changes, as an Appendix.

1. Cf the oft-repeated line रण्डागीतानि काव्यानि ।,
and also the frequently quoted line, काव्यालापांश्च वर्जयेत् । (“One should avoid the useless prattle that is poetry.”)
2. Kāvyamīmāṃsā, GOS, Baroda, edition (1934), ch. VI, pp. 24-28.
3. असत्यार्थमिवायित्वान्नोपदेष्टव्यं काव्यम् ।-P. 24.
4. असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम् ।-P. 26.
5. असम्भार्यमिवायित्वान्नोपदेष्टव्यं काव्यम् ।-P. 27.

Bhāmaha⁶ deserves glowing tributes for a lucid exposition of this topic of poetic truth in his *Kāvya-lamkāra*.⁷ His treatment of the defects of poetry, *Ayuktimat*⁸, *Asambhava*⁹ and *Asādrśya*¹⁰, *Deśa-kāla-kālā-loka-nyāya-āgama-virodhi*¹¹, and *Pratijñā-hetu-drṣṭānta-hīna*¹² throws light on this topic. He condemns the poets who attribute a role of messenger to inanimate objects and beings naturally devoid of the power of speech such as a cloud, the wind, the moon, a bee or a dove, a ruddy goose, a parrot and the like. He makes an exception, however, that a person maddened by longing may be represented as sending a message that way.¹³ In the course of his treatment of the *Upamā doṣas* he wisely observes :

(i) सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित् ।

यथोपपत्ति कृतिभिरुपमासु प्रयुज्यते ॥ II. 43.

(ii) यस्यातिशयवानर्थः कथं सोऽसंभवो मतः ।

इष्टं चातिशयार्थस्त्वमुपमेत्प्रेक्ष्योर्यथा ॥ II. 50.

Bhāmaha denounces the poet's description as faulty when it is spoilt by its unveracity as regards *Deśa* (country, mountain, forest, etc.), *Kāla* (time, day, night, seasons, etc.), *Kālā* (fine arts like music and dancing), *Loka* (behaviour of plants and beings, the movable and immovable), *Nyāya* (the science of Politics and Practical Life) and *Āgama* (Civil and Religious Law and rules of behaviour). He gives illustrations of each one of these poetical defects. From this treatment of these defects it is very clear that Bhāmaha does not grant licence of scientific ignorance or wanton inaccuracy of detail to the poet. He devotes almost the whole of Chapter V to a consideration of the logical errors called *Pratijñā-hetu-drṣṭānta-hīna*.¹⁴ If a proposition in a poem is found, on examination, to be vitiated by logical flaw, it has got to be denounced as faulty. For detecting logical errors in others and avoiding them in one's own poetry the knowledge of logic is very essential. Further, a *Śāstra-Kavi* is at liberty to use *Pratijñā* (logical proposition to be proved), *Hetu*

6. Works on dramaturgy such as Bharata's *Nāṭyaśāstra* which lay down rules for the playwright (and the producer) to enable him to compose a play answering the description 'Avasthānukṛti' are, though important, excluded in this study due to the limits of this paper.

7. Ed. by D. T. Tatacharya, Tiruvadi, 1934.

8. I. 42-44. 9. II, 47-51. 10. 63-64. 11. IV. 29-50 12. V. 1-60

13. This is a clear reference to Kālidāsa's *Meghadūta*. Bhāmaha lived after Kālidāsa; made an exception in favour of the *Meghadūta*, Kālidāsa's masterpiece, and criticised other *Dūta*-poems, which must have been its servile imitations. To argue the other way as some scholars have already done, does not appear convincing. Many poems of the *Dūta* literature must have been before Bhāmaha's mind when he wrote this passage.

14. Chapter V (*Kāvya-Nyāya-Nirṇaya*) is indeed unique for its treatment of logical science and of the logic of poetry or poetic truth in the whole range of works on poetics. His treatment of logical science has bearing on his relation to Dignāga and Dharma-Kīrti. As this paper concerns itself with poetic truth, Bhāmaha's treatment of logic is skipped over here.

(mark, Middle term) and Drṣṭānta (Example), if and when necessary. The fact, however, remains that the Logic of Poetry (Kāvya-Nyāya) embracing Perception and Inference in poetry (Kāvya-Pratyakṣa and Anumāna) is one thing and the science of Logic (Nyāya) quite another : तत्र लोकाश्रयं काव्यमागमास्तत्त्वदर्शिनः ।-V. 33b. The one (Kāvya) is rooted in the world of phenomena, while the other (Āgamas) aims at exact or scientific truth. Bhāmaha illustrates the truth of his statement thus : The sky resembles a sword (in its blue colour); the sound is heard from a long distance; the water of the river stream is ever the same; and the huge flames are wonderfully steady !¹⁵ These form examples of Lokāśraya Kāvya. But Śāstras tell us that ether has no colour, that sound is a special quality of Ākāśa (ether), has its place in the outer part of the ear; and that the water of the stream changes every moment, and that the flames of fire are ever changing.

Bhāmaha then turns to Pratijñā.¹⁶ In logic it means the 'thesis' or 'proposition' to be proved; speaking of Pakṣa¹⁷ (a place or subject which is possessed of an attribute or property that is doubtful or controversial). In poetry, however, it means 'a promise' or a 'vow' to be carried out.¹⁸ Again this Pratijñā, as contradistinguished from the Pratijñā in logic, is fourfold, having reference to Dharma, Artha, Kāma and Kopa. He illustrates these varieties of Pratijñā and defective (fallacious) Pratijñās with suitable examples from the two Ārṣa epics, viz., Mahābhārata and Rāmāyaṇa.¹⁹ In poetry, says Bhāmaha, we have an implied Pratijñā²⁰ as well.

15. V. 34b is rather faulty. The Kāvya-mīmāṃsā IX, line 18 (p. 44) runs this :

“ तदेव वारि सिन्धूनां महस्येमाचिषामिति । ”

The reading महस्येमा appears to be incorrect for स्येमन् is masculine. The K. S. S. (61) reads तदेव वाऽपि...

The reading वापि is obviously corrupt. The correct line must have been : तदेव वारि सिन्धूनामहो स्येमा महार्चिषः । Even with this correction the difficulty of interpretation is not over ! Some take महार्चिषः to mean big flames whereas some others interpret it to mean 'the heavenly lights such as the moon and the stars.' Rājaśekhara's comment on the passage (p. 44 pp. 20-24) appears to favour the latter interpretation. But Rājaśekhara's support too collapses when we begin to interpret v. 34c : स्पादीनां यथा द्रव्यमाश्रयो नश्यतीति च । If we accept Tatacharya's emendation नश्यतीति च for नश्यतीति या-which is certainly a corrupt reading, and his interpretation of this line that स्पादीनां यथाद्रव्यमाश्रयो नश्यतीति च illustrates 'आगमास्तत्त्वदर्शिनः' (in v-33b, above) then we have no alternative but to take महार्चिषः to mean huge flames.

16. V. 35-46.

17. विवादास्पदधर्मेण धर्मी कृतविशेषणः ।

पक्षस्तस्य च निर्देशः प्रतिशेत्त्यभिधीयते ॥-V. 12.

18. इष्टकार्याभ्युपगमं प्रतिशं प्रतिजानते । V. 35a.

19. Vide Bhāmaha's Kāvya-lamkāra, V. 36-44.

- 20 V. 45 contains its definition, V. 46 its illustration.

He then takes up *Hetu* for treatment. He states that as in Logic, here in poetry too, the *Hetu* (mark) possesses three distinctive characteristics;²¹ Kevalānvaya and Kevala-Vyatireka *Hetu* are enough to prove the existence of *Artha* (a thing—an object) in poetry. [All the *Avayavas* (component parts) of a *Parārthānumāna* are not required in poetry.] He illustrates the *Kāvya-Hetu* as follows :

“Since the warbling of female ospreys is heard and the fragrance of lotuses smelt, there must be a lake younder, near the forest-region.” In this case, the *Hetu* proves the existence of a lake by *Paramparāsambhandha*. In logic, too, one infers the existence of a fiery region (below) perceiving a column of smoke high up in the sky. In poetry the *Hetu* is found (often) in the same case (*Vibhakti*) as that of the *Sādhya* and the *Artha* (to be proved) is known even in the absence of *Anvaya* or *Vyatireka*. He illustrates this point thus :

दीप्रदीपा निशा ज्ञे व्यपवृत्तदिवाकरा ।

हेतुः प्रदीप्रदीपत्वमपवृत्तौ खेरिह ॥

Here, the *Sādhya* is the advent of night; and the *Hetu* is the *brilliantly* burning lamps due to sunset.²²

Kāvya-hetu, like the *Hetu* in Logic, becomes fallacious on account of ignorance, doubtful knowledge and error. He gives illustrations of these three fallacious *Kāvya-hetus* as follows :—

- (i) “These *Kāśas*²³ attract our heart on account of the fragrance of their flowers.” The *Hetu* is invalid for *Kāśa* flowers do not have fragrance.
- (ii) “From the fact of their being near the water, they are obviously *Śārāri* birds. The *Hetu* here is doubtful as it might as well prove the existence of some other birds like the (Indian) cranes.
- (iii) That bird must be a *Cakora* as it possesses eyes with white corners. This *Hetu* is erroneous (*Viparyayakṛt*) as there are *Cakor*as that possess eyes with red corners.

In the treatment of *Dr̥ṣṭānta*, he defines the term as follows : “It is the pointing out of a counterpart of the subject of description.”²⁴ He also mentions a

21. V. 21–25 define and describe the nature of a good or valid *Hetu* and *Hetvābhāsa*.

22. Tatacharya, however, interprets : यतो दीप्रदीपा भूतो व्यपवृत्तदिवाकरा निशा ज्ञे । इह साध्यधर्मः खेरपवृत्तिः । साध्यधर्मिणी निशा । P. 123.

23. काशानि काशाख्यतृणकुसुमानि ।

—Mallinātha on *Raghu* IV. 17

24. *Udbhaṭa*, who is the first rhetorician to define the figure *Dr̥ṣṭānta*, must have taken clue from this definition :

Cf. उक्तस्यार्थस्य दृष्टान्तः प्रतिबिम्बनिर्दर्शनम् ।—*Bhāmaha* V. 55a.

and. इष्टस्यार्थस्य विस्पष्टप्रतिबिम्बनिर्दर्शनम् ।

यथैवादिपदैः शून्यं बुधैर्दृष्टान्त उच्यते ॥—*Udbhaṭa* VI. 75.

variety thereof called “Śuddha-Dr̥ṣṭānta” in which by the mere mention of the Dr̥ṣṭānta word, the Sādhya and the Sādhana are suggested. And both these varieties are illustrated.

In brief, Bhāmaha holds that Pratyakṣa in poetry is in accordance with human experience—the aspect of things as they present themselves to us, while the Śāstras deal with scientific truth. He points out the similarities and differences between the Pratijñā, Hetu and Dr̥ṣṭānta of logic and those in poetry. He points out that rigid logical form in respect of the Pratijñā, Hetu, etc., is not desirable in poetry.

Daṇḍin also treats of the defect ‘Deśādi-virodhi’. He, however, summarily rejects the defect ‘Pratijñā-Hetu-Dr̥ṣṭānta-hīna’ as an insipid inquiry.²⁵ He points out how the defects in one context turn out to be merits in others.²⁶ Later writers like Vāmana, Rudraṭa, Mammaṭa, Hemacandra and others follow Bhāmaha and Daṇḍin in condemning these defects as betraying the poet’s ignorance. These defects are classified by Mammaṭa as *Prasiddhi-viruddha* and *Vidyā-viruddha*. He includes *Lokaprasiddhiviruddha* and *Kaviprasiddhiviruddha* under the first category. The Ālambikārikas lay accent on the ‘*Alaukika*’ nature of the poet’s creation;²⁷ they look upon it as the very life of poetry. They take it for granted that poetry is for *Rasikas*, *Sahṛdayas*²⁸ only. They, therefore, do not think it necessary to deal with the question of poetic truth. After Bhāmaha it is Rājaśekhara who treats of this topic in his brilliant work called *Kāvya-Mīmāṃsā*.²⁹ He emphatically declares that ‘nothing is untrue in poetry.’ Highly exaggerated statements about the praiseworthy (men or subject) are found in no doubt; but such statements are found not only poetry but also in the Vedas, the Śāstras and the Loka.³⁰ (So you cannot condemn them as untrue. If you do so, you will have to condemn the Vedas and the Śāstras

25. प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्स्यौ ।

विचारः कर्करः प्रायस्तेनाख्येन किं कल्य ॥—Kāvya-darśa III. 127.

26. विरोधः सकलोऽप्येष कदाचित्कविकौशल्यात् ।

उत्क्रम्य दोषगणनां गुणवीर्यो विगाहते ॥—Kāvya-darśa III. 179.

27. Cf. the opening verse, for example, of Mammaṭa’s *Kāvya-Prakāśa*.

28. Cf. अस्तिकेषु कवित्वनिवेदनं शिरसि मा लिख मा लिख मा लिख ।

and सवासनानां स्मृत्यानां रसस्यास्वादनं भवेत् ।

निर्वासनास्तु रङ्गान्तःकाष्ठकुड्याभसंनिभाः ॥

—Dharmadatta, as quoted in *Sāhitya-Darpaṇa* III, 9a.

29. Chapter VI, pp. 24–26, Chapter IX, pp. 44–46.

30. नास्त्यं नाम किञ्चन कव्ये यस्तु स्तुत्यैवर्थवादः ।

स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥—P. 25.

Dr. Raghavan interprets it somewhat differently : “...That in Poetry there is no question of things being true or untrue, Satya and Asatya. It is all one Arthavāda. ...Even in Veda, Śāstra and Loka, cases of Arthavāda are cases of Poetry.”—Bhoja’s *Śṛṅgāra Prakāśa*, Vol. I, Part I, p. 131

and the Loka as well.) He then actually quotes passages from the Aitareya/Śatapatha Brāhmaṇa, the Mahābhāṣya and a popular verse that contain Arthavāda.

In the course of his exposition of the topic Arthavyāpti (scope of the subject-matter of Poetry) he quotes the view of Udbhaṭa. "Artha is two-fold : *Vicāritasusṭha* (scientifically accurate) and *Avicāritaramāṇīya* (charming but not scientifically true). Of these two, the sciences deal with the former and Poetry with the latter."³¹

Ānandavardhana states very clearly that questions of truth and falsity simply do not apply to poetry (or creative literature in general) :

"In the province of poetry where we perceive suggested elements, (the questions of logical) truth and falsity are meaningless. Such being the case, to examine (creative literature) through the (well-known) valid means of knowledge would lead to ridicule."³²

Earlier he discusses at length the question of propriety and impropriety in relation to *saṃghaṭanā* and declares :

"Except for impropriety there is no other cause of harming *rasa*. The greatest secret about *rasa* is conformity to well-known canons of propriety."³³

From these passages it would seem that Ānandavardhana believed in the autonomy of literature.

Rājaśekhara clearly elucidates the distinction between scientific and poetic truth. "Poetic truth is founded on 'appearance' (Pratibhāsa) and scientific truth, on the object reality. If appearance were the real nature of things, then the orbs of the sun and the moon which appear to measure twelve aṅgulas (aṅgula=a finger's

31. The editor of the *Kāvya-Mīmāṃsā* observes : "Yāyavariya does not agree with the view of Udbhaṭas because they hold that the Kāvya only describe unreal aspects of things, and this means that the Kāvya are useless. He holds, therefore, that the authors of both Śāstras and Kāvya describe objects as observed by them."—p. 188. This view requires consideration. Udbhaṭa's Bhāmaha-vivarana, from which the quotation must have been picked up is unfortunately lost. It is reasonable, however, to believe that Udbhaṭa must have written the passage while setting forth Bhāmaha's Kāvya-nyāya. (One of the three examples of Avicāritaramāṇīya, given by Rājaśekhara, is drawn from Bhāmaha, V. 34b.) Rājaśekhara does not add a remark like "न" इति यायवरीयः after giving the view of Udbhaṭa. Further, Rājaśekhara himself supports Udbhaṭa in his comment when he says : 'काव्यानि पुनरेतन्मयान्येव ।' It may be stated here that one feels that a verse, illustrating "Śāstra-nibandhopayogi yathā-pratibhāsa vastu-svarūpa," is missing from this passage, for the example प्रशान्त etc., is of Poetry and not of Śāstra.

32. काव्य-विषये च व्यङ्ग्य-प्रतीतिनां सत्यासत्यस्वरूपस्याप्रयोजकत्वमेवेति तत्र प्रमाणान्तरव्यापारपीक्षोपहासायैव संपद्यते ।

—Dhvanyāloka III, p. 455

33. अनौचित्यादृते नान्यदसम्भङ्गस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्सा ॥

—Dhvanyāloka III, p. 330

breadth) could not have been of the measure of the globe of the earth as described in the Purāṇas and Āgamas.” Further on, he records the view of Pālyakīrti : “Whatever be the nature of a thing, its charm depends on the nature (and mood) of the particular speaker; and therefore one and the same thing may appear charming to one, tormenting to another while indifferent to a third one.³⁴

He then quotes the opinion of his wife Avantisundarī, who says : “There is no such thing as fixed nature of things, so far as poetry is concerned; for the poet’s artistic mind conceives of things in all sorts of ways.” She supports her view with a quotation : “the scientific nature of a thing does not matter much to the poet. He makes a thing good or bad by his imaginative faculty and poetic expression. Praising the moon he calls her ‘the nectar-rayed’ denouncing, a Doṣākara³⁵ (a mine of defects and not the lord of the night). Rājaśekhara agrees with both of them.

He deals with still another aspect of truth, namely, Kavisamaya (poetic conventions).³⁶ His treatment is exhaustive and marked by originality. In one context he emphatically asserts :

वस्तुवृत्तितन्त्रं, कविसमयः प्रमाणम् । (P. 99)

In another context he declares :

देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य ।

तन्न तथा बध्नीयात्कविबद्धमिह प्रमाणं नः ॥ (P. 111)

To conclude : Sanskrit rhetoricians, especially Bhāmaha and Rājaśekhara ably meet the criticism against poetry on the score of its being false. They are fully aware of the distinction between scientific truth and poetic truth. They also know that the sciences are concerned with the former and poetry, with the latter. One cannot look for scientific truth in poetry unless it be a Śāstra-Kāvya. In the name of poetic truth they do not grant licence of scientific ignorance or inaccuracy of detail to the poets. Lastly, the very wide principle of Aucitya,³⁷ enunciated by the Sanskrit rhetoricians, embraces all the aspects of poetic truth such as, emotional and imaginative truth, poetic conventions and the law of probability.

34. Ch. IX, p. 46, ll. 8-14.

35. Ch. IX, p. 46, ll. 50-20.

36. For a treatment of the topic see my paper “Sanskrit Rhetoricians on Poetic Conventions,” pp 19-27 supra.

37. For a lucid exposition of Aucitya see Dr. Raghavan’s paper in “Some Concepts of the Alankāra Śāstra, pp. 194-257

Addendum

P. 1 : *Sanskrit Writers on Plagiarism* : Almost simultaneously with the publication of this paper in the Journal of the Oriental Institute, Baroda, the paper, *Plagiarism-Its Varieties And Limits* by C. R. Devadhar, was published in the *Annals* (B. O. R. Institute) Vol. XXXV, Poona, 1955.

P. 7,L.2 : In the course of his commentary on *Sarasvatīkaṇṭhābharāṇa* II, 39, the om- (from below) mentator Ratneśvara speaks of five kinds of derivative poems : 1. *Prakṛti-pariṇāma* 2 *Parapurapraveśa* 3 *Khaṇḍasaṃghāṭya* 4 *Cūlikā* and 5 *Parimala*. He explains and illustrates all these five kinds of derivative poems. He explains and illustrates 'Parapurapraveśa' kind of poem as follows :

भाषामात्रमिन्नः परपुरप्रवेशः । यथा—

देवाधिपो वा भुजगाधिपो वा घराधिपो वा यदि द्वैहयः स्याम् ।

संदर्शनं ते गुणकीर्तनं ते सेवाञ्जलिं ते तदहं विदध्याम् ॥

यथा च—

सविमो अणञ्जुणमिमं अमहिदमवासुहं च अप्पाणं ।

सेवञ्जलि-दंसण-गुण-कहासु तुह जो ण पञ्जत्तो ॥

[शपामहे अनर्जुनमिमम् अमहेन्द्रम् अवासुकिं चात्मानम् ।

सेवाञ्जलि-दर्शन-गुणकथासु तव यो न पर्याप्तः ॥]

अत्र भाषामात्रं भिन्नमिति परपुरप्रवेशनामायं योनिजकाव्यभेदः ।

—सरस्वतीकण्ठाभरणम् (पृ. १६३), काव्यमाला ९४, १९३४

In the above passage the first verse is in Sanskrit whereas the second one, in (Māhārāṣṭrī)Prakrit. But the idea expressed in both the verses is the same.

P. 18 : In the context—that the thought is a common property of all of us—the two passages, one from Jayanta's *Nyāyamañjarī* and the other from Hemacandra's *Pramāṇamīmāṃsā*, cited in foot-note no. 2 on p. 24 *infra*, are apposite.

P. 19 : The paper, with a few changes, is now included, as an *Appendix*, in these f. n.no.3 Studies.

PP.78-108 : 'The Conception of Sandhis In the Sanskrit Drama' mainly deals with the theory. Its application by the Sanskrit playwrights in actual practice needs to be examined by a close and *truly critical* study of some of the Sanskrit plays and their Sanskrit commentaries.

PP.117-122 : The topic of 'grammar in relation to poetry' is intimately connected with *aesthetics*. A study of *Sanskrit Grammar and Aesthetics*—embracing the views of literary critics (*ālaṃkārikas*)—by the present writer will soon appear.

P. 154, ll 1-4 : In this context the observations of J. L. Masson and M. V. Patwardhan deserve our notice :

"It is of course true that finally the *sahṛdaya*, the intelligent and responsive reader, is the final criterion. But generally, *sahṛdayas* tend to agree amongst themselves to an astonishing degree. One has only to look at the interpretations of poems advanced in Sanskrit commentaries. They are usually very similar to one another. (This is surely why plagiarism in such matters was never considered to be a serious matter. Witness Hemacandra, who uses Abhinava's explanations of innumerable stanzas. He is not "cheating", he is "agreeing."). When a modern commentary like the *Bālapriyā* follows Uttuṅgodaya's *Kaumudī* on the *Locana*, Ramasaraka is not being lazy or dishonest. This simply points to shared values in Sanskrit literary criticism."

—*Śāntarasa And Abhinavagupta's*

Philosophy of Aesthetics, Introduction,

pp, IV–V, f.n. 2, BOR Institute, Poona, 1969

PP 162–179 : The rest of the verses in *skandhaka* metre, which are not covered in this paper, are being studied and will soon appear in the form of a separate paper.

Appendix : In regard to the topic dealt with here it would be very interesting and instructive to compare Aristotle's reply to Plato's charge of unreality levelled against creative literature : "The pictures of life given by creative literature are not unreal in the sense of being inconsistent with the facts of life; but that their truth is of a different order from the truth of science. The business of the poet is to tell, not what has happened, but what could happen, and what is possible, either from its probability, or from its necessary connection with what has gone before....the difference (between the historian and the poet) lies in this fact, that the one tells what has happened and the other what could happen. And therefore poetry has a wider truth....; for poetry deals rather with the universal, history with the particular."

—Judgment in Literature (pp 24–25)

by W. Basil Worsfold, London, 1917

Appendix pp186–192—: With the thought of Rājasekhara—that *kāvya* (poetry) is founded on appearance (*pratibhāsanibandhanam*), which is only a paraphrase of Bhāmaha's thought that poetry is rooted in the world of phenomena (*tatṛa lokāśrayaṁ kāvyam*) compare what Wordsworth says in the *Essay Supplementary to the Preface to Lyrical Ballads* : "The appropriate business of poetry..., her appropriate employment, her privilege and her *duty*, is to treat of things not as they *are*, but as they appear; not as they exist in themselves, but as they *seem* to exist to the *senses* and to the *passions*."

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30	f. n. (no. 10, L. 2)	nod
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