

# Studies In Sanskrit Sāhitya-Śāstra

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



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**V. M. Kulkarni**

# Studies In Sanskrit Sāhitya-Śāstra

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

*by*

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

**Director, Bhogilal Leherchand Institute of Indology, Patan**

(Formerly Professor and Head of the Department of Sanskrit (and Prakrit),  
Elphinstone College, Bombay, and Director of Languages, Maharashtra State)



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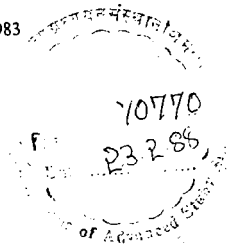
**V. M. Kulkarni**

**Director,**

**B. L. Institute of Indology, Patan**

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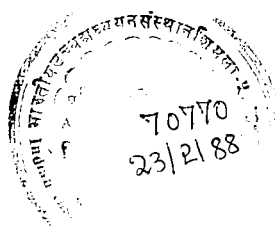
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*In memory of*

**Shalini, my wife**



891.2009

ज्ञान-क्रियाभ्यां मोक्षः । K 9595

तज्ज्ञानमेव न भवति

यस्मिन्दुदिते विभाति राग-गणः ।

तमसः कुतोऽस्ति शक्ति-

र्दिनकर-किरणाग्रतः स्थातुम् ॥

रुचीनां वैचित्र्याद्दुक्कुटिलनानापथजुषां

नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥



SETH BHOGILAL LEHERCHAND

Born: 9th April, 1883

Died: 7th December, 1979

MOTTO IN LIFE

*'Simple living — High thinking'*

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## 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—*Kalpalatāviveka on Bhāmaha's Kāvyaśāstrakāra (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

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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

B. L. Institute of Indology

Kanasano Pado

Patan (North Gujrat)

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	: Abhinavabhārati, Abhinavagupta's commentary on the Nāṭyaśāstra, GOS ed., Baroda.
Bhāmaha	: Kāvyaśāstrakāra
BP	: Bhāvaprakāśana of Śāradātanaya
BV	: Bhāmahavivaraṇa
Daṇḍin/Daṇḍi	: Kāvyaśāstra
Dhv	: Dhvanyāloka of Ānandavardhana
DR	: Daśarūpaka of Dhanañjaya
Gnoli	: R. Gnoli, author of "the Aesthetic Experience according to Abhinavagupta"
GOS	: Gackwad's Oriental Series.
H C/Hc	: Hemacandra/Hemacandra's Kāvyaśāstrānūśāsana
HV	: Hari-vijaya
KD	: Kāvyaśāstra of Daṇḍi
KANE	: P. V. Kane, author of "History of Sanskrit Poetics"
KAS/KS	: Kāvyaśāstrānūśāsana of Hemacandra
Kavik	: Kavikaṅṭhābharaṇa
KLV	: Kalpalatāviveka (Anonymous)
KM	: Kāvyaśāstramīmāṃsā of Rājaśekhara
KP	: Kāvyaśāstrānūśāsana of Mammaṭa (Jhalkikar's ed., BORI, Pune).
Locana	: Abhinavagupta's commentary on the Dhvanyāloka
ND/N.D.	: Nāṭyadarpaṇa of Rāmacandra and Guṇacandra, (GOS ed., Baroda, 1959)
NL	: Nāṭaka-lakṣaṇa-ratna-kośa
N.S./NS	: Nāṭyaśāstra of Bharata (Baroda ed.)
PR	: Pratāparudrayaśobhāṣaṇa/Pratāparudriya
RS	: Rasārṇavasudhākara
SD	: Sāhityadarpaṇa
SK	: Sarasvatikaṅṭhābharaṇa
SP	: Śrīngāraprakāśa (Mysore ed.)
Sr. Pra	: Bhoja's Śrīngāra-Prakāśa (by Dr. V. Raghavan)
Vāmana	: Kāvyaśāstrakāra-sūtra
Veṇī	: Veṅṭsamhāra
VJ	: Vākrokti-Īlita
VV	: Vyaktiviveka

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 Ālamkārikas with a view to finding their answers to such questions, to point out the obligations, if any, of later Ālamkārikas 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 :

धमे चाये च कामे च मोक्षे च भर्तृवम ।  
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 : व्यासोच्छिष्टे जगत् सर्वम् ।—'There is nothing in the world that is untouched by Vyāsa'. Lovers of Bāṇa are fond of saying 'वागोच्छिष्टं जगत् सर्वम् ।' Exaggeration apart, the suggestion is : there is hardly anything great that can have escaped observation of former writers.

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

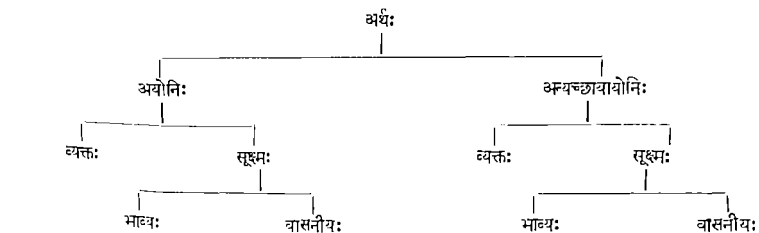
"The ancient poets committed mistakes owing to the times in which they lived, when there were no beaten paths for them to follow whereas now many poets are led in vain to attempt difficult tasks executed by their predecessors. Where, it is asked, is there anything, indeed, previously unseen in the regions 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".<sup>1</sup>

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".<sup>2</sup>

Among the Ājāṅkārīkas, Vāmana, the author of the KāvyaĀjāṅkārāsūtra (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. काशुगुणा पदम-कईहिं भमियमपरिगहेसु मग्गेसु ।  
इहरा मईहेहिं हीरति दुकरं के वि काणं पि ॥  
कत्तो णाम णदट्टे सच्चं कइ-सेविएसु मग्गेसु ।  
सीमिंते उण सुक्कमि तमि सव्वं णवं चेअ ॥  
अंथालोअण-नरला इअ-कईणं भमंति बुद्धीओ ।  
अंथ च्चेअ णिरारंभमंति हिअं कइंदाण ॥  
आसंसारं कइ-पुंगविहिं तदिअह-गहिअ-सारो वि ।  
अज्ज वि अमिण-सुद्धो व्व जअह वाआ-परिष्करो ॥—Gaudavaho, vv. 84-87
2. सन्ति श्वान इयासंख्या जातिभाजो गृहे गृहे ।  
उत्पादका न वहवः कवयः शरमा इव ॥  
अन्यवर्ण-परायुस्या वन्यचिह्ननिगृह्यैः ।  
अनाख्यातः सतां मध्ये कविश्रीरो विभाव्यते ॥—vv 5-6

These verses yield different meanings also for which, see Kan'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.<sup>3</sup>

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,<sup>4</sup> 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 Rāmāyana 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 : अमारे काव्यसंसारे कविरिकः प्रजापतिः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।

स एव वीतरामश्चेन्नीरसं सर्वमेव तत् ॥

भावान्चेतनानपि चेतनवच्चेतनान्चेतनवत् ।

द्वयप्रहारयति 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.<sup>5</sup> 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.<sup>6</sup>

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.<sup>7</sup> 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).<sup>8</sup> He should also avoid second (Ālekhya-prakhyā) 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).<sup>9</sup> 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.<sup>10</sup>

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 सहस्ररपि यतः ।  
निबद्धा सा श्रुते निति प्रकृतिज्ञातामिव ॥
6. संवादास्तु भक्त्येव वाहुल्येन सुमेघसाम् ।  
नैकरूपतया सर्वे ते मन्त्राद्या विपश्चिता ॥
7. संवादे ह्यन्वसादृश्यं तत्पुनः प्रतिविम्बवत् ।  
आलेख्याकारवत् तुल्यदेहिवत्च शरीरिणाम् ॥
8. तत्र पूर्वं प्रतिविम्बवत्त्वं काव्यवस्तु परिहृत्यं सुमतिना ।  
यत्सुदमन्यात्मताधिकशरीरशून्यम् ॥

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

9. तदनन्तरमालेख्यप्रकृत्यसाम्यं शरीरान्तरयुक्तमपि तुच्छात्मत्वेन त्यक्तव्यम् ।—Dhvanyāloka (IV.3) Vṛtti.
10. तृतीयं तु विभिन्नकर्मनोशरीरसद्भावे सति संवादमपि काव्यवस्तु न त्यक्तव्यं कविना । न हि शरीरी शरीरिणान्येन सदृशोऽत्येक 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'.<sup>11</sup> 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;<sup>12</sup> but he cites his wife Avantisundari's excuses for plagiarism, whether in words or ideas. Thus the plagiary 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'.

Rājasekhara's Ācārya holds that the appropriation of more than three words, that are not double-meaning, (in sequence) is plagiarism. Rājśekhara 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 कालतिपातेन चौर्यमन्वद्विशीर्यति ।

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

Rājasekhara 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 परकीर्यं स्त्रीयमिति प्रोक्तानामन्यतमेन कारणेन विलम्बितं, तन्न केवलं हरणम्, अपि तु दोषोदाहरणम् ।

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.<sup>13</sup> 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.<sup>14</sup> '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 theft!<sup>15</sup> One poet is a creator 'Utpādaka', another an adapter 'Parivartaka', another a coverer up 'Ācchādaka', another a collector 'Samvargaka'. 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 him<sup>16</sup>. 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 thoughts<sup>17</sup>; to avoid such coincidences or

13. This means a kind of Samasyāpūraṇa.

14. मूल्यक्रयोऽपि ह्यगमेव । वरमप्रामिर्गणेशो न पुनर्दुर्गेशः ।

15. नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।  
स नन्दति विना वाच्यं यो जानाति निगृह्णितुम् ॥

Cf. 'This poet is that poet's plagiarist

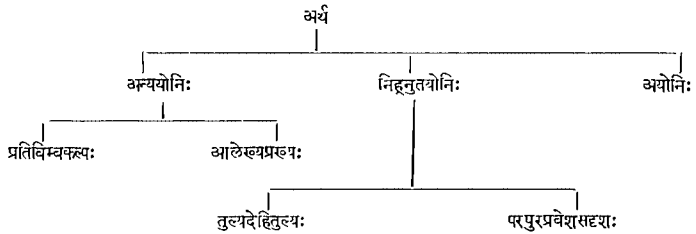
And he a third's till they all end in Homer'. —Harpaux in Albumazar.

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. Rājasekhara 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 अन्वयोनिः 2 निहनुतयोनिः and 3 अयोनिः. Of these अन्वयोनि 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. *Ālekhyaprakhyā*—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. *Tulyadehitulyā*—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. *Parapuravveśapratima* (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.<sup>18</sup>

*Ayoni-ārtha* 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.

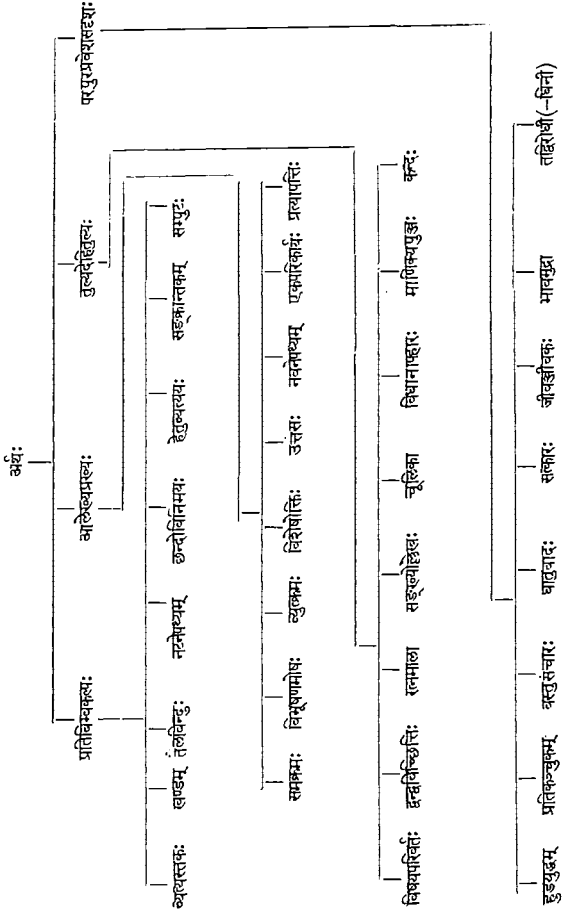
The four kinds of 'ārtha' are further subdivided each into eight different classes. These thirty-two sub-divisions may be represented as follows :—

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

Rājasekhara then defines five kinds of poets who compose poems on these and 'ayoni-ārtha' respectively and are named,

1. Bhrānaka 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. *Chandoviniṁayah*—Expressing the same import in a different metre.
6. *Hetvyatyayah*—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. *Saṁpuṭaḥ*—Combining in a concise manner the import of two different stanzas belonging to earlier poets.

This eight-fold Pratibimbakalpa<sup>19</sup> '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 Ālekyaprakhyā :—

1. *Samakramāḥ*—When a later poet transfers the description of a thing given by an earlier poet to another that is similar.<sup>20</sup>
2. *Vibhūṣaṇaśaḥ*—Reproducing the same description after stripping it off of its embellishments.
3. *Vyutkramāḥ*—Inversion of the order in which a particular thing is described.
4. *Vīṣeṣoktiḥ*—Describing in detail what has been said in general.
5. *Uttamaśaḥ*—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 (Ālekyaprakhyā) 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.”<sup>21</sup>

19. सोऽयं कवेरुक्त्वित्प्रदायी सर्वथा प्रतिविम्बकल्पः परिहृणीयः ।

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

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

The sub-divisions of Tulyadehitulya are :—

1. *Vīṣayaparivartah*—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. *Dvandvicchittih*—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. *Samkhyollekhaḥ*—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. *Calikā*—After describing the idea of an earlier poet if the later poet adds some striking sense to it we have this variety. *Calikā*, again, is two-fold : *Samvādinī* (in correspondence with) or *Viśamvādinī* (not in correspondence with the original idea).

6. *Vidhānāpahārah*—Presenting a negative statement affirmatively.

7. *Māṅikyaṇḍījāḥ*—Arranging together ideas from different verses in a concise manner.

8. *Kandah*—Expressing the basic idea in its various aspects.

Surānanda<sup>22</sup> 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.<sup>23</sup>

The sub-divisions of Parapurapraveśasadrśa are :—

1. *Hṛdayuddhaḥ*<sup>24</sup>—Transmutation of an idea based on some reasoning, found in an earlier poem, supported by a counterbalanced reasoning.

2. *Pratikāñcukam*<sup>25</sup>—Presenting the same matter which appears different on account of a different mode of expression.

3. *Vastusañcārah*—Substituting the standard(s) of comparison in the original by one's own.

4. *Dhātuvādaḥ*<sup>26</sup>—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 स्त्राद् तदर्थवस्तु निश्चन्दमाना महतां कवीनाम् ।  
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्ते प्रतिभाविशेषम् ॥

24 Lit. : 'ram-fight'.

25 Lit. : 'a different dress'.

26 Lit. : Alchemy.

6. *Jivañjivakaḥ*<sup>27</sup>—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. *Tadvirodhini*—When a later poet presents in his poem, matter which is opposed to that of an earlier poem, this variety arises.

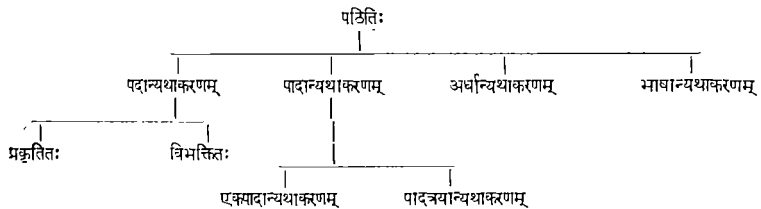
“Thus in all, thirty-two ways of borrowing ‘matter’ have been shown. The poetical skill lies, methinks, in the exact knowledge of the ways either to be given up or adopted from among these thirty-two. He, whose work reveals originality of matter or ideas stands first and foremost in the galaxy of poets.”

Bhoja (A. D. 1000-1054) has to his credit, among other works, two voluminous works on Poetics : the *Sarasvatikaṇṭhābharaṇa* and the *Śṛṅgāraprakāśa*. It is, however, surprising that he *almost leaves out* the topic of plagiarism. In his *Sarasvatikaṇṭhābharaṇa* 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.<sup>28</sup> It runs as follows :—

पदपादाधेभाषाणामन्यथाकरणेन 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 Rājāśekhara<sup>29</sup>. He adds nothing to what Rājāśekhara has already said in this connection.

The *Kavikaṇṭhābharaṇa* of the polymath Kṣemendra (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 रज्येते ।’

This poetic convention might be responsible for giving the name *Jivañjivaka* 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 *sukta* (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. वाक्यार्थशुद्ध्यवृत्ताभ्यास and 2. पुरातनवृत्तेषु पदप्रावृत्त्याभ्यासः<sup>31</sup> and illustrates them.

He opens Sandhi II of this treatise with the verse :

छायोपजीवी पदकोपजीवी पादोपजीवी सकलोपजीवी ।  
भवेद्य प्राप्तकवित्वजीवी स्वनोपपत्तो 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.

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

साहित्यपाथोनिधिमन्थनेऽथ कर्णामृतं रक्षत हे कवीन्द्राः ।  
यदस्य देत्या इव लुण्ठनाय कार्वाय-चौराः प्रगुणीभवन्ति ॥  
गृह्णन्तु सर्वे यदि वा यथेष्टं नास्ति क्षतिः कपि कवीश्वराणाम् ।  
स्त्वेषु लुण्ठेषु बहुष्वमर्दिद्यापि स्नाकर 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 Kāvyaṅuśāsana, 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 Kṣemeṅdra. Pages 14–20 of his Viveka bear this statement out. With the exception of verses 42–43, 59–60 that are taken from Kavikaṅṭhābharāṇa and examples of Padasamasyā and Pādadvayasamasyā which he has added, the rest of this portion is borrowed from Rājaśekhara's Kāvyaṅimāmsā<sup>32</sup>.

31. अभ्यासहेतोः पदसंनिवेशार्थाकार्यशुद्धैर्विदधीत वृत्तम् ।

श्लोकं परावृत्तिपदं पुराणं यथास्थितार्थं परिपूरयेच्च ॥

32 A. B. Dhruva defends Hemacandra thus :

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

The Kāvyaṅśāsana<sup>33</sup> 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 Kāvyaṁimāṁsā of Rājaśekhara, the Kāvyaṅśāsana of Mammaṭa, the Kāvyaṅśāsana 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.

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

कविस्तुहति च्छायां पदमेकं पदमेकमर्थं वा ।

सकलध्वजवहने साहसकत्रे 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 Vajjālagga<sup>34</sup>, a Prakrit anthology, has two verses in which a poet and a thief are compared :

कहकहनि रण्ड पथे मया पुलण्ड छेयमारुह्य ।

चोरो व्य कइ अथं धेत्तण कहवि निव्वह्य ॥

सदावसदभीरु पण पण किं पि किं पि चित्तो ।

दुकखेहि कहवि पावड चोरो अथं कइ कव्व' ॥—VV. 22-23

This comparison between the poet and the thief, based on double-meaning words such as पद (word, step) मया (style, way), छेफ़ (द) (a kind of alliteration, a breach in the wall), अर्थ (idea, wealth) निव्वह्य (to carry out, complete the poem, extricate or maintain oneself), पदे पदे (at the end of each quarter of the stanza, at every step), शब्दपशब्द (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 *Pisuna*, 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.

know, 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 Kāvyaṁālā 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 Rājasekhara 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 (*harana*), 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. Rājasekhara 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 Rājasekhara 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-prakṛtyā*. Rājasekhara, however, denounces *Pratibimbakalpa* variety but approves of the *Ālekhyāprakhya* 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. Rājasekhara 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.<sup>35</sup> But it has to be admitted that Rājasekhara 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 *वाच्य*

35 See foot-note No. 12

he quotes under the phrase तदाहुः or आहुश्च । It must be said to the credit of Rājasekhara 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 Ālaṅkāraśāstra almost leaves out this topic of plagiarism. His discussion of 'Paṭhiti' adds nothing new to what Rājasekhara 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.

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

Hemacandra placidly borrows from Rājasekhara 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".<sup>36</sup>

"Alpha of the Plough" expresses somewhat similar ideas to those of Avanti-sundarī 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, uptracting, 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

<sup>36</sup> 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.<sup>37</sup> 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.

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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 '*Nirāṅkuśāḥ Kavayāḥ*' 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, Sāstras (to wit, Sāṅkhya, Vedānta, Saugata), Śruti, Smṛti, and so on, in other words, descriptions which are entirely fantastic or nonsensical.<sup>1</sup> 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.<sup>2</sup> 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 truth<sup>3</sup> 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. देशकालकलालोकन्यायामविरोधि च ।

प्रतिशब्देनुदधान्तहीनं दुष्टं च नेष्यते ॥ *Bhāmaha IV. 2*

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

णउ वुञ्जिउ पिगल-पत्यारु 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 *Virodhās* see Daṇḍin III. vv. 165-178.

2. विरोधः सकलोऽप्येष कदाचित् कविकौशलात् ।

उत्क्रम्य दोषगणनां गुणवीथिं विगाहते ॥—*Kāvyaḍarśa* 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.

Rājaśekhara<sup>1</sup> 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 *Kāvyaamānāsā*<sup>2</sup> 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.<sup>3</sup> 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.”<sup>4</sup>

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 (*bhāuma*) has four sub-varieties depending upon (1) Jāti (Sāmānyaclass), (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 कवीनां समयः काव्ये सुप्त इव स्थितः ।

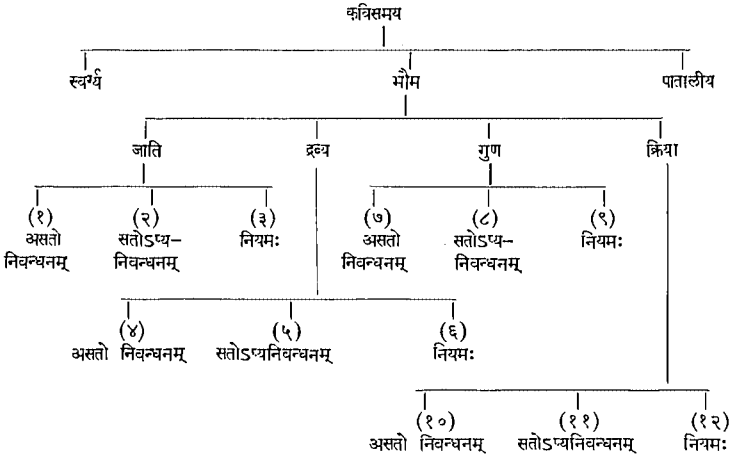
स साम्प्रतमिहास्माभिर्विधायुद्धि विद्विषितः ॥ Ch. XVI

2 GOS Ed. Bāruda, 1934.

3 Cf. महान्दि शब्दस्य प्रयोगविषयः । सतद्वीपा वसुमती त्रयो लोकाश्चत्वारो वेदाः साङ्गाः सहस्रस्या बहुधा विभिन्ना एकशतमध्युं शाखाः सहस्रकर्मा सामवेद एकत्रिंशतिधा वाह्वृच्यं नवचार्यश्रेणो वेदो वाकोवाक्यमितिहासः पुराणं वैद्यकमित्येतावान् शब्दस्य प्रयोगविषयः ।—महाभाष्यम्, आह्निक I. 5

4 The original line reads : कश्चिदस्पोषकमार्थं स्वार्थाय धूतैः प्रवर्तितः । The exact significance of *स्पोषकमार्थं* is not quite clear. The *स्वार्थे* possibly is to render one's poem more attractive by introducing novel ideas into it although they have had no basis in reality.

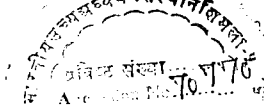
(i) *Asato nibandhanam* (Describing things which are not actually found in certain places to be present at those places; (ii) *Satopi anibandhanam* (ignoring facts, not describing some things as existing even when they exist); and (iii) *Niyamatah* (artificial restrictions on the existence of things;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



It may be noted that Rājāśekhara'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 Mālatī flowers are actually seen blooming; sandal trees do have flowers and fruit; Aśoka trees bear fruit; but poetic convention ignores these facts : the Mālatī is denied the right to ~~exist~~ bloom in spring; sandal trees are said to have neither flowers nor fruit; and Aśoka trees 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,<sup>1</sup> 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 Śephaālikā 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.

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<sup>1</sup> 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 Sarvadarśanasamgraha 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 horn 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; Lakṣmi 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.<sup>1</sup>

Ajitasena (latter part of the tenth century A. D.) reproduces in his *Alaṅkāracintāmani*<sup>2</sup> most of the poetic conventions enumerated by Rājaśekhara. He accepts Rājaśekhara's threefold classification into 'Asato Nibandhanani', 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.

<sup>1</sup> 'वस्तुवृत्तिलक्षणं कविसमयः प्रमाणम्' इति याज्ञिकीयः । p. 99.

and देशेषु पदार्थानां ध्वलासौ दृश्यते स्वरूपस्य ।

तन्न तथा वर्णनीयात्कविवद्भिर्ह प्रमाणं नः ॥ p. 111

<sup>2</sup> Edited by Padmaraja Pandit in the Kāvyaṁbudhi (1893-1894).

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

Hemacandra does not give a definition nor the origin of the poetic conventions. If Rājaśekhara divides the poetic conventions first under the headings Jāti, Dravya<sup>3</sup>, 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 Prakṛiṅka -dravya-samayas of Rājaśekhara.

Ariśiṅha and Amaraçandra (middle of the thirteenth century) in their *Kāvya-kalpalatāvṛtti*<sup>4</sup> treat of this topic. They appear to have made use of the *Alaṅkāracintāmañi* (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*<sup>5</sup> treats of this topic. He seems to have borrowed freely from the *Kāvya-kalpalatāvṛtti*. He omits a few lines<sup>6</sup> from his predecessor and changes only a word here or there.<sup>7</sup>

Viśvanātha (1300-1384 A. D.) in his *Sāhityadarpaṇa*<sup>8</sup> (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 *Pramāṇamimāñsā* thus.....

अनादय एवैता विद्याः संक्षेपिस्तरविश्रया नवनवीभवन्ति तत्तत्कर्तृकाश्चोच्यन्ते ।... This passage reminds us forcefully of Jayanta's (9th Century) passage in the *Nyāyamañjari*... "आदिसमात् प्रभृति वेदवदिभा विद्याः प्रवृत्ताः संक्षेपिस्तरविश्रया तु तांस्तांस्तत्र कर्तृनाचक्षते ।"

3 He adds the word 'ādi' after Jāti-dravya-guna-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*

*भूर्जेयम्* for *भूर्जेद्वम्*

8 *Nirnaya Sagara* Ed., PP. 436-438

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

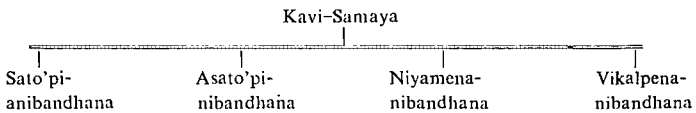
Keśhavamīśra (latter half of the 16th century) treats of this topic in his *Alm̄kārāśekhara*<sup>2</sup>.

He seems to have largely drawn upon the *Kāvyaikalpalatāvṛtti* 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 beginnig with head and gods with their feet.

Keśhavamīśra details, under Kavisam̄pradāya, 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 (varṇantya), the colours of various objects in nature (śuklādiniyama) and words that convey numerals from one to one thousand (sam̄khyāniyama).<sup>3</sup> 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*<sup>4</sup> (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 Marizis 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 *Kāvyaśekhara*<sup>1</sup> treats of Kāvyaśekhara. 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 Kāvyaśekhara. They completely ignore Rājaśekhara's classification of Kāvyaśekhara 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 Kāvyaśekhara. His fourth category under the heading Vikalpena nibandhana is the same as the one based on identity<sup>2</sup> and given under Svargya and Pātāliya classification by Rājaśekhara. Almost all the later Ālankārikas 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. Keśavamīśra's attempt to widen the province of Kāvyaśekhara by bringing under it the topics of 'Varṇaniya', 'Śuklādiniyama' and Saṅkhyāniyama 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 Kāvyaśekhara repeat almost mechanically."<sup>3</sup> 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, Kāvyaśekhara.

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 Rajas<sup>1</sup> are naturally red. Again, describing darkness as 'sūchibheddyh' 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 Śasāṅka and the Mṛgalāñchana 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 Rājasēkhara that he should have exhaustively dealt with this topic as far back as in the 10th century A. D.

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

## THE TREATMENT OF INTONATION (KĀKU) IN SANSKRIT POETICS

अथ काकुकृतो लोके व्यवहारो न केवलम् ।

शास्त्रेष्वप्यस्य साम्प्रद्यं काव्यस्याप्येष जीवितम् ।<sup>1</sup>

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 *alaṅkāra*<sup>2</sup> and 6 *āṅga*. 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,<sup>3</sup> 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 kāku* draws its notes (*svaras*) from the throat and the chest or lungs (*kaṇṭha-uras*) and begins with a low pitch and ends in a high pitch *mandrādītārāntam*<sup>4</sup>

1 *Kāvyamīmāṃsā* VII, p. 32 (Baroda Edition).

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

कारकरोषकार-संपादकाः परिपूर्णताया (वा)विनोऽलङ्काराः, अलमिति पर्याप्त्यर्थः इह, न भूषणार्थः ।

—*Abhinavabhāratī*, Vol. II., p. 386.

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

अनुगता वाकाद्वा वाच्य उपचर्यते । सा च प्रकरणादिवृत्तान्निश्चर्यते । 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 *sākāṅkṣā* and *nirākāṅkṣā* sentences. *Nāṭyaśāstra* (XVII, pp. 391-92, G.O.S. ed.) describes these as '*tārādimandrāntam*' and '*mandrādītārāntam*' respectively. *Abhinavagupta*, however, says in his commentary :

—*yat sākāṅkṣāṁ uktāṁ taṁ mandropakramāṁ tārasamāptikāṁ pāṭhanīyaṁ iti/and,*

*Etad viparītā nirākāṅkṣā, tasyaḥ śūcī-sthāna eva mandrāṭhārāṁ pratiṣṭhānaṁ (?) hyuttarot-tārāntvaṇi adharādharāmandratvaṇi ca vākyaṁmah/*

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

and has not completed its accent (*Varṇa*) or *alaṅkāra*; 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 *alaṅkāra* 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 relates<sup>6</sup> 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 (*tadarthābhāvah*). Abhinavagupta further illustrates this threefold subject-matter of *kāku* :

(i) *yad rāmeṇa kṛtāṁ tadeva kurute droṇātmajaḥ krodhanaḥ*.

In this sentence the intonation<sup>8</sup> 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*”<sup>9</sup>.

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 सङ्केतवलेनार्थः प्रतीयते तादृश एव यत्रान्यूनाधिकः प्रमाणवलेन निर्णययोग्यस्तद्वाक्यं निराकाङ्क्षम् । तद्विपरीतं साकाङ्क्षम् । [ यस्माद् वाक्याद् यादृशः सङ्केतवलेनार्थः प्रतीयते, न तादृश एव किन्तु न्यूनाधिकः प्रमाणवलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् । ]

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

तत्राकाङ्क्षा अर्थान्तर एव, तदर्थागत एव वा विशेषे, तदर्थाभावे वा ।

7 Venīśāhāra III 33 d.

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

अत्र काकुः कृत इत्युदात्तकश्चित्कर्णस्योच्चदीतालङ्कारस्य चासमाख्या अतोऽप्यधिकं कुरुत इति काकुप्रभावा-  
दर्थान्तरे गतिः ।

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

स यस्य दशकन्धरं कृतवतोऽपि कक्षान्तरे  
गतः स्फुटमन्थ्यतामधिपयोधि सान्ध्यो विधिः ।  
तदात्मज इहाङ्गदः प्रहित एव सौमित्रिणा  
क्य स क्व स दशाननो ननु निवेद्यतां राक्षसाः ॥

(iii) *Svasthā*<sup>10</sup> *bhavanti mayi jīvati dhārtarāṣṭrāḥ*

In this sentence Bhīmasena gives the words the intonation of a question and emphatically denies<sup>11</sup> the possibilities of the Kauravas living in peace so long as he was alive.

Intonation occupies a pre-eminent position among the six *pāṭhyagūṇas* or *alam-kāras*. The other five *alamkāras* or *gūṇas* 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 speech<sup>12</sup> but in an altogether new sense of *paryāpatī*.<sup>13</sup> Abhinavagupta's discussion as to how intonation yields a meaning different from the expressed one is worth noticing. This splendid passage<sup>14</sup> 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 'lāksāgrhāmanala etc. (Veṅkaṭāhāra I. 8) Hemacandra and Māṅikyaçandra, no while adopting this quotation from Abhinavabhāratī (Vol. II, p. 392); he gives in his context the "pratīka" : 'nirvāṇavairādahanāḥ' iti (Venī I. 7). The remark "atra bhavati sa... bhavanabhāvamāha" which is quite relevant to the verse quoted in Abhinavabhāratī, has no relevancy to the stanza 'nirvāṇavairādahanāḥ...etc., as its last quarter reads : *svasthā bhavantu kururājasutāḥsabhyāḥ*

11 अत्र भवन्तीति साकाङ्क्षा काकुर्भयनाभावमाह—भवन्तीति वचनोच्चारणं त्वर्थेऽसंभावनां विदधदभावस्य निषेधात्मनो विषयं भवनलक्षणमर्पयति । [ न भवन्त्येवेत्यर्थः । ]

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

स्वस्था इति, भवन्ति इति, भयं जीवति इति, धर्तराष्ट्रा इति च साकाङ्क्षदीर्घगद्गदतारप्रशमनोद्दीपनचित्रिता काकुर्भयनाभावोऽस्यमर्थोऽस्यभयनचित्तश्रवणस्य व्यङ्ग्यमर्थं स्युशन्ती तैर्नवोपकृता सती क्रोधानुभाववत्तत् व्यङ्ग्योपकृतस्य वाचस्वर्यवाचरे ।

—Locana on Dhvnyāloka III 38.

12 अलं क्रियते अनेन सः अलङ्कारः ।

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

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

ननु श्रुतमर्थमनादृत्य कथं काकुरर्थान्तरं प्रतिवादेदत् । तत्रोक्तमन्यैः—वस्तुस्वभावाऽत्र द्रष्टव्यः, न हि दृष्टेऽनुपपन्ने नाम इति वयं तु ब्रूमः—इह येयं प्रथमेन सविस्वन्देन प्राणोत्प्लासनाया वर्णादिविशेषक्यहीना वाग्जन्यते सा नादरूपा सती हर्षोक्त्वादि (V-L-स्पर्शोक्त्वादि) चित्तवृत्तिं विविचिनिषेवायमिप्रायं वा तत्कार्यलिङ्गवया वा तादात्म्येन वा गमयन्तीति तावत् स्थितम् । तथा च प्राणवृत्तस्य मृगसारमेवादेरपि नामाकर्ष्यं भयरोधशोकादि प्रतियोग्यते, तदयं नादाचित्तवृत्त्यायवगमोऽनुमानं तावत् । ये त्वेते वर्णविशेषास्ते तन्नादरूपसामान्यात्मकवानन्तुग्रन्थिमया इव प्राच्यप्रयत्नाविरक्तनिमित्तान्तरापेक्षान्त एवान्वयत्राप्यभिप्रेतेऽन्यथापि प्रवेक्षन् शक्याः । अत दृष्टव्यमिचाराः । नादस्तु क्षणित्युद्दिन्नसुवरागपुलकस्थानोयो नान्यथा कर्तुं पार्यते इत्यनन्यथासिद्धोऽन्यथासिद्धशब्दाश्च वाचते एव या यथोक्तं—'भीरु न मे भयम्' इति, अन्यप्रकारतां वा वाक्यार्थस्य विशेषणार्पणेन विचरे ।

—Abhinavabhāratī, 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 vāṇī*) 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,<sup>15</sup> 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.<sup>16</sup> 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 “*bhāru, na me bhayaṃ*”—sound transforms its very character by suggesting a special meaning.

Rudraṭa<sup>17</sup> is the first rhetorician who sets forth a Śabdālaṃkāra (a figure of word or sound) called *kākuvakrokti*. Ānandavardhana,<sup>18</sup> 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 :

आकारिण्य चतुराः तर्कयन्ति परेङ्गितम् ।

16 Cf. : “सन्मानमपि लक्ष्यते विकृतिमन्वित्त” भयक्रोधयोः” A. Śakuntala II. 5. b.

17 Kāvyaśāstra II. 16

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

गुणीभूतव्यङ्ग्यभेद एवायम् । यदाह ध्वनिकारः—

अर्थान्तरगतिः काका या चैवा परिदृश्यते ।

सा व्यङ्ग्यस्य गुणीभावे प्रकारमिममाश्रिता ॥

तन्मते काकुवक्रोक्तिर्नालङ्कारः ।

Abhinavagupta emphatically says :

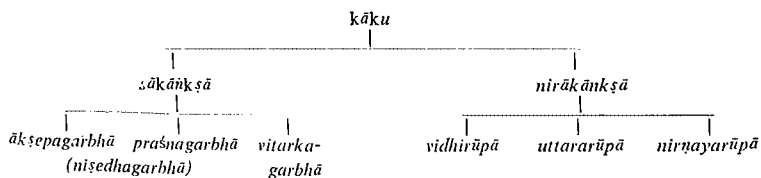
काकुयोजनायां सर्वत्र गुणीभूतव्यङ्ग्यैव ।— Locana, p. 480.

Rājasekhara<sup>19</sup> criticises Rudraṭṭa for laying down *kāku-vakrokti* as a figure of sound :

“*abhiprāyavān pāthadharmah kākuḥ sa katham alaṅkārē syād !*” *iti Yāgyavalkyaḥ* . . . “*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 *alaṅkāra*”—says Rājasekhara.

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 *vidhī*, *uttara* and *nirṇaya*. These divisions may be shown in a tabular form as :



Rājasekhara illustrates these varieties with suitable examples and clarifies their interrelation 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 Rājasekhara, which are not thus interconnected. He then gives four stanzas with different *kāuks*. The *kāuks* 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—ammayakāku*
- ( ii ) *abhyanuṣṭhā—upahāsakāku*
- ( iii ) *triyogakāku* (where three *kāuks*, not interrelated, are found)
- ( iv ) *caturyogakāku* (where four *kāuks*, not interdependent, are found).

19 Kāvya-mīmāṃsā VII, pp. 31-33 (Baroda edition).

After setting forth these varieties of *kāku* with illustrations, Rājāśekhara 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 unmissably 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.

Bhoja<sup>20</sup> does not speak of Rudraṭī's *kākuvakrokti* but enlists *kāku* under another broad figure of word called *pañcīti*. He adopts the classification and the definitions of the varieties of *kāku* and their illustrations from Rājāśekhara. He derives his threefold classification of *kāku* into (i) *nyatapatibandha* (ii) *anīyata-pratibandha* and (iii) *apatibandha* from Rājāśekhara's statement : ता इमास्तिन्त्रोऽपि निवृत्तिवन्वाः । तद्विपरीताः पुनः अनन्ताः । He creates his third category (*apatibandha*) from Rājāśekhara's statement : एवं त्रिचतुरस्रकुबोयोगोऽपि । *Triyoga* and *caturyoga* found in Rājāśekhara are classified more systematically by Bhoja : *ekaguṇa*, *dvi-guṇa*, *triguṇa* and *caturguṇa*.<sup>21</sup>

Mammaṭā agrees with Rudraṭī in considering this *kāku-vakrokti* as *śabdālaṅkāra* (a figure of word).<sup>22</sup> He does not take note of Rājāśekhara's criticism referred to above. He further agrees with Ānandavardhana in considering *kākvāḥ-ṣīpta* as a variety of *guṇābhūtavyaṅgya*.<sup>23</sup> At one place he suggests that *kāku* does not necessarily imply the *kākvāḥ-ṣīpta* variety of *guṇābhūtavyaṅgya*.<sup>24</sup>

Ruyyaka<sup>25</sup> (Rucaka) speaks of *kākuvakrokti* as an *arthālaṅkāra* (figure of sense). Hemacandra<sup>26</sup> following Rājāśekhara, rejects *kākuvakrokti* as an *alaṅkāra*. 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 Nētyāśāstra (XVII), *Abhinavabhāratī* and *Locana* (on *Dhvanyāloka* III, 38).

20 Sarasvatīkaṁbhābhāraṇa II, 56 ; Śrīṅāraprakāśa VII (Mysore edition, Vol. II, p. 240-242). Dr. Raghavan : Bhoja's Śrīṅāraprakāśa, p. 365.

21 Dr. Raghavan : Bhoja's Śrīṅāraprakāśa, 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 Mammaṭā's *Vṛtti* on the verse 'तत्तद्व्युत्पत्तौ' (1) :  
न च वाच्यसिद्धेश्चक्रमत्र काकुरिति गुणीभूतवद्द्वयं शङ्कयम् । प्रथमव्योपापि काकोर्विश्रन्तेः ।

25 *Alaṅkārasarvasva* (Kāvya-mānā e. s. pp. 219-220).

26 *Kāvyaśāstra* (M. J. V. ed. pp. 333-337).

Vidyānātha<sup>27</sup> follows Ruyyaka in describing *kākuwakrokti* as a figure of sense (*arthālāṅkāra*).

Viśvanātha, like Mammaṭa describes *kāku-vakrokti* as a *śabdālāṅkāra*,<sup>28</sup> speaks of *ārtihī vyañjanā* due to the speciality of *kāku*<sup>29</sup> and of *kākvākṣipta* as a variety of *guṇbhūtavyaṅgya*.<sup>30</sup> It is interesting, however, to note that the verse which Mammaṭa cites as an example of *kākuwakrokti* is quoted by Viśvanātha to illustrate *ārtihī vyañjanā*. Kane<sup>31</sup> 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.”

Appaya<sup>32</sup> Dikṣita goes back to Ruyyaka in treating *kākuwakrokti* as an *arthālāṅkāra*.

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 *kākuwakrokti* a figure of word or sound. Resorting to the test of *śabda-parivṛtī-saha* and *Śabda-parivṛtī-asaha*, it is easily found that *kākuwakrokti* falls under *arthālāṅkāras*. Like some *alāṅkāras* such as *samāsokti*, *pariṣyokta*, etc. *kākuwakrokti*, too constitutes *guṇbhūtavyaṅgya*, 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 Śrīdhara<sup>33</sup> observes in the course of his commentary on *Kāvya-prakāśa* IX.I that this *alāṅkāra* can be found in both prose and poetry.

*ayaṁ alāṅkāramārgakramaḥ padyavad gadye api draṣṭavyaḥ*<sup>34</sup>

27 Pratyāgarudrayaśobhāṣṇā (p. 411).

28 Sāhityadarpaṇa X. 9.

29 Sāhityadarpaṇa II. 16-17.

30 Sāhityadarpaṇa IV, 13.

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

32 Kuvalayānanda (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 *Veṅṅīśāhāra* 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. Amara<sup>35</sup> defines *kāku* thus :

*kākuḥ striyām vikāro yaḥ śokabhūtyādibhir dhvaneḥ—*

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

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

“*Bhinnakaṇṭhadhvanir dhūraiḥ kākuritābhidhīyate*” “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 *Alaṅkāra-sarvasva*<sup>37</sup> 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 :

*vākyaābhīdhe ( ? dhū ) yamāne arthe yena anyāḥ pṛtipadyate.*

*bhinnakaṇṭhadhvanir dhūraiḥ sa kākuriti kathyate.*

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 लौट्ये, लौट्यं च साकङ्क्षता<sup>35</sup> इयता स्वरवचिन्धे लक्ष्यते । ईषद् यतो वाच्यभूमिः संपद्यते सा काकुः, ईषदर्थे कुशब्दस्य कादेशः । काकुर्वा जिह्वा तद्वापारसंवाद्यत्वात् काकुः ।

The explanation in *Locana*<sup>39</sup> is more lucid :

कक लौट्ये इत्यस्य धातोः काकुशब्दः । तत्र हि साकङ्क्षानिराकाङ्क्षादिक्रमेण पठ्यमानोऽसौ शब्दः प्रकृतार्थान्तिरिक्तमपि याञ्छतीति लौट्यमस्याभिधीयते । यदि वा ईषदर्थे कुशब्दस्तस्य कादेशः । तेन हृदयस्थवस्तुप्रतीतिरेषद्भूमिः 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 *√kak* some would like to derive it from *√kai* to sound. Māṅikya Candra,<sup>40</sup> for instance, says : *Kāyatarthāntaramiti kākuḥ.*

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

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

37 Alaṅkārasarvasva with Jayaratha's Alaṅkāravimarsinī (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-Saṅketa (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*<sup>11</sup> (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 kāṅkṣa*). 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, Rājasekhara 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. Rājasekhara 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 शननं कुर्यात् पाठ्ययोगेषु सर्वदा ॥

Abhinavagupta's gloss reads :

मन्द्रस्वरं वा पाठ्यारभ्य क्रमेण तारं गत्वा मध्येन परिसमानुयादिति श्लोकायः । यदा हि न दीप्तेन क्रोवादिना नापि मन्द्ररूपेण शोकादिनाविषद्वयो भवति तदा क्रमेण वक्तव्यवस्तुविषयोऽसाहस्रिस्फारणात् तारान्तं गच्छन्नुपसंहारं मध्य एव विश्राम्यतीत्यनवशिष्टस्यायं ( १० त्वविशिष्टस्यायं ) सामान्येन पाठधर्मः ।

—Nāṭyaśāstra XVII.108.

Abhinavaḅh āraṭī, Vol. II. p. 359.

## ABHINAVABHĀRATĪ TEXT-RESTORED

K. S. Ramaswami Sastri refers in his preface to the second revised edition of the *Nāṭyaśāstra*<sup>1</sup> 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 *Kāvyaśūśrūṣā*<sup>2</sup> of Hemacandra (and the *Nāṭyadarpaṇa*<sup>3</sup> of Rāmacandra and Guṇacandra) which preserve the original readings very faithfully while adopting them from their source, adding necessary remarks wherever necessary.

(1) सुरतविषये संवन्धिग्रहेण । विग्रहं वा सन्धिना दूषयतीति विदूषकः विग्रहमनन्त्वे (कथा) विनोदने (नैः) दूषयन्ति विस्मारयन्ति ।...विग्रहमभसुद्ध 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<sup>4</sup> 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.<sup>5</sup> passage is as follows :—एषां त्रियोमिनां विग्रहमभसुद्धावस्त-  
मौचित्यनतिक्रमेण लिङ्ग्यादयो यथासंभवं सन्धि विग्रहेण, विग्रहं सन्धिना च विशेषेण दूषयन्ति विनाशयन्ति,  
विग्रहमभं तु विनोददानेन विस्मारयन्तीति विदूषकाः ।

(2) वामभिनवेशित्वमिति “सुलभात्रमानी हि मदनः” इति विघ्नः, तथाप्यभिलषमाणं वस्तु प्राप्तं चेत् कोऽभिलषः, तेन प्राप्तं प्राप्तमहारितमिव गते, गतं प्राप्तमिवेत्येवम् । (दुर्लभत्वमित्यादि) पराक्रमेण [ विद्धि ] विष्णुस्यं काम उत्तमतमां प्रीतिं प्रतिप्रतनोति न ह्यत्र यायामिव (भयादिव ?) निवृत्तिः साध्या, अपि तु भौमात्मकं सुखं भोगस्त्वसति कामे तेन (केन ?) प्रयुतं संभवनीयः ।

-NS. XXII. 207. p. 206, ll. 1-6

This passage is admittedly obscure.<sup>6</sup> 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) (vid: 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. Parilh. Vidūṣaka (p. 88;— G. K. Bhat.

5 p. 178

6 Vide the following remark of the editor on this passage : व्याख्येयमस्फुटं भ्रष्टप्रतिताक्षरत्वात् ।

वामाभिनियेशिख्यमिति । (41) 'सुलभाचमार्गं हि मदनः' इति तद्विदः । तथा ह्यभिलक्ष्यमाणं वस्तु प्राप्तं चेत् कोऽभिलाषः । तेन प्राप्तं प्राप्तमपहासितमिव गतं गतं प्राणमिथेयैव' परम्पराक्रमेण त्रिविण्णुसं कामः परमां प्रीतिं तनोति । न ह्यत्र कण्डूयामिव निवृत्तिः साध्या, अपि तु भोगान्नकं सुखमिति रतिहेतुत्वाद् रतिः काम इत्यर्थः ।

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

(3) परवचनमिति । परस्मिन्धवचनं स्वयमङ्गविकरैरभिनयेत् । ननु तत्परवचनमयुक्तं कथमभिनयेत् । आह आकाशे शब्दे यानि पुरुषकथितानि दृष्टानि यत्र शून्ये तेन वषट्मन्ते वा कश्चित्पक्षराजकवर्णिति च तत्र च तद्वचनं स एवावुचदन् सामाजिकान् बोधयति । यथा "भो वाडव, अंते 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 । परस्मिन्धवचनं...दृष्टानि यत्र शून्ये तं न पश्यन्त्येकश... । यथा रामाभ्युदये 'तासः—(आकाशे ।) भोः । वाडवले' क्वावकाशे रामभद्रसिद्धति । किं ब्रवीषि.....

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

यथा रामाभ्युदये—तासः (आकाशे) भावादले (?)—त्का (क्वा)वकाशे रामभद्रसिद्धति । किं ब्रवीषि ?...

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

(4) राजर्षिवंशेत्यनेन प्रख्यातमपि यद्वस्तु ऋषितुल्यानां राज्ञां वंशेन साधुनोचितं.....नेतदुभयं निवन्वनीयमिति 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) विपञ्चितं चेतस्सदगुरुभिः । अस्माभिश्चान्यत्र वितन्वत इतीह नातिनिर्वन्धः कृतः ।

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

The editor adds a foot-note to अन्वय—भगवद्गीताध्याख्यानम् ।

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 *Dhvanīśloka* that by 'अस्मद्युक्' and अस्माभिश्चान्यत्र Abhinava means भट्टोत and Abhinava's own commentary on भट्टोत'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. 339) is quoted in 'Some Old Lost Rāma Plays' (at p. 13)

9 Śrī Mahānīca Jaina Vidyāśāya, Bombay, edition (p. 443).

10 वाडव means a Brahmana.

आधिकारिकत्वेन तु शान्तो रसो न निवृद्धय इति चन्द्रिकाकारः । तच्चेद्वास्माभिर्न पर्वलोचितं, प्रसङ्गात्-  
रात् । मोक्षफलत्वेन चायं परमपुरुषार्थनिष्ठस्वात्मरसैश्चः प्रधानतमः । स चायमस्मद्वृषाध्यायमहृत्तौतेन काव्यकीटुके,  
अस्माभिश्च तद्विरलेषु बहुतस्कृतनिर्णयपूर्वकसिद्धान्त इत्यलं बहुना ।

—Locana; p. 394.

(6) तादृशं तु वेराग्यं ज्ञानस्यैव परा काष्ठा' इति (व्यासभाष्य १.१६) **भुजङ्गविभुस्यैव** भगवताऽभ्यधापि ।

—Abhi. Bhā. Vol. I. p. 334.

(7) यथाह पतञ्जलिः—“न हि चेन्न 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 वेराग्यम् ।' The text of the *Abhinavabhāṣarī* should therefore be read as तादृशं तु वेराग्यं 'ज्ञानस्यैव परा काष्ठा' । इति...

(8) देवकुले च गमनम् । तस्माद्भुनक्तिमायो येन तत्रत्यं **सरसनिवेशादि** न क्वचिद् दृष्टम् । सभा  
ग्रहविशेषः । विमानादीनि दिव्यरथाः । माया रूपरितनादिका । इन्द्रजालं मन्त्रद्रव्यस्तुषुखादिना असम्भ-  
वद्रसुप्रदर्शनम् ।

—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 : . . . **सरःसंनिवेशादि...**  
**दिव्यरथाः...**मन्त्रद्रव्यहस्तयुखादिना...

(9) भये हि प्रदर्शिते **गुरुर्विनीतं** जानाति । मृदुचेष्टितया चायमप्रकृतिमेतं गणयति । **कृतकशृङ्गारा**  
(राज) **वेश्योपदिष्टानां** न काचित्पुरुषार्थसिद्धिः ।...यत्र तु **राजा** न कृत्रकं परानुग्रहाय क्रोधविस्मयादीन्  
दर्शयति तत्र धर्मिचारित्वेन तेषां न स्थायिता... ।

—Abhi. Bhā. Vol. I. p. 328, ll. 6-9.

Hemacandra's *Kāvyāśāstra* gives definitely superior readings :

विनीतं तं जानाति ।...मेतं न गणयति । **कृतकरत्यादेशोपदिष्टान्** ।...**राजानः...**विस्मयादि  
दर्शयन्ति... ।

(10) **आपद्यङ्गक** (त्सङ्गति) निमग्नतां स्वल्पे सन्तोषं मिथ्याज्ञानं चापास्य यस्तस्मिन्निश्चयः स एषोऽस्वाह-  
हेतुः प्रधानतया । रोद्रे तु **तमःप्राधान्या**ऽशास्त्रीयानुचितवन्वाचयपीति मोहविस्मयप्राधान्यम् ।

—KS. p. 119

Abhi. Bhā. Vol. I, p. 325, ll-11-13

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

**रोद्रमग्नता** [ १ ४ ] **प्राधान्याद्** अनुचितयुद्धाध्यापि इति मोहविस्मयप्राधान्यम् । इह च **पत्यङ्गनिमग्नतां**  
स्वस्तसन्तोषं चापास्य यस्तस्मिन्निश्चयत्वात्सोमोहाध्यवसायः स एषोऽस्वाहन्नुचितं भेदः ।

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

इह चापनपङ्कनिमग्नतां स्वस्वसन्तोषं मिथ्याज्ञानं चापास्य यस्तरचनिश्चयरूपोऽसंमोहाध्यवसायः स एव प्रधान-  
तयोरसाहद्वैतुः । **रौद्रे तु ममताप्राधान्यादशास्त्रितानुचितयुद्धाद्यपीति मोहकिस्मयप्राधान्यमिति विवेकः ।**

(11) स्मितस्ये(स्त्रे)नत्तायाम् । हसितं ततो विशेषेण । ततोऽपि परस्य गतं समीपगतमन्यत् । अपहसितमत-  
शयेन चैद्युपसर्गभेदादर्शभेदः ।

—Abhi. Bhā. Vol. I. p. 315. ll. 6–7.

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

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

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

(12) परं हसन्तं दृष्ट्वा स्वयं विभाषायापश्यन्मति हसन लोके दृष्टः । तथा विभाषादिदृष्टेऽपि **गाम्भी-  
र्यादनुदितहासोऽपि । परकीयहासावलोकनेन तत्क्षणं हासविशेषः सम्पद्यत एवेति स्वभावः ।**

—Abhi. Bhā. Vol. I. p. 314, ll. 5–7

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

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

अत्र तु बृद्ध पशुभ्यो (पशुभ्यो ?) वदन्ति—  
मासपमृशं.....(पण्.) मासगद्विभगी एकदिअहजस्युष्टे..... ।

The editor adds a remark in the footnote :

आर्णो चासकृदार्येयं गाथा कोमकोकचचनस्य मूलं स्वात् ।  
यथा—  
रङ्गादिश्रान्तदेहा.....स्वत्वसाधया रते स्वात् ॥

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

.....बृद्धा वैश्यामाता आह—  
मासपमृशं षड्मासगद्विभगी एकदिअहजस्युष्टं च ।  
रंशुक्तिगं च पित्रं पुत्रं कामतथो हेहि ॥  
[ मासपमृशं पञ्चासर्गभिर्गोमैकदिवसव्यवहृतं च ।  
रङ्गोत्तीर्णां च पित्रं पुत्रं कामतथो भव ॥ ]

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

परिषाठिर्थाकृशितानुपूर्वी अस्या एकेन धिन्नेन वारः, अस्या द्वाभ्यामित्यादि । तदपवादमाह फलार्थ इति ऋता-  
चित्ति यावत् । नव इति नवमे प्रसवे ब्रूते चिपरिवहखिन्ना सुखायितं दुःखे तदीयवन्धुव्याकर्या दुःखिता आश्वा-  
सनीयेति । प्रमोद इति तदीयपुत्रसंस्तवार्थे 'उत्सवो हि माननीय' इत्युक्तम् । यास्यति तत्र स्थाने **राजमिति**  
वासः । अत्र उचितः **कामोपचारः** कथय इत्यस्य हेतोः सर्वापवादकव्यं दर्शयितुं धर्मवृत्तिना राजा **परिचार्यो**  
द्वेष्या दुर्मेगा अपि सेव्या इति निरूपयितुमाह —

उचिंते वासके स्त्रीणामनुकालेऽपि वा दृषैः ।  
 प्रेथ्याणामपि सर्वासं कार्यं (चैनोपसर्पणम्) ॥ 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 एकैःन दिनेन वारः.....नखवे प्रसवे वृत्तं चिरत्रिहखिन्नां **सुखयितुम्** । वासयन्ति तत्र स्थाने रात्रिमिति वासका **रात्र्युचिताः कामोपचाराः** । .....धर्मवृत्तिना रामा **परिपाटया** [ द्वेष्या ] दुर्भगापि सेव्येति च निष्पयितुमाह—उचिंते वासके इति ।

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

किं त्यन्तर्गतं वासनात्मतया वर्तमानं **रत्याख्यं** भावं भावयन् **सुययन्** किं सर्वस्य नेत्याह कवेः **सूक्ष्म-**  
 नपि यो अर्थान् पश्यति तस्य महदयस्येत्यर्थः ।

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

तत्राङ्गस्यास्यो विकारोऽन्तर्गतवासनात्मतया वर्तमानं **रत्याख्यं** भावं भावयन् **सूचयन्** भावः ।

[The full verse runs as follows :—

उचिंते वासके स्त्रीणामनुकालेऽपि वा दृषैः ।  
**द्वेष्याणामथवेष्टानां कर्तव्यमुपसर्पणम् ॥**  
 आर्तवः काले हि भूयानपि **फलतः परिमितीभवति । ]**

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

तेनैकमपि सन्धवङ्गं तत्रैव सन्वौ **द्विस्त्रियां** कर्तव्यम्, ...वेणीसंहारे **संफेड** विद्रवौ पुनःप्रदर्शितौ वीरौद्रोद्दीपगौ भवतः ।

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

.....**द्विस्त्रिवां**.....संफेड.....वीरौद्र(सा)नुद्दीपयतः ।

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 स्याध्यादेस्त्रुक्तित्वात् क्व रसवार्ता ।

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

सर्वसन्धीनां चाङ्गान्तीतिवृत्ताविच्छेदाधिसुपादीयन्ते **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— तद् द्वारेणान्तः-  
 प्रविष्टं सत् **पुष्टिं** द्वाभिनित्विति च विषयः.....

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

यद्यस्या**नुपयोगि**, .....तदरोचकिनोरुचितदधिशर्करा.....**पुष्टिं**.....विषयः.....]

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

**परस्परवचनवृत्तयोर्धैवैवाधिकं (कर्म) सहायवुष्पादीनवलम्बयति** स एव तमति संयातुं वञ्चयितुं समर्थ इति तदिदं कर्माविवलम् ।

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

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

रूपमानेन प्रयुक्तायुक्त्वयमानेन रूपस्य व्यापकत्वादिनाभाविनो गमनं ज्ञानमनुमानं **निश्चयात्मकत्वाद्बृहः, उपायायुक्तेरन्यत्वान् ।**

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

निश्चयत्वादेव **चोह्रूपाया युक्तेर्मिथ्यते ।**

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 :

निश्चयान्भक्त्याद्बृहत्त्वाया युक्तेरन्यत्वात् ।

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

सचे रामानुसन्वाना पताका सिद्धिप्रदानस्त्वेषकारिणी । एनं सुग्रीव-त्रिभीषणप्रभृतिरपि **रामादिनोपक्रियमाणे** रामादेरात्मनश्चोपकाराय **प्रभवमाने** प्रसिद्धिप्राशस्त्ये सम्पादयतीति ।

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

सा प्रसिद्धिप्राशस्त्यहेतुत्वात् पताकेव पताका । सुग्रीवत्रिभीषणादिर्हि रामादिनोपक्रियमाणो रामादेरात्मनश्चोपकाराय भवन् रामादेः प्रसिद्धिं प्राशस्त्ये 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 डिमस्त्वेव शेषभूतो, दिव्यनायकाभावात् केवलमनोदात्तस्य **राजादेः** नायकता, अपि त्वमाव्यसेनापति-प्रभृतेर्दीर्घस्य, अत एवाह प्रवृत्तातयकेति उदात्तग्रहणमपाकर्तव्यमित्यर्थः ।

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

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

अत्र यत्र तात्रयेव समापन्नं व्यङ्ग इत्युक्तम् । अर्थत्रयं च कपटविद्वन्शृङ्गाराः प्रत्येकं त्रिविधा..... ।

Hemacandra (p. 437) correctly reads :

अर्थत्रयस्य तात्रयेव समापना व्यङ्ग इत्युक्तम् ।

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

तथा दिव्याश्रयमिति **यदनादेशाद्** देवानां प्रयोग्यत्वं प्रसक्तं तदप्यनेन निषिद्धम् । नाटके देवानामिवेहापि राज्ञः **प्रवेशे शङ्कमाने** निराकरोति न राजसंभोग इति, यदि वा औत्पत्तिकत्वेऽपि न राजोचितसंभोगोत्प्रेक्षा विप्रादिषु कर्णोद्येव्यनेन शिञ्जयति, अत एव **राजनियमः** । उचितोऽन्तःपुरजनः कञ्चुकिप्रभृतिः तद्-व्यतिरिक्तो वाह्यजनोंऽत्र 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 वस्तुभूतेः** बृहत्कथादौ काव्यान्तरे वा प्रसिद्धैर्गुण्युक्तं,.....‘नानाविभूतियुक्तमृद्विविलासादिभि’  
**रित्यादिनायकफलवत्वमुक्तं तत्**,.....

Now, Hemacandra (p. 435) reads :

**यदिति यस्माद्भूतेर्बृहत्कथादौ** काव्यान्तरे वा प्रसिद्धैर्गुण्युक्तं,.....‘नानाविभूतिभिर्गुण्युक्तम्-  
विलासादिभिः’ (Hemacandra, p. 433 l. 1) **इत्यादिना यत्फलवत्वमुक्तं तत्**.....

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

Next, the line ‘नानाविभूतिभिर्गुण्युक्तमृद्विविलासादिभिः ।

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

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

नानाविभूतिभिर्गुण्युक्तं धर्माधिकाममोक्षविभवैः फलभूतेर्विचित्ररूपैर्युक्तम् । तत्राप्यर्थकामौ सर्वजनाभिलषणीयाविति तद्वाहुस्य दर्शनीयमिति कथयति ऋद्विविलासादिभिरिति ऋद्विरर्थस्य 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 साधुं फलं, शरीरमिति तदुपायं वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते **यत्काव्येन** तत्प्रकरण-  
मिति बुधैर्वैयमित्ति संवन्धः । यत्र **समुत्पाद्यं न भवति** तत्र योऽनुत्पाद्योऽस्य न कुत्रस्थो ग्राह्य इति दर्शयितुमाह—

Now Hemacandra (p. 434) reads :

वस्त्विति साधुं फलम् । शरीरमिति तदुपायम्.....वस्त्वादिकं काव्याभिधेयमात्मशक्त्या प्रकुरुते **यत्र काव्ये**  
तत्प्रकरणमिति.....संवन्धः । **यत्र न सर्वमुत्पाद्यं भवति** तत्र योऽनुत्पाद्योऽस्य 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 सनिवन्धनवन्धनमिति । यथा वासवदत्तावृत्तवारे (पारे ?)

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

यथा वृत्तपारे (V. L वृत्तवारे) ।

The *Nātyadarpaṇa* (p. 33) reads :

वन्ध इति परैर्ग्रहणम् । यथा **वासवदत्तावृत्तवारे** वत्सराजस्य ।

The original reading in the Abhi. Bhā. must have been वासवदत्तावृत्तवारे 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 दद्यात् वानप्रस्थं गृहीतव्यमित्येवंप्रायं फलं नोपनिवन्धनीयम् । तत्फलमपि दृष्टसुखार्थं हि लोको वाहुल्येनेति तत्रास्य प्रतीतिरिस्मीभवेत् । गुणरित्यप्रधानभूतानि चेष्टितानि हेयानि प्रतिनायकगतानि अपायप्रधानानि तैर्युक्तम् ।

Hemacandra (p. 434) reads :

तेन राज्ञा.....**गृहीतमित्येवंप्रायं फलं** नोपनिवद्वध्यं धर्ममोक्षवहुलमिति । दृष्टसुखार्थं हि वाहुल्येन लोक इति तत्रास्य प्रतीतिरिस्मीभवेत् । गुणरिति । अप्रधानभूतानि यानि चेष्टितानि हेयानि प्रतिनायकगतान्यपनयप्रधानानि तैर्युक्तम् ।

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

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

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

कौमुदीमहोत्सवाद्यो विलासाः सन्धिविग्रहादयो गुणा इति व्याख्यातं **चाणक्य(शास्त्र)परिचयवेदन-**मात्रफलम्,.....।

Hemacandra correctly reads (p. 434) :

...इति **चाणक्यपरिचयवेदन**मात्रफलम् ।

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

यदि तु मुख्यत्वेनैव देवचरितं कथ्यते तत्तावद्विप्रलम्भकहणाद्भुतभयानकरसोचितं चेन्निवश्वते तन्मानुषचरितमेव संपद्यते, प्रत्युत **देवानामधियाधानं** प्रसिद्धिविघातकम् । तत्र चोक्तो दोषः, विप्रलम्भाद्यभावे तु का तत्र विचित्रता **रञ्जनाया एतत्प्रमाणत्वात्** ।

Dr. Raghavan<sup>1</sup> corrects रञ्जनाया एतत्प्रमाणत्वात् to रञ्जनाया एतत्प्रमाणत्वात् । 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

देवानामाध्यमिधानं प्रसिद्धि (or प्रतीति)विघातकम् ।

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

'स्वस्था भवन्ति मयि जीवन्ति' इत्यत्र साकाङ्क्षाकाकु**र्भविनाभावमाह**, वचनोच्चारणं त्वय्यं संभवन्तं विदधतावश्यनिवेद्यात्मनो विषयमप्ययति ।

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

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

अत्र भवन्तीति साकाङ्क्षा काकुर्भवनाभावमाह । भवन्ति । (? भवन्तीति) वचनोच्चारणं त्वर्थेऽसंभावनां विद्वद्भावस्य निषेधात्मनो विषयं भवनलक्षणमर्पयति (? विषयम् अभवनलक्षणमर्पयति) । न भवन्त्येवैवर्थः ।

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

तत्राकाङ्क्षार्थान्त एवातदर्शगत एव या विशेषे तदर्थाभावे वा ।

Hemacandra's KS (p. 336) reads :

विषयोऽपि त्रिविधोऽर्थान्तरं, तदर्शगत एव विशेषः, तदर्थाभावे वा ।

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

तत्राकाङ्क्षा अर्थान्तर एव । तदर्शगत एव या 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 वाक्यान्त रङ्गकेतवलेनार्थः प्रतीयते तादृश एव यत्र न्यूनाधिकः प्रमाणवलेन निर्णययोग्यस्तद्वाक्यं निराकाङ्क्षम्, तद्विपरितं साकाङ्क्षम् ।

Hemacandra's KS (p. 336) reads :

यस्माद् वाक्याद् यादृशः रङ्गकेतवलेनार्थः प्रतीयते न तादृश एव किन्तु न्यूनाधिकः प्रमाणवलेन निर्णययोग्यस्तद्वाक्यं साकाङ्क्षम् । तद्विपरितं निराकाङ्क्षम् । The *Viveka* adds तद्विपरितमिति । यादृशो वाक्यास्ङ्गकेतवलेनार्थः प्रतीयते तादृश एव यत्रान्यूनाधिकः प्रमाणवलेन 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 काकुरूपयमेव.....अतिशायित्वे मुखोपयोगान् । ...काकोरेवोपकारसंवादकाः परिपूर्णतायायिनोऽलङ्काराः, अलमिति पर्याप्त्यर्थः, इह न भूषणार्थः । अङ्गानि...शोभादिकं कर्म च...काकुरेवायं पञ्चमी रूपान्तरे पूर्णाक्रियते.....स्वोचितचिञ्जडस्वरूपार्थाभिमुख्येन 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 मुखोपयोगान् । काकोरेव हि प्रकारसंवादकाः परिपूर्णताधायिनोऽलङ्काराः । अलमिति पर्याप्त्यर्थ इह, न भूषणार्थः । अङ्गानि शोभादिकं च.....काकुरेव पञ्चमी ह्यान्तरेः पूर्णा क्रियते । ...स्वोचितचिञ्जडरूपार्थाभिमुख्यानयनेनाभिनयतादीयत इति काकुरेवात्र प्रधानमिति ।

(36) तथा हि स्थानोऽयमित्युक्ते कुत इति हेतुप्रश्नेन स्थायी तस्य सूच्यते । न तु राम उत्साहशक्तिमानित्यत्र हेतुप्रश्नाहः ।

—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, 120)

(37) तेन शृङ्गारस्येमौ भेदौ । गोत्वस्येव शावलेयत्वबाहुलेयत्वे । अपि तु तद्दशाद्वयेऽप्यनु-  
यायिनी या रतिरास्वावनात्मिका तस्याश्चावयमानं स्वं 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 “शृङ्गारस्यावयमैदम्” and not “शृङ्गारभेदौ”. Hemacandra (p. 108, ll. 3-4) helps us in getting at the correct reading : तेन न शृङ्गारस्येमौ भेदौ गोत्वस्येव शावलेयबाहुलेयौ.....। The ND (p. 145) further confirms Hemacandra’s reading : तेन शृङ्गारस्य नैमौ भेदौ ।

In the passage from the Abhi. Bhā. under discussion we have the reading रतिरास्वावनात्मिका । The editor gives in the footnote the variant reading रतिरास्थान्वात्मिका । That the original and correct reading must have been (रति)रास्थान्वात्मिका 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 ‘सयमास्थान्वात्मिकायां रतौ’ and further on (Vol. I, p. 309 l.9) ‘परस्वरास्थान्वात्मिकत्वे रतिरूपे स्थिते’, Hemacandra (p. 108, l.4) supports this reading; ‘या रतिरास्थान्वात्मिका’ । ND (p. 145, l. 15), too, reads आस्थान्वात्मिकरतिप्रकर्षः ।

(38) जुगुप्सा स्याधिन्यपीह निषिद्धा न्यायसिद्धा स्यायिनामपि व्यभिचारिष्वमनुज्ञापयति.....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 : ...न्यायसिद्ध...इत्यादि न विरूपकं मन्तव्यम् ।

(39) स्वाना (सुता)सम्भूतोऽपि स्वानः प्राधान्यादुपात्तः ।

—Abhi. Bhā. Vol. I, p. 307, l. 4.

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

(40) सम्भोगेऽपि रतिश्रमकृतिनिद्रादि यद्यप्यस्ति तथापि न रतौ तच्चित्रतामायत्तं । विप्रलम्भे तु तद्रतिभावना-  
परस्पररोऽत(नापरम् । अत) एव निद्रादिबाहुरूपेषु चेत्यममिथानम् ।

—Abhi. Bhā. Vol. I, p. 307, ll. 7-9.

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

(41) वयं तु व्रमः । तादृशां दशायां स्वजीवितनिन्दामिकायां तद्देहोपभोगसाररत्यात्मकावस्थावन्धोऽपि  
विच्छिद्यत एवेति सम्भव एव ।

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

The context requires ....रत्यात्मकास्थावन्वोऽपि विच्छिद्यत एवेत्वसम्भव 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 त्रीनितिविभोग उच्यते । अपि तु चैतन्यावस्थेव प्राणत्यागकर्तृतात्मिका ।  
**या सम्बन्धाद्यवसरगता मन्तव्या** स्वभिचारिभावेनेति सुलभोदाहरणमेदिति ।

—Abhi. Bhā. Vol. I, p. 307, ll. 20-22.  
Someśvara Bhaṭṭa's gloss on Marāṇa runs as follows :—मरणमिति आदीत्रे (? अदीत्रे)  
—*Sāṅketa* on *Kāvyaprakāśa*, IV, p. 54.

Hemacandra who adapts this passage from Abhi. Bhā. helps us to get at the correct original reading : अथवा चैतन्यावस्थैव प्राणत्यागकर्तृतात्मिका पाशवन्धाद्यवसरगता मन्तव्या'....।

—p. 110, ll. 21-22.  
(44) एतदर्थमेव 'जस अहं तादेण दिणो' ति 'ईरिसस्स कण्णरूरदसणस्से' ति (?) च ।

—Abhi. Bhā. p. 311.  
In the fourth *Parīṣiṣṭa* (p. 392) the editor identifies the first quotation जस अहं तादेण दिणोति as from *Pratyakṣa* २. ८.

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

(कहं अञ्जे सो राआ उदअणो) जस अहं तादेण दिणो ।

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* दुल्लहजणणुपाओ...II-1)

सुसङ्गता...ईरिसस्स कण्णारअणस्स अजस्से एध्व इरिसे वरे अहियसेण होदवणं ।

(45) शमशान्तयोः पर्यायत्वं तु हासहास्यभ्यां व्याख्यातम् । **सिद्धसाध्यते यद** (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 पर्यायत्वंनाशङ्कनीयम् । हासहास्ययोरिव **सिद्धसाध्यतया** लौकिकालौकिकतया साधारणासाधारणतया च वैलक्षण्यात् ।

—KS p. 121, ll. 23-24.

(46) **प्रक्षयाश्च** रत्याद्वोऽत्रास्वाद्याः **क्वलम्** । यथा विप्रलम्भे औत्सुक्यं...स्वभिचारिणोऽपि प्राधान्येनावभासन्ते तथा न जुगुप्सायाम् । सर्वथैव समप्रतिपक्ष्यात् ।

—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 :

प्रश्नोन्मुखाश्च ख्यादयोऽत्रावाच्यन्ते । केवलं यथा विप्रलम्भ औस्तुत्रं...त्वमिचारिणोऽपि प्राधान्येनावभासन्ते, तथा शान्ते जुगुप्साद्याः सर्वथैव रागप्रतिपक्षवात् ।

—KS p. 122, ll. 6-10.

(47) तथा हि महात्रते नरकालादिवारणमसु(स्व)भार्यादिसम्मदादिविस्तारसंक्षेपादिकर्मकृतिर्हि धनें जुगुप्साहेतुत्वेनेव । निजाभ्यणं(घृताञ्जनन) च देवरात् पुत्रञ्जननाद्युपदिष्टम् ।

—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 *Sānta Rasa*, as corrected by him, reads this passage as follows : तथा हि महात्रते नृकालादिवारणम्, अमुभार्यादिसमुदायादि विस्तारसंक्षेपा-निकर्माकृतिर्हि धनें ? जुगुप्साहेतुत्वेनेव निजाभ्यञ्जनं च देवरात् पुत्रञ्जननि उपदिष्टम् ।—“The Number of Rasas”, p. 100. The readings निजाभ्यञ्जनं and पुत्रञ्जननि 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 अमुभार्यादिसम्मदादिविस्तारसंक्षेपादिकर्मकृतिर्हि ?

(48) अत एव शान्तद्वयानां परोपकाराय शरीरसर्वस्वादिदानं 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 शास्त्रः. (Cf. ‘आत्मानं यो गोपायेत् ।’ ‘धर्माधि-काममोक्षार्गां.....’ and ‘ज्ञेऽन्मौ श्वेत्ने वा पतेत् ।’) This leaves no shadow of doubt regarding the correctness of Hemacandra’s reading ‘न शास्त्रविरोधि’.

(49) तद्यथाकथञ्चिद्व्याजं शरीरं यदि परार्थे न द्यव्यते तत्किमिव [न] सम्पादितं भवति ।

—Abhi. Bhā. Vol. I, p. 338, ll. 9-10.

Hemacandra correctly reads this sentence : तद् यथाकथञ्चिद्व्याजं शरीरं, यदि परार्थं तस्यव्यते 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 शरीरस्व व्यापायोद्यमः ।

—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 वीरस्व देहव्यापायोद्यमः ।

—KS p. 123, l. 5.

(51) के.रं परार्थमितिविनाद्वर्मात्प्रोपकाराम्कफल्ब्वेनैवामिसंहितात् पुनरपि देहस्य तदुचितस्यैव प्रादुर्भावो  
वोचितस्वादीनाम् । तस्वज्ञानिनामपि विश्रान्तिस्तम्भस्वभावोचित्यात् । यथा रामस्य वीरोऽङ्ग-  
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. के.रं परार्थमितिविनाद्वर्मात्...वोचितस्वादीनां तस्वज्ञानिनामपि । दृष्टश्चाङ्गेष्वपि विश्रान्तिस्तम्भः, स्वभावोचित्यात् । यथा रामस्य वीरोऽङ्गे पितुराज्ञां परिपालयतः ।

—KS. p. 123, ll. 12-14.

(52) एषैव गन्धस्थायिकस्य लौह्यसस्य प्रव्याख्यानं सरणिर्मन्वया । हासे वा रतौ वान्यत्र  
पर्यवसानात् ।

—Abhi. Bhā. Vol. I, p. 341, ll. 9-10.

Hemacandra adopts this passage as follows : तथा गर्धस्थायिकस्य लौह्यसस्य हासे वा रतौ वान्यत्र वान्त्वार्थो वाच्यः । एवं मक्तापि वाच्यमिति ।—KS. p. 106, ll. 14-16. The ND (p. 145) reads : सम्भवति त्वरेऽपि यथा गर्धस्थायी लौह्यः...। The Dhātupāṭha, too, reads 'शुभ्रु अभिकाङ्क्षायाम् ।' The original reading must have been, therefore, the one preserved by Hemacandra गर्धस्थायिकस्य and not गन्धस्थायिकस्य.

(53) वयस्मान्प्रवृत्तीनां सम्बन्धि व्युत्पाद्यानां सामर्थ्यात् नृपतीनामेव नाटकं नाम तत्त्वोद्धितं प्रह्वीभावदायकं  
मर्त्तनं, तथा द्दयानुप्रवेशाङ्गनोद्वासनया द्दयं शरीरं चोभयव्युत्पत्तिरिवद्वितया चेष्टया नर्तयति नट नृतौ नृत्ते  
इत्युभयथा हि स्मरन्ति । तदिति तस्माद्धेतोः, नामास्य नाटकमिति ।

—Abhi. Bhā. Vol II, p. 413, ll. 7-10

From the context it is clear that we must read नट नृतौ 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 कुरित्तैः पुरुषैस्त एव प्रहस्यमानैः सामर्थ्यात्तरेव  
भगवदादिभिर्युक्तम् ।

—Abhi. Bhā. Vol. II, p. 448, ll. 1-2

Hemacandra reads the words in bold type as हास्यप्रधानवचनसम्बद्धं शैलीदिना.

—KS. p. 442, l. 13.

(55) नानाप्रकारवस्थाविशेषान्...सकलसामान्यपृथग्गतोपयोग्यस्तु लोकव्यवहारो...पृथग्जनव्युत्पत्ति-  
योनिरूपकमिदं राजपुत्रादीनामपि शम्भलीवृत्तान्तो जैव एवावब्रनार्थमिति संप्रयोज्य इत्यर्थः ।

—Abhi. Bhā. Vol. II, p. 450, l. 13.

Hemacandra thus reads this passage : नानाप्रकारवस्थाविशेषा.....सकलसामान्यपृथग्गतोपयोग्यत्र  
...पृथग्जनव्युत्पत्तिरूपकमिदम् । राजपुत्रादीनामपि...स प्रयोज्य इत्यर्थः ।

—KS. p. 443, ll. 8-12.

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

(56) ...न नत्ताविति नमनं स्वमात्रवागेन प्रहृषीमात्रवल्लगं ये त्वन्ये नट वृत्ताविति पटन्ति तन्मतेऽपिह 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 Dhātupāṭīa "नट वृत्तो ।"

(57) ततस्त्वन्निमित्तं रोदः । स चामर्षप्रधानः । ...ततो वीभत्सः इति यद्वीरेणाश्लितम् ।

—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 :

ततस्त्वन्निमित्तमर्षप्रधानो रोदः । ततः कामार्थोर्षोर्षमूल्याहर्षप्रधानो वीरः । तस्य भीताभवप्रदान-  
सारत्वादनन्तरं भयानकः । तदिमात्रसावाण्यसंभावनात् ततो वीभत्सः । इति ईयद्वीरेणाश्लिप्तम् ।

—KS (p. 106, ll. 6-8)

(58) तथा हि—स्यनोऽवमिषुक्ते 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 *Sihāyibhāva* (for instance, *utsāha*) and *Vyabhicārībhāva* (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) :

.....हेतुप्रश्नेनास्थायिताऽस्य सूच्यते ।

The following comment in *Kalpalatāyiveka* (KLV, p. 310, l. 4) *Asthāyitā iti vyabhicārītā* lends support to this correction.

(59) तुः पूर्वतो विशेषमाह । अयमेव च इति । अयं चाक्षेपप्रकारश्चतुर्ध्वं सम्भाव्यते 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 अद्.सुतात् । अयमेव च इति । अयं चाक्षेपप्रकारश्चतुर्ध्वं सम्भाव्यते इति । योजना इति । शृङ्गारादि भवेदास्य इत्यनन्यै चतुःप्रकाराक्षेपोक्त्या ।

(60) स्वप्ना(सुप्ता)त्तर्भूतोऽपि स्वप्नः प्राधान्यादुपात्तः ।.....सिखिण्यए.....

—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* :

सिनिगअलगसुत्तुट्टिआए पुणरुत्तदंसगमणाए ।  
 वालाए गिमीलिअलोअणाए दिवसे वि वोलीणे ॥  
 (स्वप्नक्षणमुत्तोत्थितायां पुनरुत्तदर्शनमनस्कायाः ।  
 वालायाः निमीलितलोचनायाः दिवसेऽपि व्युत्क्रान्तः ॥)

This Prakrit *gāthā* is cited by Bhoja in his *Śṛṅgāraprakāśa* (Ch. XXXI, p. 1103). The Chapter is called *Pravāsa-caryā*, (or *Pravāsapavarṇana*). In one of the *Kāṇḍas*, called *Susvapna-darśana*-which has six varieties—we find this *gāthā* cited to illustrate *aparyāptarūpo* (*mānasa-pratyakṣeṇa priyajanāvalokah*). 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) सौष्ठवमनुस्वणता । दित्रा दन्ताः । धीरमिति मन्थरं कृत्वा ईषवनिर्वाहः । विकसितैरिति । अथेति स्मितानन्तरं सङ्क्रमणकाल इत्यर्थः ।  
 तदिति । स्मितमेव सङ्क्रान्तं सदेवंरूपतामेतीत्यर्थः ।

—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 ईषवन् निर्वार्याह—विकसितैरिति ।

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

- (62) भेदनं परस्परमित्या(रमेज्या)दिवियोजनम् ।

—Abhi. Bhā. Vol. I, p. 320.

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

भेदनं परस्परं मित्रादिवियोजनम् ।

- (63) उग्रक्रमैति । उग्रशौच्यप्रधानानि यानि शिरःकर्तनादीनि तेषां वा 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 *Raudrasa* (p. 148)

प्रहारासत्य-मांसस्य-द्रोहाधर्षापनीतिजः ।

रौद्रः.....

॥

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

वीरसे च युद्धादिभावेऽपि न रीद्वयम्, उरसाह्वयप्रधानानाम् । रीद्रे तु मोहाहङ्कारापन्थावप्रधानान्य-  
मित्यनयोर्न साङ्गव्यमिति ।

- (64) वीरस्य भीतावयव(भीताभय)प्रधानत्वाद् भयानकं लभ्यति ।.....स्वजनस्य यो वधयन्वी  
तयोर्दर्शनं प्रत्यक्षेण । श्रयणमागमेन । कथादि अतिक्रान्तयोरपि पुनरनुसन्धानेन स्मरणम् ।

Abhi. Bhā. Vol. I, p. 326.

The reading *Bhītavayavapradhānavād* is obviously a corruption of *Bhītabhayapra-  
dānavād*. 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 गुह्यनिर्णते 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 गुह्यनिर्णते 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 राजगणं क्रोधादिं दृष्ट्वा भीताः  
सन्तो मर्यादया वृत्त इति ।

—KLV, p. 315, l. 14.

- (66) एवं काव्यार्थान् रसान् भावयन्ति कुर्वन्ते । स्थायिव्यभिचारिकल्पेनैव ह्यास्वादोऽलौकिकार्थो  
निर्वर्तते । पूर्वं हि स्थाय्यादिकमवगच्छन्ति ततः सर्वसाधारणतयाऽऽस्वादयन्ति । तेन  
पूर्वावगमगोचरोभूतः सन्नुत्तरभूमिकाभागेन आस्वाद्यस्य भावको निषादक उच्यते । तेन भावयन्तीति  
करणे दर्शयति—यागङ्गति । वागाद्यस्तत्कर्मणु वर्तन्ते । तेन वर्णनात्मना वाचिकेन संनिवेश-  
वल्गनादीनाङ्गिकेनानर्थाहिरात्मना सात्त्विकेन करणभूतेनोपेतान् सम्बद्धान् ।

करणं हि कर्मणि कर्त्तरि च यद्यपि संवध्यते तथापि(वी)हास्य प्राधान्यात् सम्बन्धदृष्टि  
करणस्यैव दर्शयितुं तृतीयदि (यथा) निर्दिश्यते वागङ्गमुखराभेगेति ।

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

Now, the KLV (p. 308, ll. 11-12), when commenting on the line "*Kāvyaārthān  
bhāvayanti, iti tatkāvyaārtho rasah*" 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 । वागङ्गसंश्लेषान् काव्यार्थान् भावयन्तीति भावा इति परिपूर्णभाष्यावाच्यम् ।  
अस्वार्थः—पदाध्याच्य( ? क्मा )थौ ' रसेष्वेव पर्थवस्यत इत्यसाधारण्यात् प्राधान्याच्च काव्यस्वार्था रसाः  
( 1 ) अपर्नन्ते प्राधान्येनेपर्याः । नन्त्र( ? त्र )थशब्दोऽभिधेयवाची । स्वशब्दानभिधेयत्व' हि रसादीनां  
दर्शितमेव । एवं काव्यार्था रसास्तान् कुर्वन्ते ये स्वार्थिश्चरिचारिणस्ते भावाः । . . . . निर्वर्त्यन्ते ।  
..... मवगच्छति..... अस्वाद्यति..... । केन भावयन्ति इति करणं दर्शयति । वागङ्ग  
इति । वागादयस्त्वंक्रमसु वर्तन्ते तेन वर्णनाद्यात्मना वाचिकेन सन्निवेशयत्नानादिना... ।

करणं हि कर्मणि कर्त्रि च यद्यपि संवध्यते तथापीह भावस्य (=रसस्य) प्राधान्यात् तत्संज्ञ'   
दर्शितमिति भावैर्हि यः काव्यार्था भावयते स एव रस इत्याह तद् इति ।

- (67) यत्र त्वङ्के सधंषामङ्कानां योऽर्थो वीजलक्षणस्तस्य  
संहारः संमिलितत्वेन प्राप्तिर्भवति सोऽनताराङ्कः ।  
यथा रत्नावल्यां द्वितीयोऽङ्कः । तत्र हि ' ईरिसस्स  
कण्णआजणस्स ईरिस एव वरे अहिलासेण होदध्व'  
( ईदृशास्य कन्यकाजनस्येदृश एव वरे अभिलाषेण  
भवितव्यम् । ) इत्यादि प्रकृतमेव सर्वं वर्धते ।

—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 प्रवेशकस्तस्यावयवमुत्तम-  
प्रकृतिविषये उपदेशाय प्रवृत्तोऽपरिमितेनोपायेन  
भूयस्तरावान्तरकार्ये' प्रत्युत्तिवद्गुनां चामात्यादी-  
नामपि स्वकार्यनिरूपणाय प्रवेशकः, अन्यत्र रूपके  
परिमितकार्योपदेशात् न तथा प्रवेशकोपयोग इति  
वितनिष्पामः ।

—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' प्रत्युत्ति ( व्युत्तिः ? ) वद्गुनामपि चामात्यादीनामपि स्वकार्यनिरूपणाय प्रवेशकः ।

- 69 यदि च प्रथमप्रयोगं तत्र पञ्च कार्यपुरुषाः यदि वा  
चत्वारः प्रकरोपसाकादिरूपाः तेषां च परिवारस्वभावा-  
स्तावन्त एवेति यदि प्रकर्षस्तदा दशाष्टौ वा रङ्गो  
प्रविष्टा भवन्ति । ततोऽधिकेषु स्वमिनयचतुष्टयं सम्यग-  
विभावनीयं स्यात्, देवयानापरिदृश्यमानजनसमाजवत् ।

—अ. भा. २ पृ. ४२८

नाटकादौ हि परिमितेनोपायेन बहुषु मुख्यावान्तर-  
कार्येषु नृपादीनां तत्सहायानां चामात्यादीनां  
व्युत्पत्तिः क्रियते इत्यत्रैव प्रभूतावान्तरकार्यव्युत्पादकौ  
विष्कम्भकप्रवेशकौ, न व्याघोषादिषु एकाङ्केषु तापदश्व-  
वृत्तत्वेनाद्यकार्यत्वात् ।

—ना. द. पृ. ३५

सृष्टु कार्योपयोगीत्यस्वनि संख्यया पात्राणि यत्र  
तत्रोत्कर्षेण दश, मध्यमगत्या अष्टौ, अपकर्षेण  
चत्वारि पंच वा पात्राणि । आधिक्ये तु पात्र-  
सम्मर्देनेवाभिनयचतुष्टयं प्रेक्षकाणामविभावनीयं  
स्यात् । प्रभूतपुरुषसाध्वं पर्वतोद्धरणानि न रङ्गो  
दर्शनीयमित्युक्तं भवति । —ना. द. पृ. ३२

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 seems fit to do so.

70 तथा च शूङ्गार-वीर-रौद्रैः स्त्रीरत्नशृङ्खलाभशत्रुक्षयाः  
करुणादिभिस्तन्निवृत्तिरितीयता क्रमेण लोकोत्तरासंभाव्य-  
मनोरथप्राप्तौ भवितव्यमदभ्युतेन । असाधारणलामो हि  
यदि फलत्वेन कल्पयतेऽन्वयं क्रियायाः किंचिदस्थेय  
फळमात्रमिति किं तत्रोपायव्युत्पादनवत्त्वेनेत्यदभ्युत्पादन-  
त्वमकार्यं, केन व्युत्पाद्यजननसंबन्धं बुद्धिंजायते—'अहो दुष्क-  
रमभ्युपायकर्मणं सिध्यति' इति, उपायेन वार्तिकव्यमिति ।  
अ. भा. २. पृ. ४२९

नाटकं हि सर्वसं केवलमेकोऽहो, तदपरे गौणाः ।  
अदभ्युत एव रसोऽन्ते निर्वहणे यत्र । यतः शूङ्गार-  
वीर-रौद्रैः स्त्रीरत्नशृङ्खलाभ-शत्रुक्षयसंपत्तिः ।  
करुण-भयानक-बीभत्सेस्तन्निवृत्तिरितीयता क्रमेण  
लोकोत्तर संभाव्यफलप्राप्तौ भवितव्यमन्तेऽदभ्युतेनैव ।  
अपि च नाटकस्यासाधारणवस्तुलामः फलत्वेन  
यदि न कल्पयते, तदानीं क्रियायाः फलमात्रं (न)  
किंचिदस्थेयेति, किं तत्रोपायव्युत्पादनकलेशेन ।  
—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 :

असाधारणलामो हि यदि फलत्वेन न कल्पयते...किं तत्रोपायव्युत्पादनकलेशेनेत्यदभ्युत्पादनत्वमकार्यम् । 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 समेदस्य सलक्षणं नाम-  
निर्वचनं चाह—यत्र कवितामशक्येति ।  
वस्त्विति साध्यं फलं, शरीरमिति तदुपायं  
वस्त्वादिकं काव्याभिव्यक्त्यान्शक्या प्रकुरुते  
यत्फलत्वेन तत् प्रकरणमिति बुधेर्ज्ञेयमिति  
संबन्धः ।

अ. भा. २. पृ. ४२९-३०

आत्मशक्येति । इतिहासादिप्रसिद्धिं निरस्यति । वस्त्विति ।  
साध्यं फलम् । शरीरमिति तदुपायम् । [ नायकमिति साधयि-  
ताम् । चकारः सर्वसमुच्चये । द्वितीयस्त्वसमग्रसमुच्चये ।  
एवकारः समुच्चयामाये उक्तौ भवमौलत्तिकं निर्मितम्  
तद्यमर्थः—त्रितयमिति । यत्र कविकृतं द्वयमेकं च अन्यसु  
पूर्वोपनिबद्धं तत् सर्वं प्रकरणं भेदसप्तकमयम् (पा. मे. भेद-  
सप्तकम्) ] वस्त्वादिकं काव्याभिव्यक्त्यामशक्या प्रकुरुते यत्र  
काव्ये तत् प्रकरणमिति बुधेर्ज्ञेयमिति संबन्धः ।

—हेम. का. शा. पृ. ४३४

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

अथास्य सप्तविषयापि प्रकरणस्य प्रत्येकं भेदत्रयं दर्शयितुमावर्त्रयं क्वटि 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 *Prakaraṇa* 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 *Kāvyañūsāsana*, 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 '*Prakarāṇasya Sabhedasya*' may have originally read as '*Prakarāṇasya Saptabhedasya*.'

72 तथा च देवीचन्द्रगुप्ते वक्रतसेनामुद्दिश्य मावचस्वोक्तिः यथा विशाखदेवकृते देवीचन्द्रगुप्ते मावचसेनां  
(मावचसेनामुद्दिश्य चन्द्रगुप्तस्वोक्तिः ?) समुद्दिश्य कुमारचन्द्रगुप्तस्वोक्तिः—

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 चक्रारोऽङ्गाः वक्ष्याः कस्याभिवक्ष्यायाः सरसो- चक्रारोऽङ्गा यस्याम् । कस्याभिवक्ष्यायाः सरसेऽव-  
स्वस्थानमावापः कार्यं 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 प्रत्यङ्कं नायक-प्रतिनायकौ तस्सहायौ चेति अन्ये तु प्रत्यङ्कं नायक-प्रतिनायकौ तस्सहायौ चेति  
चतुराहुः, समुदायापेक्षया हि द्वादशेति । चतुर आहुः । समुदायापेक्षया हि द्वादशेति ।

—अ. भा. २. पृ. ४३७

—हेम. का. शा. पृ. ४३८

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

75 तावदङ्कपरिमाणशङ्कामतिदेशात् प्रत्यासत्या तावदङ्कपरिमाणाशङ्कामतिदेशात् प्रत्यासत्या वा  
प्रसक्तं वारयितुमाह एकाङ्क एवेति । प्रसक्तं 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, संवर्षः शौर्यविद्या- यत्रेति व्यायोग इत्यर्थः । संवर्षः शौर्यविद्या-  
शौर्यविद्याकुलरूपादिकृता स्वर्षा । कुलधनरूपादिकृता स्वर्षा ।

अ. भा. २. पृ. ४०९

हेम. का. शा. पृ. ४४०—४१

नियुद्धं बाहुयुद्धम्—संवर्षं शौर्यविद्याकुल-धन-  
रूपादि-कृतः संवर्षः (संवर्षः)—विशेषेण आ समन्ताद्  
युज्यन्ते कार्यार्थं संरभन्तेऽत्रेति व्यायोगः ।

—ना. द. पृ. १०९

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

77 प्रख्यातवस्तुविषय इति प्रख्यातं भारतादिबुद्धे विषये निमित्ते सति यत्कण्वहुलं चेष्टितं वर्णते तत् ख्यातं स्त्रीपर्ववृत्तान्तवत्, मा भूदित्यप्रख्यातग्रहणे-  
नोक्तम्... व्याकुला चेष्टा भूमिनिपातविवर्तितायाः...  
उत्क्रमणीया सृष्टिर्नाशितः प्राणा यासां ता उत्सृष्टिकाः  
शोचन्त्यः नित्यः तामिच्छति इति तथोक्तः ।

—अ. भा. २. पृ. ४४५-४६

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

78 कस्माद् भारतमिष्टं वर्षेभ्यन्वेषु देवविहितेषु ।  
—ना. शा. १८, १८ (प्रथमार्धम्)  
अत्र प्रयोगे प्रतिवक्ति वर्षेभ्यन्वेषु देशत्वेन भोग-  
भूमित्वेन विहितेष्वपीत्यर्थः ।

—अ. भा. २. पृ. ४४६

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

79 अपि शब्दोऽतिक्रमः, तथेति सामान्यलक्षणम् ।  
—अ. भा. २. पृ. ४४७

The word 'atikramah' is extremely 'unusual'. The reading 'bhinnakramah', preserved with in various commentaries on ornate poems, epics, etc.

80 लोकोपचारेण । वार्ता प्रसिद्धिद्वये सा लोक-  
व्यवहारसिद्धा भवति, यथा शाक्यानां स्त्रीसंपर्कः  
प्रहसनियो भवति, न चौर्धम् । एवंभाचि-  
प्रसिद्ध एवोहसनयोः ।

—अ. भा. २. पृ. ४४९

From the context we find that Abhinavagupta is explaining here the Kārikā 'lokopacāra' etc. After explaining 'lokopacāra-vārtā' we expect him to explain 'yāś ca in place of 'evambhāvi.' This proposed emendation finds support in the *Nāṭyadarpaṇa*

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

प्रख्यातेति प्रख्याते भारतादिबुद्धे विषये निमित्ते सति  
यत्र कण्वहुलं चेष्टितं वर्णते तत् प्रख्यातं स्त्रीपर्व-  
वृत्तान्तवद् भवतु मा वा भूदित्यप्रख्यातग्रहणेनोक्तम् ।  
...व्याकुला चेष्टा भूमिनिपातविवर्तितायाः ।  
उत्क्रमणोन्मुखा सृष्टिर्नाशितः प्राणा यासां ता  
उत्सृष्टिकाः शोचन्त्यः स्त्रियस्ताभिरङ्कित इति तथोक्तः ।

—हेम. का. शा. पृ. ४४१

कस्माद् भारतमिष्टं वर्षेभ्यन्वेषु देशविहितेषु ।

—हेम. का. शा. पृ. १७६

अपि शब्दो भिन्नक्रमः । तथेति सामान्यलक्षणम् ।

—हेम. का. शा. पृ. ४४१

कौलीनं जनवादः तत् ख्यातं प्रसिद्धं दम्भश्चामन्यतथ्य-  
साधुत्वरोपणस्त्वः ख्यातोऽत्र विधेयः । यथा शाक्यानां  
स्त्रीसंपर्को गर्हणीयो न चौर्धम् । एवं दम्भोऽपि ।

—ना. द. पृ. ११३

तत्र च प्रयोगप्रयुक्तिमाह—परवचनमिति परसम्बन्ध  
वचनं स्वयमङ्गविकारैरभिनयेत् । आह—आकाशे यानि  
पुरुषकथितानि दृष्टानि यत्र ध्वन्ये तं न पश्येकश्च  
पश्यत्याकर्णयति च तत्र तद्वचनं स एवानुवदन्

च तत्र च तद्वचनं स एवानुवदन् सामाजिकान्  
वोधयति ।

—अ. भा. २. पृ. ४५०

सामाजिकान् बोधयति ।

देम. का. शा. पृ. ४४२

एको द्वितीयपात्ररहितः विटः...वेद्यादेः...चरितं  
व्योमोक्त्या रङ्गाप्रविष्टद्वितीयपात्रसम्बन्धिचवनानु-  
वादेन वर्णयद्...अत्र भागे ।

—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 हास्येनोपमासार्थेति प्रहेलिका परचितारणकारि परविप्रतारणकारि यदुत्तरं हास्याय हास्यनिमित्तं  
यदुत्तरं, अत्र एव हास्ययुक्ता सा नालिका प्रणालिका निगूढार्थत्वाद् भवति सा नाली व्याजरूपा प्रणालिका ।  
व्याजेत्वर्थः ।

—अ. भा. २. पृ. ४५५

—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 '*pranālika-vyāja*' (*ityarthah*) as one expression.

83 यथा व्यसनना राजपुत्रेण किं सुखमिति पृष्टे यथा वा व्यसनना राजपुत्रेण किं सुखमिति पृष्टे  
तेनोत्तरं दीयते— मन्त्रिपुत्रेणोच्यते—

—अ. भा. २. पृ. ४५६

—ना. द. पृ. १२७

'*Mantri-putrena*'—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., '*mantriputrena*' in place of '*tena*' in the Abhi-Bhā.

84 अयमप्रकृतेस्तु न नायकस्यमिति ध्रुवं प्रहसनभागकादौ शङ्कुकस्त्वधमप्रकृतेर्नायकस्यमनिच्छन् प्रहसनभागादौ  
किं द्रुयात् हास्यादि-रसप्रधानत्वे ह्यधम एव हास्यसप्रधाने विटादेर्नायकत्वं प्रतिपादयन् कथमुपादेयः  
नायकः । स्यादिति ।

—अ. भा. २. पृ. ४५९

—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 '*dhruvan*' to '*pratipādayan*' or some other word conveying its import such as '*bruvan*.'

85 प्रमुच्यते कलं वैरुषावानुष्मैः तेषामिति त्रुत्तवशादादस्य- उपायानुष्ठानस्यावश्यकं व्यादिना व्यवधाने सति नायक-  
कर्तव्यत्वादिभिर्निच्छेदेऽपि सति यदनुसन्धानात्मकं प्रतिनायकामत्यादीनां यदनुसन्धानं ज्ञानमसौ  
प्रधाननायक-सत् तन्धिद्रव्यज्ञानं विन्दुः, ज्ञानविचारणफललाभोपायत्वाद् विन्दुः ।  
ज्ञानविचारणं फललाभोपायत्वाद्...तैलविन्दुवत् सर्वव्याप्तिवाद् वा जले तैलविन्दुरिव विन्दुः ।

सर्वव्यापकवादपि विन्दुः । वीजं च मुखसन्धेरैव प्रकर्वात्मानमुन्मेषयति विन्दुस्तदनन्तरमिति विशेषोऽनयोः, द्वे अपि तु समस्तेतिवृत्त्यपपत्ते ।

—अ. भा. ३. पृ. १३-१४

आफलादिति वीजवत् समस्तेतिवृत्त्यपपत्त्वमाह । केवलं वीजं मुखसन्धेरैव प्रभृति निवध्यते, विन्दुस्तु 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 अत्रस्मिन्नुपाये चिन्तिते सहस्रोपायान्तरप्राप्तिः यथा अन्यस्मिन्नुपाये चिन्तिते सहस्रोपायान्तरप्राप्तिर्यथा नागानन्दे जीमूतवाहनस्य शङ्खलूङ्गाप्राप्तवक्ष्य- नागानन्दे जीमूतवाहनस्य शङ्खलूङ्गाप्राप्तवक्ष्यस्य पटस्य कंचुकिना वासोयुगलार्पणम् । शङ्खलूङ्गेन कंचुकिना वासोयुगलार्पणमिति ।

—अ. भा. ३. पृ. २०

—ना. द. पृ. ४०

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

यथा जीमूतवाहनस्य पार्थे आत्मानं ददतः शङ्खलूङ्गेन न दत्तं वप्यन्विहम् तद्व्याकुलस्य कंचुकिनानीय मित्रा- चमुत्रनन्या प्रहितं रक्तवासोयुगलम् यथावासोयुगलमिष्यादि ।

The reading in the ND is lucid.

87 यत्रोद्घाटनं सर्वत्रैव कथाभागसमूहे तत् प्रतिमुखम्, यत्रोद्घाटनं सर्वत्रैव कथाभागसमूहे स प्रतिमुखम् । प्रतिराभिमुख्येन यतोऽत्र वृत्तिः । प्रतिराभिमुख्ये । मुखस्याभिमुख्येन यतोऽत्र वृत्तिः ।

—अ. भा. ३. पृ. २५

—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 स्वप्राप्तेरेव प्रवानता प्राप्यंशस्य च न्यूनतेति विशेषः ।

—अ. भा. ३. पृ. २६

“अवमर्शे तु प्राप्तेरेव प्रवानता, अप्राप्यंशस्य च न्यूनता” इति पाठः स्यात् यतः गर्भसन्वावप्राप्यंशः प्रवानं फलसंभावनात्मकत्वात् अन्यथा स फलनिश्च- यात्मक एव स्यादित्युक्तं, तद्व्यतिरेकेऽवमर्शे प्राप्तेरेव प्रवानता ।

—अ. भा. ३. पृ. २६, संपादकीया टिप्पणी

प्राप्तिरप्राप्तिरन्वेषणमित्येवंभूताभिरवस्थाभिः पुनः पुनर्भवन्तीभिर्द्युक्तो गर्भसन्धिः । प्राप्तिरसंभवावस्थया- वस्थया युक्तत्वेन फलस्य गर्भीभावात् ।.....

इत्यादिना स्फुटमेव प्राप्तिरित्येवं गर्भः । अप्राप्यंश- श्रावावस्त्वभावी । अन्यथा हि संभावनात्मा प्राप्ति- संभवः कथं, निश्चय एव हि स्यात् । विमर्शे स्वप्राप्ते- रेव प्रवानता, 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 व्याख्यानं मुख्यमस्य सन्देशद्वयं विदूरकारण-  
संपातात्मकत्वं नाम तददृष्टमेव स्यात् ।

-अ. भा. ३. पृ. २८

वीजस्योत्पत्त्युद्घाट-फलौन्मुख्यैरुद्भिन्ने भवनाभिमुखं  
यत् साध्यं प्रधानफले तद्-विष्णात्मा प्रत्यहृहेतुसंपातात्मा  
नियतात्तिचतुर्धैवस्थापरिच्छिन्नः प्रधानवृत्तांशः...  
इति विष्णुहेतुसंपातेऽपि प्रत्यासन्नवर्तिनि फले न  
निर्वर्तनीयमिति च ध्युत्पादयितुमवश्यमेव सन्धौ विष्णुहेतव्यो  
निवन्धनीयाः ।

-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*-) *sampātāmakatvam*.

90 नानाविधैः सुखदुःखात्मकैः हास्यशोकक्रोधादिभि- नानाविधैः सुखदुःखात्मकं 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 फलरत्वं तदा रतिहासादिवाहुत्वं प्रारम्भादीनां, दुःखहानेस्तु फलत्वे क्रोधशोकादिदुःखात्मक-  
भावाद् (? भाव-) वाहुत्स्यम्—

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

91 इह च रतिग्रहणं पुनर्थोपयोगि रसगतस्याभिमानोपलक्षणं  
तेन वीरप्रधानेषु रूपकेषु प्रतिमुख एव ह्यास्था  
रतिरूपेण उरसाहः सम्यग्विषया समीहा चेष्टा विलास  
इति मन्तव्यम् ।

-अ. भा. ३. पृ. ४२-४३

य एव सुखे रस उपश्रित्यते, तस्यैव स्थायी विभा-  
वानुभावव्यभिचारिभिः पोषणीयः । कामफले  
रूपके सुखसन्धावुपकान्तः शृङ्गारः प्रतिमुखे विलासेन  
स एव विस्तार्यते । विलासप्रकाशकान्येव  
चेतराण्यङ्गानि निवन्धनीयानि । वीरादिरसप्रधाने-  
ष्वर्थफलेषु रूपेषु पुनरुसाहादिसंपद्विषया (यो)  
नृस्त्रियरीहाव्यापारो 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 ह्यास्थायत्वेन ( ? ह्यास्थायत्वेन)  
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 :

92 वीरप्रधानेषु रूपकेषु उरसाहसंपद्विषया समीहा  
युक्तिस्तु नियतप्रतिपत्तिवर्धन्तेति विशेषः, रूपमिति  
चानियता आकृतिरुच्यते । तत्र विशेषप्रति-  
पत्तिरिहापि तथोपचाराद् व्यपदेशः ।

अ. भा. ३. पृ. ४८

चेष्टा विलास इति मन्तव्यम् ।  
नानारूपाणामर्थानां संशयोऽनवधारणं रूपमिव रूपम् ।  
अनियतो ह्याकारो रूपमुच्यते । सुखसन्ध्याद् युक्तैः कृत्य-  
विचाररूपत्वेन नियताकारया अस्य भेदः ।

-ना. द. पृ. ७३

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

युक्तिस्तु नियतप्रतिपत्तिपर्यन्तेति विशेषः । रूपमिति चानियता आकृतिरुच्यते । तत्र विशेषप्रतिपत्तिरिहापि  
तथोपचाराद् व्यपदेशः ।

- 93 भावतर्शोपलब्ध्वस्तु क्रम इति । भावस्य भाव्यमानस्य क्रमो भावस्य निर्णयः । भावस्य परामिप्रायस्याथवा  
वस्तुनो भावनातिशये स्त्यूहं प्रति भावनादि- भाव्यमानस्यार्थस्येहप्रतिभादिवशान्निर्णयो यथावस्थित-  
बलात् स्यात् या परमार्थोपलब्धिः सः क्रमः । रूपनिश्चयः क्रमः ।

अ. भा. ३. वृ. ४९

—ना. द. वृ. ७६

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

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

## KALPALATĀVIVEKA ON ABHINAVABHĀRĀTĪ

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.<sup>1</sup> 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-mūlāsana* and the *Nāṭyadarpaṇa* of Rāmacandra and Gunacandra both of whom have made liberal use of the A.Bh. in their works.<sup>2</sup> The *Kalpalatāviveka* (KLV) of an anonymous author has incorporated many long passages from the *Dhivanyāloka* (D.AI) the Locana commentary on it and the A.Bh. I have shown in a separate paper,<sup>3</sup> 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 अन्वच्छ स्थानिनां ये विभावादशोऽभिहितास्तेरेव योगे स्थानिनः स्फीता भवेयू रसा स्युरित्वर्थः ।  
अयोगे तु स्थानिन एवेति किं रसावस्थापर्यायायां स्फीतदशायां पुनर्यिभावादिप्रतिपादनेन ।

—KLV p. 303, ll 13-15

The text of the A.Bh. which is commented here upon, reads : स्थितदशायां लक्षणस्त्रैयर्थ्यात् (Vol. I. p. 272 l.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 वाडवेनेव इति । अस्य पूर्वमर्द्धम् ।  
विद्वद्भास्त्रायगोऽपि दुस्तोऽपि महानपि ।

एतद्वच्यं कृत्यारावणे रामेण स्वशोकस्याभिधायकमुक्तं नामिनयः ।

—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 तं) रोदितुमभ्यर्थात् सचिर्वः ।

इदं तापसवत्सराजे विनीतदेववाक्ययुग्मनगतं शोकमभिधायति 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 समाश्रसिहि समाश्रसिहि, समस्तसदु समस्तसदु पिअवअस्तो ।

[ समाश्रसतु समाश्रसतु प्रियवयस्यः । ]

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

श्रावितश्च, तथा ह्ययम्—

शोकेन कृतस्तम्भस्तथा स्थितो येन वर्धिताक्रन्दैः ।

हृदयस्फुटनभयात् (रोदितु) मभ्यर्थितस्सचिर्वः ॥

अतिकरुणं च वर्तते तदितोऽपसृष्य कायेशेषं प्रतियोजयामि ।

—Act II, p. 18

This stanza presents some variant readings :

- 1 श्रुत्वैष विभ्रुववाप्यः— Śrūṅārāprakāśa (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 -मभ्यर्थात् सचिर्वः '—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 ।

शोकश्रोभे च हृदयं प्रलापैरेव धार्यते ॥

—Uttararāmacarita 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] Rumaṅvān 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 Vāsava-dattā, 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 । स्थामिन 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 प्रवर्तत इति हि तत्रभवन्तः । तत्रश्च रत्यनुकारे कान्तवेषगत्यादयोऽप्यनुकार्याः । अनुकरणरूपत्वे च तेषां कृतानि नामान्तराणि यैस्ते व्यवदिश्यन्ते मुनिवचनेषु ताग्रनोपेक्ष्यन्त 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 nāmāntaraṃ* to mean *kva nāma antaraṃ* whereas '*nāmāntaraṃ*' 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;

क्रेत्रमुपायवैलक्षण्यान्नामान्तरं 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 (anukarṇa) 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 *anukarṇa* 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*, *Anukaraṇa*) 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* :

वामङ्गलङ्कारैः शिष्टैः प्रीतिप्रयोजितैर्मधुरैः ।

इष्टजनस्वानुकृतिर्लीला ज्ञेया प्रयोगज्ञैः ॥

—NS XXII, 14

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

कान्तवेषानुकाश्यादि न रामचेष्टितस्वानुकारः ।

—Vol I. p 276, l. 1.

6 तन्त्र इति नाश्व्यन्त्रम् ।

—KLV p. 306, l 10

This comment comes in between प्रामाणिकजनश्च...किमाचक्षहे । (= 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 :

यद्वयन्त्रं नः प्रतीतिवैषम्यप्रसङ्गादि तत् कियदत्रोच्यताम् ।

—Vol I. p. 276, ll. 17-18

Hemacandra, however, reads :

यद्वयन्त्रप्रतीतिवैषम्यप्रसङ्गादि तत् कियदत्रोच्यताम् ।

—p. 96 l. 9

Possibly the KLV might have read यद्वयन्त्रप्रतीतिवैषम्य.

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 प्रतीत्यभिप्रेयस्ती मुख्यतया, उपलक्ष्योपचारेण भद्रतोतस्याभिमतता । एष एव च पक्षो यथोपाचार्यं शिष्या इत्याचार्यैस्व [अभिनवगुप्तस्य] अनुमतोऽत एव च प्रतीत्यादित्यतिरिक्तश्च संसारे को भोग इत्यादिना तत्र तत्र रसस्य प्रतीत्यादिकमाचार्यैः स्व न स्वस्थापविष्कतीति 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 views 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 स्मर्यतेऽनभूतकालित्याह—न च तत्ततः इति । सस्वता 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 तद्गतो रामस्य स्मृतिः । अनुपलब्धवान् ।

—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 *Saṅkaṭatanivṛttikārīṇā*. "Gnoli accepts the reading of the *Saṅkaṭatanivāraṇakārīṇā* but remarks *Saṅkaṭakārīṇā*. 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 *Saṅkaṭatanivāraṇa* (or *niṛtti*) *kārīṇā* is vouchsafed by Abhinavagupta's own text in the *Locana* where he reads :

भोगोऽपि न काश्चिद्वेन क्रियते, अपि तु घनमोहान्धसङ्कटानिष्ठुत्तिद्वारेण.....।

—p. 189.

10 रजसाभोगैश्चित्रानुविद्धसत्त्वमयनिजचक्षुभावनिर्वृतिविश्रान्तिरक्षणः ।

—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 (Bhaṭṭa's Śrīrājāprakāśa, p. 480) as '*Vilakṣaṇa*', therefore, seems uncalled for.

11 रसः इति । रसः स्यान्न तृतीया गतिरिति सचन्धः ।

—KLV p. 307, l. 20.

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

12 गुणानाम् इति । सर्वरजस्तमसाम् ।

—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* :

संस्मार्दिश्या शास्त्र एकत्वात् फलयोगतः ।  
वाक्यार्थस्तद्वदेयात्र शृङ्गापादी रसो मंतः ॥

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

14 विगनागमित्वम् 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 Patwardhan 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 व्याचष्टेऽसौऽन्यथैतदध्यान्वयेत्येवं सतस्त्वं मल्लप्रतिष्ठं कथमास्तामिति निर्दिशन्प्रायस्व जिज्ञासोः प्रश्नः । किं कुर्मः इति । निराम्नायं ना (? निराम्नायम् आ)याममहस्त्वं न कश्चित्तेत्तीति सजुगुप्समाचार्यस्योक्तिः धिगनागमित्वम् इति । तथा ह्यनागमज्ञो लेल्यप्रभृतिः स्याद्येव विभायानुमानादिभिरुपचिचो रस इत्यादिना प्रकरेण किं न दूषयति । संमन्वयसङ्गतार्थं प्रहस्यतीत्यर्थः ।

The reading '*dhiganāgamitvam*', found in the KLV, is highly superior and eminently suits the context. The reading (*a*)*dhigatāgamitvam* hardly goes well with *āgnāyāsiddhe* 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 '*kimapūrvametat*'. 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 त्वयैव 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 *pratipattimātrādattivra*; in a foot-note the editor notes the variant readings : *trāditiṅvra dītrivṛt*. The reading *itivṛta*, found in the KLV, appears to be genuine, although its sense *itikartavyatā* appears to be very unusual.

16 त्रासकस्य इति मृगनेतकादेः । अपारमार्थिकत्वाद् इति । अत्र हेतुर्विशेषरूपत्वाभावादिति ।

—KLV p. 308, ll. 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, l. 2 (from below)

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

तस्यज्ञानजनितनिर्वेदप्रायो विभावो मोक्षोपाय इति ।

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

...°निर्वेदप्रायोऽपि भावो मोक्षोपाय इति ।

18 अशक्तौ तु इति अपरिचित इति चोभयप्रकारा भयसंविद् ।

—KLV, p. 310, ll. 2-3

The text of the A. Bh. (Vol I, p. 282, l.3, from below) reads

अशक्तौ च ततो भीरुः किञ्चिदार्जिज्जीबुरप्यनुचितवस्तु

Dr. Raghavan notes the variant readings :

M अदिज्जिज्जीबुरपिचित D जिगीबुरविजित ।

—(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, l. 11

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

तस्वर्शे ह्यभिमानोऽस्या (स्य) विलीयत एव ।

He (p. 149 l.16) reads :

तस्वर्शे ह्यभिमानोऽस्य लीयेतैव ।

20 तदाभासतायाम् इति । मोक्षविभावाभासतायाम् । प्रहसन इति । प्रहसनरूपकेण हि राजपुत्रादीनां सर्वपुरुषार्थधनौचित्यत्यागविषया व्युत्तिराधीयत इत्यर्थः ।

—KLV, p. 312, ll. 12-14

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

तदाभासतायां शास्त्राभावो हास्य एव प्रहसनरूपक (रूपः) अनौ (स्वानौ) चित्प्रयागः सर्वपुरुषार्थेषु व्युत्पाद्यः

Dr. Raghavan reconstructs the text as follows :-

तदामासतायां शान्ताभासो हास्य एव । प्रहसनरूपस्य अनौचित्यत्वागः 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 वक्षते ।

—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 *antarmukhatālabhena* (*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* :

तत्वास्वादोऽस्य क्रीडशः । उच्यते—उपरागदादिभिः उत्साहरत्यादिभिरुपरक्तं यदात्मस्वरूपं...निर्भासमानम् अन्तर्मुख्यावस्थाभेदेन लोकौत्तरानन्दानयनं [ ? लोकौत्तरानन्दधर्मे ] तथाविधदृश्यं विद्यत इति ।

—A. Bh. pp. 340-341

This passage and the variant reading (*tannukhyatā*) *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 :

वागङ्गालङ्कारैः शिष्टैः प्रीतिप्रयोजितैर्मधुरैः ।  
इष्टजनस्यानुकृतिर्लीला ज्ञेया प्रयोगज्ञः ॥

23 विप्रलम्भ इति । विप्रलम्भो विडम्बनं **प्रसिद्धमिह** तूपाचारात्तदीयं फलं विरहात्मकं यद्यते । तेन हि परस्परं रतितोरोत्र 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—पद्भेदाश्च 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 विक्रुष्ट इति विक्रुष्टः श्रवणकट्टः । उपघात इति । उपघातः पुत्रादिमरणम् ।

—KLV, p. 314., ll. 17-18

The A. Bh., however, reads : *vikṛṣṭam Śravaṇakaṭu* (p. 316, 1-2); and, *upaghāto' gnyādī-maraṇam* (p. 318, l. 5). The editor notes the variant reading : *ma. bha. atrādikama* (for *agnyādīma*). 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 पयतौ प्रहरणा नाम समन्ताद्वरणम् । सम्ग्रहारेण 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 hyudantau*.

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  
1 तथा प्रति इति अस्येयमिति यो न संवन्धप्रतीत्यु-  
त्पादहेतवः[तुः ?]

A. Bh. (Vol. I)  
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 । अस्त्येयमिति येन संवन्वप्रतीत्युत्पादहेतवः (विभावाः) ।

KLV

A. Bh.

2 नापि वस्तु इति तृतीयः पदः ।

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 पदः ।

3 अस्यार्थः—पदार्थवाच्यार्था....नन्वर्थशब्दोऽभि-  
धेयवाची ।

—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 *vākyaārthau* and *natvartha-*

4 अलङ्कारः कटकदिः इष्टजनश्चनेद्वयमुत्तमत्व-  
सूचकम् ।

—p. 313, ll. 13-14

We must underline the word *iṣṭajanaśca*

5. The words *vīpriya, dehasya, āyāsama  
abhigāta*

(p. 314)

*pāṇanāṁ, pīḍanāṁ chedanāṁ bhe-  
danam*

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

6 हस्त इति । हस्ताग्रयोरन्वयेन्ये नियेषः संघर्षणम् ।

—p. 315, ll. 3-4

We must correct the reading from  
*niṣṭedhaḥ* to *niṣṭeṣaḥ* as *niṣṭeṣa* (mean-  
ing 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 *Rasādhya* (and the *Bhāvādhyāya*).

तथाहि—अनुकरणरूपो रस इति यदुच्यते तर्हि  
(१) सामाजिकप्रतीत्याभिप्रायेण उत (२) नयामिप्रायेण  
किंवा (३) वस्तुवृत्तविवेचकस्याख्यातुवृत्तिसमन्वयनेन  
यथादुर्थाख्यातारः स्वत्वेन विवेचयन्ति इति । अथ  
(४) भस्तमुनिवचनानुसारेण ।

—A. Bh. Vol. I, p. 274, ll. 1-4  
नापि वस्तुवृत्तानुसारेण तदनुकारस्यम् ।

—A. Bh. Vol. I, p. 276, l. 2  
तत्र च पदार्थवाच्यार्था रसेष्वेव पर्थवत्तत...न  
द्वर्थशब्दोऽभिधेयवाची ।

—A. Bh. Vol. I, p. 343, ll. 16-17

अलङ्कारः कटकदिः । इष्टजनः विदूषकादिः । एत-  
दुत्तमत्वसूचकम् ।

—A. Bh. Vol. I, p. 304, l. 9

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

हस्ताग्रयोरन्वयेनियेषः संघर्षणम् ।

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

## ABHINAVABHARATĪ CH. VII RECOVERED ?

The commentary *Abhinavabhāratī* (A. Bh.) on the *Nāṭyaśāstra*<sup>1</sup> (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.<sup>2</sup> 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*<sup>3</sup> (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.<sup>4</sup> The portion of the NS Ch. VII p. 348 to p. 356 just preceding “*atra 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 एतस्मात्प्रमृतिं नममाश्वात्पर्वन्तं व्याख्या नोपलब्धा ।

Dr. J. L. Masson and Prof. M. V. Patwardan objective 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 Dalpatbhai 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 *Vāgālyabhinayasahitā* (*vibhāvānta*) (p. 286 ll. 13-14) which occurs in the A. Bh. on it (p. 347 l. 14) and ‘*Vāgāṅgopāṅgasāmyuktah*’ the V. L. for ‘*Saktopāṅgasāmyuktah*’ in NS VII. 5. I have not been able to trace the *pratikas* ‘*Pratīhetavah*’ (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.<sup>1</sup> 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 *vyabhiṅgārībhāva* 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 *vyabhiṅgārībhāvas* 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 :—

<i>Kāvyānuśāsana<sup>2</sup> of Hemacandra</i>	<i>Kalpalatāviveka</i>
(अ) परस्मिन् वधा-समुद्रदत्तस्य नन्दयन्त्र्यामन्यानु- रगशङ्का [ पुष्पद्वितके <sup>3</sup> ] दुर्योधनस्य वा भानुमन्वाम् (वेणी. २) 1-पृ. १३४	अत एव वान्प्रगत्वेन शङ्का वधा समुद्रदत्तस्य नन्दयन्त्र्यामन्यानुरगशङ्का । दुर्योधनस्य वा भानुमन्यां, सापीह शङ्कात्वेन परिग्रहीतेव 1-पृ. २८८
(आ) चिन्ता । सा च स्मृतेरन्या । प्रसनाद्दत्तवत् खेलनाद् गमनवच्च । .....सा च वितर्कात् ततो वा वितर्क इति वितर्कान् पृथग्भवति चिन्ता 1-पृ. १३८	चिन्तानुस्मृतेर्न्येव । .....सर्वधातूनां ह्यर्थोऽन्योन्यो भियत एव । तथा हि खेलु गताविति यद्यपि पठयते तथापि सत्रिलासगमनमेव विशिष्टं खेलनमिति प्रसिद्धं खे खेल्याशीत्यादी । प्रसने च...विशिष्टम् अदनं न तु अदनमात्रमेवमन्वत्रावधेयम् 1-पृ. २९२
(इ) अकार्यकरणज्ञानादीर्वाडा... .. 1-पृ. १३०	बीडा नाम अकार्यकरणात्मिका.....। अकार्यकरणशब्देन तदज्ञानमुच्यते 1-पृ. २९३
(ई) .....चापलम् अविमृश्य कार्यकरणमिति यावत् 1-पृ. १३४	अविमृश्यऽपर्यालोच्य कार्यकरणं चापलमिति यावत् 1- पृ. २९४
(उ) निद्रोद्भवमित्यनेन निद्राया एव गाढावस्था सुप्तमित्याह ।—पृ. १३२	निद्रासमुत्थमित्यनेन निद्राया एव गाढावस्था सुप्तमिति.... माह 1-पृ. २९८

1 Vide the opening verse of the KLV :

वत् पल्लवे न विवृतं दुर्योधं मन्दबुद्धिभिश्चापि ।

क्रियते क्लृपलतायां तस्य विवेकोऽयमतिमुगमः ॥

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

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

एतदेवाभिमान्यमानेन पुष्पद्वितकेऽशोकदत्तादिशठशर्कानेन समुद्रदत्तस्य शङ्का योपनिबद्धा सा न दोषाय निर्वहणा-  
न्योपयोगिनी हि नन्दयन्त्रीनिर्वासने तदसाश्च गृह्णन्तरावस्था ।...न तेन ब्रह्मयशःस्वामिकशः खण्डितं.....।—  
अभिनवभारती (अध्याय १८) पृ. ४३२



धान-पुनःपुनःपरिशीलनपूर्वं दर्शनपाट्यादेर्विभावस्य  
ग्रहः 1-प्र. १६०

- (इ) ज्ञानं विवेकज्ञानं वाहुश्रुथं वा 1-प्र. १६०
- (ई) कार्योज्ञानं नेत्राभ्यां पश्यतोऽपि श्रोत्राभ्यां शृण्वतो-  
ऽपि चेदानीं किं कृत्यमित्यनिश्चयः । नेदं  
वैकल्याच्चैतन्पश्यन्वावमित्यपस्मारोह्याभ्यां भिन्नम् ।  
-प्र. १६४
- (उ) सुप्तं निद्राप्रकरोऽत्र... । प्रकरो ग्राह्यतमावस्था ।  
स्वप्नस्य तात्कालिकवियवज्ञानस्य आवृतं प्रतीति-  
वृत्तस्तत् स्वप्नाधितं प्रलपितम् 1-प्र. १६१
- (ऊ) अकारिणि स्वप्नस्य करणाभिः प्रायः प्रतीकारेच्छा,  
परस्वापकाराभावेऽपि परानर्थकरणाभिप्रायरूपः क्रोध  
इत्यनयोर्भेदः 1-प्र. १६०
- (ए) धार्ष्ट्यं प्रागल्भ्यम् ।... सर्वानुगतत्वख्यापणार्थं  
धार्ष्ट्यं प्रथममुपात्तम् । सभवादिरपि ह्यप्रगल्भो  
न शक्नोत्याकारं संवरोतुम् । विक्रिया भ्रू-  
विकार-मुत्सरागदिका, तस्या रोधः संस्मरणम् ।  
रोधकारक्येनोत्सरागचित्तविशेषोऽपि रोधः, न  
वह्निःस्था चित्तवृत्तिरिति पृषोदरादित्वाद्यवह्निःस्था ।  
-प्र. १६४
- (ऐ) चौर्यादित्वाद् विमानाद् यद् राजादेर्नर्धृष्यं  
निर्दयत्वं तदीयम् 1-प्र. १६२
- (ओ) प्रतिभानं प्रतिः... । नवनोलेखशालिनी  
प्रज्ञा प्रतिभानम् ।...तर्कं [ऊहापोहो<sup>१</sup>] विधि-  
निषेधविययौ सभादानाप्रवयान्वयव्यतिरेकप्रत्ययौ  
वा 1-प्र. १६०
- (औ) प्राणनिरोधकरं तु मरणं न नाशये प्रयोऽयमिति  
न तस्य विभावानुभावस्वरूपाणि प्रतिपाद्यन्त इति ।  
-प्र. १६१
- (अं) चकितोद्वेगकारी चम्कारः । अनर्थव्यंभावनातः  
सर्वप्रशो भयमित्यनयोर्भेदः 1-प्र. १६३

विज्ञानं विवेकज्ञानं श्रुतविभवो वाहुश्रुथम्... । प्र. २९३  
.....चक्षुर्भ्यामपि पश्यतः श्रोत्राभ्यामपि शृण्वत इति  
दर्शयन् मोहादस्याः स्वरूपान्तरं दर्शयति 1-प्र. २९६

.....निद्राया एव ग्राह्यतमावस्था ।  
विषयेभ्यः उपरि रसानकृत्यं स्वरूपमाह—स्वप्नाधितम्  
इति प्रलयनमिति लोके प्रसिद्धं स्वप्नादसाधारणताका-  
लिकनिषयज्ञानाद्भिन्नमेव । स्वप्नस्य अधितं प्रतीतिवृतः  
..... 1-प्र. २९८

अमर्थ इति । प्रतिकरणेच्छास्योऽयं क्रोधादन्य एव ।  
-प्र. २९९

...तेषां भ्रूविकारमुत्सरागदीनां संवरणमाच्छादनकारि  
यच्चित्तं वृत्तित्पं तदवह्निःस्थं न वह्निःस्थं चित्तं येनेति  
निरुक्तं पृषोदरादित्वाच्च रूपमित्याहुः । प्रगल्भो ह्याकारं  
संवरोतुं जानातीति धार्ष्ट्यग्रहणम्...तेन धार्ष्ट्यं  
सर्वविभावेभ्यस्तानुयायीति मन्सव्यम् 1-प्र. २९९

चौर्यमुपलक्षणमकार्याणां तन्निमित्तं गृहीते जने राजा-  
दीनामौर्यं निर्दयत्वम् 1-प्र. २९९

मतिरिति । अपूर्वं प्रतिभानरूपा । ऊहापोहायन्वयव्यतिरेक-  
प्रत्ययौ विधिनिषेधविययौ वा सभावना-प्रत्ययौ 1-प्र. २९९

तेन प्रियमाणावस्थं चित्तवृत्तिरूपेह विवक्षिता न तु  
मृतावस्था । तवानुभावादेरभावान् 1-प्र. ३०१

इति विधूननकारी चम्कारित्वभावत्रासो भयान्  
पूर्वापरविचारपूर्वकादन्य एव 1-प्र. 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 *Dhivanyāloka* 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,<sup>1</sup> Keci,<sup>2</sup> Ghaṇṭuka<sup>3</sup> (? Ghaṇṭaka), Ṭikākāra<sup>4</sup> Bhaṭṭa-tota,<sup>5</sup> Kavikulacakra-varti,<sup>6</sup> Anye,<sup>7</sup> Cāṇkyācārya,<sup>8</sup> Apare,<sup>9</sup> Tārīkika, Sāṅkhyā and Śocyā (? Śākya) are such as could come only in the *Abhinavabhāratī*.

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

2 क्रोवेऽयं न व्यभिचारीति केचित्दसत् । p. 296

3 शब्दादयस्त्वरता एवेति घण्टुकः । p. 298

4 चित्तं विकरोतीति चित्तविकार इति टीकाकाराः । p. 300

5 भट्टतोतस्तु.... । p. 300

उक्तं च भट्टतोतेन । p. 302

6 एतदेव हि प्रतिज्ञागरितं कविकुलचक्रवर्तिना "तिष्ठेत् कोपवशात्" (विक्रमोर्वशीय ४.२) इत्यादिना । p. 300

7 ऋये 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 अग्रे तु मन्यन्ते कः खलु चित्तवृत्तीर्गणयितुं समर्थेः । गणने वा तार्किकताकिंतामगुणनवनेन 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 *Sāntarasa* Abhinavagupta says as follows :

यत्तु व्यभिचारिणाद्यनामवसरे वक्ष्यते तच्चिरकालविभ्रमविप्रलम्बस्थोपादेयत्वनिवृत्तये । यत् सम्यग्ज्ञानम्—

यथा — 'ब्रूया दुग्धोऽनङ्ग्यांस्तनभरनता गौरिति परं

परिध्वक्तो षण्डो युवतिरिति लवणपरहितः ।

कृता वैङ्कर्याशा विकचकिरणे काचशकले

मया मूढेन त्वां कृपणमगुणज्ञं प्रणमता ॥' इति

तन्निर्वेदस्य खेदरूपस्य भावत्वेन । एतच्च तत्रैव वक्ष्यामः ।<sup>1</sup>

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

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

ब्रूया दुग्धोऽनङ्ग्यान् स्तनभरनता गौरिति चिरं

परिध्वक्तः षण्डो युवतिरिति लवणपरहितः ।

कृता वैङ्कर्याशा विकचकिरणे काचशकले

मया मूढेन त्वां कृपणमगुणज्ञं प्रणमता (१ ता) ॥<sup>2</sup>

On the strength of this evidence<sup>3</sup> alone we could, without any hesitation what-

संख्यातवुद्धिबर्नाष्टकविपर्ययादिप्रत्ययचतुष्टयेन वा शोच्य[१ शाक्य] शिषितचित्तचैतद्रूपभेदेन वा सर्वसंभवे 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) चित्रमुस्ताद्यपि च नाट्यस्यैवार्थभागामिध्वन्द्वे यथा सर्गवन्वादि शब्दभागामिध्वन्द्वः । एतच्च 'श्लोड्यो द्वादयसवार्दी' (ना. शा. ७-१० [१ 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 [१ 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 सक्रान्ता देहमपि व्याप्नोति । सैव च सस्ममित्युच्यते । तत्र चाव्यक्तं यत् स'द्वित्-प्राणभूमिद्वयानिपतितं यत् सर्वं तत् भावाध्यायसंश्रयत्वेनैव विज्ञेयम् ।

A. Bh. III. 22 p. 152

संवेदनरूपात् प्रसृतं यत् सर्वं 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*, *arīhaprakṛti* and *avasthā*.

*Itivṛtta*<sup>1</sup> is the subject matter or story of the play. It is called the body of the drama,<sup>2</sup> while *rasa*, its soul,<sup>3</sup> *Itivṛtta* is twofold : *ādhikārika* (main or principal) and *prāsāṅgika* (subsidiary or incidental). The *ādhikārika* is so called because it is connected with the attainment of the ends of the hero. The *prāsāṅgika* 'serves as a means towards the fruition of his aims,' and *incidentally* attains some end of its own. It is twofold<sup>4</sup> : *patākā* (an episode) and *prakarī* (a mere incident); *patākā*<sup>5</sup> is con-

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

2 इतिवृत्तं तु नाट्यस्य शरीरं परिकीर्तितम् । NS. XIX. 1a.

3 रसप्राणां नाट्यविविः । ND. P. 55 and रसाः पुनरत्मा 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 तिरोदध्याद्भस्त्वलङ्कारलक्षणैः ॥ DR. III. 32

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

4 प्रासङ्गिकमपि पताकाप्रकरीभेदाद्विवक्षित्वाह । Avaloka p. 4.

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

पताकेवासाधारणनायकचिह्नवस्तुपकारित्वात् । Avaloka p. 4.

...प्रसिद्धिप्राप्त्यर्थेन्युच्यते पताकेव पताका । ND. p. 43.

...औचित्यानौचित्यज्ञानोपयोगिन्वानयात्र पताकायदुपयोगित्वादित्रं पताकेति चिरन्तनाः । Abh. III. p. 15.

ध्वजोपरिनिहितपताकेव पताका यथेयमेकदेशे स्थायिनी सकल सैन्यं द्योतयति तथा चैवमपि 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 पुध्वप्रकरवनिहिता या शोभां जनयति सा प्रकरी । NL. p. 9.

tinuous whereas *prakarī*<sup>6</sup> of short duration. The definition of the *prāsaṅgika*<sup>7</sup> 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).<sup>8</sup> The Abhi. and the ND. while distinguishing between the *patākā* and the *prakarī*, emphasize this aspect of the *prakarī*<sup>9</sup>. 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.<sup>10</sup> The NL. records as the view of some that *patākā*, in a broad sense, means the doings of the *upanāyaka*.<sup>11</sup> 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 Venī. as *patākā*, the NL. regards Kaṣya-carita in the Venī. as *patākā*. The overthrow of Malayaketu in the Mudrārāksasa is considered by some as *patākā*. Bhīma is looked upon, and rightly so, as the hero of the Venī. by many modern commentators. Karna 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-fold<sup>12</sup> : 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 युष्पाश्रतादयः ।

तथाऽत्र वर्णनादिस्तु प्रवन्धे प्रकरभेदेत् ॥ 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 परार्थसिद्धिपरश्च, परार्थसिद्धिपरश्च । पूर्वः पताका, अन्यः प्रकरोति ।  
ND. pp. 41-42.

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

11 अन्ये पताकेऽयुपनायकचरितमेव स्थूलार्थमुपवर्णयन्ति ।... उपनायकेन नायकमुपकर्तुं प्राधान्यमवलम्ब्य यत् क्रियते सा पताका यथा मकरन्दस्य माधवमुपचिकीर्षोर्मालीरूपकत्वादिकमिति । NL. p. 9.

12 प्रासङ्गिकाभिधं 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 *prakarā* 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.<sup>13</sup> 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 incident<sup>14</sup>. The *patākā* and the *prakarā* 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 it<sup>15</sup>.

These five *artha-prakṛtis* are interpreted by many theorists as the means of the final attainment of the ends of the hero<sup>16</sup>. 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 *prakarā* is परार्थायैव केवलम् (NS.). But it appears, at

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

14 आनुषङ्गिककारान्तरेण प्रधानप्रयोजनस्य विच्छेदेऽपि सवृत्तं कथायास्त्वविच्छेदहेतुः स विन्दुः परिकीर्तितः ।

उपायानुष्ठानसाध्यव्यक्तव्यादिना व्यवधाने सति नायक-प्रतिनायकामत्यादीनां यदनुसन्धानं ज्ञानमसौ....  
विन्दुः । ND p. 46.

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

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

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

अवान्तरार्थेन (यमपठचरवृत्तान्तेन) विच्छिन्नस्वान्तरस्य बीजस्य पुनः प्रवर्तनात् विन्दुः ।—Dhūṅḍirāja (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 remember the main driving force.

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

(1) विन्दुञ्जले तैलविन्दुवत्प्रसारिवात् । Avalok p.5

(2) विन्दुरियं विच्छिन्नायामपि धारायां यथा जलविन्दुः पदत्वर्थन्तेष्वन्तरान्तररूपनिजनिपातः पयसां पतन-  
मभिव्यञ्जयति तथापभिव्यर्थः । NL. p. 7.

(3) जलविन्दुर्यथा सिद्धं स्तरमूलं फलाय हि । तथेवायं मुहुः क्षिप्तो विन्दुरियमिधीयते ॥ RS. p. 210.

(15) अपेक्षितं तु यत् साध्यमारम्भो यन्निवन्धनः ।  
समापनं तु यत्सिद्धये तत्कार्यमिति सम्मतम् ॥ SD p. 317.

(16) यत्रार्थः फलं तस्य प्रकृतय उपायाः फलहेतव इत्यर्थः ।...तदेतैः पञ्चभिरुपायैः पूर्णफलं निष्पाद्यते ।  
Abh. III p. 12 and फलस्य हेतवः फलं । 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 end<sup>17</sup>. 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 kāraṇatvam 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 mental<sup>18</sup>. If this meaning is accepted there is absolutely no difficulty in looking upon Kārya as prayojana-siddhi-hetu. But this meaning of Kārya as 'साधये वीजसहकारि' 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.<sup>19</sup>

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 divisions<sup>20</sup>. 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 patākā and the prakāri under Itivṛtta, then (its phala-) kārya, then (its sādhyā-) the bīja and the bindu and (remarking 'इदानीं पताकाच' प्रसङ्गाद्युक्तमोक्तं 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 वीजसहकारि कार्यम् । ND. p. 47 and the वृत्ति on it.
- 19 वीजकार्योपगमनम् आदानम् इति वीजफलस्य समीपताभङ्गनम् इत्यर्थः । Abh. p. 55.  
उपक्षेपस्तु कार्येण 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 । कथाशरीरकारणानीति 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 *prakāri* at the hands of the authorities clearly shows that these two are nothing but divisions of the *prāsaṅgika* or *ānuśaṅgika* 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 *itivrta* 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 phalaprāpti* (Certainty of Attainment or Success) and 5 *phalāgama* or *phalāyoga* (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 enumerated<sup>21</sup>. 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 him<sup>22</sup>. 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 समस्तस्वकृताच्यस्य प्रकृतयः प्रकरणान्यवयवार्थलक्षणा 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 फलप्राप्तिरित्यवमेव क्रमः ।  
ND. p. 49.

and सर्वस्यैव हि कार्यस्य प्रारम्भस्य फलार्थिभिः ।

एतास्वनुक्रमेणैव पञ्चावस्था भवन्ति हि ॥ NS XIX. 14.

- 22 नेतुर्मुखफलं प्रति वीजाद्युपायान् प्रयोक्तुरवस्थाः प्रधानवृत्तिष्वप्ये 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 present<sup>23</sup>. 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 end<sup>24</sup>. 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 Bharata<sup>25</sup> 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 mentioned<sup>26</sup>. Naturally, he evolves the

- 23 प्रधाने वृत्तं पञ्चानाम् ( अवस्थानाम् ) अवस्थम्भावमाह... । नाटके नाटकलक्षणानुसारिषु प्रकरण-नाटिका-प्रकरणेषु चायं नियमः । तेन व्यायोगादौ यथालक्षणं न्यूनावस्थत्वमपि न दोषाय । ND. p. 49.
- 24 अन्तरैकार्थसंघन्धः सन्धिः एकान्धये सति । DR. p. 6:  
एकेन प्रयोजनेनास्त्वितानां कथाशानामवान्तरैकप्रयोजनसंघन्धः सन्धिः । Avaloka p. 6.  
तेनार्थावयवाः सन्धीयमानाः परस्परमङ्गलसंघन्ध इति समाख्या निरुक्ता तदेषां सामान्यलक्षणम् ।  
Abh. III. p. 23.  
अर्धभागराशिः सन्धिरित्युक्तं, तत्र सन्धीनां संघन्धनीयानि वृत्तानि संविधानखण्डानि... अङ्गानि । Abh. III. p. 31.  
सन्धिः परस्परं कथार्थानां संघटनम् । यथोक्तं सन्धीयन्तेऽर्थाः परस्परमभिरिति सन्धयः । NL. p. 20.  
एककार्यान्वितेष्वत्र कथाशेषु प्रयोगतः ।  
अवान्तरैकार्थस्य संघन्धः सन्धिरिष्यते ॥ BP. p. 207.
- 25 इतिवृत्ते यथावस्थाः पञ्चारम्भादिकाः स्मृताः ।  
अर्थप्रकृतयः पञ्च तथा वीजादिका अपि ॥  
वीजं विन्दुः पताका च प्रकरो 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, अन्यत् भवदपि गुणभूतमसत्त्वम्, यथा स्वपराक्रमवद्गुमानशालिनां पताकाप्रकर्षे विवक्षिते ( ? “प्रकरो” अविवक्षिते ) एव । वीज-विन्दु-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 prakāri, 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 prakāri 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 bija. The DR., too is aware of this fact when it says that patākā may or may not occur in the garbha sandhi<sup>27</sup> and remains silent as to the place of prakāri 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.<sup>28</sup> The five sandhis are defined as follows :—

That part of a play which contains the origination of the bija, the source of several incidents and sentiments, and corresponds with the prārambha avasthā (Beginning) is called Mukha<sup>29</sup> (Opening).

The ND., which follows as a rule the Abh., says : सहायानपेक्षाणां नायकानां वृत्ते वीजविन्दुकार्याणि त्रय एवोपायाः, सहाय्यपेक्षाणां तु पताकाप्रकरीभ्यामन्यतरया वा सह पञ्च चत्वारो वेति । p. 47 and नेपथ्योद्देशको निवन्धकः सर्वेषामवस्थम्भावित्वे वा । p. 41

27 गर्भस्तु.....पताका स्यात् 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—prāptyāsā). 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 bija or the bindu in its place :

अपतक्ते निवेशः स्याद्विन्दुवीजस्य वा वचन्ति । p. 210.

28 The author of Mudrārākṣasa has this unity of impression or action in mind when he writes : तत् किंनिमित्तं कुकविकृतनायकस्येयान्मुखेऽन्यत्रिवृत्ते । Telang's ed. p. 265.

29 Abhinava gives the etymological interpretation of Mukha as follows :— प्रागारम्भभावित्वान्मुखमिव 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 pratimukha<sup>30</sup> (Progression).

Abhinava, whom the KS, and the ND. follow, interprets the text of Bharata<sup>31</sup> 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 pratimukha<sup>31</sup>.

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 garbha<sup>32</sup> (Development).

The authorities differ regarding the definition and interpretation of the fourth sandhi avamarśa or vimarśa. Bharata's text<sup>33</sup> is very knotty, defying as it does, a satisfactory

30 लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत् ।  
बिन्दुप्रयत्नानुगमादङ्गान्यस्य त्रयोदश ॥ DR. p. 11.

31 बीजस्योद्घातनं यत्र दृष्टमष्टमिव 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 :

बीजस्योद्घातनं तावत् फलानुगुणो दशाविशेषः तद् दृष्टमपि विरोधिसनिधेर्नष्टमिव पांसुना पिहितस्यैव बीजस्याङ्कुर-  
ल्पमुद्घातनम् ।...दृष्टं नष्टमिव कृत्वा तावन्मुखे न्यस्तं सूमात्रिव बीजं, अमात्येन सागरिकाचेष्टितं वसन्तोत्सव-  
कामदेवजूजादिना तिरोहितं नष्टमिव सागरिकाचेष्टितस्य हि बीजस्यैव तदाच्छादकमप्युसवादिरूपं भूमिरिव  
प्रत्युद्बोधकम् । तस्य दृष्टनष्टमुखं कृत्वा न्यस्तस्य, अत एव कुङ्कुमबीजस्य यदुद्घातनं तत्कल्पं, यत्रोद्घातनं  
सर्वत्रैव कथाभागसमूहे तत्प्रतिमुखम् । III. pp.24-25.

Abhinava gives etymological explanation of प्रतिमुख as follows :

प्रतिरामिमुख्येन यतोऽत्र वृत्तिः । पराङ्मुखता हि दृष्टनष्टकल्पनानिदर्शनम् । 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  
प्राप्तिसम्भवात्कव्यावस्थायुक्तत्वेन फलस्य गर्भीभावात् । Abh. III. p. 25.  
नाटकस्य मध्यत्वात् गर्भः । NL. p. 30.

33 गर्भनिर्भिन्नबीजार्यो विलोभनकृतोऽथवा ।  
क्रोधव्यसनजो वापि स विमर्श इमि स्मृतः ॥ NS. XIX. 42.

interpretation. Abhinava quotes different views as to the nature of avamarśa<sup>34</sup>. 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 bija 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 vimarśa<sup>35</sup>. The word vimarśa is here taken to mean 'vighna', the bija 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 bija (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 bija and were distributed in due order are brought together to one end is called nirvahana<sup>36</sup>.

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 avamarśanāni' paryālocanāni—reflection.

35 KS. p. 454. The word artha has several meanings of which nivṛtti is one :  
अर्थोऽभिनेयरेवस्तुप्रयोजननिवृत्तियु | Amara III.

36 Not nibarhāṇa as suggested by Hall. For Nirvahāṇa which means "carrying to the end", completion' is the proper word here instead of nibarhāṇa 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 (nirvahāṇa).

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 logic<sup>37</sup>. He tries to establish parallelism between them, which is faulty and unconvincing<sup>38</sup>.

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)."<sup>39</sup>

All the five sandhis occur in a full-fledged drama (Nāṭika, Prakaraṇa and Nāṭikā). In the Dima and Samavakāra the juncture vimarśa is omitted; in the Vyāyoga and the Īhāmrga the garbha and vimarśa are omitted; in the Prahāsana, the Vāthyaṅka and the Bhāna, 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 sandhi<sup>40</sup>. 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—phalacetus' and rejects the meaning of elements or parts of the plot. He advances the following grounds for rejecting the second meaning :

(अप्ये त्वाहुः—अर्थस्य समस्तस्वरूपकथास्य प्रकृतयः प्रकरणाभ्यवधार्यखण्डा इत्यर्थप्रकृतयः—) एतच्च व्याख्यानं नातीव प्रकृतं पोषयति । सन्ध्यादीनामपि चार्थप्रकृतित्वमत्र व्याख्याने स्यात्, इतिवृत्तमेव च समुदायरूपम् । अर्थ इति वृत्ते प्रकृतय इति वक्तव्येऽर्थग्रहणमतिरिक्तं स्यात्, इत्यवस्थाभिश्च 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 प्राधान्यनिवन्धेऽपि अनुसन्धिवर्णनप्रवृत्तसन्धयुगलः सन्धिवर्णनं गौणः सन्धिरित्यर्थः ।...प्रकार्यास्तु प्राधान्येऽपि स्वरावृत्तत्वान् सन्धयुसन्धिवर्णनेन नास्ति । Pp. 48-49.

The five sandhis are further sub-divided 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 ṅgas; others, however, take a saner view and interpret it to mean that a dramatist should use only such of these ṅgas 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*.<sup>41</sup> *Dhūṇḍirāja*, the learned commentator of the *Mudrārākṣasa* points out these from the play.

The Abh. and the ND. clearly say that 64 ṅgas are possible but they need not necessarily be used in every drama.<sup>42</sup> The *Avaloka* and following it, the ND and the SD. lay down that six, five, four and five ṅgas of the first four sandhis respectively are *pradhāna* or *avaśyāmbhāvi*. About the ṅgas of the *nirvaḥaṇa* he does not specify which of them are *pradhāna* implying thereby that all of them are *pradhāna*.<sup>43</sup>

### 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*<sup>44</sup> is the sowing of the 'bija (seed, germ). In the *Veṇī* 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 *vīra rasa*, of the play,

(2) *Parikara* (*Parikriyā*) is enlarging or amplifying the *bija* 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 (*Veṇī* I. 10.) This strengthens the idea already suggested that war is inevitable.

41 चतुष्टयकलामर्मेदिना शिक्षभूसुजा ।

लक्षिता च चतुष्टयवर्णालामायणे स्फुटम् ॥ III. 78.

42 नतुच्यते चतुष्टयङ्गसंयुतमिति तेन सम्भवनात्रमेवासुक्तं न तु नियमः । Abh. III. p. 37.

43 cf. विशेषानुगदानात् सर्वाण्येवैतानि प्रधानानि । ND. p. 104.

44 Excepting the PR., the RS. and *Dhūṇḍirāja*, the commentator of the *Mudrārākṣasa*, no other authority tries to illustrate these sixty-four ṅgas from any one play. The illustrations are usually drawn from plays like the *Ratnāvalī*, the *Veṇī* 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.<sup>45</sup> *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.<sup>46</sup> *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 happiness<sup>47</sup> (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.<sup>48</sup> *Veṇī* I. 24 unmistakably points out how the anger of *Yudhiṣṭhira*,<sup>49</sup> 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 *parikāra* 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 सुखाश्लेष्यं वृत्तुपामनं 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*.<sup>50</sup> 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 *Udghāṇa*, which is connected with the *pratimukha sandhi*.

eagerness<sup>51</sup> 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*<sup>52</sup> is the desire for amorous pleasures. Sāgarikā's soliloquy at the opening of the Act II (Ratnāvālī) 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*<sup>53</sup> 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 *Ratnāvālī* (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 *Ratnāvālī* (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*<sup>54</sup> 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 *bīja* 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 rāsa* (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 *vidlyta*, 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).

(Ratnāvalī 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 Ratnāvalī (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) *Pragayāṅga*<sup>55</sup> is a series of questions and answers. This is best illustrated by the long passage in the Ratnāvalī (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 *bija* (here love) of the play.

The DR., the SD., and all later authorities read *pragamana* for *pragayāṅga*. Their definitions, are however, essentially identical.

(8) *Nirodha* (v. 1., *virodha*)<sup>56</sup> 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 (Ratnāvalī II. 17 etc.) which is misunderstood by others.

(9) *Paryupāsana* is propitiating an angry person. In the Ratnāvalī (Act II. 18) where the king tries to conciliate Vāsavadatā 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 *Sāntvāna*.

(10) *Puṣpa*<sup>57</sup> is a hyperbolic statement (tending to enhance the *bija* of the play). The king's statement in the Ratnāvalī (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 Ratnāvalī (Act II) where Susaṅgatā pretends to be a partisan of the queen and hence not to the queen is an illustration (Abh.). The DR. illustrates it by citing the passage in the Ratnāvalī (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 रुदिशब्दः । अन्ये तु प्रजाशब्दाद् विचि क्लृप्ययनशब्देन शता (?) विवना ध्युत्पत्ति कल्पयन्ति । प्रागयणम् इति अन्ये पठन्ति । प्राक् इति पूर्ववचनं ततोऽयनं 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 प्रेमविक्रान्तिं पुष्पं भयत्येवमत्रापि राज उच्चरोत्तरानुरागविशेषत्वं वचो विक्रान्तमनुरागस्य 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.<sup>58</sup>

(13) *Varṇasaṁhāra* (or *varṇasaṁhṛti*—ND.) is coming together of the four castes such as the Brāhmaṇas, the Kṣatriyas etc.<sup>59</sup> 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 *pragama* (*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

<sup>58</sup> भोजेन तूष्ण्यासाङ्गं परिद्धितम् | Editor's note, NS. III. p. 46.

<sup>59</sup> 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*<sup>60</sup> (what maintains the continuity of the main action).

The garbha sandhi has thirteen (or twelve according to some authorities) subdivisions :

(1) *Abhūāharana* 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*<sup>61</sup> 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 dead<sup>62</sup>.

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 वचने सामान्येनोच्यमाने प्रकृतार्थेन यत् सम्बन्धते 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 alanikāra. The Abh. 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 example<sup>63</sup>.

(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 Kauśāmbi.

(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 Vāsavadattā 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) *Saṅgraha* is 'use of sweet conciliatory words and gifts.'<sup>64</sup> 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 :

स्वयिन्य रूपम् । अनियतो ह्याकारो स्वमुच्यते ।...युक्तेः कृत्यविचारस्वप्नेन नियताकाराया अस्य भेदः । p. 83.

64 The ND. defines it as 'sāma-dānādih,' and comments that *sāma-dāna* includes, by *Upalākṣaṇa*, *bheda* and *daṇḍa* and *ādi* includes deceit, magic 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 'bhāvayācanaṃ.' 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 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*<sup>65</sup> is the revelation or unfolding of the *bija* (or germ of the plot) lying concealed in the *garbha*.<sup>66</sup> 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 *bija* 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-division<sup>67</sup>.

(:0) *Toṭaka*<sup>68</sup> (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 कर्त्तव्यमित्यभिधीयते । NS.

प्राप्त्याशात्रस्थानिवद्धस्य वीत्रस्य मुखकार्योपायस्य प्रकाशनं प्रकर्षेणाभिर्मानमाक्षेपः । ND. p. 88.

67 The SD. defines it as *रहस्यायस्य उद्भेदः क्षितिः स्यात् ।* It cites, as an example, Veni III. 14 where *Kṛpa* suggests the inner meaning that *Aśvatthāman* or *daiva* will bring about total destruction of the subjects.

68 अथेगामर्मे यद्वचनं तत्तोऽयम् । स चावेगो हर्षात् क्रोधात् भ्रूयतोऽपि वा ।  
मिनन्ति यतो हृदयं ततस्तोऽयम् । 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 *pariyupāsana*.

(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 Pratihāri reports to Rāvaṇa that there is uproar in the harem. Rāvaṇa apprehends some trouble and asks the Pratihāri to find out what it is about." Here we notice 'apprehension' of Rāvaṇa, fear and fright of the Pratihāri. 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 Kaiṇya helps the Pāṇḍavas in their victory over the Kurus. From that point of view this episode may be regarded as *patākā*<sup>69</sup>.

The *Vimarśa* (or *Avamarśa*) has thirteen sub-divisions :

<sup>69</sup> 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*<sup>70</sup> 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 *Vāsavadattā* 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*<sup>71</sup> 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 'Virodhinah Kupitasya śamaḥ.' The DR. defines *Śakti* as *virodha-śamanaḥ*. 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 'प्रतिज्ञाहेतुसम्मवः'. *Abhinava* explains it as प्रतिज्ञातस्याङ्गीकृतस्यार्थस्य हेतवो ये तेषां सम्मवः प्राप्तिः इत्यन्तावः | 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 Urvaśī 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) *Pratiśedha* (or *Niśedha*) is obstruction to the attainment of one's desired end. The SD. quotes a passage from the *Prabhāvati* where Pradyumna is told by the *Vidūṣaka* that *Prabhāvati* has been abducted by the lord of *Asuras*. This abduction of *Prabhāvati* is an obstruction in the way of Pradyumna's attaining *Prabhāvati*—the object of his desire. In place of *pratiśedha* the ND. substitutes *Saṁrambha*. He defines it as 'śakti-kīrtanam,' and comments : *Saṁrambha* is 'mention of one's own power in the conversation between two persons who are agitated.' He quotes *Veṅī V. 33-34* to illustrate it. He further says *Saṁrambha* is found even when there is mention of one's power by one who is not agitated,' and quotes *Veṅī VI. 6* as an instance of it.

The ND. distinguishes between *Samphēṭa* and *Saṁrambha* as follows : In the *samphēṭa* we have angry speech only, whereas in the *saṁrambha* mention of one's own power.' It is clear from the ND.'s treatment of *Saṁrambha* that it comprehends under this sub-division the two sub-divisions of the DR., namely *virodhana* and *vyavasāya*.

(10) *Virodhana* (*Nirodhana* or *Virodha*) : When some obstacle suddenly arises in the way of accomplishing the object of one's desire we have this sub-division. The SD. cites *Veṅī 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 *Pratiśedha* 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 *Veṅī* (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*<sup>72</sup>. It is according to the DR., 'a resume of the action.'<sup>73</sup> *Veṅī VI. 37*, where the total destruction of the enemy is recapitulated, illustrates it.

72 वीजकार्योपगमनमादानमिति संहितम् । NS. XIX. 94a.

वीजफलस्य समीपतामवबन्धिष्यथः । 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 *Sādāna*—NL.) is a statement or speech arising from 'disgrace' and made for some purpose.<sup>74</sup> 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*<sup>75</sup> 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 *Pratiśedha* 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 मन्थुमाज्जनम् ।

and comments मन्थुसमानो येन मन्थ्यते तत् छादनम् । p. 95.

75 The ND. informs that some recognise *Yukti* in place of *Prarocanā*. *Yukti* is defined as सत्रिकेन्द्रेदोक्तिः । This definition agrees with NS. XIX. 96a, which is possibly a later addition.

*Vicalana*<sup>76</sup> 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 *Rātñāvalī*, 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 *pratiśedha* 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 *avarmāsa* 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 *Draupadi* 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 कर्तव्ये नित्यं हि रसेऽद्भुतस्तत्त्वः ॥—NS. XVIII. 94<sup>b</sup>.

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 prakāri 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 nirvaḥaṇa (or upasamhāra or samhāra) has thirteen (or fourteen) sub-divisions :

(1) *Sandhī*<sup>77</sup> is the coming up again of the bīja that was indicated in the *mukha* sandhī. Vasubdhūti 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* sandhī 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 Sandhī the NL. substitutes artha and defines it as प्रधानार्थोक्तेयः 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 (Veṅī 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 Mṛcchakaṭīka, where Śarvilaka, at the instance of Āryaka, confers favours on Cārudatta, Vasantasenā 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) *Pūryavākya* 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. *Veṅī* 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 Purusottama;....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) *Sandhi*, (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*, *nirodha*, *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 portion<sup>78</sup> and this final *sandhi* corresponds to *phalāgama* stage of the action. The portion in the *Veṅī* 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). *Veṅī* 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 : सर्वसन्धिर्थापि मान्तराणि वृद्धोक्तत्वाद् भणितमिदाद् वैचित्र्यस्य रञ्जकत्वाच्च प्रमाणान्येव । अत एव सर्वसन्धिष्वप्यङ्ग-सङ्ख्याकरणमुदाहरणम् द्रष्टव्यमिति । (P. 101).

<sup>78</sup> साधनत्वाद्धि वीजस्य प्रथमं तदुपश्लिषेत् । साधनत्वादेव कार्यस्य सर्वान्ते तत्प्रयोजयेत् ॥ अविच्छेदाय रचयेद्भिन्दुं मध्ये तयोपरि । —BP. p. 205.

All the authorities agree that the number of the sub-divisions of the *mukha*, the *pra imukha*, 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 *prāśasti* (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 '*Kāvyaśāhāra*' 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* *Karāṇa* and *bheda* of the *Mukha* are variously interpreted. *Vial.ūta*, *tāpāna* (Sama is recognised instead of it by the DR.), *narmadyuti*, *upanyāsa*, and *varṇasāhāra*—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 *Adhībala*—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*, *Pratiśṛdha* 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.<sup>79</sup>

79 cf. यद्यपि श्रमोद्देगवितर्कलज्जाप्रभृतयो व्यभिचारिवर्गं पूर्वमुक्तास्तथाप्येते सत्यवस्तुरेऽवश्यप्रयोऽप्याः प्रागुक्तप्रयोजनार्थसिद्धये, ते पृथक्प्रयोजनत्वात् सन्ध्यङ्गत्विनोक्तमन्तव्याः । *Abh.* III. p. 55.

The ND. almost repeats this ; यद्यपि श्रमोद्देगवितर्कादयो व्यभिचारिमध्ये लक्षयिष्यन्ते, तथापि रसविशेषपुष्टयर्थं सन्ध्यङ्गावसरेऽपि लक्ष्यन्त इति । p. 97.

The ND. observes, elsewhere, that the '*sandhyaāngas*' should be regarded as of the nature of the dominant emotions, the determinants, the consequents and the transitory feelings ; अङ्गानि च स्थायि-विभावानुभाव-व्यभिचारि-स्वार्णानि द्रष्टव्यानि । p. 115

A scrutiny of the definitions of certain sub-divisions, e.g., *saṅgraha* and *bhāṣaṇa* shows that they overlap.<sup>80</sup> 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 *Śrīngāra* is totally absent.<sup>81</sup>

### 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.<sup>82</sup> 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 assigned<sup>83</sup> but other authorities refuse to admit this view on the ground of the usage of the dramatists and the text

80 वयपि तदर्थेऽपि संग्रहाख्यमिदमङ्गमुक्तं तथाप्यत्र स्यानेऽत्रश्वं प्रयोक्तव्यतां खयापयितुं पुनरुपादानं शब्दा-  
न्तरेण 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 रसाभिव्यक्त्ययोक्षया ।

न तु केवलया शास्त्रस्थितिसम्प्रादनेच्छया ॥ III. p. 329.

He points out in his *Vṛtti* that it is a fault in the *Veṅī* 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 यदुद्गृह्यभूतयोऽङ्गानां सन्वी क्रमे च नियममाहुस्तद्युक्तवागमविरुद्धमेव । Abh. III. p. 36.  
and वृत्तु रुद्रादिभिः ( ? उद्मरादिभिः ) नियम एव इत्युक्तं तदङ्गविरुद्धम् । SD. p. 352.

of Bharata.<sup>84</sup> 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 Ratnāvalī 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

<sup>84</sup> Abhinava stoutly refutes their view : see NS III. Pp. 36-37. He interprets the text of Bharata : यथासन्धि तु कर्तव्यान्येतान्प्रज्ञानि नाटके । thus : इति वचनं प्रयुत सन्धौचित्येनैषां निवन्धनमभिद्वन्द-  
भिहितयोपदेशमेव, योग्यतार्थवृत्तिना हि यथाशब्देनायमर्थवीभावः । 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.<sup>85</sup> It is not, therefore, quite correct to say that the later dramatists were bound, hand and foot, by the rigid dramatic rules.

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85 They allow him freedom to invent the plot in a prakaraṇa and suitably modify stories from the Itihāsa etc. As Śṛiṅgāra and Vira 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 view of the playwright it is *vice versa*. A parallel from the Alamkāra-śāstra may here be cited. In Anyokti (Aprastuta-prasaṁsā) 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 'tallīgah' is explained

by Abhinava as 'Kāraṇatvadharmabhāvavapravṛttinimitta upāyaḥ.' 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.<sup>1</sup> 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 II<sup>2</sup> where he finds an allusion to Vāsavadattā's imminent anger.

Rāghavabhaṭṭa points out an example of the first Patākāsthānaka while commenting on Jivitasārasa<sup>3</sup> which apparently means 'the choicest treasures in his posse-

1. Vidūṣaka—एसा खु अत्रा देवी वासवदत्ता ।

(राजा सचकितं सागरिकाया हस्तं मुञ्चति)

'इत्यत्रैयं वासवदत्तत्यनेनोपचारप्रयोगेण भाविनो वासवदत्ताक्रोषस्य सूचनात् सहसार्थसम्पत्तिरूपमिदमेकं पताकास्थानकम् ।'

Instead of *gunavaty upakāraṭaḥ* of the NS. we have *gunavṛtṭy upacāraṭaḥ* in the BP (and R.), while *gunavatyupacāraṭaḥ* in the SD. *Gunavati* and *gunavṛtṭi* may be looked upon as synonymous (—उत्कृष्टा) 'Upacāraṭaḥ' is explained as 'Paramapitūrikāraṇāt'. 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 :—

यत्रोपकारक्रमपेक्ष्य गुणवती उत्कृष्टा अर्थस्य फलस्य सहसंवाचिन्तितोपनतत्वेन भवति सम्पत्तिः तत्प्रथममिति साध्य-  
फलयोगात्प्रयानं पताकास्थानम् ।

2. The ND. remarks on the word सहसा in its definition : सहसेष्टार्थलाभश्च सहसेत्याकस्मिन्कवेन  
संभयानां 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 । विषयनिराणाच्छकुन्तलाया उक्तेः  
पताकास्थानकमनेनोक्तम् । तत्त्वक्षणमादिभस्ते 'सहसंवाचसंपत्तिर्नायकस्योपकारिका । पताकास्थानकं संघौ प्रथमै  
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 first<sup>4</sup> 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.<sup>5</sup>

The NL. and the SD. illustrate this variety with Venī 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, cannot be legitimately accepted as illustrating this variety as it leaves no distinguishing feature between this and the fourth variety.<sup>5a</sup> 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 'परिद्वि जलधेः स्थिताम्' prove fully applicable in the case of Sītā. Rāghavabhaṭṭa points out that the suggestive sentence uttered from behind the curtain "चक्रवाक्यमदृष्ट्वा आमतेहि सहस्रम् । उद्विष्टा रोगी ।" is an example of the second Patākāsthānaka. This sentence is clearly Aprastutaprasāṅgikā (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.<sup>6</sup>

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 शयन्निष्ठं नानायन्त्रसमाश्रयम् । This, however, does not materially affect the definition. The word Śīṣ in this definition means 'fittingly applicable in two ways', and 'Sātiśaya' hyperbolic (Cf. Atīśayokti).

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 Khaṇḍiā and Nāyaka.<sup>7</sup> 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 'Sandesa-grahaṇa.' The BP. gives this example to illustrate the 'tulya-samvidhāna' 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 Vithī. 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.<sup>8</sup> 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 दृष्टार्थमस्याद् दृष्टशोणितगर्भगण्ड इव गण्डः ।

They cite, after the DR., the well-known passage from the Uttaracarita. Act I, foreshadowing 'Siñā-viraha' as an example of the Gaṇḍa. A careful scrutiny of the definitions of the third Patākāsthānaka and the Gaṇḍa<sup>9</sup> 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 :

लौनमस्फुररूपं उल्लिख्यमाणमर्थज्ञानं, दिश्टेन साञ्चन्वयोग्येनाभिप्रायान्तर-प्रयुक्तेनापि प्रयुक्तेणोपेतं सञ्चनं, सविनयं विदोषेण नयनेन विशेषनिश्चयप्राप्तया सहितं संपद्यते तत् तृतीयं पताकास्थानकम् ।

7. The original reads :

काम्ते नाथ कुतोऽस्मि किं मियतमे दूरं ममितद्बचो  
जानं तेऽद्य किमन्वनाम विहितं यन्नेच्छितं जन्मनि ।  
व्यक्तं ग्रही कृतं त्वयैव समयासङ्गो दोषोऽयथा  
यस्वस्यास्तु पतामि ते चरणयोः स्वस्वस्तु ते सुप्यतामिति ॥

The word 'Sabhayā' is śhīḡa :

i. चौरिकया नायकेन सह व्यवहसामाणा ii. परिपदा.

8. ...इदं च प्रकृतसाधोपयोगाङ्गि(१ ङ्ग)स्यात् पताकास्थानीयमिति वीथ्यङ्गाद् गण्डादस्य भेदः । "ऊरुयुग्मं च भयं" तद्वि प्रस्तुत दुर्बोवननाशादाशयश्च दुष्टः । कस्तस्वोपयोगः, पाण्डवानुसारेण तु भवतु । इदं पताकास्थानकं भिन्ननिष्पत्त्यं कृतं ह्येतद्भूतं न क्षतिमावहति ।

9. गण्डः प्रस्तुतसंख्यि भिन्नार्थं महसोदितम् । DR. III. 18.

गण्डोऽकस्माद् यदनर्थार्थं प्रस्तुतानुगतं वचः । ND. P. 137.

of 'विरहः उपस्थितः' and 'ऊरुयुग्मं मग्नम्' the characters enter on the stage and abruptly remark 'उपस्थितः' and मग्नं-मग्नम्. In the passage from the *Mudrārākṣasa* the character (*Siddhārthaka*) is already on the stage and his words 'अज्ञ गृहीदो' get connected as a reply to the question agitating *Cāṇakya's* mind.<sup>10</sup>

*Rāghavabhaṅga* points out *Sākuntala* 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 *Jānakā-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*.<sup>11</sup> The Abh. and the ND. quote *Ratnāvalī*, Act I. 23 and the following speech of *Sāgarikā* as an example of this.<sup>12</sup> 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. *Ratnāvalī* Act. II. 4. It is worth noticing that the Abh. remarks :

उद्गमोत्कलिकां इति तु नोदाहरणं, द्वयर्थताप्रतिपत्तावपि हि नात्रार्थेन सहकारिता कुत्रचिदाचरिता । तस्मादेतद्वीथ्यङ्गस्य व्याहारस्त्वैवोदाहरणं युक्तम् ॥

Kane in his *History of Sanskrit Poetics* (p. 237) writes : "The *दशरूप* and its commentary *व्यलोक* 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 *Athiravakṣarati*.

11. रामः सीतां प्रति ।

लङ्कासमुद्रिमापन्नः क्रीडारण्ये सपुष्पकः ।

कञ्चिन्ब्रह्मोहितपत्रसवामशोकोऽसौ हरिष्तीति ॥

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.<sup>13</sup> Both the examples are marked by double entendre. Orthodox commentators<sup>14</sup> 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 खसादीनां रुपिरशरीरार्थहेतुकश्लेषवशेन वीत्रार्थप्रतिपादनत् नेदुमङ्गलप्रतिपत्तौ 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 Dhanarjaya 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 (=Aprastuta-prasaṁsā) 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 Kamalini 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-saṁvidhāna variety of the DR. The BP. and the R., expressly declare that the first three Patākāsthānakas are Tulya-saṁvidhānātmaka.<sup>15</sup> No doubt the first variety is Tulyasaṁvidhāna but there is hardly any indication of a future event.

Dhanarjaya's distinction between Patākāsthānaka based on Tulyasaṁvidhāna 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-saṁvidhāna 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, प्रधानार्थांतराक्षेपी इत्यनेन प्रधानार्थविशेषपृचने चतुर्थं पताकास्थानकम्; अप्रधानार्थपृचने तु द्वितीयमिति ग्रन्थकृतेवाभिप्रायश्चात् ।

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.<sup>16</sup> 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.<sup>17</sup> The NL. speaks of them as 'Kāvyaḷaṅkārahetu' and 'śobhā-hetu' and prescribes that they are to be used in the first four Sandhis only (excluding the fifth Nirvahaṇa). The DR. simply says that a playwright ought to employ Patākāsthānakas in the Acts.<sup>18</sup> The Abh. refers to and refutes the view that the four Patākāsthānakas are to be used in the first four Sandhis respectively.<sup>19</sup> The ND. calls it an 'alaṅkāraṇa' 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. अतीतानाम्ते 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 नामकदेशग्रहणे 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.<sup>20</sup> 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.

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20. For example शकारः—इत्थिआणं शदं मालेमि । शुले हगे ।-Mrcchakaṭika Act I  
and पापं कर्म च यत्परं किं कुते तत्स्य संभाव्यते ।-Mrcchakaṭika 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 तद्वाक्यं न स व्यायो 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 :

प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्यसौ ।  
विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥

—Kāvyaḍarśa III. 127

It is taken for granted that a prospective poet has already mastered Grammar before taking to poetry. Rudraṭa<sup>1</sup> clearly mentions that a poet must equip himself with a thorough knowledge of grammar before attempting 'Śīṣa'. Hemacandra<sup>2</sup>, too, makes a pointed reference that in the course of study Śabdānuśāsana (grammar) precedes Kāvyaśāsana (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 (Kāvyaśāstrakāra, VI), Vāmana (Kāvyaśāstrakārasūtravṛtti, Adhikaraṇa V), Rājaśekhara (Kāvyaśāstramāṃsā, 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.<sup>3</sup> It is, however, not enough for a poet that the word is grammatically

1. Kāvyaśāstrakāra, V. 35.

2. Kāvyaśāsana, 1. 2. and the Vṛtti thereon.

3. Cf.

सर्वथा पदमप्येकं न निगाद्यमवयवत् ।  
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 प्रयोगे 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 :

साल्लतुरीयमतमेतदनुक्रमेण  
को वक्ष्यतीति विरतोऽहमतो विचारात् ।

—Bhāmaha VI. 62. ab.

He, therefore, shows, merely the direction by his brief inquiry into Pāṇini's grammar.<sup>4</sup>

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' ( $\sqrt{\text{han}}$ , to kill, and to walk in the sense of 'gati'<sup>5</sup>). He should not employ unintelligible (durbodha) words like 'śrautra' (in the sense of 'śrotriya'), nor harsh words ('apeśala') like 'duṣṣa'<sup>6</sup>, nor vulgar words ('grāmya') like 'piṇḍīśūra', nor meaningless words ('apārthaka') like 'dīṭṭha'. 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'. Namisādhu, however, aptly remarks : यमकश्लेषत्रिवेषु गह्वर्योऽपि दृश्यते । अत एवास्पोद्धोऽयं दोषः ।
6. 'दुष्टादिमपेशलम्' : corresponds to Mammaṭa's Śṛṭikāṇa 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 कव्यो 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 Nyāsa-kāra or on the indication from a word or words in a sūtra, as when the word *vrtrahantā* (for *vrtrahā*) 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., *radgamakah* for *tasya gamakah*).<sup>7</sup> He should not use words got at by 'yogavibhāga'. He should not use harsh phonetic combinations, e.g., 'etachyāmanam (etat+śyāmanam). Barring the word *paddhati*, he should not use such words as contain a cognate form with *hukāra*. Nor should he employ such words as produce too much of *okāra*, e.g., *gato*, *yāto*, *hato*.<sup>8</sup>

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 (*vyāñjanacāruṇā*) truly excels all figures (of sound and sense).<sup>9</sup> He should use words, as a rule, sanctioned by Vārtikas or Iṣṭis. In the case of *√mrj* he should employ the form with *vrddhi* (*mārjanti* and not *mṛjanti*), 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 'Yaruṇau', '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 *Vakrōkijīvitā* (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 *Vyañjanacāruṇā*, which is a very comprehensive term and can cover *Śabdālaṅkāras* 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 लालित्यपारुष्यादि पुष्काराध्यायेऽपि (अ.—३४) वक्ष्यते । अन्यैरयुक्तं "तेन वर्णा रसच्युताः" (Dhivanyāloka III 3d, 4d) इत्यादि । स्वभावतो हि केचन वर्णाः सन्नायवन्तीव निकृन्तन्तीव रेककारादय इव परवृत्तिरूपाः, अन्ये तु निर्वापवन्ती गोपनाग्निकोचिताः । लोकगोवर एवायमर्थः स्वस्वेच्छोऽपि.....।

and the like<sup>10</sup>. In the sense of 'Paṭunācaṣṭe' and of 'Kṛśam Karoti' he should use the forms 'Paṭayati and Karṣayati. 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 gender<sup>11</sup>. Out of the group Bhṛśādi, 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'<sup>12</sup>. 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 'ṇic' contributes to great beauty in poetry. Words ending in the termination 'ṇini' 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 *Sarvya*, *Paṭimā* (and not *Paṭutā*, or *Paṭutva*), *Laghimā* (and not *Laghutā* or *Laghutva*). He should use words preferably ending in the affix *Iyasu* (rather than in *tarap*). He should use the affixes *dvayasac* and *daghuac* (and not *mātrac*) to denote measure. He should use words such as *Jyotsnā*, *Tamisrā* and the like in the context of *matup* affix. He should prefer the forms *phalīnaḥ*, *barhiṇaḥ*. He should use forms with the affix 'inīḥ' especially *mekhalin*, *mālin* and *māyīn*. He should preferably use forms like *dadhatī*, *roditī*, *svapitī* 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, भवौ, शवौ इत्यादयः प्रयोगः प्रत्युक्तः ।' is directed against Bhāmaha's rule (VI. 32).

11. Bhāmaha indicates his preference for words in the feminine gender : 'वञ्जराजी', संगतिः, संहतिः, जागर्वा, आगरा, 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 'Strilīnga' :

सति लिङ्गात्तरे यत्र स्त्रीलिङ्गञ्च प्रयुज्यते ।

शोभानिधत्तये यस्मान्नामैव स्त्रीति पेशलम् ॥

Kuntaka II. 22

Abhinava, also, makes a statement which is in agreement with Kuntaka's : 'तद्यै तार' ताभ्यति' इत्यत्र तदशब्दस्य पु' स्त्वनपु' सक्रवे अनादृत्य स्त्रीत्वमेवाश्रितं सद्दशैः '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.<sup>13</sup> Ānaṅḍavardhana<sup>14</sup>, Kuntaka<sup>15</sup>, and Kṣemendra<sup>16</sup> 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 '*Rasādīs*' and presented us with the results of their researches, viz., the three dictions—Vaidarbhī, Gauḍī and Pāncālī with their characteristic vyañjanas.

13. G.O.S. ed. Vol. II. Pp 224-234. The text of the Abhinavabhārati is corrupt. Read also Dr. Raghavan's article on "Writers quoted in the Abhinavabhārati" 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 Abhinavabhārati in the G.O.S. ed. For it leaves out 'Āgama' expressly mentioned on p. 225 of the Abhinavabhārati 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 Abhinavabhārati all right.

14. Dhavanīyāloka III. 16.

15. Vakroktijīvita II.

16. Aṅgīyavīcārācārā, Kārikās 19-26.

According to Dr. Raghavan, Logic and Grammar formed part of the *Alaṅkāraśāstra* in the pre-Bhāmaha times<sup>17</sup>. 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 Grammar<sup>18</sup>. In view of the fact that the *Nāṭyaśāstra* deals with grammar and that Bhāmaha himself refers to the view of some *Ālaṅkārikas* 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.

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17. Vide Dr. Raghavan : *Sṅgāraprakāśa*, Vol. I : Part II, pp. 387-89. or Madras, 1963 edn. p. 257. Dr. Raghavan classifies 'Sausabdyā' as a *Sabdālaṅkāra* along with *Anuprāsa* and *Yamaka*. Instead of regarding it as an *Alaṅkāra* 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 KĀVYĀLĀMKĀRA

(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 Sastry<sup>1</sup> and the Sanskrit commentary *Udyāna* of D.T. Tatacharya<sup>2</sup> would subsantitate 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."<sup>3</sup> 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*,<sup>4</sup> 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 Ālankārika 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. Kāvyaālankāra 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 Kāvyaālankāra with Udyāna Vṛttī, by D. T. Tatacharya Tiruvadi, 1934.
3. The Sāhityadarpaṇa of Viśvanātha Paricchedas I, II, X Arthālankāras 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 Harishaṅkar 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.<sup>5</sup> 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 *Kāvyālaṅkāra* since they too subserve the cause of poetry.

Dr. V. Raghavan<sup>6</sup> 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. Deshpande<sup>7</sup> would like us to believe with him that Bhāmaha for the first time treated of these two important *śāstras* in his *Kāvyālaṅkāra* with a view to placing *alaṅkāra-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-lavocayah' 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 *Śrīngāraprakāśa* by Dr. V. Raghavan, 1963 edn. p. 257, p. 723, etc.

7. Vide : "Bhāratīya Sahitya Śāstra" (IN Marathi)

V 5. सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते ।

असाधारण-सामान्य-विषयत्वं तयोः किरू ॥

i) Nagamatha 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-त्रासनया 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 सिद्धौ (? v. 32. c)

and सन्धाऽभ्युपगमाद्विना (v. 45. b)

Now, the *Kalpalatāvivēka* (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 पर्वतस्तास्यत् प्रत्यक्षेण निश्चीयते । अग्निसंवनश्च तस्यानुमानान् 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* (= *Vīṣeṣa* = *Svalakṣaṇa*) while *sāmānya* forms the object of Inference.

The word 'ādayaḥ' in 'sandhādayaḥ' obviously stands for *Hetu* and *Dṛṣṭānta* 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 (Kiley anāṅgikāre 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*, *vīṣeṣa*, *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 "Abhṛāntam". This means 'devoid of illusion'. What is devoid of illusion is what is real, i.e., *Sadartha*. So I have corrected the printed text from 'tato rthāt' into 'sato rthāt'. This emendation appears justifiable also from the use of the word 'sadarthāhāmbanām' 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 Dinnāga<sup>8</sup> and the other by Vasubandhu.<sup>9</sup> The KLV (p 47, 11 15-16) unambiguously and clearly says that the second definition is given by Vasubandhu :

वैभाषिकमतानुसारि वसुवन्धूक्तलक्षणं प्रत्यक्षस्य दर्शयितुमाह ततोऽर्थादिति ।

Elsewhere (p 51 11 18-21) it informs us :

वासुवन्धवेऽपि मार्गे इति वैभाषिकमत इत्यर्थः । तदेवं वैभाषिकसौत्रान्तिक-योयाचार-माध्यमिक-दर्शनेषु प्रत्यक्षलक्षणस्यानुपत्तिरुक्ता । 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 "Kulpanā"; 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 नामजात्यायसेतुतम् ।

The *Vṛtti* elucidates the definition as follows :

यत्र शाने कल्पना नास्ति तत् प्रत्यक्षम् । अथ कल्पना च कौटुकी चेदाह-नामजात्यादियोजना । यदच्छा-शब्देषु नाम्ना विशिष्टोऽयं उच्यते द्वित्य इति । जाति-शब्देषु जात्या गौरवमिति । गुण-शब्देषु गुणेन युक्त इति । क्रिया-शब्देषु क्रियया पाचक इति । द्रव्य-शब्देषु द्रव्येण दण्डी विवाणीति । अत्र संवन्धविशिष्टस्येति केचित् । अन्ये स्वार्थशब्दैः शब्दरेव विशिष्टोऽयं 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 : *Vādaividhi*

- (1) This is dīṭha (Mr. So and So);
- (2) this is a cow or a bull;
- (3) this is white;
- (4) this is moving (calah), 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, Dīṭha" :

गौः शुक्लश्चलो विद्य 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 रजतस्येद् विज्ञानमिति । तत्रश्च व्यपदेशनिमित्ताद् रजताद् यद् रजत-विज्ञानमुत्पन्नं तत्प्रत्यक्षम् । यस्य तु रजत-विज्ञानस्य न व्यपदेशनिमित्ताद् रजतादुत्पादोऽपि तु शुक्तिकातस्तस्य न प्रत्यक्षता ।

V 7. समारोपः किल्लेनान् सदर्थालम्बनं च त् ।

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 Saurāntikas, 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 ।

अवस्तुक् चेद् वितथं प्रत्यक्षं तस्मिन्नुचि 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*) *asādhāraṇī* (= *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 'tathātā' (the true reality) and that reality does not become the object of cognition (*buddhyagocarāḥ = jñānagocarāḥ*)."<sup>10</sup>

The second half of this verse may be translated as follows : "Now, if this reality be only *vijñāna* pure and simple, devoid of the perceiver (*grāhaka vijñāna-amśa*) and the perceived object (*grāhya vijñāna-amśa*), then it is futile (*vitathām = aśāram*) 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 sarvam" i.e. 'void' or better still *nissvabhāvam* (without any nature, qualities). Even if 'avastukam' is thus interpreted, in accordance with the *Sūnyavāda* of the Mādhyamikas, the same refutation (*vitatham, pratyakṣam tattvatṛtti hi*) holds good.

V 9. ग्राह्य-ग्राहक-भेदेन विज्ञानांशो मतो यदि ।

विज्ञान-मत्र (? मात्र-)सादृश्यत्वं विशेषेऽस्य विकल्पना ॥

This verse may be translated as follows :

"If you say that perception/knowledge (*vijñāna*) 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 (*vijñānavādīn*), are alike as *vijñāna* (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. अर्थदिवेति स्वयदेतत् एवेति नाम्नतः ।

अन्यथा घटविज्ञानमन्येन एवदिश्यते ॥

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 *Vādavidhi*. 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".<sup>11</sup>

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 *Kalpalatāviveka* Bhāmaha's "*Pramāṇa-vimarsa*"—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 (—Vijñānavāda) and the Mādhyamika (Śūnyavāda), accept the following definition of *Pratyakṣa* :

प्रत्यक्षं कल्पनापोद्भूतम् (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* :

ततोऽर्थाद् (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 *pratiñā*, *hetu* and *dr̥ṣṭānta*. 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 *pratiñā* 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 Vāдавidhāna. Could they point to one and the same text ?

## FRESH LIGHT ON BHĀMAHA-VIVARAṆA

Till recently Udbhaṭa's commentary on the *Kāvya-lāṅkāra* 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 commentary<sup>1</sup>. Gnoli's identification of his publication with BV, was doubted by Dr. Raghavan.<sup>2</sup> In his paper on Punaruktavadābhāsa<sup>3</sup> Dr. K. Krishnamoorthy came to the conclusion that the published fragments do represent the genuine *Bhāmaha-vivaraṇa* of Udbhaṭa himself.

The study of *Kalpalatāviveka*<sup>4</sup> (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 *Kāvya-lāṅkāra*. 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) ll 2-8 : These lines which treat of anyārtha doṣa (Bhāmaha I. 40) could be restored with the help of the following passage from KLV<sup>5</sup> :

ननु चैवं शब्दहीनेऽस्यान्तर्भावः । विषयान्तरप्रयोगेऽप्यशब्दो भवति न केवलं लोपागमवर्णविकारादीनाम-  
यथाकरणे । तथा च—

“अस्त्वगोप्यादयः शब्दाः साधवो विषयान्तरे” [वाक्यपदीय १.१४९] इति तेन विपूर्वो हरतिः पादविक्षेपे प्रसिद्धसम्बन्धः, अस्व च परिमोपप्रयुक्तायशब्दतैव । अशब्दस्य च स्वान्तेऽप्यप्रयोगादनित्यदोषमप्येऽस्य पाठे न संवद इत्याह—.....उपसर्गव्योनेत्यर्थः । .....धीत् इति । “अत्र उपसर्गात्ः” [पाणिनि ७-४-४७] इति तस्यम् । विदत्तशब्दे तु न दृश्यते त्वमिति विशब्दस्यात्र निपातत्वमिति सिद्धम् । विद्वत् च इति विज्ञहुरिति । विहरणं च तत् पादविक्षेपलक्षणयां क्रीडायां प्रसिद्धम् न त्यपहरण इत्यर्थः । प्रसिद्धार्थः इति प्रसिद्धोऽर्थः पादविक्षेपलक्षणादिः ।

(2) Fr. 19 ll 5-8 : The commentator, when commenting on Bhāmaha II. 8 treats of the figure *Punaruktābhāsa*<sup>6</sup> and distinguishes it from *Yamaka* and *Lāṭānuprāsa*. The following extract from KLV is based on these lines of BV :

- 1) Udbhaṭa's commentary on the *Kāvya-lāṅkāra* 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 ll 17-28
- 6) Read in this connection Prof. Krishnamoorthy's paper, mentioned in f. n. 3; *supra*.

अयमभिप्रायः । सरूपाणां स्वरव्यञ्जनसमुदायानां विन्यासे पुनरुक्ताभासतैव संगच्छते, को ङानुन्मत्तः पुनरुक्तं ब्रूयदिति । तत्र चार्थभेदेऽपि तावदभेदमचेत्तदा लथीयोऽनुप्रासः उतार्थभेदस्ततो यमकालङ्कार इति कुतः पुनरुक्त-  
दोषप्रसङ्गः, कथं च लयानुप्रास-पर्यनुयोग इति । पुनरुक्ताभासतापि शब्दसारूप्येऽर्थकत्वनानात्वयोः शब्दसारूप्या-  
मायेऽपि अर्थकत्वाभासे भवतीति त्रिविधा । अत्रान्तरभेदापेक्षया तु बहुप्रभेदा यथ्यते । अत एव च पुनरुक्ताभासेषु  
लाठीयोऽनुप्रासः तदपवादद्वारेण च यमकालङ्कारश्च भवतीत्येतदेव वक्तुं न्याय्यमित्यर्थः ।—पृ. १८६ पं. २४—  
पृ. १८७ पं. ४.

(3) Fr. 27 a ll 3-4 : In the context of Bhāmaha II. 43 the commentator endeavours to show that the *upamā-dōṣa* called *Hinatā*, 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 । उपमानोपमेययोर्भयोः सामस्येन साधर्म्यं तयोरेवोपमेति वा । उपमेये वा यानि पदानि तान्युपमानोपमेयविशेषणभूतानि साधर्म्यवाचीनि कर्तव्यानि । तत्राद्यं पश्चमविकृत्याह—सर्वं सर्वेण [मामह २.४३] इति । ..... न च पञ्चान्तरमस्तीति न हीनतालक्षणी 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) ll 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) *Kāvyañu-śāsana* and *Kalpalatāviveka* should prove useful : श्रुत्यैक्यग्रहणं लोकप्रतीतितुल्यव्यपग्रहाधर्मम् । तेन दन्त्यौष्ठयौष्ठयवकारवकारादिवर्णभेदे लघुप्रयत्नतरालघुप्रयत्नतरकृते च भेदे.....यमकबन्धो न विरुध्यते ।<sup>7</sup>—p. 299 ll. 14 17. And, अयमाशयः ।...वाक्यान्तरप्रतिभा वा [V.L. वाक्यार्थान्तरप्रतिभा वा] इति । अलङ्कारान्तरपर्यं वसायित्वेनालङ्कारान्तरप्रत्याशया संगृहीताप्युपक्रमवस्थायामलङ्कारान्तरस्याप्रतीतिवैक्यार्थान्तरप्रतिभा वृथगुपदेशिता । p. 258 ll 3-7

The two lines of the fragment when restored would read as : यत्र तु शब्दानामस्यन्त-  
सरूपाणामपि दन्त्यौष्ठयलघुप्रयत्नतरकृतौ भेदोऽस्ति तत्र वाक्यार्थान्तरप्रतिभा । तथा लङ्कारान्तरे वाक्यान्तरे वा प्रतिभोत्वयते ।

(5) Fr. 45 (b) ll 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 पश्चातो बौद्धसिद्धान्तं प्रतीत्याह—प्रायेण.....[Bhāmaha V. 2]  
—पृ. ४५, पं. ८-९

7) In the Sāṅketa commentary of Māṅikyaçandra on Kāvyaṇprakāsa 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 Bhāmahaçivaraçapa.

(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 : शब्दाभिधक्ति × × × should be read as शब्दाभिधक्तिवादिने प्रति अभ्यतरसिद्ध

1 3 : should be read as साधयितुमिष्टो यो धमेस्तदनुगमने यः सदशः पक्षः स सपक्षः । तत्र च यः सन् स हेतुरित्यर्थः<sup>9</sup> ।

1 5 : सामान्यमिह संवृत्तिसिद्धिर्नाभिप्रेतम् : this line should be corrected in the light of सामान्यमिह संवृत्तियुद्धिरभिप्रेता<sup>10</sup> ।

1 8 : should be read as तं च दर्शयितुमाह—इति द्वयैकानुगतिव्यावृत्ती लक्ष्म-साधुता ॥ V.25 ॥ इति सा पूर्वोक्तया भङ्ग्या<sup>11</sup> × [

(7) Fr. 50. (a) ॥ 2-3 : This passage is easy to restore with the help of the following passage from KLV :

‘सौ अज्ञानो दोषः’ इति । असिद्धत्वमित्यर्थः । ततो हि साध्यस्य ज्ञानं नास्ति । इमे दोषाः इति । इत्येव समासो युक्तः । ये पुनरज्ञानं च संशयज्ञानं च विपर्ययश्चेति समस्य तान् कुर्वन्तीत्यज्ञानसंशयज्ञानविपर्ययकृत इति व्याचक्षते तेषामज्ञानस्य ज्ञानप्रागभावास्यानुत्पाद्यमानत्वात् ताकरणविरोधः<sup>12</sup> ।

(8) Fr. 50 (a) 16 : The following passage from KLV<sup>12</sup> throws some light on this line :

नश्रूपमानमेवास्त्विति । उपमाने ललु विष्वप्रतिविम्बोपन्यासो दृष्टः । चन्द्र इव मुखमित्यत्र मुखस्य विम्बता, चन्द्रस्य तु तत्प्रतिविम्बत्वम् । दृष्टान्तेऽपि च “तनुरियं क्व विलोचनहारिणी” इत्यादौ विष्वप्रतिविम्बभावो विद्यते, तत् कथमुपमायामन्तर्भावोऽस्य न स्यादित्यर्थः ।

(9) Fr. 50 (a) 17 : The following line from KLV<sup>14</sup> should help us in restoring this line :

उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्च..... ।

When restored it would read : साम्यमिवादिप्रयोगश्च । ‘तदृष्टान्ते नास्ति’ इति नोपमायामन्तर्भावो-  
ऽस्याशङ्कनीयः ।

(10) Fr. 50 (a) 18 : The following passage from KLV<sup>15</sup> throws some light on this line : न चैवनिधं लक्षणं “तनुरियं क्व विलोचनहारिणी” इत्यादौ दृष्टान्ते विद्यते । तनुतापसयोर्व्याक्रमं नवमालिका-  
कुरारुणाभ्यां सहोपमानोपमेयभावस्वाशाब्दत्वात् ।

The line “तनुरियं.....” forms a quarter of a stanza; possibly the stanza occurs in the poem *Hayagrīvaśadha*, now lost.<sup>16</sup>

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 KLV<sup>17</sup> :

किं पुनः कारणं साध्यसाधनोपन्यास उपमाने न क्रियते । मुखमिन्दुरिवेत्यत्रेति । एतदुक्तं भवति । उपमाने कुस्मितः साध्यसाधनोपन्यासः सहृदयहृदयहरणभ्रंशप्रसङ्गात् । यद्यत्र 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 Kāvyaśālikāra of Bhāmaha* clearly suggest that *Bhāmahavivaraṇa* itself must have been ready at hand for the author of KLV<sup>18</sup>.

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 गम्यतेऽप्यत्र केवलार्थनिबन्धना ॥ इति ।

यस्यत्र विवरणकृता उपमानोपमेयभावविवक्षा साम्प्रतिवादिप्रयोगश्चेति त्रितयमुद्घोषितं तद् बाहुल्यामि-  
प्रायेण न तु लक्षणतया ।.....”

Now, the quotation “*ivāderapratītāpi*” etc. is found introduced in his *Laghuvṛtti* (p 29, Banhaṭṭi's edition) by Pratihārendurāja with the words ‘*tadāhuḥ*’. The author of KLV identifies this quotation as originating from *vivarāṇakṛt*, 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 which prevents us from making such a surmise. And it is the metre in which the two verses (i) तनुरियं...etc. and ii नव व्यसि etc. on p. 78) are composed. The quarter, however, unmistakably, reveals the influence of *Kālidāsa* (*Kumārasambhava*, canto v. 4).

17. p. 71 ll. 9-12.

18. So it was to Hemacandra who quotes some passages from it. For a contrary view, however, vide Kane's *History of Sanskrit Poetics* (p. 127, 1951 ed).

RATI-VILĀPA,  
DEVĪSAMBHOGAVARṆANA AND ĀLAMKĀRIKAS

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 ।<sup>1</sup>

(रसस्य स्याद्विरोधाय वृत्त्यनौचित्यमेव ॥)

Ānandavardhana comments on this line as follows :

पुनश्चायमन्यो रसभङ्गहेतुरवधारणीयो यत्परिपोषं गतस्यापि रसस्य पौनःपुन्येन दीपनम् । उपभुक्तो हि रसः स्वसामग्रीलब्धपरिपोषः पुनःपुनः परामृश्यमाणः परिम्लानकुसुमकल्पः कल्पते ।<sup>2</sup>

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* <sup>3</sup>

"In *Rati's Lament* Kālidāsa has again and again over-elaborated the sentiment of pathos which has already been fully developed"<sup>4</sup>—

ननु कालिदासः परिपोषं गतस्यापि करुणस्य रतिविलासेषु (?-विलापेषु) पौनःपुन्येन दीपनमकार्षीत्, तत् क्रोड्यं रसविरोधिनां परिहारनिर्द्देश इत्याशङ्क्ययाह-पूर्वं इति । न हि वसिष्ठदिभिः कथञ्चिद् यदि स्मृतिमार्गस्त्यक्तस्तद्ब्रह्ममपि तथा त्यजामः । अचिन्त्यहेतुकत्वादुपरिचरितानाम् (? अचिन्त्यहेतुकत्वाद् मुनिचरितानाम्) इति भावः ।<sup>5</sup>

1. Dhvanyāloka. III. 19

2. Ibid III. 19 Vytti p. 364

3-4. Locana on Dhvanyāloka III. 19 (pp. 364-65)

Mammaṭa calls this impediment 'Dīptih punah punah' and adds "As an example of this 'repeated feeding (or over-elaboration)' we have 'Rati's Lament' in Kumārasambhava.

Jhalkikar comments on this statement as follows :-

रतिविलापे । रतिविलापप्रस्तावे । अत्र 'मोहपरायणा सती' (५ स० १ श्लो०) इत्यादिना दीपितोऽपि (दीप्तिमान्नीतोऽपि) कथनः 'अथ सा पुनरेव विह्वला' (५ स० २६ श्लो०) इत्यादिना पुनर्दीपितः (दीप्ति नीतः) अथ च वसन्तदर्शनेन विच्छिन्नः पुनरपि 'तमवेक्ष्य रुरोद् सा भृशम्' (५ स० २६ श्लो०) इत्यादिना उदीपित इति बोध्यम् । अत्रैकस्यैव पुनः पुनरास्वाहः सहृदयानां वैरस्यायेति दृढकतातीतम् । तदुक्तं प्रदीपोद्योतयोः "उपभुक्तो हि पुनरुपभुज्यमानः उपभुक्त कुसुमपरिमल इव सहृदयानामास्वाहापकर्षकः" इति । तथा चाह नृतीयाद्योते ध्वनिकारः "परिपाकं गतस्यापि पौनःपुन्येन दीपनम् परस्य स्याद्विरोधाय" इति । परस्य श्रोतुः विरोधाय वैरस्यायेति तदर्थः ।<sup>15</sup>

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 रसयित्-रसन-योग्यस्य रसस्य पुनःपुनरान्दोलनं मालतीकुसुमपरिमदननवदननुगुणमेव । धाराप्राप्ते हि रते तद्विशेषज्ञानं तद्विशेषज्ञानमुक्तिरलीरस्यैव । तथा च तस्यां दशायां महाकवी-निर्मकं द्वित्रा वा श्लोका निर्यान्ति । अत एव तावत्तराज्ञे धाराप्रातः कथगरसः (५ धाराप्रातःकरणरसः) सर्वाल्लो द्वितीयांशङ्कः क्वचिना निवद्धः ।

Hemacandra's disciples, Rāmacandra and Guṇacandra, the authors of *Nāṭyadarpaṇa* (p. 155), more or less say the same thing :

अत्युक्तिरिति धाराधिकरुहस्यापि रसस्य नैरन्तर्येण पुनःपुनरुद्दीपितो यथा कुमारसंभवे रतिप्रलापेषु । लब्धपरिपोषो हि रसः पुनः पुनः परामृश्यमानो मालतीमाल्यमिव म्लायति । अत एव प्रकल्पप्रातरसविशिष्टानां कवीनामल्पीयानेव वाग्धिलास इति ।

From these two passages it is evident that Hemacandra and his disciples hold that when over-welmed 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

5. Kāvya-prakāśa, with Bālabodhini, p. 440.

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 मोहैर्न संस्तम्भयतेन्द्रियाणाम् ।

अज्ञातमर्तुव्यसना मुहूर्ते कृतोपकारेव रतिर्ध्रुव ॥<sup>6</sup>

"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 कामधृष्टिबोधिता ।

विधिना प्रतिपादयिष्यता नववैधव्यमसङ्गवेदनम् ॥<sup>7</sup>

"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 unendurable agony."

Finding her husband reduced to ashes Rati laments piteously :

अथ सा पुनरेव विह्वला वसुधादिङ्गनधूसरस्तनी ।

विललाप विकीर्णमूर्धजा समदुःखामिष कुर्वती स्थलीम् ॥<sup>8</sup>

"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 'pariposam' 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 ॥<sup>10</sup>

“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 मेखलागुणैस्त गोत्रस्वस्त्रितेषु बन्धनम् ।

च्युतकेसरदृषितेक्षणान्यवर्तसोत्पलताडनानि वा ॥<sup>11</sup>

“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 ॥<sup>12</sup>

“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 याचितान्युपगृहानि सवेपथूनि च ।

सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥<sup>13</sup>

“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 Ālankārikas as an instance of the fault : ‘bhagna-prakramāṭa’.

11. Kumāra IV-8.

12. Kumāra IV-9.

13. Kumāra IV-17.

ऋतुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्वनः ।  
मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च तत् ॥<sup>14</sup>

"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 ररोद सा भृशं स्तनसंबाधसुरो जघान च ।  
स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥<sup>15</sup>

"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 *pativrātā* (faithful wife) :

शशिना सह याति कौमुदी सह मेघेन तडित् प्रलीयते ।  
प्रमदाः पतिवत्प्रभा इति प्रतिपन्नं हि विचेतनेरपि ॥<sup>16</sup>

"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 vihvālã'', etc.) vividly depicts the *anubhãvas* 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 विवृतद्वारमिवापजायते ।

is universally true and fully justifies Rati's reaction. It is, therefore, extremely difficult for one to agree with Bālabodhinikāra, the learned commentator of *Kāvyaṅprakāśa* when he says that these three verses overfeed or over-elaborate the sentiment of pathos. What Abhinavagupta, Maṃmaṭa, 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 ।<sup>17</sup>

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 Abhinavabhāratī). 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 *pauṇahṛpunyena 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. Abhinavabhāratī on Nāyāśāstra, 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 "Ayaṃ sa rasanotkarṣi, etc. :

अथवा वाक्यार्थभूतस्यापि कस्यचित् करुणरसविषयस्य तादृशेन शृङ्गारवस्तुना भङ्गविशेषाश्रयेण संयोजनं रसपरिपोषार्थं जायते । यतः प्रकृति-मधुराः पदार्थाः शोचनीयतां प्राप्ताः प्रागवस्थाभाविभिः संस्मर्यमाणैर्विलासैरधिकतरं शोकावेशमुपजनयन्ति । यथा—

अयं स रसनोत्कर्षा पीनस्तनचिर्मदनः ।

नाभ्युरुजघनस्पर्शा नीवीविलसतः 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 Bhāravī, Kumārādāsa, Māgha, Ratnākara, Śrīharsa 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.<sup>1</sup>

(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 Dakṣiṇāvarta 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 *pragalbhā 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 :

कथमन्वहत्वं तादृशे विषये सहृदयानां नावभातीति चेत् कविशक्तिरोहितत्वात् ।  
द्विविधो हि दोषः- कविरव्युत्पत्तिकृतोऽशक्तिकृतश्च । तत्राव्युत्पत्तिकृतो दोषः शक्तिरसकृत-

I 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

त्वाद् कदाचिन्न लक्ष्यते । यस्त्वशक्तिकृतो दोषः स झटिति प्रतीयते.....तथा हि महा-  
कवीनामप्युत्तमदेवताविषयप्रसिद्धसंभोगशृङ्गारबन्धनाद्यनौचित्यं शक्तिरस्कृतत्वाद् ग्राम्य-  
त्वेन न प्रतिभासते । यथा कुमारसंभवे देवीसंभोगवर्णनम् ।<sup>2</sup>

“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 *vyūpatti* (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 *vyūpatti* 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*<sup>3</sup> :

तस्माद्भिनेयार्थेऽनभिनेयार्थे वा काव्ये यदुत्तमप्रकृते राजादेरुत्तमप्रकृतिभिर्नायिकाभिः  
सह ग्राम्यसंभोगवर्णनं तत् पित्रोः संभोगवर्णनमिव सुतरामसंभयम् । तथैवोत्तमदेवतादि-  
विषयम् । .....यस्वेवंविधे विषये महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष  
पव । स तु शक्तिरस्कृतत्वान्तेषां न लक्ष्यत इत्युक्तमेव ।<sup>4</sup>

“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 रससर्वस्वमास्वादायतत्वात् । उत्तमदेवता-  
संभोगपरामर्शे च पितृसंभोग इव लज्जातङ्कादिना कश्चमत्कारावकाश इत्यर्थः । शक्तिर-  
स्कृतत्वाद् इति । संभोगोऽपि ह्यसौ वर्णितस्तथा प्रतिभानवता कविना यथा तथैव विश्रान्तं  
हृदयं पौर्वापर्यपरामर्शे कर्तुं न ददाति । यथा निर्व्याज-पराक्रमस्य पुरुषस्याविषयेऽपि युध्य-  
मानस्य तावत्तस्मिन्नवसरे साधुवादी चितीर्यते न तु पौर्वापर्यपरामर्शे तथात्रापि भावः ।<sup>5</sup>

“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. Dhvanyaloka 111, 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 *Kāvya-prakāśa* Mammaṣa clearly lays down :

तत्र रतिहासशोकाद्भुतानि अदिव्योत्तमप्रकृतित्वत दिव्येष्वपि । किन्तु रतिः संभोग-  
शृङ्गाररूपा उत्तमदेवताविषया न वर्णनीया । तद्दर्शनं हि पित्रोः संभोगवर्णनमिवात्यन्तमनु-  
चितम् ।<sup>5</sup>

"—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 ॥<sup>6</sup>

—अत्र अम्बिकासंभोगवर्णने पामर-नारी-समुचित-निर्लज्जसज्ज(?)नख-राजि-विराजितो-  
मूलहृतविलोचनत्वं विलोचनस्य भगवतस्त्रिजगद्गुरोर्यदुक्तं तेनानौचित्यमेव परं प्रबन्धार्थः  
पुष्पाति ।<sup>7</sup>

"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. *Kāvya-prakāśa*: VII (p 443, Jhalakīkar's edition)

6. *Kumārasambhava* VIII—87

7. *Aucityavicāra-carcā*

Finally, that Paṇḍitarāja Jagannātha also, the author of *Rasagaṅgādhara* and the last great *ālaṅkārika*, 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 स्वमालुविषयकस्वपितुरतिवर्णनेऽपि सहृदयस्य रसोद्बोधापत्तेः । जयदेवादिभिस्तु गीत-गोविन्दादि-प्रबन्धेषु सकलसहृदय-संमतोऽयं समयो मदीन्मत्तमतङ्गैरिव भिन्न इति न तन्निदर्शनेनेदानींतनेन तथा वर्णयितुं सांप्रतम् ।<sup>8</sup>

With due deference to the almost unanimous view of the topmost *ālaṅkārikas* 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 संप्रकृतौ 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 *ālaṅkārikas* 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

8. *Rasagaṅgādhara*, N. S. edition, Bombay, 1939. (p. 64)

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*, *viśmāya*, 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”<sup>9</sup> ।

“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

9. Locana (Banaras edition with Bālapriyā commentary) pp.187-88

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 हास्यरसरूपतैश्च, '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. Ānandavardhana's aesthetic approach to poetry seems to have been ignored completely by later writers on poetics who emphatically denounce the *Devīsamhoga-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 *ālaṅkārikas* 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 *Sarasvatīkañṭhābharaṇa* and twenty-three verses in *Sṛṅgāraprakāśa*. 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 *Daśarūpa* cites the following verse as an example of *mugdā nāyikā* :

व्याहृता प्रतिवचो न संदधे गन्तुमैच्छद्वलम्बितांशुका ।

सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥<sup>10</sup>

"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 *Vṛiddā* :

दर्पणे च परिभोगदशिनी, पृष्ठतः प्रणयिनो निषेदुषः ।

प्रेक्ष्य विम्बमनु विम्बमात्मनः, कानि कानि न चकार लज्जया ॥<sup>11</sup>

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 ‘*samṛtīvakratā*’ (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 भोगयत्नविधुरा रहस्यभूत् ॥<sup>12</sup>

“In private, with her garment taken off, she closed Siva’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 Siva 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 :—

रह-केलि-हिअ-णिअंसण-कर-किसलअ-रुद्ध-णअण-जुअलस्स ।

रुहस्स तइअ-णअणं पव्वइ-परिचुंविअं जअइ ॥<sup>13</sup>

[रति-केलि-हृत-निवसन-कर-किसलय-रुद्ध-नयन-युगलस्य ।

रुद्रस्य तृतीय-नयनं पार्वती-परिचुम्बितं जयति ॥]

“When Siva divests her of her garment during amorous sport, Pārvatī (instinctively) closes Siva’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 Siva) 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.’

<sup>12</sup> Kumāra VIII 7

<sup>13</sup> *Gāthā-sapta-śati* 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-श्व-सूचि-कामलाश्छेत्सुमनसखसंपुटैः कराः ॥<sup>14</sup>

“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 *Kāvyaśāstra* 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 रमपरिस्पन्दसौन्दर्यातिशयः समुद्भासते । तथा च नूतनोदयानां दक्षित-  
सौकुमार्याणां शशाङ्ककिरणामन्यादृशः कोऽप्यतिशयः संप्रति समुज्ज्वलन्भवत्, येनात्यर्थ-  
कपोलकर्णालकसपर्कश्लाघनीयां कर्णपूररचनाविच्छित्तिमर्हतीति पार्वतीपतिः प्रियायाः  
प्रतिपाद्यस्तद्दनेन्दुसौन्दर्यदर्शनेन तत्कालोदितशशाङ्करावलोकनेन च रसोच्च (? छह)  
लितचित्तवृत्तिः प्रतीयते ॥<sup>15</sup>

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 *Alamkāra* works :

अङ्गुलिभिरिव केशसंचयं संनिगृह्यतिमिरं मरीचिभिः ।

कुङ्कुमलीकृतसरोजलोचनं चुम्बतीव रजनीमुखं शशी ॥<sup>16</sup>

“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*.<sup>17</sup> Kuntaka quotes it as an instance of *Rasavad alamkāra* with *Upamārūpaka* and *Śleṣa* and adds that the *utprekṣā* contained in the line ‘Cumbatīva rajanī-mukham śaśī’ should here be regarded as

14 Kumāra VIII. 62

15 Vakrokti-Jīvita III. 34, v no. 125 p. 194

16 Kumāra VIII. 63.

17 Kāvyaśāstra (under IV. 3.32)

the major figure of speech (viz., *rasavadalaṅkāra*).<sup>18</sup> Bhoja cites it to show that the so-called '*utprekṣāvayava*' figure is not different from *utprekṣā*.<sup>19</sup> Ruyyaka cites it as an example of *aṅgāṅgi-bhāvasaṅkara*' of the figures '*upamā*', '*śleṣamūlā atīṣayokti*' and '*utprekṣā*'.<sup>20</sup> Hemacandra quotes it to illustrate :

निशाचन्द्रमस्तोः [ नायिका- ] नायकाध्यारोपात् संभोगाभिलाषः ।<sup>21</sup>

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 *mugdha* 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 *Sarasvatikanthābharana* NS ed. p. 468

20 *Almākārasarvasva*, NS ed. p. 248.

21 *Kāvyaṅuśāsana* (p. 148)

## THE SOURCES OF HEMACANDRA'S KÄVYĀNUŚĀSANA

Hemacandra's Kāvyañuśāsana 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, Daṇḍi, Vāmana, Rudraṭa, Rājasekhara (KM), Kuntaka, Abhinavagupta (Abh.), Mammaṭa and Rucaka or Ruyyaka (Samketa). The following table would give the reader a very good idea of the principal sources utilized by Hemacandra in the preparation of his Kāvyañuśāsana :

<i>Subject</i>	<i>'Kāvyañuśāsana'</i>	<i>'Principal Source/Sources'</i>
Kāvya-prayojana	Ch. I (pp. 3-6)	KP I. pp. 6-10; RS p. I; Locana I pp. 40-41
Kāvya-kāraṇa	(pp. 7-33)	KM IV. pp. 12-13
—Pratibhā	—pp. 5-6	Vāmana. I-3; KM VIII (pp.35-41) and Kavik-V. (pp. 17-20)
—Vyutpatti	—pp. 7-13	Vāmana 1-3
—Abhyāsa	pp. 13-14	
—Śikṣā		KM-XI-XIV
—Kavisamaya	} pp. 14-33	
—Śabdārtha-haraṇa		
Kāvya-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 Kāvyañuśāsana.... 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.
Sthāyibhāvas	pp. 124-126	Dhv. and Locana pp. 391-394 NS. VII and Abh. (Vol. I) pp. 282-283
Vyabhicāri-bhāvas	pp. 126-144	NS. VII and SK (V) and DR. (IV) with Avaloka
Sāttvikabhāvas	pp. 144-147	NS. VII and SK. (V)
Rasābhāsa and Bhāvābhāsa	pp. 147-150	Abh. (Vol. I) pp. 295-296; SK. (V)
Kāvyabhedas	pp. 150-158	Dhv. and Locana (II) pp. 261, 263-264, 282-283, 495 KP. V vv. 120 etc.

Doṣa-Vivecana	Ch. III (pp. 159-273)	
--Doṣalakṣaṇa	(pp. 159-161)	CP. Dhv. and Locana (pp. 80-83) KP. VII. vv. 321, 327, 330
--Rasādi-doṣas	(pp. 161-168)	Dhv. III (pp. 365-401) and KP. VII (pp. 450-460)
--Rasadoṣas	(pp. 169-199)	DR. IV (p. 91) and Avaloka Dhv. III (pp. 361-364)
	(pp. 173-176)	Locana (pp. 342, 344)
	(pp. 179-198)	KP. VII. 60-62 (pp. 433-445) KM. (pp. 42-44), NS XVIII.98-99 KM. XVII & XVIII (pp. 89-112)
--Pada-doṣas	(pp. 199-201)	SK I. 93 VV 126-127 KP. VII. V. 202
--Vākyadoṣas	(pp. 201-226)	Vāmana II. ii, SK. I, VV. II. KP. VII and X.
--Ubhayadoṣas	(pp. 226-261)	Vāmana II. i, Dhv. (II) & Locana VV. II; KP. VII
Artha-doṣas	(pp. 261-273)	Vāmana. II. ii; SK I VV. II; KP. VII

Dr. Raghavan's remarks on Hemacandra's treatment of Doṣas are very apposite: "....Chapter III of Hemacandra's Kāvyaśāstra is almost identical with chapter VII of Mammaṭa's Kāvyaśāstra. 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, Avimṛṣṭa-vidheya and Prakrama and Krama Bhaṅgas." (Sr. Pra. p. 246)

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 Maṃmaṭa and probably from Kājaśekhara 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.

Subject	'Kāvyaṇuśāsana'	'Principal Source/Sources'
Śabdālamkāra-varṇana	Ch. V (pp. 295-338)	Mainly based on the NS. XVII, KD, Rudraṭa, Deviśataka with Kayyaṭa's commentary; SK II and the KP (VIII, X) IX
	—pp. 298-314	Rudraṭa, Deviśataka, Kayyaṭa's commentary, KD, Bhāravi
	—pp. 314-332	Rudraṭa (IV, V) and Deviśataka, Kayyaṭa's commentary
	—pp. 333-337	NS XVII & Abh. (Vol. II) (pp. 385-392)
Arthālamkāra-Varṇana	Ch VI (pp. 339-405)	Mainly based on the works of Udbhaṭa, Rudraṭa, Kuntaka, Maṃmaṭa 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.
Prabandhātma- kāvyabheda	Ch VIII (pp. 432-466)	Mainly based on the NS XVIII and the Abh. and ŚP (XI)
	—pp. 432-455	Kāvyaṅkautuka, the NS XXIII and Abh. (on NS IV. 268)
	—pp. 455-466	ŚP XI (pp. 469-480)

“The treatment of Śravya-Kāvya in the VIIIth Chapter of the Kāvyaṅuśāsana 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;<sup>1</sup> 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.<sup>2</sup> A few long passages in the *Viveka*,<sup>3</sup> 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 ‘*Vayam tu brūmah*’<sup>4</sup> or similar ones,<sup>5</sup> which lead us to believe that the views prefaced with these expressions are Hema-

1. For instance, . . . *iti Śrīmanabhinavaguptācāryaḥ* (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 Mahimabhaṭṭa, 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 (ff. 20-21), p. 178 (l. 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. Parikh<sup>6</sup> 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.<sup>7</sup> 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. Parikh<sup>8</sup> and Dhruva<sup>9</sup> 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.<sup>10</sup> 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 *Kāvyañuśāsana* as a compilation exhibiting hardly any originality as Kane<sup>11</sup> does or to charge Hemacandra of plagiarism as De<sup>12</sup> 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. *Kāvyaṅprakāśa* (Part II), Rājasthāna Purātana Granthāṅālā, 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 Śrāvya 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 *Kāvyañuśāsana* (p. CCC XXV)

9. Foreword to *Kāvyañuśāsana* (p. 10)

10. Bhoja's *Śrīgāraprakāśa* 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.<sup>13</sup> 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 svaṭaḥ saṁbhavi, Kavipraūḥhoktimātranispanna-śariraḥ and Kavinibaddhavaktrpraūḥhoktimātranispannaśariraḥ as found in the Dhv. (pp. 72-73) and the KP. (IV. 39-40). Hemacandra criticises Dhanika for describing Jñmutavāhana 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 nirvedasyāmaṅgalaprāyave' pi...tat pratikṣiptam" (p. 121 II. 9-10). He differs with Mammaṭa when he remarks "Ayaṁ bhāvaḥ—Yathānyaiḥ pratikūlavaraṇalakṣaṇo 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 Arthālamkāras 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 Vakroktijīvita, 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 Alamkāraśāstra in the very words of the masters and serving as a good introduction to the study of the well known authorities.<sup>14</sup>

13. Vide Hemacandra's remarks at the opening of his *Pramāṇamīmāṃsā*; he unambiguously and emphatically states; *Anādaya evaitā vidyāḥ saṁkṣepa-vistara-vivakṣayī navaṇavibhavanti, tattatkarṭṭkāśca ucyaṇte.*" It is interesting to note that even this statement of Hemacandra is based on Jayanta's *Nyāyamāñjarī* (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

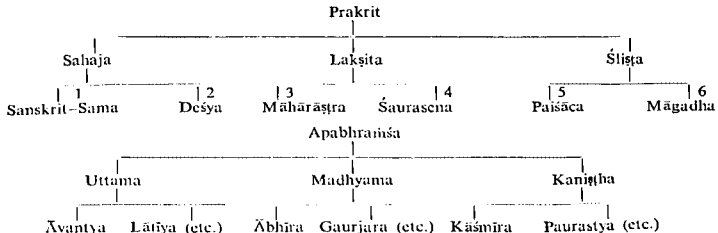
### Mention of Prakrit Literature in Alamkāra Works

Bhāmaha<sup>1</sup> speaks of three literatures : Sanskrit, Prakrit and Apabhraṁśa. Daṇḍi<sup>2</sup> speaks of four by adding Mīśra to Bhāmaha's list. Rudraṭa<sup>3</sup> alludes to six : 1. Prakrit, 2. Sanskrit, 3. Māgadhī, 4. Paisācī, 5. Sūrasenī (= Śaurasenī) and 6. Apabhraṁśa. Rudraṭa<sup>4</sup> quotes some of his own Prakrit verses in his *Kāvyaālamkāra*. It is Ānandavardhana<sup>5</sup> 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 *Daśarūpaka* quotes some 26 Prakrit verses in his *Avaloka*. The distinction of quoting hundreds of Prakrit verses, in his *Sarasvatikanthābharaṇa* and *Śṅgaraprakāśa*,<sup>6</sup> 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. Kāvyaālamkāra I. 16.
2. Kāvyaādarsa I.32.
3. Kāvyaālamkāra II. 11-12.
4. Kāvyaālamkāra IV. 11-15, 17-21.
5. Dhvanyāloka.
6. Bhoja's classification of Prakrit and Apabhraṁśa languages is unique. It may be shown in a tabular form as follows :-



the Ālambārikas 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 Ālambārikas, 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 Ālambārikā, 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 Satukam 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 Apabhramśa 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 Śrīgāraprakāśa Vol. I, p. 120 has been considered very corrupt. The significant, word 'Aṇurāo' 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. *Parīṣṭānī* | 1 | to the Volume (p. 383) notes : Dhvaṇyālokalocanasya tālapatradarśe.....

“Paluddisi...dolvapaiṭṭhā (?)” This, too, proved of little use in tracing the original verse. Someśvara’s *Sāṅketa* on *Kāvya-prakāśa* (11—14, p. 24) quotes part of the relevant passage from *Locana* wherein the Apabhraṁśa 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 tailaṁ nāsti palaṁ dramaṁ gaveṣitaṁ |  
Lāvaṇyojjvalāṅgo gṛhe 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 Apabhraṁśa verse is obviously corrupt. *Kalpalatāviveka* (p. 127, 1.17) records the pratika of this verse as “Usurusūmbhiyāe.” Deśināmamāḷā explains “Usūmbhiyaṁ tathā Usurusūmbhiyaṁ ruddhagalaṁ rodanaṁ.” In the light of these two relevant and useful suggestions the verse could be restored as :—

Usurusūmbhiyāe muhu cumbiṭu jeṇa |  
Amīarasaghoṣṭaṇu padijāṇiṭu teṇa ||

[Sanskrit Chāyā :

Ruddhagalaṁ rudatyāḥ mukhaṁ cumbitaṁ yena |  
Amīarasaghoṣaṇaṁ parijāṭaṁ teṇa ||]

A part of the Chāyā given by the commentator, viz., ‘Iṣyāśruśobhitāyā’ 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 loss<sup>7</sup> of some source books, like Sarvasena’s *Harivijaya*, *Rāvaṇavijaya*, Ānandavardhana’s *Viśama-bāṇatā*, Vākpati’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 *Līlāvati* also seem to be quoted in the *Śṛ Pra.*”

7. Dr. A.M. Ghatge : *Māhārāṣṭrī 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 Alaṅkāra Literature : A Critical Edition” in the near future.

*Gāthāsaptasāi* is immensely popular with the Ālarṅkārīkas 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 *Līlavai* also seem to be quoted in the Śr. Pra." does not stand scrutiny. We find only a few gāthās cited from *Līlavai* by way of illustrations. Next in popularity stands Pravarasena's *Setubandha*, also styled *Rāvaṇavaho*. Among other works drawn on are : *Vajjālaggani*, *Gāṇḍavaho*, *Karpūramāñjarī*, and *Bālarāmāyana*. A few stray verses are cited which are the composition of Dhanika,<sup>8</sup> Bhāṭṭendurāja,<sup>9</sup> and Abhinavagupta.<sup>10</sup> 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 : Love<sup>11</sup> is the most dominant of all feelings, and is easily within the experience of one and all. The erotic<sup>12</sup> 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 :—

Svādukāvyat asonmīśraṁ Śāstramapyupayūñjate |

Prathamāliḍhamadhavaḥ<sup>13</sup> pibanti kaṭu bheṣajam ||

He, therefore, almost laid it down as a theory<sup>14</sup> 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 deli-  
ght 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 हृद्यता ।

Abhinavabhāratī, Vol. I, p. 267.

भावान्तरेभ्यः सर्वेभ्यो रतिभावः प्रकृत्यते ।

Śrīngaraprakāśa 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 (smared) with treacle'.

14. विनेयानुसुलीकर्तुं काव्यशोभायमेव वा ।

तद्विशदरसस्पर्शस्तदङ्गानां 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.<sup>15</sup> Keeping in mind this aspect of human psychology Ānandavardhana chose to illustrate the various points in Ālaṅkāra Śāstra with the help of erotic examples; and his lead is enthusiastically followed by later Ālaṅkārikas.

#### *Are Prakrit Verses Obscene ?*

In some quarters it is alleged that the Ālaṅkārikas 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 Daṇḍī Bāna, Kuntaka have paid ungrudgingly and unreservedly handsome tributes to Sātavāhana and Pravarasena for their Prakrit works. This fact corroborates the statement that there was integration of Sanskrit and Prakrit Studies. Naturally, the Ālaṅkārikas appreciated first-rate Prakrit works and freely drew upon them for illustrations in their Ālaṅkāra works. It is, therefore, nothing but an insult to these Ālaṅkārikas 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-mīmāṃsā<sup>16</sup>. 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 Ālaṅkārikas 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 मत्ताङ्गनावाङ्गभङ्गलोलं 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 Sahṛdayas. 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 : "17 The 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 Ālarṅkārikas quoted such verses as specimens of Dhivanikāvya refusing to be impressed by considerations of morality. This explanation may be restated in modern language in a slightly different way thus :—

Sanskrit Ālarṅkārikas 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 Ālarṅkārikas 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 ।

—Kāmasātra 5.1.40.

(ii) यद्भामामिनिवेशित्वं यतश्च विनिवर्धते ।  
दुर्लभत्वं यतो नार्थाः कामिनः सा परा रतिः ॥

—Nāṭyaśāstra XXII. 207.

(iii) तत् खलु सुरतं सुरतं कृच्छ्रप्राप्यं यदन्वनारीषु ।

—Kuttanimita, v. 812, ed.

(iv) परस्त्रीगमनोपायः कविभिर्नोपदिश्यते ।  
सुन्दरं किन्तु काव्याङ्गमेतत्तन् निदर्शयते ॥  
यामता दुर्लभत्वं च स्त्रीणां या च निवारणा ।  
तदेव पञ्चवाणस्य मन्ये परममायुधम् ॥

—Rudraṭa : Śṛṅgāratilaka II. 29–30.

(v) यत्र निषेधविशेषः सुदुर्लभत्वं च यन्मृगाक्षीणाम् ।  
तत्रैव नागराणां निर्भरमासद्यते हृदयम् ।

—Viṣṇugupta Saṁhitā.

(vi) शूद्रस्नेहनिवन्धा परवधुः पुण्यैः परैः प्राप्यते ।

—Subhāṣitāvali

(vii) स्वदारादौ हि धर्मस्थाप्यनुपवेशेन 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 by<sup>18</sup> 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.

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18. रम्यं जुगुप्सितमुदारमथापि नीच-  
मुग्रं 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 mahākāvya : *Rāvāna-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 quotation<sup>1</sup> 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 *Sarasvatīkaṅthābharana* (*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,<sup>2</sup> his *HV* about a hundred years earlier than *SB*. Eminent Sanskrit Ālamkārikas, viz., Ānandavardhana and Kuntaka speak appreciatively of Sarvasena's *HV*.<sup>3</sup>

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 *Kāvyañuśāsana* (*KS*) give us the following information about *HV* :

1. Kavi-praśarīṅśā yathā Rāvāna-vijaye—

सञ्जले चैव गिबधं दोहिं पण्हिं कलसे पसणं च ठिञ्चं ।

जाणति कर्षणं कर्षं सुद्ध-सहावेहि लोभणेहि व हित्थे ॥

[सकलमेव निबन्धे द्वाम्यां पदाम्यां कलधे प्रसन्नञ्च स्थितम् ।

जानन्ति कवीनां कवयः शुद्ध-स्वभावाभ्यां लोचनाभ्यामिव हृदयम् ॥]

2. "Daṇḍin mentions the Harivijaya in a mutilated verse at the beginning of his Avantisundari, 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) :

इतिवृत्तवशायाता कथञ्चिद्रसाननुगुणं स्थितिं त्यक्त्वा पुनरुत्प्रेक्षायत्तराभीष्टरसेचित्त-कथोन्नयो विचयः—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-Rāvaṇavijayā*daū hastyāśva-garutmat-puṣpakādi-varṇanādi (? ni) ], his dūta (Satyakaḥ ? Sātyakiḥ), his (Nāyaka's, Hari's) march (Prayānam. . abhimatārtha-siddhaye yathā Viṣṇoḥ (=Hareḥ=Kṛṣṇasya) pārijātaharanāya 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-gosṭhigrhe. . 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 rāmātaṅkāniśā'cāriṇām (?) Setubandhe." It needs to be corrected to "Mānāpagamo dvidhā-prāyatnikaḥ naimittikaśca | Prāyatniko Harivijaye Satyabhāmāyāḥ | Naimittiko Rāmāllankāniśācāriṇam Setubandhe | cf. Hemacandra's *KS*, p. 459.

Bhoja draws verses copiously<sup>4</sup> 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-सुमगनि कालिदास-सर्वसैनादीनां काव्यानि 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 excrement :

अङ्गस्याप्रधानस्यातिविस्तरेण वर्णनं....तथा हि हरिविजये वैश्वकुपितसत्यभामामनुनयन-प्रवृत्तस्य हरेः पारिजात-हृण-व्यापारेणोपक्रान्त-विप्रलम्भस्य वर्णनप्रस्तावे गलितकनिवन्धन-रसिकताया 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 *naalākāvya*.

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 *Śrīgaraprakāśa* (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-śaktyudbhavā prabhede pada-prakāśakatā yathā *Harivijaye* -

चूअं कुरावअं सं छण-पसर-महग्घ-मणहर-सुरामोअं ।  
अपणांमिअं पि गहिअं कुसुम-सरेण महुमासलच्छीणं मुहं ॥<sup>१</sup>  
[चूताङ्कुरावतंसं क्षण-प्रसर-महार्घ-मनोहर-सुरामोदम् ।  
असमर्पितमपि शृतीतं कुसुमशरेण मधुमास-लक्ष्म्या मुखम् ॥]

*Dhvanyāloka* III, p. 298

- 2) Udbhedeṣu vyakto yathā-

Mantasi mahumaha-pāṇānī..... (*SK* p. 550, v. 235)

मंतेसि (? मण्णेसि) महुमहपणअं संदाणेसि तिअसेस पाअव-रअणं ।  
ओजसु (? ओ जह) मुद्धसदावं संभावेसु सुरणाह जाअव-लोअं ॥  
[मन्त्रयसे (? मन्यसे) मधुमथ-प्रणयं संदानयसि त्रिदेशे पादपरत्नम् ।  
त्वज (? ओ जहिहि) मुग्ध-स्वभावं संभावय सुरनाथ यादव-लोकम् ॥]

This verse speaks of Madhumatha (=Hari), 'pādaparātna (=the heavenly Pāri-jāta tree), 'tridāśeśa' and 'Suranātha' (=Indra) and the 'Yādava-loka'. Bhoja's *Vṛtti* on this verse runs as follows :

Atra māyāvino mahendrasyābhiprayaḥ satyakena vyaktamevodbhinna iti vyakto-yamudbhedaḥ |

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 udyogaparvanī vāsudevaḥ *Harivijaye vā Satyakaḥ* | -*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*.

सज्जेह सुरहिमासो ण ता पणामेह (वा. भे. ण दाव अप्पेह) बुअह-जण-लक्ष्ख-सहे ।  
अहिणव-सहआर-मुहे णव-पल्लव-पत्तले अणंगस्स सरे ॥  
[सज्जयति सुरभि-मासो न तावदप्यति युवति-जन-लक्ष्य-सहान् ।  
अभिनव-सहकार-मुलान्नव-पल्लव-पत्रलाननङ्गस्य 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 'caturatābhīmānah.' There it opens with the words : "Bahumaṇṇasi hari-panaam."

- 3) Bhāva pradhāno (rasālamkāra-saṅkaraḥ) yathā—  
Tīe Daṁsaṇa-suhae. . . . . (Vol. II, p. 458)

तीए दंसण-सुहए पणअ-क्खलण-जणिओ मुहम्मि मणहरे ।  
रोसो वि हरइ हिअअं मअपंको ञ्व मअलंछणम्मि णिसण्णो ॥  
[तस्या दर्शन-सुभगे प्रणय-स्वलन-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 vaividhyam'. 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-māñjari and thus helps us to identify that it is drawn from *HV*.

- 4) [Samānesu mānādānādyamarṣaṇamīṣyā | ] Tasya anubandho yathā—  
Kuvīā a Saccahāmā . . . . . (Vol. II, p. 585)

कुविआ अ सच्चहामा समे वि बहुआण णवर माण-क्खलणे ।  
पाअडिअ-हिअअ-सारो पेम्मासंघसरिस्सो पअट्टइ मण्णु ॥  
[कुपिता च सत्यभामा समेऽपि वधूनां केवलं मान-स्वलने ।  
प्रकटित-हृदय-सारः प्रेमाशंसा-सदशः 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 mimte yathā'. In the *Vṛtti* on this verse Bhoja says.... "Karaṇabhūtenaivātmani *Rukmiṇyāṁ* ca *priya-premaḥ* parimāṇam *Satyabhāmā* pratyāyayati....". So we can safely infer that this verse belongs to *HV*.

- 5) Dhṛtroddhata-dhrṣṭa-madhyamo yathā—  
Sira (? Sura)-kusumehi kalusiam .....(Vol. III, p. 603)

सुर-कुसुमेहि कलुसिअं जइ तेहि चिअ पुणो पसापमि तुमं ।  
तो पेम्मस्स किसोअरि अवरहस्स अ ण मे खमं होइ कअ ॥  
[सुर-कुसुमैः कलुषितां यदि तरेव पुनः प्रसादयामि त्वाम् ।  
तदा प्रेम्णः क्रुशोदरि, 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 kṛtamanurūpam").

Bhoja's comment on this verse in *SK* runs as follows :

“Atra *Rukmiṇyāḥ* surakusuma-mañjari dattā mama tu *suratarureva* preyasā pratī-  
pannastadahamasyāḥ sahasraguṇatvena priyatameti *Satyabhāmā* svapremāṇām 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-kālvabodhanābhimāno yathā—

Tam tīasa-kusumadāmam.....(Vol. III, p 748)

तं तिसस-कुसुम-दामं हरिणा णिममहिअ-सुरहि-गंधामांअं ।  
अपणइअं पि वूमिअ-पणइणि-हिअपण रुपिणीअ विइण्णं ॥  
[तत् त्रिदश-कुसुम-दाम हरिणा निर्गत-सुरभि-गन्धामोदम् ।  
आत्मीयमपि वून (संतापित)-प्रणयिनी-हृदयेन रुक्मिण्यै वितीर्णम् ॥]

Bhoja quotes this verse on p. 812 to illustrate ‘*Jyesthāvisayaḥ prakāśanurāgaḥ*’ 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 ānemi tuham.....(Vol. III, p. 748)

अइरा अणेमि तुहं अमआसअ-लोल-भमर-लघिअ-कुसुमं ।  
तिसस-गअ-दाण-सीहर-तुसार-तण्णाअ-पल्लवं सग-दुमं ॥  
[अचिरादानयामि तवामृतास्वाद-लोल-भ्रमर-लङ्घित-कुसुमम् ।  
त्रिदश-गज-दान-शीकर-तुषारात्रित-पल्लवं स्वर्गद्रुमम् ॥]

Bhoja cited this verse again (Vol. IV, p. 1009) to illustrate ‘*dānaprakāreṣvatī-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 nīrūpitamitihāreṣvadarṣṭamapi* |” (*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) Pratināyikāsūdātā (nāyikā) yathā—

Āṇipulaūbbheo .....(Vol. III, p. 773.)

आणिअपुलउब्भेओ सवत्ति-पणअ-परिधूसरम्मि वि गुरुप ।  
पिअदंसणे पवइदइ मण्णुट्ठणे वि रुपिणीप पहरिसो ॥

[आसीत-पुलकोद्भेदः सपत्नी-प्रणय-परिभूसरेऽपि 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 sahaḥ (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 . . . ] jyeṣṭhā-ṣayā yathā-  
Tam tiasa-kusuma-dāmaḥ . . . . (Vol. III, p. 812)

This verse has been already dealt with. Vide No. 6 *supra*.

11) [Atha prakāśānurāgaḥ] kaṣṭhāṣayā 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 रुभंत च्चिअ हिअअ-विअंत-हरिस-वेउच्छलिआ ।

पाअपडिअस्स हरिणो पडिआ पुट्टीपे वाह-सलिल-त्थेवा ॥

[ततस्तस्या रुध्यमाना एष हृदय-विज्ञम्भमाण-हर्षवेगोच्छलिताः ।

पाद्-पतितस्य हरेः पतिताः पृष्ठे वाष्प-सलिल-विन्दवः ॥]

This verse is cited further on (p. 1041) to illustrate 'Punarbhāva', one of the *Mānopaśāntis*, and still further on (1209) 'Priyothāpana'. The verse describes the various *anubhāvas* of Satyabhāmā when Hari fell prostrate at her feet with a view to appeasing her anger.

13) Mimīte paricchinnati pramāpamasāviti mānaḥ | yathā-  
Kuvijā a saccabhāmā . . . . (Vol. III, p. 860)

This verse has been already dealt with. Vide No. 4 *supra*.

14) Priyādiṣu vyāja-nindotprāso yathā-

Sā kusumehi guruiā . . . . (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 viṣayavyāvrttir yathā-  
Sāmvaddhīa-santosā . . . . (Vol. IV. p. 1006)  
संबद्धिअ-संतोसा फुरंत-कोत्थुह-मणि-प्पहा-संबलिआ ।  
चिउणिअ-मण-संतावा जाआ सविसेस-दूसहा ससि-किरणा ॥  
[संबधित-संतोषाः स्फुरत्कौस्तुभ-मणि-प्रभा-संबलिताः ।  
द्विगुणित-मनस्संतापा जाता सविशेष-दुःसहाः शशि-किरणाः ॥]

As the verse mentions 'Kautubha-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-  
The dāmsavaṇaamha (?) . . . . (Vol. IV. p. 1007)

This verse has been already dealt with. Vide No. 3 *supra*.

- 18) Mānāpanayane Sāma-dāna-bhedā-daṇḍa-yogā māna-bhaṅgopāyāḥ' . . .  
Tatra sāma-prakāreṣu . . . . praṇāmo yathā-  
To ia piāṇuvattana . . . . (Vol. IV. p. 1009)

तो इअ सुर-अरु-कारण-मउलिअ-हिअआप सावसेस-लहुओ ।  
संभाविअ च्चिअ हिओ हरिणा पाअपडणम्मि तीएँ अमरिसो ॥  
[तत इति सुर-तरु-कारण-मुकुलित-हृदयायाः सावशेष-लघुकः ।  
संभाषित एव हतो हरिणा पाद-पतने तस्या अमर्षः ॥]

- l v. l. 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 ānemi tuham', etc. Vide No. 7 *supra*.

- 20) Athāto mānotpatti-kāranāni | . . . . Teṣu vipriyakaranam yathā-  
Tam tiasa-kusuma-dānim (?) . . . . (Vol. IV, p. 1024)

This verse, no doubt, is corrupt but it is easily identified to be the same as "Tam tiasa-kusuma-dāmarā" etc. Vide No. 6 *supra*.

- 21) Atha mānopaśāntayaḥ | .... Teṣu vipakṣābhībhavo yathā-  
Dho (? Tho) osaranta-rosam̄ .... (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 थोअत्थोअ-परिवड्ढमाण-पहरिसं ।  
होइ अ दूरपआसं (? दूरपसाअं) उहअ-रसाअत्त-विड्ढमं तीयै मुहं ॥  
[स्तोकापसरद्रोयं स्तोक्-स्तोक-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 calanaḥ 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 स्ति णवरिअ अच्चासण्णो वि सच्चभामाय हरी ।  
परिअणमुह च्चिअ सुओ वाहजलतरिअ-लोअणाय 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] unmūlanam̄ 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 kubbhantam̄ cchia . . . . (Vol. IV p. 1041)

This verse has been already dealt with. Vide No. 12 *supra*.

- 25) [Atha mānānubhāva-saukhyāni | Teṣu . . . ] vipakṣābhībhavo yathā-  
. . . . sadūmīasavatti . . . . (Vol. IV, p. 1046)

This verse, though it shows gaps and is corrupt, is easily identified to be the same verse as "Tie saviseṣa-dūmīa" etc., cited further on (p. 1224) to illustrate 'śrñ-gāravṛddhiḥ'. The verse is cited also in *SK* (p. 678 v. 350) to illustrate 'Kathā-vyāpini nāyikā' ;

तीर्षं सविसेस-दृमिअ-सवत्ति-हिअआपे णिव्वलंत-सिणेहं ।  
 पिअ-गरुइआप णिमिअं सोहग्ग-गुणाण अग्गभूमीर्षे पअं ॥  
 [ तथा सविशेष-द्वन (= संतापित )-सपत्नी-हृदयया स्पष्टीभूत-स्नेहम् ।  
 प्रिय-गुरुकृतया ( गौरवितया ) न्यस्तं सौभाग्य-गुणानामग्रभूम्यां पदम् ॥ ]

The context is of 'vipakṣābhībhava'. The verse speaks of the *nāyikā* (Rukmiṇī) as 'dūmīa-savatti-hiā' and 'piya (=Hari-) garuīā'; and we know from *SK* (p. 678 v. 350) that the present verse illustrates 'Kathāvyāpini nāyikā' and the succeeding verse (p. 678 v. 351) 'prati-nāyikā' where we have a reference to Hari, Rukmiṇī, and the *prāṇayini* offended by Hari (that is Satyabhāmā) by his gift of 'tridaśa-kusumadāma'; we may therefore reasonably draw the inference that the present verse is drawn from *HV*.

26) [Atha mānānubhāva-saukhyāni | Teṣu . . . ] lābha-viśeṣo yathā-  
 Dāraṭṭhavia-sura-dumam—(Vol. IV, p. 1047)

दार-द्विअ-सुर-दुमं तं चिअ सग्ग-कुसुमोवआरग्घविअं ।  
 अण्णं च सच्चविज्जइ परिओस-परित्त-परिअणं तीर्षं घरं ॥  
 [ द्वार-स्थापित-सुर-दुमं तदेव स्वर्ग-कुसुमोपचाराधितम् ।  
 अन्यच्च दृश्यते परितोष-परीत-परिजनं तस्या गृहम् ॥ ]

This verse is further on (p. 1221) cited by Bhoja to illustrate 'parijanapramodaḥ'. 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-लंभट्टिण 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) [Evaṃ kathā-śarīra-vyāpikā nāyikā . . . ] tat-pratiyoginī pratināyikā yathā-  
 Kuvīā a saccabhāmā . . . (Vol. IV, p. 1172)

This verse has been already dealt with. Vide No. 4 *supra*.

29) Pāda-patanam praṇipātaḥ | 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 praṇipātaḥ | Yathā-  
 Tīe hīānūcintīa . . . (Vol. IV, p. 1209)

तीप ह्रिअणुच्चित्तअ-मणोरहम्भह्रिअ-संगम-सुहाएँ हरी ।  
 हसिरो वि दोहि करेहि पडिहम्भंत-मउडो गओ च्चिअ चरणे ॥  
 [ तस्या हृदयानुचिन्तित-मनोरथाभ्यधिक-सङ्गम-सुखाय हरिः ।  
 हसनशीलोऽपि द्वाभ्यां कराभ्यां प्रतिहृद्यमान-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) Vyaḍkodghaṭṭanamupāmbhaḥ | Yathā-  
 Sā kusumchi guru....(Vol. IV, p. 1212)

This verse has been already dealt with. Vide No. 14 *supra*.

34) [Tatra ratiprakarṣa-nimittābhilaṣaṇiyāḷiṅganādyavāpti-hetavaḥ priyāgamana-  
 vārtā priyasakhī-vākyaḍayaḥ saṁbhoga-sābdavācya bhavanti....] Teṣu  
 priyāgamodghoṣaṇāṁ priyāgamavārtā | Yathā-  
 Aha āgao tti navariā .... (Vol. IV, p. 1219)

This verse has been already treated of. Vide No. 22 *supra*.

35) Kāmiturāgamanaṁ 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) Priyāvalokanaṁ sandarśaḥ (? sandarśanaṁ) | Yathā-  
 Āniavalaūbbheo....(Vol. IV, p. 1220)

This verse has been already treated of. Vide No. 8 *supra*.

37) Sakhyādi-sampadaḥ parijana-pramodaḥ | Yathā-  
 Dāra-ḥḥavia-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-हिअआण वि महुअरावलिचडुला ।  
 पढमं पिअम्मि दिट्ठी पच्छा तीएँ सुरपाअवम्मि णिसण्णा ॥  
 [ निर्गत-कुसुम-परिमल-हत-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 piamma rasiā....(Vol. IV, p. 1223)

तो से पिअम्मि रसिआ ता दुम-रअणम्मि च्चिअ उप्पल-सुहआ ।

परिओस-रसुच्चेला 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 śṛṅgāra-vṛddhiḥ | Yathā-

Ua nia-pāavaraane....(Vol. IV, p. 1224)

उअ णिअ-पाअव-रअणे इअ अणुराअ-पिसुणं पिअम्मि भणंते ।

सचिसेस-लद्ध-पसरो आहतो तीएँ पसरिउं परिओसो ॥

[ पश्य निज-पादप-रत्न इत्यनुराग-पिशुनं प्रिये भणति ।

सविशेष-लब्धप्रसर आरब्धस्तस्याः प्रसृतुं परितोषः ॥ ]

As this verse mentions 'pādapa-ratna' (Pārijāta) we may not be wrong in saying that it is probably drawn from *HV*.

तीए सचिसेस-वृमिअ-सवत्ति-हिअआण.....

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 :

सहिअणहद्धाहिमुहं धारइअ विसेसअं वि अक्खिउण ।

जुअईहि पडिणिउत्तो अषवोइज्जइ ससंभमं वूइजणो ॥

—SP, p. 951

and, सहिअण-हत्थाहि मुहं दर-रइअ-विसेसअं समक्खेनुण ।

जुअईहि वलिअ-विसमं अप्पाहिउज्जइ 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 अक्खिउण ।

जुअईहि पडिणिउत्तो अषवोइज्जइ (पा. भे. अप्पाहिउज्जइ) ससंभमं वूइ-जणो ॥

[सखीजन-हस्ताद् मुखं दर-रचित-विशेषकमपि आक्षिप्य ।

युवतिभिः प्रतिनिवृत्तोऽवबोधयते (पा. भे. संदिश्यते) ससंभ्रमं वृतीजनः ॥ ]

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 *Māhārāṣṭri* 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) Vikṛtaivopameyasotkarsāpattiyā yathā-

Rattuppala-dala-sohā—(SK p. 438)

रत्तुप्पल-दल-सोहा तीणं वि चसअम्मि सुरहि-वारुणि-भरिण ।

मअ-तंवेहि मणहरा पडिमा-पडिपहि लोअणेहि लहुइआ ॥

[ रकोत्पल-दल-शोभा तस्या अपि चषके सुरभि-वारुणीभृते ।

मद-ताम्राभ्यां मनोहरा प्रतिमा-पतिताभ्यां लोचनाभ्यां लघूकृता ॥ ]

2) Dr̥ṣānta-parikaro yathā-

Majjha-t̥thia-dharaṇiharam—(SK p. 510)

मज्झ-ट्ठिअ-धरणिहरं झिज्जइ अ समुद्दमंडलं उव्वेलं ।

रइ-रह-वेअ-विअलिअं पडिअं विअ उक्कडक्ख-कोडि चक्कं ॥

[ मध्य-स्थित-धरणिधरं क्षीयते च समुद्रमण्डलमुद्वलम् ।

रवि-रथ-वेग-विगलितं पतितमिवोत्कटाक्षकोटि चक्रम् ॥ ]

3) Arthakṛto rūpake (parikaro) yathā-

Viaṭṭe gaṇa-samudde—(SK p. 521)

विअडे गअण-समुद्दे दिअसे खुरेण मंदरेण व महिण ।

णीइ मइरव्व संझा तिरुसा मग्गेण अमअकलसो व्व ससी ॥

[ विकटे गगन-समुद्रे दिवसे सूर्येण मन्दरेणैव मथिते ।

निर्याति मदरेव संध्या तस्या मार्गेणामृतकलश इव शशी ॥ ]

4) Ubhayakṛtaśca virodha-śleṣe (parikaro) yathā-

Rajamunājāharano—(SK p. 521)

रइअ-मुणालाहरणो णल्लिण-दल-त्थइअ-पीवर-त्थण-अलसो ।

वहइ पिअसंगमम्मि वि मअणाअप्पप्साहणं जुअईज्जणो ॥

[ रचित-मुणालाभरणो नलिन-दल-स्थगित-पीवर-स्तन-कलशः ।

वहति प्रियसंगमेऽपि मदनाकल्प-प्रसाधनं युवति-जनः ॥ ]

- 5) Ekasyātiśayādihikye atīśāyi (samsthānānūrāgah) yathā-  
Dīṭhā kuviānūṇā—(SP. Vol. III, p. 794)

दिट्ठा कुइआणुणआ पिआ सहस्स-जण-पेळ्ळणं पि विसहिअं ।  
जस्स णिस्सण्णाए उरे सिरीयं पेम्मेण लहुइओ अप्पाणो ॥  
[ वृथा कुपितानुनया प्रिया सहस्रजन-पीडनमपि विसोदम् ।  
यस्य निषण्णयोरन्नि श्रिया प्रेम्णा लघूकृत आत्मा ॥ ]

This verse is cited by Bhoja in SK (p. 671) to illustrate "premaprakāre vipriyā-dibhirapyavināśāniyo nityah".

- 6) [Naimittikānūrāgah] . . . jyautsno yathā-

Aṇṇaa-suham̄ ṇa pattam̄ . . . . (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 दइप्सु खिज्जइ अवि ण चलणो ।  
ओसारिअम्मि पदमं वृइए व्थ दोसिणीए माण-ग्गहणे ॥  
[ अनुनय-सुखं न प्राप्तं प्रियाभिर्दयितेषु खिद्यतेऽपि न चरणः ।  
अपस्तारिते प्रथमं दृश्येव ज्योत्स्नया मानग्रहणे ॥ ]

- 7) Athāmiṣāmeva bhedaścatur-vimśatirmāna-bheda-jātaya ucyante } . . . . Teṣu  
. . . . vallabhādaṁ vai (parītya) hetuḥ kopo . . . . yathā vā-  
Paṭṭhanti maṇṇa-pasara . . . . (Vol. IV, p. 990)

पदठंति मअण-पसर-प्पसाअ-समुहा विलासिणी-समुल्लावा ।  
तीए उण तस्स दीरइ रोम-पराहुत्त-जंपिपहि वि हिअअं ॥  
[ पठयन्ते मदन-प्रसर-प्रसाद-संमुखा विलासिनी-समुल्लावाः ।  
तया पुनस्तस्य दीर्यते रोष-पराङ्मुख-जल्पितैरपि हृदयम् ॥ ]

- 8) Māno dṛṣi yathā-

Kīsa imesu bahuso . . . . (Vol. IV, p. 1011)

कीस अ इमेसु बहुसो विसम प्तंत-तल्लिणंजण-च्छवि-कलुसा ।  
दीहावंगेसु तुज्ज परिघड्ढंति णअणेसु वाहुप्पीडा ॥  
[ कस्माच्चानयोर्बहुशो विषमप्रान्त-तल्लिनाञ्जन-च्छविकलुषाः ।  
दीर्घापाङ्गयोस्तत्र परिघर्धन्ते नयनयोर्वापोत्पीडाः ॥ ]

- 9) Māno vaktre yathā-

Kīsa mañjāvamsam̄ . . . . (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 'priyābhyupattih'. The text of this verse is corrupt at all the three places. It may, tentatively, be restored as follows :

कीस मलिआवअंसं वअण-णीसास-पण्हुआहरराअं ।  
वअणं वहसि किमोअरि कर-संकामिअ-कओल-पत्तालेवखं ॥

[ कस्माद् मलिनावतंसं वदन-निःश्वास-प्रस्तुताधर-रागम् ।  
वदनं वहसि कृशोदरि कर-संक्रामित-कपोल-पत्रालेख्यम् ॥ ]

- 10) Priyāyāḥ pravṛtti-dūṣaṇamupālabhah | ... .. Teṣu prakṛtiṣtho yathā-  
Akkhaṇḍi 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 :

अखंडिप वि पणप अकअम्मि वि विप्पिप अकज्जे वि मज्झ ।  
जाअं चिअ वअणिज्जं तुह रोसम्मि दइए 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-कलुसिप ।  
सम-सुह-दुक्खम्मि जणे विरिक्कसेसो वि से ण माइ अमरिसो ॥  
[ सदृश-प्रतिपक्षपुरतो हृदयेऽपूर्व-मान-भङ्ग-कलुषिते ।  
सम-सुख-दुःखे जने विभक्तशेषोऽपि तस्या न माद्यमर्षः ॥ ]

- 12) Atha mānoddīpanāni ..... | Teṣu sakhi-vailakṣyam yathā-  
Gotta-kkhaliammi pie .... (Vol. IV, p. 1028)

गोत्तक्खलिअम्मि प्पिप मण्णे पाअडिअ-सहि-णिवेस्सिअ-णअणं ।  
आऊरमाणवाहं कीरं वि णिव्वोलिआहरं णीससिअं ॥  
[ गोत्र-स्खलिते प्रिये मन्थे 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 अवरज्जई वि पिअं करेइ महुमओ ॥  
[ गृह्यन्त आत्मनव कृतापराधा अपि कामिनीभिः प्रियतमाः ।  
किमिति शिक्षयन्नपराध्यत्यपि प्रियं करोति मधुमदः ॥ ]

- 14-15) Atha mānopaśama-lakṣaṇāni | ... .. Teṣu nayana-nimīlanam yathā-

- i) Daiāloa-paatia....(Vol. IV, p. 1041)

दइआलोअ-पत्ता अतोच्छीण पसरंत-वाह-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)

आलोडप च्चिअ पिप टविओ तीण मअणण मोहण-सुहओ ।  
 कुसुम-धणुम्मि वि वाणो वलइअ-विब्भम-गुणं मुहम्मि पहस्सिओ ॥  
 [ आलोकित पत्र प्रिये स्थापितस्तस्या मदनेन मोहन-सुखदः सुभगः ।  
 कुसुम-धनुष्यपि वाणो वलयित-विभ्रम-गुणं मुखे प्रहर्षः ॥ ]

## 16) Nāyikā yathā-

Avaūhia-puvva-dise (? disc).....(Vol. IV, p. 1174)

अवऊहअ-पुव्वदिसे समअं जोण्हारिं सेविअ-पओस-मुहं ।  
 माइ ण झिज्जउ रअणी अवर-दिसाहुत्त-पत्थिअम्मि मिअकं ॥  
 [ अवग्रहित-पूर्वदिदो समकं ज्योत्स्तया सेवित-प्रदोप-मुखे ।  
 मातः ( सखि ) न क्षीयतां रजनी, अपर-दिशाभिमुख-प्रस्थिते मृगाङ्के ॥ ]

This verse is cited in SK (p. 679) to illustrate 'ubhayaābhāsa.'

## 17) Pratināyikā yathā-

Dūra-paḍibaddha-rāc....(Vol. IV, p. 1174)

दूर-पडिबद्धराए अवऊहत्तम्मि दिणअरे अवर-दिसे ।  
 असहन्ति व्य किलिम्मइ पिअअम-पच्चक्ख-वृसणं दिणलच्छी ॥  
 [ दूर-प्रतिबद्धरागं स्वग्रहमाने दिनकरेऽपरदिशम् ।  
 असहमानेव क्लाम्यति प्रियतम-प्रत्यक्ष-वृषणं दिनलक्ष्मीः ॥ ]

This verse is cited by Bhoja in SK (p. 453) to illustrate Samādhi (nirudbheda variety).

## 18) Upa-nāyikā yathā-

Oratta-pāṅkaa-muhim....(Vol. IV, p. 1175)

ओरत्त-पंकअ-मुहिं वम्मह-णडिअं व सलिल-सअण-णिसणणं ।  
 अल्लिअइ तीर-णल्लिणं वाआणं गमेइ सहअरिं चक्काओ ॥  
 [ उपरक्त-पङ्कज-सुखीं मन्मथ-नटितामिव (अथवा, खेदितामिव) सलिलशयन-निषण्णाम् ।  
 आल्लिङ्गति तीर-नलिनीं वाचा गमयति सहचरीं चक्रवाकः ॥ ]

This verse is cited by Bhoja in SK to illustrate 'īryagābhāsa'.

## 19-20) Nisā-prathama-yāma-karma prādoṣikam | Yathā-Sajjijjai uvaāro....(Vol. IV, p. 1186)

- i) सज्जिज्जइ उवआरो अहो रइअं वि पुणो रइज्जइ सअणं ।  
 सहरिअ वाणि-अत्था (?) अप्पाहिअ-पत्थिआ वि रुब्भइ दूई ॥  
 [ सज्जीक्रियते उपचारः, अहो रचितमपि पुना रच्यते शयनम् ।  
 संस्पृत्य वाण्यर्थान् (?) सदिष्ट-प्रस्थितापि रुध्यते दृती ॥ ]
- ii) अजेड लोअणाइं अंधइ रसणं रपइ तिलआलेक्खं ।  
 जाओ होंत-समागम-सुहैक्क-रसिओ वि वाउलो जुअइ-जणो ॥  
 [ अनक्ति लोचने बध्नाति रशनां रचयति तिलकालेख्यम् ।  
 जातो भविष्यत्समागमसुखैकरसिकोऽपि व्याकुलो युवति-जनः ॥ ]

## 21) Pratyūsa-kāla-karma prābhāṭikam | Yathā-

Tāvaā (? Tāva a) raāṇi-vahūc....(Vol. IV, p. 1187)

- ताव अ रअणि-वहृष परिअट्टंतीप मलिअ-तारा-कुसुमो ।  
जाओ परिमल-पिसुणो उअ णच्चेतो व्व पाअडो पच्चूसो ॥  
[ तावच्च रजनी-वध्वां परिवर्तमानायां मृदित-तारा-कुसुमः ।  
जातः परिमल-पिशुनः पदय नृत्यन्निव प्रकटः प्रत्यूषः ॥ ]
- 22) Saṁbhogārtham śāstra-pratikarma prasāadhanam | Yathā-  
Dinnatāṇaṅjanāi—(Vol. IV, p. 1198)
- i) दिण्णतणुअंजणाई जुअइजणस्स दर-रत्तंतवोट्टाई ।  
आसण्ण-रइ-सुहाई अहिवासिजंजंति वम्महेण मुहाई ॥  
[ दत्त-तनुकाञ्जनानि युवति-जनस्येषद्रकताम्रोष्ठानि ।  
आसन्न-रति-सुखानि अधिघास्यन्ते मन्मथेन मुखानि ॥ ]
- ii) परिउंवणेण अहरो अग्घइ ह्मिअ-हरिसेण णअणच्छाआ ।  
सोहं कुणइ पिअो च्चिअ विरपइ मुहा पसाहणं जुअइजणो ॥  
[ परिचुम्बनेनाधरोऽर्घति हृदय-हर्षेण नयनच्छाया ।  
शोभां करोति प्रिय एव विरचयति मुधा प्रसाधनं युवतिजनः ॥ ]
- 23) Māna-hānau niśvasitāni māna-niśvasitāni | Yathā-  
Tie vialanta-dhīram—(Vol. IV, p. 1210)
- i) तीप विअलंत-धीरं अब्भुट्टंतीप खण-पहोलिर-बाहं ।  
दूरोसरंत-सरणं दूर-अर-वल्लग-वेअणं णीससिअं ॥  
[ तथा विगलद्धैयमभ्युत्तिष्ठन्त्या क्षण-प्रघूर्णनशील-बाष्पम् ।  
दूरापसरत्स्मरणं दूरतरावलग्न-वेदनं निःश्वसितम् ॥ ]
- Bhoja cites this verse on two more occasions; once to illustrate 'skhalanam' (p. 1041) and again to illustrate 'priyoparodhah' (p. 1213).
- ii) मणंसिणीप अहिणव-मइरामोअ-पडिवद्ध-वम्मह-पसरं ।  
दइअ-जण-दिण्ण-णअणं विअलिअ-धीर-लहुअं चिरं णीससिअं ॥  
[ मनस्विन्याभिनव-मदिरामोद्-प्रतिबद्ध-मन्मथ-प्रसरम् ।  
दयित-जन दत्त-नयनं विगलित-धैर्य-लघुकं चिरं निःश्वसितम् ॥ ]
- 24) Mānaśalyoddharaṇamavajñā-bhramśah | Yathā-  
Harisa-viasanta-vaṇṇatā—(Vol. IV, p. 1212)
- i) हरिस-विअसंत-वअणं कवोल-अल-संगलेत-पुलउभेअं ।  
अ-पसाहिअं पि जाअं पसाहिअब्भहिअ-मणहरं तीर्षं मुहं ॥  
[ हर्ष-विकसद्रदनं कपोल-तल-संकलत्पुलकोद्भेदम् ।  
अप्रसाधितमपि जातं प्रसाधिताभ्यधिक-मनोहरं तस्या मुखम् ॥ ]
- ii) णिम्मविअ-संधि-अम्मा ताव अ दूरपडिबद्ध-वम्मह-पसरा ।  
गरुअं सुरउच्छाहं दाऊण सहि व्व जामिणी तीप गआ ॥  
[ निर्मापित-सन्धिकर्मा तावच्च दूर-प्रतिबद्ध-मन्मथ-प्रसरा ।  
युरुकं सुरतोत्साहं दत्त्वा सखीव यामिनी तस्या गता ॥ ]

- 25) Mānāpagamād vṛdā-yogo lajjāgamaḥ | Yathā-  
Thoarūḍha-mahu-mā—(Vol. IV, p. 1215)  
थोआरूढमहुमआ खण-पम्हट्टावराह-दिण्णुलावा ।  
हसिरुण संठविज्जइ पिण्ण संभरिअ-लज्जिआ कापि पिआ ॥  
[ स्तोकारूढ-मधु-मदा क्षण-प्रस्मृतापराध-दत्तोद्धापा ।  
हसित्वा संस्थाप्यते प्रियेण संस्मृतलज्जिता कापि प्रिया ॥ ]

This verse is cited by Bhoja in *SK* (p. 670) to illustrate 'madhupānāṃ'.

- 26) Sakhyādi-sampadaḥ parijana-pramodaḥ | Yathā-  
Vasa (?) ꣳhiammi soḥā—(Vol. IV, p. 1221)  
वासट्टिअम्मि सोहा-परिओस-पसाहिआणणायं मणहरो ।  
अप्पुट्ट-सोअ-विमलो सहि-सन्थो तीपं दप्पणम्मि चि 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 (jyeṣṭhā) and exalted (udāttā) heroine (nāyikā). Satyabhāmā is the junior (kaniṣṭhā) 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. Claspng 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.

*Rāvāna-vijaya* and *Hari-vijaya* are both composed in the *skandhaka* metre and Vākpati's *Madhumatha-vijaya*<sup>6</sup> 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 Mahārāṣṭri language and literature.<sup>7</sup>

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-विभ्रभ-पउत्ता वाभा क्ण णाम मउलउ इममि ।

पदम-कुसुमाहि तलिण पच्छा-कुसुमे वणलभाग ।

[ मधुमथ-विजय प्रयुक्ता वाक् कथं नाम मुकुल्लवस्मिन् ।

प्रथमकुसुमात्तलिनं पश्चात्कुसुमे 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 *Amyogadvārasūtra*,<sup>1</sup> 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 *Alaṅkāra-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. *śṅgāra* 3. *adbhuta* 4. *raudra* 5. *vīḍanaka* 6. *bhātsa* 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 *vīḍanaka* (with *vīḍā* or *lajjā* as its *sthāyibhāva*). The commentator informs us that *bhayānaka* is included under *raudra*. Further, it is *vīra*, and not *śṅgāra* 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 *Alaṅkāra-śāstra* proper Vāgbhaṭa I, Ācārya Hemacandra, Maladhārī Narendraprabha, Vāgbhaṭa (II) and Vijayavairī, who wrote *Vāgbhaṭālaṅkāra* (1st half of 12th century A.D.), *Kāvyaṅuśāsa* (1st half of 12th

1. Nandisuttain and the Anuogaddārāini, Jaina-Āgama series No. 1, Śrī Mahāvīra Jaina Vidyalaya, Bombay, 1968, pp. 121-124.

century A.D.), *Alaṅkāra-mahodadhī*, (1st half of 13th century A.D.), *Kāvyaṅuśāsana*, (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.<sup>2</sup> 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 *Kāvyaṅuśāsana*. 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-dūḥkhātma-vāda* as opposed to *Kevalānandavāda* according to which all *rasas* are always pleasurable. According to the *Nāṭya-darpaṇa*<sup>3</sup> 1. *śṛṅgāra* 2. *hāsyā* 3. *vīra* 4. *adbhuta* and 5. *śānta* are pleasurable whereas 1. *karuṇa* 2. *raudra* 3. *bībhatsa* and 4. *bhayaṅaka* 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 *rasāśvāda* 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 *vyabhicārībhāvas*, 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 :

*Sthāyibhāvānāśca rasatvam upaneṣyāmah |*

and *sthāyeyeva tu raso bhavet |*

—NS, Vol. I, Ch. VI, p. 299

—NS, Vol. I, Ch. VI, p. 379

2 साधारणीभावना च विभावादिभिरिति श्रीमानभिनवगुप्ताचार्यः । एतन्मतमेव चास्माभिरुपजीवितमिति ।

—Kāvyaṅuśāsana (p. 103)

(Mahavira Jaina Vidyalaya,  
Bombay edition)

3 तत्रेष्टविभावादिप्रथितस्वरूपसंपत्तयः शृङ्गार-हास्य-वीराद्भुत-शान्ताः पञ्च सुखात्मानोऽपरे पुनरनिष्टविभावाद्युपनीतात्मानः करुणरौद्र-बीभत्स-भयानकाश्चोरो दुःखात्मानः । यत् पुनः सर्वरसानां सुखात्मवत्त्वमुच्यते, तत् प्रतीत ( ? ति ) वाधितम् ।

—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."<sup>4</sup>

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, Daṇḍī, etc., *rasa* as *laukika* and therefore, *sukhaduḥkḥātma*. Here we may note, in passing, that the authors of the ND do not subscribe to the *miśrānanda-vāda*<sup>5</sup> of *rasa* alluded to in their work by Dhanika and Jagannātha, when they speak of its being *sukha-duḥkḥātma* ! They clearly state that five *rasas* are *sukhātma* and four, *duḥkḥātma*. 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 *Kāvya-lāmākāra* 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.<sup>6</sup>

Māñikya-candra's *Samketa* (1160 A.D.), *Kāvya-prakāśa-Khaṇḍana* of Siddhicandra-raṇi (1587-1666 A.D.) and *Sārad'ipikā* of Guṇaratnagaṇi (17th century A.D.) are the commentaries on Mammaṭa's famous *Kāvya-prakāśa*. Of these commentators, Siddhicandra-raṇi deserves special mention here. He very probably gives his own view under the guise of "iti navīnōḥ" or "navīnās tu".

4 यस्तुष्टे तुष्टिमायाति शोके शोकमुपैति च ।  
दैन्ये दीनत्वमभ्येति स नाट्ये प्रेक्षकः स्मृतः ॥

—Nāṭyaśāstra (Ch. XXVII)

—किन्तु तादृश एवासावानन्दः सुखदुःखात्मको यथा प्रहरणादिषु संभोगावस्थायां कुट्टमिते स्त्रीणाम् । अन्यश्च लौकिकात् करुणात् कायकरुणः ।

—Avaloka commentary on the *Daśarūpaka* (Ch. IV. p. 98) NS edition Bombay (1941)

5 अथ यथाह्लाद इव दुःखमपि प्रमाणसिद्धं तदा प्रतिबन्धकत्वं न कल्पनीयम् ।  
स्वस्वकारणवशाच्चोभयमपि भविष्यति । अथ तत्र क्वीनां कर्तुं सद्दयानां च श्रोतुं कथं प्रवृत्तिः ।  
अनिष्टसाधनत्वेन निवृत्तेरचित्वाद् इति चेत् ।  
इष्टस्याधिक्यादनिष्टस्य च न्यूनत्वाच्चन्दनद्रव्यलेपनादाविव प्रवृत्तेरुपपत्तेः ।

—Rasagaṅgādhara (p. 31), *Kāvya-mālā* 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 चित्तवृत्तियां परिपोषं गता न रशीभवति ।  
भरतेन सद्दयारवर्जकत्वात् प्राञ्चुर्यात् संशं चाश्रियाद्यौ नव वा रसा उक्ता इति ।

—Tippani on *Kāvya-lāmākāra*,  
*Kāvya-mālā* 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*.<sup>7</sup> The whole discussion of this topic is marked by originality, logical reasoning and freshness of outlook and deserves to be read in the original.<sup>8</sup> Siddhicandraṅgaṇi 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 *bhayāriśaya* 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-duḥkḥātmaka* or *sukhātma* only. A "Modern" like Siddhicandraṅgaṇi 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-karva-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 'duḥkḥa-svarūpa' (of the nature of unhappiness, i.e. painful) :

रतिहासोत्साहविस्मयानां सुखस्वभावत्वम् ।..... क्रोधभयशोकजुगुप्सानां तु दुःखरूपता ।—

—Abhinavabhāratī on NS I. 119, pp. 43-44

Siddhicandraṅgaṇi 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. Kāvya-prakāśa-khaṇḍana (p. 16 and pp. 21-22), Singhi Jaina series, Vol. 40, Bombay, 1953.





## SANSKRIT RHETORICIANS ON POETIC TRUTH \*

Some pedants denounce poetry<sup>1</sup> for a variety of reasons. Rājaśekhara<sup>2</sup> 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,<sup>3</sup> (2) poetry tenders wrong advice and encourages immorality,<sup>4</sup> and (3) poetry is full of obscene matter.<sup>5</sup> 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 *Vikāsa*, 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 रण्ढागीतानि काव्यानि ।  
and also the frequently quoted line, काव्यालापंश्च वर्जयेत् । ("One should avoid the useless prattle that is poetry.")
2. *Kāvyamīmāṃsā*, GOS, Baroda, edition (1934), ch. VI, pp. 24-28.
3. असत्यार्थाभिधासित्वान्नोपदेष्टव्यं काव्यम् ।-P. 24.
4. असतुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम् ।-P. 26.
5. असम्यार्थाभिधासित्वान्नोपदेष्टव्यं काव्यम् ।-P. 27.

Bhāmaha<sup>6</sup> deserves glowing tributes for a lucid exposition of this topic of poetic truth in his *Kāvya-lāṅkāra*.<sup>7</sup> His treatment of the defects of poetry, *Ayuktimat*<sup>8</sup>, *Asambhava*<sup>9</sup> and *Asādrśya*<sup>10</sup>, *Deśa-kāla-kālā-loka-nyāya-āgama-virodhi*<sup>11</sup>, and *Pratijñā-hetu-dr̥ṣṭānta-hīna*<sup>12</sup> 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.<sup>13</sup> In the course of his treatment of the *Upamā doṣas* he wisely observes :

- (i) सर्वं सर्वेण सारूप्यं नास्ति भावस्य कस्यचित् ।  
यथोपपत्तिं कृतिभिरुपमासु प्रयुज्यते ॥ II. 43.
- (ii) यस्यातिशयवानर्थः कथं सोऽसंभवो मतः ।  
इष्टं चातिशयार्थैवमुपमेत्प्रसवो र्यथा ॥ 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-dr̥ṣṭānta-hīna*.<sup>14</sup> 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 Dr̥ṣṭānta (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 the 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 !<sup>15</sup> 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.<sup>16</sup> In logic it means the 'thesis' or 'proposition' to be proved; speaking of Pakṣa<sup>17</sup> (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.<sup>18</sup> 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 Ār̥ṣa epics, viz., Mahābhārata and Rāmāyaṇa.<sup>19</sup> In poetry, says Bhāmaha, we have an implied Pratijñā<sup>20</sup> 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 महाचिषः । Even with this correction the difficulty of interpretation is not over ! Some take महाचिषः to mean big flames whereas some others interpret it to mean 'the heavenly lights such as the moon and the stars.' Rājasekhara's comment on the passage (p. 44 pp. 20-24) appears to favour the latter interpretation. But Rājasekhara's support too collapses when we begin to interpret v. 34c : स्यादीनां यथा द्रव्यमाश्रयो नश्यतीति च । If we accept Tatacharya's emendation नश्यतीति च for नश्यतीति य-which is certainly a corrupt reading, and his interpretation of this line that स्यादीनां यथाद्रव्यमाश्रयो नश्यतीति च illustrates 'भागमास्तत्त्वदर्शिनः' (in v-33b, above) then we have no alternative but to take महाचिषः to mean huge flames.

16. V. 35-46.

17. विवादास्पदधर्मेण धर्मी कृतविशेषणः ।  
पक्षस्तस्य च निदेशः प्रतिशैत्यमिधीयते ॥-V. 12.

18. इष्टकार्याभ्युपगमे प्रतिज्ञां प्रतिजानते । V. 35a.

19. Vide Bhāmaha's Kāvya-lāmkāra, 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;<sup>21</sup> 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 जज्ञे व्यपवृत्तदिवाकरा ।  
हेतुः प्रदीप्रदीपत्वमपवृत्तौ खेरिह ॥

Here, the *Sādhya* is the advent of night; and the *Hetu* is the *brilliantly* burning lamps due to sunset.<sup>22</sup>

*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*<sup>23</sup> 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 *Śārī* 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 *Cakorās* that possess eyes with red corners.

In the treatment of *Dṛṣṭānta*, he defines the term as follows : “It is the pointing out of a counterpart of the subject of description.”<sup>24</sup> 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 भक्तो व्यपवृत्तदिवाकरा निशा जज्ञे । इह साध्यधर्मः खेरपट्टलिः । साध्यधर्मिणी निशा । P. 123.

23. काशानि काशाख्यतृणकुसुमानि ।

—Mallinātha on *Raghu* IV. 17

24. Udbhata, who is the first rhetorician to define the figure *Dṛṣṭānta*, must have taken clue from this definition :

Cf. उक्तस्यार्थस्य दृष्टान्तः प्रतिबिम्बनिदर्शनम् ।—*Bhāmaha* V. 55a.

and इष्टस्यार्थस्य विस्पष्टप्रतिबिम्बनिदर्शनम् ।

यथैवादिपदैः शून्यं वृषैर्दृष्टान्त उच्यते ॥—*Udbhata* VI. 75.

variety thereof called "Śuddha-Drṣṭānta" in which by the mere mention of the Drṣṭānta word, the Sādhyā 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 Drṣṭānta 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-Drṣṭānta-hīna' as an insipid inquiry.<sup>25</sup> He points out how the defects in one context turn out to be merits in others.<sup>26</sup> Later writers like Vāmana, Rudraṣa, Mammaṣa, Hemacandra and others follow Bhāmaha and Daṇḍin in condemning these defects as betraying the poet's ignorance. These defects are classified by Mammaṣa as *Prasiddhi-viruddha* and *Vidyā-viruddha*. He includes the *Lokaprasiddhiviruddha* and *Kaviprasiddhiviruddha* under the first category. The *Ālamkārikas* lay accent on the 'Alaukika' nature of the poet's creation;<sup>27</sup> they look upon it as the very life of poetry. They take it for granted that poetry is for *Rasikas*, *Sahṛdayas*<sup>28</sup> only. They, therefore, do not think it necessary to deal with the question of poetic truth. After Bhāmaha it is Rajaśekhara who treats of this topic in his brilliant work called *Kāvya-Mīmāṃsā*.<sup>29</sup> 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.<sup>30</sup> (So you cannot condemn them as untrue. If you do so, you will have to condemn the Vedas and the Śāstras

25. प्रतिशब्देतुदृष्टान्तहानिदोषो न वेत्यसौ ।

विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥—Kāvya-darśa III. 127.

26. विरोधः सकलोऽप्येष कदाचित्कविकौशलात् ।

उक्तस्य दोषगणनां गुणवीथीं विगाहते ॥—Kāvya-darśa III. 179.

27. Cf. the opening verse, for example, of Mammaṣa's *Kāvya-Prakāśa*.

28. Cf. असिकेषु कवित्वनिवेदनं शिरसि मा लिख मा लिख मा लिख ॥

and सवासनानां सभ्यानां रसस्यास्वादनं भवेत् ।

निर्वासनास्तु रङ्गान्तःकाष्ठकुल्याभ्यसनिभाः ॥

—Dharmadatta, as quoted in *Sāhitya-Darpana* III, 9a.

29. Chapter VI, pp. 24-26. Chapter IX, pp. 44-46.

30. नास्त्ये नाम किञ्चन कल्पे यस्तु स्तुत्येष्वर्थवादः ।

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 : *Vicāritasustha* (scientifically accurate) and *Avicāritaramāṇya* (charming but not scientifically true). Of these two, the sciences deal with the former and Poetry with the latter."<sup>31</sup>

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."<sup>32</sup>

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."<sup>33</sup>

From these passages it would seem that Ānandavardhana believed in the autonomy of literature.

Rājāśekhara 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 *āṅgulas* (*āṅgula*=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*s only describe unreal aspects of things, and this means that the *Kāvya*s are useless. He holds, therefore, that the authors of both *Śāstra*s and *Kāvya*s describe objects as observed by them."—p. 188. This view requires consideration. Udbhaṭa's *Bhāmaha-vivaraṇa*, 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 *Avicāritaramāṇya*, given by Rājāśekhara, is drawn from *Bhāmaha*, V. 34b.) Rājāśekhara does not add a remark like "न" इति यायावरीयः after giving the view of Udbhaṭa. Further, Rājāśekhara himself supports Udbhaṭa in his comment when he says : "कव्यानि पुनरेतन्मयान्ये ।" 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 ब्यक्त्य-प्रतीतिनां ख्यासत्त्वनिष्पणस्याप्रयोजकत्वमेवेति तत्र प्रमाणान्तरव्यापारपरीक्षोद्घोषासाधैव संघटते ।

—Dhvanyāloka III, p. 455

33. भनौचित्यादते नान्यदसभङ्गस्य कारणम् ।  
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्सु ॥

—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.<sup>34</sup>

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 Doṣākara<sup>35</sup> (a mine of defects and not the lord of the night). Rājāśekhara agrees with both of them.

He deals with still another aspect of truth, namely, Kavisamaya (poetic conventions).<sup>36</sup> His treatment is exhaustive and marked by originality. In one context he emphatically asserts :

वस्तुवृत्तिरन्त्रं, कविसमयः प्रमाणम् । (P. 99)

In another context he declares :

देशेषु पदार्थानां व्यत्यासो दृश्यते स्वल्पस्य ।

तन्न तथा वच्चीयात्कविबद्धमिह प्रमाणं नः ॥ (P. 111)

To conclude : Sanskrit rhetoricians, especially Bhāmaha and Rājāśekhara 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,<sup>37</sup> 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 Alaṅkāra Śāstra, pp. 194-257

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 commentator 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 दैह्यः स्याम् ।

संदर्शनं ते गुणकीर्तनं ते सेवाञ्जलिं ते तदहं विदध्याम् ॥

यथा च—

सविमो अणञ्जुणमिमं अमहिदमवासुहं च अप्पाणं ।

सेवञ्जलि-दंसण-गुण-कहासु तुहं जो ण पञ्जत्तो ॥

[शषामहे अनर्तुं नमिमम् अमहेन्द्रम् अवासुकिं चात्मानम् ।

सेवाञ्जलि-दर्शन-गुणकथासु तव यो न पर्याप्तः ॥ ]

अत्र भाषामात्रं भिन्नमिति परपुरप्रवेशनामायं योनिञ्जकव्यभेदः ।

—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 Uttuṅodaya'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 (*tatra lokāśrayam kāvyaṃ*) 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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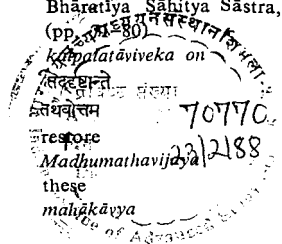
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5	11	provided
6	18	convey
8	1	may engage
14	9	construction
17	28	now
25	25	clearly
26	12	<i>Kavisamaya</i>
26	31	origin of
26	37	ancient
27	f. n.	<i>Bhagavad-gītā</i>
28	13	which does
30	f. n. (no. 10, L. 2)	nod
30	f. n. (no. 10, L. 5)	relevancy
30	f. n. (no. 14, L. 2)	Māṅkīyacandra
32	23	<i>kākus</i>
33	f. n. (no. 25)	<i>Kāvyaṃālā</i>
35	f. n. (no. 38, L. 1)	More Corrections
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63	1	outlet
64	5	Bharata
67	8	more correct to construe
80	1	<i>prakar</i>
80	f. n. (no. 1)	<i>Avaloka</i>
88	f. n. (no. 44)	the commentators
105	16	<i>Vidhūta</i>
118	f. n. (no. 5, L. 2)	स्यं दोषः ।
118	f. n. (no. 6)	Mammaṭa's <i>śrutikaṭu</i>
119	f. n. (no. 9, L. 2)	
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123	4	substantiate
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156	4 (from below)	restore
157	5 (from below)	<i>Madhumathavijaya</i>
163	22	these
163	f. n. (iii, Last line)	<i>malukāvya</i>





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