

# CHAPTER – IV

## ANCIENT COMMENTARIES

# CHAPTER – IV

## ANCIENT COMMENTARIES

### SECTION – I

#### KĀṬAYAVEMA'S *KUMĀRAGIRIRĀJĪYAM*

##### A. Personal Information about Katayavema:

Kāṭayavema (KV) is the first commentator on *Vik* who upholds the south Indian recension. He has given some information about himself in the introductory portion of his commentary on *Śāk* called *Kumāragirirājīyam* (*Kgr*). According to it, he was the son of Kāṭa, grandson of Māra and great grandson of Kāṭaya Sūri.<sup>1</sup> It is well known that his name was only Vema (Bhūpāla).<sup>2</sup> (Could it be taken to mean the “king in the line of Kāṭaya”?) We know about KV’s royal position and his marital status from N. Venkaṭarāo.<sup>3</sup> He “is the brother-in-law of Kumāragiri, being the husband of Mallāmbikā, daughter of Anopota Reddi, as known from the *Kaluva Ceru* inscription of Anithalli, the daughter of Kāṭayavema in 1423-

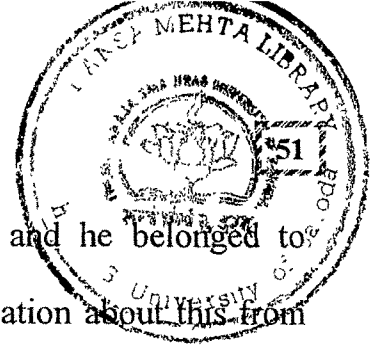
*śrīmatkāṭayabhupater bhujabhṛto naptā pratāponnateḥ*  
*pautro māramahīśvarasya tanayaḥ śrīkāṭayorvīvibhoḥ/*  
*jāmātā prabhur annapotaṇṇpater vemakṣamādhīśvaro*  
*yasyāsīt sa kumāragiryadhipatiḥ śyālah patir daivatam//”<sup>3</sup>*

But Dr.V.Raghavan tells us from KV’s *Ahobilā* inscription of 1410 A.D., S.I.I. VOL, X, No. 577 that “ he married Annamambā the daughter of Anavota Reddi who was his maternal uncle. Annamamba was the twin sister of Kumāragiri Reddi.”<sup>4</sup> Hence, one thing is noticeable that though KV’s

wife's name is different in two places, yet both of them at least agree in this that he belonged to a certain royal relation, as his wife was the daughter of Anavota Reddi. His son was Kāṭaprabhu.<sup>5</sup>

KV was the minister of the fourth Reddi king named Kumāragiri,<sup>6</sup> who ruled Rajamundry principality of Telugu country on the bank of Godavarī, from his ancestral capital, Koṇḍavīḍu<sup>7</sup> with success in the closing years of the fourteenth century (1386- 1402 A.D.) He was a powerful personality and was appointed as a minister by his power. Kumāragiri was conscious of his important position as a great warrior and gave him responsibility to look after his Rajamundry portion (i.e. Rajamahendrapuram). KV was at the helm of administration and established peace and order in the kingdom. We can find a mythological reference about his qualities from the *Tottaramuḍi* plates of KV (1411 A.D.) (Verses Nos. 18 & 19) which say that “Kumāragiri's minister was KV, who excelled Brhaṣpati and Śukra in intelligence, and Paraśurāma and Arjuna in valour. KV rendered great help to Kumāragiri in obtaining possession of and governing his ancestral territory, even as Kṛṣṇa did to Yudhiṣṭhira.”<sup>8</sup> Kumāragiri bestowed on him the sovereignty of his region in appreciation of his services. KV was also a worshipper of lord Viṣṇu<sup>9</sup> as he donated villages to build temples of Viṣṇu. He built of a boundary for the Kuntimādhava temple at Pīṭhapuram.<sup>10</sup> He was highly conversant with the religious, social and cultural customs of his times and places. He was conscious of the manners of his times and of poetic conventions and mentioned or employed them also in his works.

He was not mentioned anywhere his surname or caste. We only know about his maternal grandfather Vema from the *Tottaramuḍi* plates (Verses



Nos. 5 & 6) that his surname was Jaganobbagaṇḍa and he belonged to Paṇṭakula<sup>11</sup> i.e. the last caste. We have another information about this from *Vanapallī* plates of Annavema (1378 A.D.) (Verses Nos. 5 & 6) that the king Prolo (i.e. Pralaya) his mother's grandfather was a Śūdra by caste and Annavema bore the surname Jaganobbagaṇḍa<sup>12</sup>.

KV preferred to comment upon the three renowned plays of K. Since he highly appreciated his patron Kumāragiri, he always associated his patron's name with his commentaries (on the three plays of K) which are all called *Kgr* by him<sup>13</sup>. Dr. V. Raghavan mentions KV saying in the introductory portion of his commentary on the *Śāk* that his commentaries on the plays of K are written in the light of the principles of dramaturgy enunciated in the *Vasantarājīya* (VR). Kumāragiri's surname was 'Vasantarāja'.<sup>14</sup> KV has nowhere said that he commented on any other work. Prof. Charudeva Shastri had a rare possession of another commentary on *Amaruśataka* which he believed to have been written by KV. He informs us: "Kāṭayavema has commented on the *Amaruśataka*. The Research Department of the D.A.V. College, Lahore is in possession of a MS. of Kāṭayavema's commentary on the said work."<sup>15</sup> However, on actually looking into the commentary we find that it is not by KV but by Vema Bhupāla, a distant cousin of KV's wife Mallāmbikā. This becomes clear from the genealogical table furnished by C.R. Devadhar who has edited this commentary.<sup>15 a</sup> Prof. Shastri has high regard for the commentator KV as he says that "Kāṭayavema is a sound Sanskrit scholar who has a clear Judgement<sup>16</sup>. He has compared the commentator's work with the work of Śaṅkar Pāṇḍurāṅg Paḍḍit and observed that Mr. Pandit could not give us the

superior readings in the whole text than KV except in two places. According to Prof. Shastri, Mr. Pandit was influenced by the commentary of KV whom he calls “a careful, scrupulous and exact scholar. His commentary is simple and brief. The language is easy throughout. Unnecessary details are conspicuously absent. The commentary is in all respects suitable for the beginners.”<sup>17</sup> His text is so carefully selected that even modern scholars like Mr. Pandit with all their criticus apparatus and other paraphernalia can hardly better it.

Few lines about the classic edition of *Vik* by S.P. Pandit will not be out of place here. The first edition was published in 1879, but we could have access only to its third edition of 1901. The edition has compared the readings of the text of the play from 8 MSS and occasionally from two commentaries of KV and RN. The MSS are carefully collated. The editor has decided the text judiciously. Again, the method of printing the edited text with the entire critical apparatus below it throughout the play and from page to page appears almost classical since it was improved and adopted later on in projects like the critical edition of the *MBh*. It almost appears as a forerunner of the critical edition of H.D. Velankar and even much better than that. Pandit has carefully kept the Prakrit stanzas in Act IV away from the main text and printed the inflated text of Act IV separately in Appendix I, which is more appropriate. Velankar’s approach in spite of his elaborate defence and exposition, in going against the large manuscriptural evidence and printing the Prakrit stanzas within the main body of the text does not seem convincing. Pandit has also quoted various important and significant portions from the commentaries of KV and RN in the notes. His notes show that he has even considered the commentators’ readings in preparing the critical text: for example, while selecting the following reading of the text (Act II, the speech of Vidūṣaka, pp. 47-48) “Vidu - na khu

*adiṭṭhāetattahodīe uvvāsīe bhavado paridevidam suṇia samānāṇurā asūa āim akkhkarāim visajjāim honti,*" his footnote of the collation of MSS runs thus: "U N2 B *nam̐ khu*. P reads *nūṇam̐ khu* – A N N2 *adiṭṭharūvāe*. U *avibhāvidāe*. N N2 *tattabhavadīe* – P *Paridevaṇam̐* – N N2 *Sūṇio* – P *samāṇurāa* : N N2 *Sūāim̐ U rāassa sūāim̐* – A *edāṇi akkhrāṇi* for *akkhkarāim̐ B edāi akkhkarāi*. N N2 *edāim̐ akkhkarāim̐* – A *visajjīdāni haventi* N N2 *vitakkidāni bhavanti* B *Visajjīdāi G K agree in reading nam̐ [k om ] adiṭṭhāe uvvāsīe bhavado paridevidam suṇia visajjido bhavissadi [tti G]*. This reading would recommend itself on account of its shortness, but the other reading, given above, is not only the reading of six independent MSS but also of two commentators."<sup>18</sup>

Pandit has not accepted the reading of the two MSS though according to him it "would recommend itself on account of its shortness."<sup>19</sup> He thus, systematically follows the principles of textual criticism and the commentators form a part of his critical apparatus. ✓

Charudeva Shastri (Lahore, 1929) has generally followed S.P. Pandit's edition so far as the text of the play is concerned. But he has often compared the readings of KV with those of Pandit. His footnotes show that though he has not commented upon *Vik*, yet he had a profound knowledge of the style and methodology of a commentary. He often adopts a variant different from that of KV. He had a deep knowledge of Sanskrit and Prakrit grammar (he later authored *Vyākaraṇadvādaśadhāyī*, *Vyākaraṇacandrikā* and editing of nine āhnikas of the *Mahābhāṣya*). He has looked into each and every word of the commentary, even the original text, and compared with Mr. Pandit's readings and finally set up the appropriate word which is very relevant and grammatically correct. He has also justified in footnotes the readings of his

choice but he has done away with the critical apparatus and given a full text of KV's commentary for the first time though he does not always accept his readings. He also very often quotes from RN's commentary with the words 'iti nāthaḥ' at appropriate places. For example: "*mānyo bhāvaḥ samuddiṣṭaḥ kiñcidūnastu māriṣaḥ / iti nāthaḥ* /"<sup>20</sup> (Charudeva's edn. p.3 fn.1)

Mr. Shastri expresses his opinion firmly as he has clear conception about a particular point of view. For exmple, in introduction to his edition, he says: "In IV 34, Mr. Pandit reads '*gaganamabhivṛṣṭam punaridam.*' I have followed the commentator in adopting '*gaganamabhivṛṣṭam.*' My reasons for this choice are: *abhivṛṣṭam* if used in the active sense cannot have *gaganam* as its subject; for we know that it is the *parjanya* (cloud) that is established by usage as the subject of the act of raining (*varṣanakriyā*). *gagana* can not be confused with *parjanya*. Moreover *abhivṛṣṭa* is generally used in the passive sense. The sense of *idam* as just now suggested by Mr. Pandit looks strange; we do not meet with this sense elsewhere in K. KV died about 1416 A.D. His son ruled only for 4 years, after which the descendants of Anithalli bacame the rulers.

#### **B : Kumāragiri-rājīyam of Kāṭayavema :**

The text of the commentary *Kgr* was first published in 1929 by Prof. Charudeva Shastri from Lahore. KV wrote this commentary on *Vik* after *Śākuntalavyākhyā*. He says in his commentary on *Vik*- "*anīkalakṣaṇam cōktam śākuntalavyākhyāne.*"<sup>21</sup> He refers to *Śākuntalavyākhyāna* for the definition of the two dramaturgical terms namely *nāndī* and *anika*. Dr. V Raghavan says: "The introductory portion of the commentary on the *Śāk* and

the concluding portion of that of the *Mālavikāgnimitra*, the last to be commented by the author”<sup>22</sup>. So we can easily realise that *Śākuntalavyākhyā* i.e. *Kgr* on *Śāk* is the first composition of the author and the commentary on *Vik* is the latter one.

1) KV comments upon the south Indian recension which represented by most of the south Indian Mss. Prof. Charudeva Shstri has followed three MSS of KV’s commentary as he shows in the preface of his first edition. All the three MSS are from the south i.e. GOL, Madras; Adyar Library, Madras and GOL, Mysore. First two of them are originally written in Telugu and the last one in Grantha characters. However there is no reference to any other recension in KV’s commentary. It is probable that no other commentary has been written on *Vik* before KV. Particularly the inflated musical version of Act IV which contains Prakrit and Apabhramśa verses are conspicuously absent in his commentary which shows that he was not aware of their existence. These superfluous stanzas are included in the main text latter on to make the presentation of the fourth Act more melodramatic, musical and popularly appealing. The *dhruvā* songs and dances in the fourth Act are found in the northern recension only. ✓

2) KV does not refer to any other commentary by way of refutation or support. Though Mallinātha (1400-1414 A.D)<sup>23</sup> was perhaps a junior contemporary of KV (not very far from him in place also), he has commented upon K’s more reputed poems like *Raghuvarṃśam*, *Meghadūtam* and *Kumārasambhavam*. Therefore, there is hardly any scope for cross reference. The fact is intriguing that while Mallinātha chose the three poems of K, KV has chosen his three plays. Thus,



between them, they have commented upon the entire K as it were (since *Ṛtusamhāra*'s authorship of K is still a debatable question). KV has not mentioned any predecessor in his commentary. It seems that he is the first person to comment upon *Vik*, at least among the available commentators.

- 3) We notice that he does not record any variant readings throughout his commentary. The first modern editor of his commentary, Prof. Charudeva Shastri compares his readings with Pandit's readings and in most of cases, he has accepted the commentator's readings for their poetical and grammatical appropriateness. For these reasons, *Kgr* seems to be the oldest commentary on *Vik*.

- 4) KV shows a good command over traditional grammar all through his commentary. Explaining the title of the drama *Vik* he says: "*vikramam corvaśīm c'ādhikṛtya kṛtaṁ nāṭakaṁ vikramorvaśīyam/* "*śisūkrandayamasabhadvandv'endrajananādibhyaśchaḥ* (Pāṇini 4.3.88) *iti cha- pratyayaḥ / vikramaśabdaḥ purūravaśaḥ sanjñēti sampradāyaḥ*,"<sup>24</sup> "Here the base *Vikramorvaśyau* (a Dvandva comp.) is made to take the suffix *cha* (*īya*) ordained by the sutra *śisūkrandayamasabha dvandvendrajananādibhyaśchaḥ* IV 3.88. According to the commentator, Vikrama is another name of Purūravas. But the word may also be analysed as *vikrameṇa gṛhītā urvaśī = vikramorvaśī* (Urvaśī recovered thorough valour), *tām adbhikṛtya kṛto granthaḥ = Vikramorvaśīyam*. It should not be urged that the word *Vikromorvaśī* would not take the ordained suffix, for it is neither a Dvandva compound, nor one of the particularly mentioned words, since *indrajanaḍi* is held as an *ākṛtigana*, and thus made comprehensive enough

to cover instances met with in standard classical literature.”<sup>25</sup> KV has disussed the technical side of each word of this drama, resolved compounds, explained grammatical formations and quoted from authorities. He prefers Pāṇinian grammar and also quotes Pāṇini’s formulae in 23 places throughout his commentary whereas RN and Kon refer to Pāṇini only in 3 and 4 places respectively in their commentaries.

- 5) He calls this play as ‘*Nāṭaka*’ only. At the beginning of his commentary he invokes Siva as the Supreme Being and then appreciates his patron king Kumāragiri as ‘*Rājaveśyābhujāṅga*’<sup>26</sup> a title actually adopted by Ana Vema Reddi, his maternal uncle and Uncle-in-law. He brings out the suggestion of the hero of *Vik* from its *Nāṇḍī*. He says: in the portion *vedānteṣu yam āhur ekapuruṣam*, Puruṣa also implies the hero of the play. For this, he gives three arguments: i) In the Vedas, Purūravas is mentioned as the husband of Urvaśī. ii) *yasya vā ambaratale* etc. The speech of the Apsarases implies that the hero could move in the air, and iii) he was sought after by the nymphs who wanted to free Urvaśī from the demon. The phrase primarily means the Highest Puruṣa but secondarily it applies to Purūravas also.

#### **C : Dramaturgical Analysis in *Kumāragirirājīyam* :**

The most important characteristic of *Kgr* is its dramaturgical analysis of the plot of the play. KV has mentioned very clearly the *Arthaprakṛtis* and *Kāryāvasthās* in this commentary and also located five *Samdhis* with their *aṅgas*. They are as follows:

***Arthaprakṛti* :** *Arthaprakṛti* is a dramatic element which is five types of actions of a plot. Sir Monier Williams explains *Arthaprakṛti* as: “the principal thing required for a special aim, names of the five constituent

elements of a drama.”<sup>27</sup> Dhanañjaya says in his *DR*<sup>28</sup> that *Bīja*, *Bindu*, *Patākā*, *Prakarī* and *Kāryā* are the five states which proclaim of the *Artapraṅkṛtī* in a drama. Viśvanātha explains in *SD*<sup>29</sup> that *Bīja*, *Bindu*, *Patākā*, *Prakarī* and *Kāryā*- these are the five means of achieving the intended goal (*sādhānopāya*) of the *artha* (*prayojana*). Events take their course naturally and generate desire. This desire finally is translated into action constituting the *kāryāvasthā*. Viśvanātha and Dhanañjaya define the states almost in the same manner.

- 1) **Bīja** (the germ): Viśvanātha defines *Bīja* thus : “That is called *Bīja* (the seed) which is the first cause of the fruit and which only slight when first referred moves about in many ways.”<sup>30</sup> In Act I of the play, after regaining consciousness and hearing of the king’s valour in rescuing her from the demon, when Urvaśī looks at the king Purūravas, she is strongly attracted by his personality. She says (to herself) “*uvakidaṁ khu dānavehiṁ*”<sup>31</sup> This is the first stage of Urvaśī’s desire. The condition of the king at the sight of the beautiful Urvaśī restored to her normal self is also very much similar, as his small soliloquy after the stage direction (*prakṛtisthām urvaśīm nirvaṇya / svagatam*) shows. At this point, the commentary of KV runs thus: “*prabhāvaṁ mahātmyam darśayati prakāśayatīti sa tathoktaḥ tena mahendreṇa / upakṛtam khalu me dānavaiḥ / atra urvaśyā’bhilāṣo gamyate / ayam’abhilāṣaḥ prathamāvasth’eti mantavyam / prakṛtisthām urvaśīm viloky’ātmagatam ityādinā gamyamāno rājābhilāṣo’smin nāṭake bījam ity’anusandheyam / ayam ev’ābhilāṣo rājñāḥ prathamāvasth’eṭy’anusandheyam*”<sup>32</sup> KV here shows that this sentence of Urvaśī indicates the first stage (of the ten) of *kāma*<sup>33</sup>.

In the king's desire he shows the first stage of his desire. Thus both of them experience the first stage of *kāma* simultaneously. And their eagerness for each other is the seed of the plot of this play.

- 2) **Bindu** (The secondary germ) The second *Arthaprakṛti* of a drama “which is the cause of the continuity of the main plot when it is disconnected due to intermediate elements.”<sup>34</sup> In the last verse of the first Act, when Urvaśī has to leave after meeting the king for the first time, the king also is dejected and becomes love-sick. It seems that their love-story is going to be discontinued. His mind is extracted from his body as the swan would take the lotus stalk from the flower. This is the stage of *Bindu*. The commentator indicates the second stage of the king named *manahsaṅga* like thus “*atra urvaśyā’dinirgamanena vastuvicchede sati rājño manassaṅga uttar’āṅkavast’ūpayogitvād bindur ity’anusandheyam*”<sup>35</sup> When the thread of the main story will be cut off on account of Urvaśī etc. going away, the king's attachment being useful in the theme of the latter Act, should be connected as *Bindu*.

- 3) **Patākā** (The collateral action): The third *Arthaprakṛti* is *Patākā*. When the relevant incidents go for and extend over for a long way, that is called *Patākā*.<sup>36</sup> KV does not show the *Patākā* in this play throughout his commentary. There is no scope to show this *Arthaprakṛti* in this particular drama, because it is a small play and with no subplot or subordinate story. In this context, it should be noted that Smt. Sudhā Pālival<sup>37</sup> locates the *Patākā* in the whole of the fourth Act of the play which is mainly happening with the king in separation from Urvaśī. Pālival has not properly read the dramaturgic texts like *DR* or *SD* which illustrate the

terms by referring to subordinate plots with different heroes or heroines. When any subordinate plot develops only to help the development of the main theme of a drama and continues for some part of the play, it is called '*Patākā*' such as "the story of Sugriva in *Rāmacarita* or the story of Viduṣaka in *Śāk* etc." <sup>38</sup> They are not the main characters of those plays but they do act as associates, whereas *Palival* shows the activities of the hero of this play in this particular Act as *Patākā* and the hero himself as the *Patākānāyaka*. This is nothing but the author's ignorance of the fundamentals of dramaturgy. ✓

However, the commentator has mentioned the *Patākāsthānaka* at one place. In Act I, when the rescued *Urvaśī* has met her friends again, the charioteer hears a sound of the movement of some chariot and sees some bright person descending from the heaven. The nymphs soon recognise the new-comer as *Chitraratha*. On this KV comments thus: "*āyusmān pūrvasyām'ityādinā ammo cittaraho ityantena sūtasya'ānavadhāraṇānantaram ammo cittaraha iti nirṇayasya pratiter idam vimarsād anu nirṇayakṛtam patākāsthānakam ity'anusandheyam*" <sup>39</sup>

There was an *an-avadhāraṇa* 'indecision' or *vimarsā* 'doubt' about who the newcomer from the heaven could be. Then it is decided that he is *Citraratha*. This is called a *Patākāsthānaka* by KV. But it does not fall within the definition of *Patākāsthānaka* given by *DR*. <sup>40</sup> It does not even fit in with any one of the three types of *Patākāsthānaka* defined by the *SD*. <sup>41</sup> The fact is that KV is here following some different work on dramaturgy and in the words '*vimarsād anu nirṇayakṛtam*', he is perhaps referring to one type of *Patākāsthānaka* as defined in that work. It is an ✓

established fact that KV very often refers to and quotes from *VR*, a work on dramaturgy written by the king Kumāragiri Reddi himself and which is now lost. This definition of *Patākāsthānaka* could also possibly be from that work. This inference is confirmed when we refer to the *Kgr* on *Śāk*.<sup>42</sup> There occurs in *Kgr* on *Śāk* an actual quotation from *VR* as follows:

“*patākāsthānakam prāhur bhavino’ arthasya sūcanam /*  
*caturbhiḥ karaṇair eva caturdhā parikīrtitam //*  
*sah saivārthasampattyā vimarsādanu nirṇayāt /*  
*tulyena samvidhānena tathā tulyaviśeṣaṇāt //*”<sup>43</sup>

It can be seen from this that in his explanation of the *Patākāsthānaka* in *Vik*, KV is actually repeating the words of *VR* where in this is shown to be the second type of *Patākāsthānaka*,

4) ***Prakarī*** (The Episode): The fourth *Arthaprakṛti* is *Prakarī*. “The character which is relevant and exists in a limited area, that is called *Prakarī*”<sup>44</sup> KV does not show the *Prakarī* anywhere in his commentary on *Vik*. Thus according to KV there is no sub-plot in this play, either *Patākā* or *Prakarī*.

5) ***Kārya*** (The Deed): The fifth and final stage of the *Arthaprakṛti* is mentioned as *Kārya*. “That is called *Kārya* which is the desired goal, for which all the activities have been started and the accomplishment of which is the finale of the action”<sup>45</sup> When Purūravas obtains Urvaśī for ever as his life-partner whole action for achieving that goal is complete. This is the final stage of love. When Nārada in Act V blesses the pair “*avirahitau dāmpatī bhuyāstām* etc.” KV says: “*avirahitāv ityādinā kāryasya siddhatvāt kāryam nāma pañcamī arthaprakṛtir*

ity'anusandheyam.”<sup>46</sup> Nārada has actually brought a message from Lord Indra for king Purūravas and Urvaśī which is very beneficent to them. They shall now live happily together ever after. So the whole action of the drama is successfully complete here.

*Kāryāvasthā* : Another mode of analysis of dramatic plot is the five stages of “Action” *Kāryāvasthās*. The five stages of the action which has been initiated by the hero with a desire for its achievement are: *Ārambha* ‘commencement’, *Prayatna* ‘effort’, *Prāptyāśā* ‘hope of attainment’ *Niyatāpti* ‘certainty of attainment’ and *Phalāgama* ‘attainment of the fruit.’<sup>47</sup> At first, the action is started for the final goal; then it runs through the relevant incidents and efforts are made to remove obstacles; then after the obstacles are removed comes a hope to obtain the main object; then arises an assurance of its acquisition and finally the fruit, the object of desire, the goal is achieved. These stages form the five *Kāryāvasthās*.

KV shows these *Kāryāvasthās* in this play as under :

- 1) *Ārambha* (The commencement): The first stage of *Kāryāvasthā* is called *Ārambha*. “The anxiousness for achieving the fruit is *Ārambha*.”<sup>48</sup> In Act I of this drama while answering Urvaśī’s inquiry about the state of her friends, the king replies: “They are in a state of great dejection x x x oh fair one, any one, within the range of whose fruitful eyes you have stood even once, would feel uneasy in your absence; what to speak, then, of your friends with warm friendship?” (*Vik* I.9)

The king speaks of ‘any one’, which includes his own self. He has conveyed his own *autsukya* ‘anxiety’ for Urvaśī under the pretext of the general statement. This is the first *Kāryāvasthā* ‘stage of action’ called

*Ārambha*, since the king conveys his feelings to the heroine and it is the beginning, the first step in the direction of the achievement of their love. The commentator says: “*tvayā vinā so'pi samutsuko bhaved iti sāmānyoktyā ātmani pratiyamānam autsukyam ārambho nāma pratham'āvasth'eti mantavyam*”<sup>49</sup>

- 2) **Prayatna** (The effort): The second stage is *Prayatna*. “When that desired object is not achieved, the very quick action is called *Prayatna*.”<sup>50</sup> In Act II, the king tries to think of some remedy whereby his desired object may be accomplished. He consults his friend Vidūṣaka about how to meet Urvaśī. His mental agony is increasing on account of not seeing Urvaśī any more. This love situation of the dramatic action is the second *Kāryāvasthā*. The commentator remarks: “*tadupāyaś cintyatām yathā saphalaprarthano bhāveyam itya tra prayatno nāma dvitīyāvasthā sūcitā*”<sup>51</sup>

- 3) **Prāptyāśā** (The hope of attainment): It is the third *Kāryāvasthā*. “When there is a possibility of attaining (the goal) through means of achieving and impediments and doubts, it is *Prāptyāśā*”<sup>52</sup> In act III, the king and the Vidūṣaka are waiting alone on the terrace of the Maniharmya palace for the queen who will be coming there after a while. In this solitude, Pururavas wants to describe his mental condition Vidūṣaka says : “It is obvious. But, seeing (her) indescribable (*tādṛśam*) attachment, it is possible to hold yourself with the bonds of hope”. The king agrees: *evam etat*. “Of course, it is so!” Vidūṣaka indicates that Urvaśī being an *apsāras* may not be accessible to others, but she herself holds strong attachment for the king. Hence, there is a hope that she will come again to the king.



Vidūṣaka clearly uses the word *asa*; therefore, it is natural that the commentator would show here the third *Kāryāvasthā*. KV, therefore indicates this point of the drama as “*evam etat / atra urvaśī-prāptisambhāvanāya gamyamānatvāt prāptyāśā nāma trtīyāvasthā sūcitā*”<sup>53</sup>

- 4) *Niyatāpti* (The certainty of attainment): The fourth *Kāryāvasthā* is *Niyatāpti*. “The surity of gaining the End, from the absence of obstacles is called *Niyatāpti*.”<sup>54</sup> We would expect that in the last portion of the fourth Act, when the king finds the *saṅgamanīya* gem which would lead him to obtain Urvaśī, then it becomes certain that he would obtain Urvaśī. But KV shows a different context in the beginning of the fourth Act, which as it is only indicates or suggests the certainty of gaining the end. When Citralekhā expresses her anxiousness about Urvaśī after having known her condition and that of the king. Sahajanyā consoles her that the excellent forms cannot suffer misery for a long time and there will be some favourable event effect in their reunion. At this point KV’s remark runs thus: “*bhuyo’pi samāgamakāraṇam bhaviṣyati / atra samāgamasy’āvaśyambhāvitvanīscayān niyatāptir iti caturthy’avasthā sūcitā*”<sup>55</sup> We must note here that it is rather difficult to agree with KV in accepting *niyatāpti* at this place. ✓

- 5) *Phalāgama* (Attainment of the fruit): The fifth *Kāryāvasthā* is *Phalāgama*. “The stage in which the ultimate object or the fruit is obtained completely, is called *Phalāgama*”<sup>56</sup> It is known from Nārada’s speaking as: *iyam c’orvaśī yāvadāyus tava sahadharmacārīṇī*

*bhavaiv'itī'*<sup>57</sup> KV's remarks at this point are : "*īyaṁ c'orvaṣī'tyatra samagraphalasampatteḥ phalāgamo nāma pañcamy'vasthā darsitā*"<sup>58</sup>

The happy union of the king, Urvaṣī and the Prince Āyuṣ is accomplished through the above words of sage Nārada in the fifth Act. This is the fruit or the ultimate object, which is fulfilled here dramatically. Thus the dramaturgic point *kāryāvasthā* is indicated in the *Kgr* commentary.

#### **D : *Samdhis* and *Samdhyaṅgas* :**

The entire dramatic action has been divided into five sections on two different principles of classifications. According to one of these principles the five sections are called *Avasthās* which are described above in this chapter. According to another principle, they are called *Samdhis* which have been divided again into sixty four sub-section called *Samdhyaṅgas*. *Samdhyaṅgas* are treated as an ornamental part in KV's commentary. The *Samdhis*<sup>59</sup> 'junctures' are defined as junctures having connections with intervening objects of the plot which are all connected with one principal object. There are five such junctures according to the five stage of the action respectively. The junctures are: 1) *Mukha* 'Opening', 2) *Pratimukha* 'Epitasis', 3) *Garbha* 'Catastasis', 4) *Vimarśa* 'Peripateia' and 5) *Nirvahaṇa* 'Catastrophe'. These five junctures and their *aṅgas* (forty four of them) 'elements' are clearly located by KV in his commentary. They are shown below in accordance with KV.

#### **# *Mukha Samdhi* :**

"Where the *Bīja* arises, full of possibilities of various meanings and sentiments and which is connected with the beginning; that is *Mukha Samdhi*."<sup>60</sup> KV also defines it similarly and places it properly in this play. In

Act I, after Urvaṣī becomes normal and looks at the saviour king, the dialogue runs like this:

- 1) “Urvaṣī / (*rājānam vilokya / ātmagatam*) uvakidaṁ khu dānavehiṁ /
- 2) Rājā / (*prakṛtisthām urvaṣīm nirvarṇya / svagatam*) / *sthāne khalu nārāyaṇam ṛṣim vilobhayantyas tadurusambhavām imāṁ drṣṭvā vriditāḥ sarvā apsarasa iti / athavā n'eyam tapasvinaḥ sṛṣṭir bhavitum arhati / tathā hi –*
- 3) *asyāḥ sargavidhau prajāpatir abhuc candro nu kāntaprabhaḥ / śṛṅgāraikarasaḥ svayam nu madano māso nu puṣpākaraḥ //*  
*vedābhyāsajaḍaḥ katham nu viṣayavyavṛttakautuhalo /*  
*nirmāturṁ prabhaven manoharam idaṁ rūpaṁ purāṇo munih //*
- 4) Urvaṣī / *halā so sahijaṇo kahiṁ khu bhave /*
- 5) Citra / *mahārāo abhaa dāi jāṇādi /*
- 6) Rājā / (*urvaṣīm avalokayan*) / *mahati viṣāde varate / paśyatu bhavati /*
- 7) *yadṛcchāyā tvam sakṛd apy' avandhyayoḥ*  
*pathi sthitā sundari yasya netrayoḥ /*  
*tvayā vinā so'pi samutsuko bhavet*  
*sakhījanas te kim ut' ārdra-sauhrdaḥ //*<sup>61</sup>

We have already seen how KV locates the first stage of love in Urvaṣī in dialogue No.1 and in the king in dialogues 2 and 3. This he calls the *Bīja*, the first of the five *Arthaprakṛtis*. KV also has shown *Ārambha* the first *Kāryāvasthā* in dialogue No. 7. Now we know that in the broadest sense, the first *Arthaprakṛti* and first *Kāryāvasthā* together constitute the first *Samdhi*.

KV confirms this on dialogue No. 7 above; his final remark is this: “*atra bījārambhayoh samanvayān mukhasandhir iti mantavyam* /”<sup>62</sup>

KV mentions five elements out of twelve of this *sandhi* 1) *Upakṣepa*, 2) *Parikara*, 3) *Parinyāsa*, 4) *Prāpti* and 5) *Samādhāna*. According to T.G. Mainkar, “in the *Mukha Sandhi*, the *Upakṣepa*, the *Parikriyā*, the *Parinyāsa* and the *Samādhāna* contain the *Bīja* ; while *Yukti*, *Prāpti*, *Udbheda* and *Karaṇa* constitute the *Ārambha*.”<sup>63</sup>

1) *Upakṣepa*<sup>64</sup> means ‘throwing at’; mention or suggestion. Hence this element of the opening juncture appears to be the starting point of the action as the king and Urvaśī see each other and the seed is cast here. This subdivision not only mentions the start of the action, but it also may be taken to mean the circumstance, which has started the action. KV remarks on this section like this: “*asyāḥ sargavidhau x x x purāṇo x x x muniḥ / manoharam idam rūpam ityanena dyotyamānasya rājābhilāṣasya bījasya vinyāsād upakṣepo nāma sandhyaṅgam uktaṁ bhavati* /”<sup>65</sup>

2) *Parikara*<sup>66</sup> means ‘assistant or attendant.’ It suggests proliferation of the *Bīja*. When Urvaśī is brought back in the king’s chariot and when the chariot jolts as it touches the land on the hill-top, the king’s shoulder touches that of Urvaśī causing a *romāñca* in the king’s body and also the sprout of love in his mind. In view of this, the commentator says: “*yadayamityādī / yat yasmāt karaṇāt mamāṁśaḥ rathasaṁkṣobhāt x x x āṅkuritamanobhaven’eva udimanmathen’eva / atra saromavikriyaṁ sprṣṭa ity’anena bījasya bahulikaraṇāt parikaro nāma sandhyaṅgam uktaṁ bhavati* /”<sup>67</sup>

3) *Parinyāsa*<sup>68</sup> means ‘completely planting or establishment.’ In Act I, when Urvaśī turned to the king on her return under the pretext of disentangling her necklace, the king thought : “Oh creeper, you have done me a kind favour by causing obstacle in her way for a moment. She was once again seen by me today with her sidelong glances and her face half turned round.” (*Vik.* I. 16). So *Parinyāsa* is used to root firmly the *Bīja*. KV’s commentary runs thus: “*Priyamācaritam ityādih spaṣṭah / atra bījasya dṛḍhikaraṇāt parinyāsa iti saṁdhyāṅgam uktam bhavati* /”<sup>69</sup>

4) Strangely, however, KV also shows here another element of *Mukha Saṁdhi* called *Prāpti*. *Prāpti*<sup>70</sup> means ‘approach’; the approach of a pleasurable circumstance. KV’s words are: “*atraiva arth’ānukulyena sukhāpter gamyamānatvāt prāptir nāma saṁdhyāṅgam uktam bhavati* /”<sup>71</sup> It is the *Saṁdhyāṅga* called *Prāpti* on account of the things being favourable and a smooth attainment (of the fruit) being implied.

5) *Samādhāna*<sup>72</sup> means ‘approach or recurrence of the germinal circumstance’. *Samādhāna* occurs at the end of the first Act when Urvaśī leaves for heaven and the king is looking up in her direction and exclaims: “Alas! that love should inspire on ardent passion for an object difficult to attain. The commentator remarks: “*urvaśīgamanonmukhah aho nu khalu durlabhābhinivesī madana ity’artha bījasyānusandhānāt samādhānam nāma saṁdhyāṅgam uktam bhavati* /”<sup>73</sup>

KV gives the dramaturgical analysis of *Vik* according to its dialogues and situations. He points out the situation very carefully. We have seen a clear picture of *kāmāvasthās* of a love story. KV is a learned scholar and shows in a masterly way how from the beginning, the seed is cast and in what

situation the seed sprouts and grows up. In Act I, the hero of the play first hears of the beautiful heroine, who is captured by the demon. Then the hero sees the unconscious heroine and is attracted to her. After regaining consciousness the heroine also experiences the powerfully attractive and valorous personality of the hero. Now the heroine thanks the demons and the king appreciates her beauty and charm and the desire on both the sides forms the *Bīja*, the first *Arthaprakṛti*. The king then makes the first move and makes bold to suggest that anyone who has seen Urvaśī even once would feel anxiety without her. This is the *Ārambha*, the first stage of *Kāryāvasthā* where the king becomes active in the direction of achieving Urvaśī. The *Mukha Saṁdhi* is formed by a combination of *Bīja* and *Ārambha*.

Five *Saṁdhyangas* also run with the series of event simultaneously. The desire of the king forms *Upakṣepa*. The seed is sown here and this is the starting point of the *Mukha saṁdhi*. When the king's shoulder touches that of Urvaśī in the chariot, he feels a *romāñca* in his body and sprout of cupid in his mind. This is the proliferation of the seed, the *Parikara Saṁdhyāṅga*. Then, towards the end of the Act, when the lovers must part, while in a flying position Urvaśī requests her friend Citralekhā to disentangle her necklace from the creeper. According to the commentator, the second stage of Urvaśī's love called *manaḥsaṅga* is indicated here. While returning she turns to the king to have a look at him and this indicates a firm rooting of the seed, the *Saṁdhyāṅga* called *Parinyāsa*. It confirms Urvaśī's intense love for the king. The circumstance is favourable for the king and he can hope to achieve his desire easily, which is the *Saṁdhyāṅga* called *Prāpti*. When Urvaśī actually leaves, the king thinks of her as an unattainable object, and yet he feels the pangs of desire for her, which implies that he will pursue the

goal, will continue to nurture the seed, and this is *Samādhāna*. Naturally, at Urvaśī's leaving, the king feels uneasy, anxious. That is the second stage of the king's love named *manaḥsaṅga*. Urvaśī's departure has caused a temporary break in their company but his anxiety; his attachment for Urvaśī will be pushing the action further in the next Act. That is *Bindu*, connecting the disrupted thread of the story.

#### # *Pratimukha Saṁdhi* :

The second juncture is the *Pratimukha* wherein the *Bīja*, the first cause of the ultimate object which is laid in the opening juncture, has sprouted but not in a clearly perceptible manner, that is called *Pratimukha Saṁdhi*”<sup>74</sup> DR says : “The visible-invisible sprouting of that (*Bīja*) is called *Pratimukha*. According to the efforts in the form of *Bindu*, there are thirteen limbs of it.”<sup>75</sup> KV also defines it similarly. The seed sprouts up in this *Saṁdhi* in Act II, when the king looks for the remedy i.e. some means to meet Urvaśī once again. According to KV, it starts from the last verse of Act-I as *Bindu*, one of the *Arthaprakṛtis*. We also see the second *Kārayāvasthā* named *Prayatna* in Act-II, where the king is thinking of Urvaśī. Now the two stages combine and make *Pratimukha Saṁdhi*. KV shows eleven *angas* (out of thirteen) of this *Saṁdhi*. They are : 1) *Vilāsa*, 2) *Vidhūta*, 3) *Śama*, 4) *Parisarpa*, 5) *Pragamana*, 6) *Vajra*, 7) *Upanyāsa*, 8) *Puṣpa*, 9) *Narma*, 10) *Narmadyuti* and 11) *Paryupāsana*. “In the *Pratimukha* there is *dr̥ṣṭanaśatva* of the *Bīja*, so few of the *aṅgas* deal with the real development. The *Parisarpa* gives the search; while other *aṅgas* are of the nature of a mixture of tones and of entertainment; they nevertheless contribute to the *rasa* of the play.”<sup>76</sup> KV locates this *Saṁdhi* in the whole of the second Act of the play. Actually it

has started from Urvaśī's departure in Act I which causes anxiety in the king and consequently suspicion and jealousy in the queen which form the bindus into the second Act.

- 1) *Vilāsa*<sup>77</sup> is the demonstration of love or desire for the object of love as in Act II, when the love-lorn king enters the pleasure-garden along with the Viduṣaka and discusses about his present condition. The five-armed God has already pierced his heart it is very difficult to withdraw from its desire for the unattainable, when the mango-leaves being blown away by the Mālaya breeze are putting up fresh sprouts. Hence KV's remark is like this: “ *idam asulabha vastuprārthanā durnivāram x x x/ atr'eṣṭārthaviṣay'ehakathanād vilāso nāma saṁdhyāgam uktam bhavati*”<sup>78</sup> It is the *Saṁdhyāṅga* called *Vilāsa* because the desire for the object of love is mentioned.

- 2) *Vidhūta*<sup>79</sup> means 'approaching, occupying.' KV follows the definition of DR. The king looks at the creepers in the pleasure-garden and expresses his unhappiness. His eyes do not find any pleasure in these garden creepers which have now flowered as he is pining for Urvaśī's charms. KV's commentary runs thus: “*mama kusumitāsv'api x x x/ sakhe vayasya tadrūpālokaḍṛlālitaṁ urvaśī gatarūpāvalokanadrptaṁ mama cakṣuḥ kusumitāsv'api saṁjātakusumāsv'api namravīṭapāsu x x x upavanalatāsu udyānavallīṣu, dhṛtiṁ prītiṁ na badhnāti na saṁyacchati / atra kusumānyābharaṇasthānīyāni / vīṭapā bāhusthānīyāḥ / latā aṅgayaṣṭisthānīyāḥ/ tasmādāsāṁ latānāṁ urvaśīrūpa-sādrśye vidyamāne'pi tathāvidhasaubhāgyābhāvāt prītyabhāva ity'abhiprāyaḥ / atr'ārater gamyamānatvād vidhutaṁ nāma saṁdhyāṅgam uktam bhavati*”<sup>80</sup>



3) *Śama*<sup>81</sup> means ‘calmness,’ KV follows the *DR* as the illustration from the *Vik* refers to the love-lorn condition of the hero. His remark is “*nimittaiṁ dakṣiṇākṣi-spandanam.*”<sup>82</sup> In this context Mr. S.P.Pandit explains this point thus : “such as the palpitation of the right eye or the right shoulder. Even to this day in a man the palpitation of the right eye or the right shoulder is universally believed to be a go omen leading to an unexpected meeting with a dear one, and the same in a woman if the palpitation is in the left eye or left shoulder. But it is a sign of an impending unexpected departure (may be from this life) of a beloved one if the palpitation is in a man’s left eye or shoulder or a woman’s right eye or shoulder”<sup>83</sup>. Hence KV’s commentary runs like this: “*na sulabha x x x/atr’āratisānteh śama iti saṁdhyāṅgam uktam bhavati*”<sup>84</sup>

4) *Parisarpa*<sup>85</sup> means ‘going about in search of something.’ The search of an expected thing which is lost or scattered is called *Parisarpa*. In Act II, Urvaśī and her friend Citralekhā come to the royal pleasure-garden to meet the king. They are looking for the king; where would they find him? Hence it is a search of Urvaśī for her desired person who also has already fallen in love with her. The commentary of KV runs here thus: “(*sakhi kva nu khalu*) *atra dṛṣṭanaṣṭānusarpanāt parisarpo nāma saṁdhyāṅgam uktam bhavati*”<sup>86</sup> It is the *Saṁdhyāṅga* called *Parisarpa* as she is searching for the king who was seen first and then lost.

5) *Pragamana* means ‘progressive or progressively excellent utterance.’ *SD* illustrates this from *Vik* itself: *yathā vikramorvaśyām. Urvaśī-jaadu jaadu mahārāo / rājā – mayā nāma jitam yasya tvayā jaya udīryate / ityādi*<sup>87</sup> But KV shows this *Saṁdhyāṅga* a little earlier, on the verse

*nitāntakathinām rujam* etc. He comments: “ *nitāntakathinām ityādi / yo janaḥ nitāntakathinām mama manasīm pīḍām na veda na jānāti / athavā prabhāva-viditānurāgaṁ prabhavena svakīyena mahimnā ātmano vidito jñāto'nurāgo yasya sa tathoktaḥ taṁ mām apy'avamanyate api nādryate/ apīśabdaḥ śaṅkāyām/ x x x/ atra prathamārdhe yathottaravacanakaraṇāt pragamanam nāma saṁdhyāṅgam uktam bhavati*”<sup>88</sup> By a general consent *pragamana* appears to be an utterance which reiterates the feeling in different words and pushes the movement further by emphasising.

- 6) *Vajra*<sup>89</sup> means ‘thunder-bolt,’ which suggests anything very hard or harsh. The cruel speech is called *Vajra*. When the king explains about his unsuccessful love, the God of the five shafts feels happy by making his desire of union with that divine woman void of any pleasure on account of their fruitlessness.

The commentator remarks here: “*tasmin jane urvaśyām mama alabdhaphalanīrasān alabdhāni phalāni yais te tathoktaḥ te ca te nirasāś ca tāt samāgama-manorathān vidhāya pañcabāṇaḥ kṛti kṛtārtho bhavatu / x x x uttarārdhe manmathadhikṣepasya gamyamānatvād vajram iti saṁdhyāṅgam uktam bhavati*”<sup>90</sup>

- 7) *Upanyasa*<sup>91</sup> means ‘some thing newly introduced, pleasure or a suggestion.’ The *Upanyāsa* is a propitiation or gratifying. The king laments that *Urvaśī* neglects him. So she does not come to him. But *Urvaśī* is not at all like this. She makes an answer to him by means of a *Bhurja* leaf in which she writes about her equal love for the king: “My sire, if I were as you imagine me to be without knowing (about me) the heavenly breezes would not feel so hot upon my body even while I lay on

a bed of crushed pārijāta flowers” (Vik II.12-13). The commentary runs thus: “*svāmin nātha yathāham tvayā ajñatā iyaṁ kīḍṛgavasth’ ety’ aparāmr̥ṣṭā, asambhāvitā asammānitā ca aham c’ānuraktasya tavopari tathā tādr̥śī yadi namā jñātrī asam-bhāvayitrā cen –nāmetyarthaḥ / lulita-pārijāta śayanīyake lulitaṁ tāpaluṇṭhanād vyākīṇaṁ pārijātanām pārijātakusumānām śayanīyaṁ yasya tat tathoktaṁ tasmin mama śarīre nandanavanavātā apy’aty’uṣṇā bhavanti kiṁ na / bhavanti’ty’arthaḥ / atādr̥śatvān mamāty’uṣṇā bhavanti’ty’arthaḥ / atra svānurāga-prakāśakasya vākyaśyopapattimattvād upanyāsa iti saṁdhyangam uktaṁ bhavati*”<sup>92</sup>

- 8) *Puṣpa*<sup>93</sup> means ‘flower, flowery speech or gallantry.’ A declaration of special delight or excellence is called *Puṣpa*. The king reads the letter of Urvaśī and feels as delighted in his mind as if her face with her upturned eyelashes and her bewitching eyes, had come close to his face. Here KV’s remark is: “*tulyānurāgapīśunaṁ samānapremasūcakam / lalitārtha-bandhaṁ lalito madhuraḥ arthasya vastuno bandhaḥ sandarbhaḥ yasya tat tathoktaṁ patre niveśitam vinyastam priyāyā uāharaṇaṁ vācikaṁ, he sakhe utpakṣamaṇo mamāṇanena samāgataṁ tasyā madirekṣaṇāyā ānanam’iva bhavati / atra viśeṣa-pratipādanāt puṣpaṁ nāma saṁdhyangam uktaṁ bhavati*”<sup>94</sup>

- 9) *Narma*<sup>95</sup> means ‘pleasantry or a joke.’ The sport or jocular speech is called *Narma*. It is a very sportive context when Urvaśī salutes the king after removing the *tiraskaraṇī* charm, the king takes her by the hand and leads her to a seat. Then the Vidūṣaka asks her to salute the dear friend of

the king. This dialogue just makes a joke here. KV remarks thus: “*kim na vandyate / atra parihāsasya gamyamānatvān narm’eti saṁdhyāṅgam uktam bhavati*”<sup>96</sup>

- 10) **Narmadyuti**<sup>97</sup> means ‘brightness of joke.’ The joy produced by joke is called *Narmadyuti*. The king keeps the letter with the Vidūṣaka secretly, but the Vidūṣaka loses it only out of his carelessness. So they search it in the garden. The queen comes suddenly and presents the love-letter to the king. The king is caught red-handed and becomes puzzled and replies to the queen that that was not the object of their search, it was some otherthing. Here the king’s dialogue makes the joke colourful and bright. The commentator also remarks here like this: “*n’edam mayā mṛgyate / idam bhurjapatram mayā na mṛgyate nānviṣyate/ x x x atra rājñā doṣapracchādanān narmadyutir’nāma saṁdhyāṅgam uktam bhavati*”<sup>98</sup>

- 11) **Paryupāsanaṁ**<sup>99</sup> means ‘pardon or excuse.’ Asking pardon for one’s fault is called *Paryupāsanaṁ*. When the queen catches the king red-handed and becomes angry and wants to leave the place, the king confesses his fault and prostrates himself at her feet. He tries to conciliate the queen by appreciative words. This will be the *Saṁdhyāṅga* called *Paryupāsanaṁ*. KV says: “*aparādh’ityādi / x x x / aham’aparādhī nāma x x x prasīda prasanna bhāva / saṁrambhāt roṣāt virāma viratā bhava / svasyāparādhitvān pratipādayati – sevyajanaścetyādi / sevyajanaḥ svāmī kupitaś cet ruṣto yadi dāsaḥ sevakajanaḥ katham nu niraparādhaḥ aparādharahitaḥ / katham nity’ākṣepe / aparādhy’eva bhavati’ty’arthaḥ / atra strīnām mānāpanayanopāyeṣu sāmā prayuktam’ity’anusandheyam / yathoktam vasāntarājīye*

*sāmnā dānena bhedena naty'upekṣārasāntaraiḥ /*

*mānāpanayanaiḥ tāsām upāyaḥ ṣaḍbhir ācaret //*

*tatra cāṭuvacaḥ sām'eti / atraiva sāntvanāt paryupāsanam iti saṁdhyāṅgam  
uktam bhavati /* <sup>100</sup>

KV here quotes VR mentioning six ways of appeasing the angry lady out of which three are illustrated in this context. When the king is baffled after being caught almost red-handed, he uses the first way named *Śama* (flattering speech) in *aparādhi nāmaham* etc. This is *cāṭuvacaḥ* 'flattering words.' When this fails, he uses the second way called *nati* or *praṇāma* (prostration). But even in this he is frustrated as the queen refuses to accept his explanations and leaves in anger. Hence now there is still scope for a third means and the king now employs *upekṣā* i.e. indifference. Now the king will only wait with patience till the queen herself compromises. The queen is aware of this possibility. It is the queen's fear of repentance which is considered as *Bindu* pushing the action of the play further in the next Act.

The second Act of this play opens with the *Praveśaka*,<sup>101</sup> one of the five *Arthopakṣepakas* in which, two minor characters converse in Prakrit to give the audience the information regarding the events that have taken place between the time of the two Acts and which provide the necessary background for the understanding of the action of the coming Act. *Vidūṣaka*, the intimate friend of the king Purūravas, is a fool and very fond of jokes. *Nipuṇikā* is the maidservant of the queen. Her cleverness is able to collect the secret of the royal love from the foolish *Vidūṣaka*. *Nipuṇikā*, then

informs the queen about the king's secret love with Urvaṣī. As the king is announced, the main Act begins.

In Act II, the king is looking for the 'remedy'. He wants to be successful in his goal of achieving the love of Urvaṣī. He is trying his best. He consults his close friend Vidūṣaka. This situation is shown to be the second *Kāryāvasthā* called *Prayatna*. In this very state, the *Bindu* and the *Prayatna* together constitute the second juncture called *Pratimukha Saṁdhi*. This *Saṁdhi* starts from the separation of the hero and the heroine (end of Act I), then the obstacles come from the sides of both the lovers. On Urvaṣī's side, her dependence or servitude of Indra is the obstacle. The king faces an obstacle from the queen. Vidūṣaka in his foolishness and Nipunīkā by her cleverness help to create this obstacle. Nipunīkā takes away the royal secret from the foolish Vidūṣaka tactfully and Vidūṣaka drops and loses the secret love letter in the garden. Not only that, the maid informs the queen and when the foolish Vidūṣaka drops carelessly and loses the precious royal love letter in the garden, they recover the letter and the heresy is confirmed. As a result, the queen becomes angry and goes away from the king in spite of the king's prostrations.

Eleven *Saṁdhyāṅgas* are shown in the progress of this event. The king's desire for the object of love is shown a *Vilāsa*. In Act II, the king enters the pleasure garden but is unhappy at the sight of the flowered creepers. This is *Vidhūta*. *Śama* refers to the love-lorn condition of the king in a state of slight recovery as his right eye is flickering. It is a sign of obtaining a woman. Urvaṣī comes looking for the king in the pleasure-garden. This search is called *Parisarpa*. *Pragamana* carries on the movement of the story progressively. The king explains about his unsuccessful love,

this is called *Vajra*. When the king seems to think that Urvaṣī does not love him, Urvaṣī writes on a birch leaf about her equal love for the king. This is *Upanyāsa*. *Puṣpa* is used here as flowery speech, the king feels delighted after reading his beloved's love letter. *Narma* and *Narmadyuti* are jocular speeches which are pleasant to the audience. *Paryupāsana* is used as consolation. In the last portion of the second Act, when the king is caught red handed by the queen, he tries to conciliate her by propitiation, prostration and at last by *upekṣā* one of six ways of elimination of anger. The queen's leaving in anger breaks the progress of the love theme. But her *paścāttāpa* will reconnect it and there the *Bindu* is formed which indicates the further movement of the story in the third Act.

#### # *Garbha Saṁdhi* :

The third juncture is called *Garbha* because it is "pregnant with the fruit." *SD* defines it as that "wherein the first cause of the ultimate object which has previously sprouted is developed but is attended with frequent hindrance in its growth and search for the object."<sup>102</sup> When the king and the Vidūṣaka are waiting for the queen on the terrace, it being solitude the king's mental agony is severe as well as his spirits optimistic considering the intensity of Urvaṣī's love. So there is a hope of obtaining of the first cause in the king's expression. *KV* mentions eight (out of thirteen) *Samdhyangas* in *Garbha Saṁdhi*. They are: 1) *Anumāna*, 2) *Abhūtāharaṇa*, 3) *Mārga*, 4) *Udāharaṇa*, 5) *Sambhrama*, 6) *Samgraha*, 7) *Krama* and 8) *Ākṣepa*. *KV* locates the *Garbha Saṁdhi* and its *Samdhyangas* in the third Act of this of this play. It has started with the hope of obtaining Urvaṣī and towards the end

of this Act Urvaśī is really obtained with the queen's consent. The *Samdhyāṅgas* are located by KV as follows:

- 1) *Anumāna*<sup>103</sup> means 'inference,' which is a conclusion from a characteristic sign. In Act III, the king's right arm throbs and it indicates obtainment of a beautiful woman – Urvaśī in the present case. S.P. Pandit explains: "Vidūṣaka means that the king with his drooping limbs (*parihīamāṇehim aṅgehim*) should appear dejected and in low spirits. Such, however, he does not appear, but on the contrary in spite of the drooping limbs Vidūṣaka finds him the more lively and cheerful (*ahiam sohasi*). From this he concludes that the fulfillment of his desires is approaching. This refers to an idea that unexpected cheerfulness is a precursor of approaching good luck. This is confirmed by the additional auspicious tokens that befall the king in the shape of the sudden twitching of his right arm (*dakṣiṇabāhoḥ spandanam*) x x x. By this speech of Vidūṣaka and the following of the king the poet prepares the minds of the audience for the sudden arrival on the stage of Urvaśī and Citralekhā in a celestial car."<sup>104</sup> Hence KV remarks thus: "*vacobhir ityādi/ spaṣṭa'rthaḥ / atra bāhuspandasy'orvaśīprāptihetutvād anumānam nāma samdhyāṅgam uktam bhavati*"<sup>105</sup>

- 2) *Abhūtāharaṇa*<sup>106</sup> means 'resort to fraud.' An unreal utterance is called *Abhūtāharaṇa*. Urvaśī comes to the royal palace in an *abhisārikā*-dress along with Citralekhā. She asks Citralekhā to know through her supernatural power where he, who has stolen her heart, must be at this time. In reply, Citralekhā chaffs her a bit. She tells her that he is in a place fit for enjoyment, happy in the company of the beloved of his



wishes. KV's words are: "*sakhi eṣaḥ / atra kapaṭakalpanāyā gamyamānatvād abhūtāharaṇam nāma saṁdhyāṅgam uktam bhavati*"<sup>107</sup>

- 3) *Mārga*<sup>108</sup> means a statement of facts that brings the 'correct way.' It is the declaration of the truth. When Urvaśī expresses despair at the chafing words of Citralekhā, the latter alleviates her fear with the words: "Silly girl, why any other thought about the company of the beloveds?" The commentator says: "(Citrālekḥā) – x x x / *tvām vineti eṣaḥ / atra yathārthakathānena mārga nāma saṁdhyāṅgam uktam bhavati*/"<sup>109</sup>

- 4) *Udāharaṇa*<sup>110</sup> means 'statement of excellence.' An extolling or glorifying speech is called *Udāharaṇa*. The king describes his shoulder which was pressed by Urvaśī at the jolting of the chariot which was fortunate enough. On this KV remarks: "*ayam tasyā ityādi / x x x atra vākyaś' otkaṣṣatvād udāharaṇam nāma saṁdhyāṅgam uktam bhavati* /"<sup>111</sup>

- 5) *Sambhrama*<sup>112</sup> means 'panic.' The *Vidrava* or *Sambhrama* is produced by the confusion, fear and terror. KV shows it in the proper place here in this play. He says: "*antarhite āvām/ atra saṅkāyā gamyamānatvāt sambhramo nāma saṁdhyāṅgam uktam bhavti*"<sup>113</sup> But Mainkar sees here the *Samdhyāṅga* called *Udbheda*. His remarks are: Urvaśī is confused when the queen is being ushered in, but this can be *Nāyikātoḥbhayam* and hence *Udvega*"<sup>114</sup>

- 6) *Samgraha*<sup>115</sup> means 'winning over.' It is the accomplishment of an object by means of flattering speeches and a gift. When the king is told that the vow is called *priyānuprasādana* 'conciliation of the loved one,' he

says “Why do you propitiate a slave who is always eager to win your favour ?” (Vik III-13) The commentator’s remarks are: “*anenetyādi / x x x / atra sāntvanasya kathanāt saṁgraho nāma saṁdhyāṅgam uktam bhavati*”<sup>116</sup>

7) *Krama*<sup>117</sup> indicates a bold manner of proceeding by which “the real feelings are realised.” Urvaśī covers the king’s eyes from behind and the king realises the touch of his beloved. He believes that nothing else can give such delight to him as the touch of Urvaśī’s hands. The commentator’s remark is: “*aṅgamaṅgam iti / x x x / atra saṁcintyamānasyārthasiddheḥ krama iti saṁdhyāṅgam uktam bhavati*”<sup>118</sup>

8) *Ākṣepa*<sup>119</sup> means ‘explaining or understanding a hidden meaning.’ The development of a concealed matter is related to *Kṣipti* or *Ākṣepa*. Urvaśī explains to her friend Citralekhā that the queen has given away his majesty to her. “So I approach him like his loving wife”. Then the king asks Urvaśī: “if you approach my person because the queen has given me to you, by whose permission did you first steal my heart”? KV’s remark is like this: “*devy’etyādi / x x x atra devīprasaṅgena vyavahitasya bījasya punaryojanād ākṣepo nāma saṁdhyāṅgam uktam bhavati* / <sup>120</sup> This remark implies that the *Bīja* which was obstructed by the queen’s incident, is reconnected here. Therefore, this is the *Ākṣepa Saṁdhyāṅga*.

In the opening of Act III, there is a *Misra Viṣkambhaka*<sup>121</sup> in which two disciples of sage Bharata converse with each other and inform us of the events that took place after Act II. A play *Lakṣmīsvayamvara* composed by Sarasvatī was to be staged. Urvaśī was to play the role of Lakṣmī. When

Menakā in the role of Vāruṇī asked her when did she like from amongst the gods gathered, she was to reply “Puruṣottama.” Instead, she blurted “Purūravas.” Sage Bharata, the director, was angry and pronounced a curse upon her to lose her divine place. But Indra ordained that during her stay outside heaven she should stay with Purūravas till he sees the face of his son born in her. Her curse was thus turned into a boon. In the Act itself, the king is informed that the queen wants to perform a vow in his company. So the king reaches the terrace of the *Maṇiharmya* palace alongwith his friend Vidūṣaka a little earlier. After moonrise, the torchbearers are allowed to go away. In this solitude then, the king wants to narrate his condition to his friend Vidūṣaka. But Vidūṣaka says, it is obvious. However he consoles him saying that in view of such intense love (on the part of Urvaśī in Act II ) there is indeed some hope. This is considered *Prāptyāśā*, the third *Kāryāvasathā*. But the king says, his agony is intense. This reconnects the *Bīja* and goes to make, with *Prāptyāśā*, the third juncture named *Garbha*. According to KV, eight *Samdhyāṅgas* can be indentified in this *Samdhi* in the play. The first indication of the hope of attainment is *Anumāna* which is indicated by the throbbing of the king’s right arm, an omen for obtaining a beautiful woman. This can also be taken as compliance of the rule *n’āsūcitasya pātrasya praveśaḥ*, since immediately after Urvaśī enters the stage in the dress of an *abhisārikā* alongwith her friend Citralekhā. She intends to meet the king soon. So she asks Citralekhā to find out where her lover would be staying at this time. Citralekhā first knows by her power where the king at present is and then tell Urvaśī that he is now in a place fit for enjoyment, happy in the company of his contemplated beloved. This is

only a chaff, identified by KV as *Abhūtāharana*. At these words of Citralekhā, Urvaśī expresses her despair. Citralekhā immediately consoles her with the words: “Why should you think of any other beloved”? This is called *Mārga*. The friends descend and remaining invisible in their *tiraskariṇī* charm, follow the king. The king describes his shoulder as the only fortunate part in his body since it had touched Urvaśī at the time of the jolt of the chariot. This is a statement of excellence and is called *Udāharana*. When the queen is announced on the terrace, Urvaśī feels dejected and she would know what they can do now. Then Citralekhā relieves her by reminding her that they are invisible. Thus, Urvaśī is confused when the queen is ushered in. This confusion is *Samibhrama*, related to fear and terror. The queen then makes a vow only for the propitiation of the king. The king uses here the *Śama*, one of the six means of propitiation (mentioned before). So this is the king’s propitiation of the queen and is identified as *Samgraha*. After the queen’s return, Urvaśī comes on the scene and covers the king’s eyes from behind. The king feels Urvaśī’s touch and realized that it must be his beloved. This is a bold indication of Urvaśī’s love for the king which is considered as *Krama*. She removes her hands, approaches the king and in sitting with him behaves like his loving wife because the queen has given him away to her. At this, the king asks, by whose permission had she stolen his heart. The context of the love-story is reconnected here which was obstructed by the queen’s incident in Acts II & III. This is identified as *Ākṣepa*. The king tells Urvaśī: when his desire was not fulfilled before, the nights used to pass as if they were prolonged a hundredfold; if it happens now when he is united with Urvaśī, he would be so happy. This is an

indication useful for the extension of the event to the next Act and is rightly designated as *Bindu*.

#### #*Vimarsā Saṁdhi* :

The fourth juncture is called *Vimarsā*, “where the means of gaining the ultimate object is developed further than *Garbha*, yet it is obstructed by a curse or the like, that is called *Vimarsā*.”<sup>122</sup> In Act IV, the demented king is looking for his beloved Urvaśī in the gāndhamādana forest. Urvaśī enters the kumāravana prohibited for women and turning into a creeper, disappears. Hence the assurance of gaining the first cause is known as *Vimarsā Saṁdhi*. KV mentions eight (out of thirteen) *Saṁdhyāṅgas* of this *Saṁdhi* in the fourth Act of this play. It has started from the very first action of the fourth Act and continues through the whole of the fourth Act. The *Saṁdhyāṅgas* are : 1) *Vyavasāya* 2) *Apavāda*, 3) *Dyuti*, 4) *Vicalana*, 5) *Prorocanā*, 6) *Vibodhana*, 7) *Ādāna* and 8) *Śakti*. The *Saṁdhyāṅgas* are located by KV as follows:

- 1) *Vyavasāya*<sup>123</sup> means ‘a fixed determination, combined with a reason.’

The king searches Urvaśī in the forest believing that she has remained invisible due to her anger through her power or has flown away to the heavens. But she can not do this for a long time because her heart feels a longing desire for his love. Even the demons cannot kidnap her in front of him. The commentator says: “*tām hartum vibudhadviṣo’pi na ca me śaktāḥ purovartinim’ity’anena svaśaktikathanād vyavasāya nāma saṁdhyāṅgam uktam bhavati*”<sup>124</sup>

- 2) *Apavāda*<sup>125</sup> means ‘blame, the declaration of a fault.’ The king asks so many birds and animals in the forest about Urvaśī. Once he asks a

peacock about his beloved. But the peacock is not interested in responding to his inquiry and keeps dancing in his own mood. So the king decides not to ask him who seems to be happy in another's misfortune. Hence the king censures the peacock. This is *apavāda*. The commentary runs thus: “*paravyasananirvṛtam paraduḥkhasukhitam enaṁ mayuraṁ na prakṣyāmi khalu / anena doṣasya prakhyāpitātvād apavādo nāma saṁdhyāṅgam uktam bhavati*”<sup>126</sup>

- 3) *Dyuti*<sup>127</sup> means ‘picturesqueness’ and is declared to consist of reviling and vexing. The king asks the swan whether he has seen his beloved. When the swan is not found to respond, he accuses him “Had you not seen her, how could you have stolen her gait?” (*Vik* IV 16) The commentator’s remark : “*yadī haṁsetyādī / spaṣṭo’rthaḥ / atra tarjanasya gamyamānatvād dyutirnāma saṁdhyāṅgam uktam bhavati*”<sup>128</sup>

- 4) *Vicalana*<sup>129</sup> means ‘boasting or exposition of one’s strong points.’ Here the king Purūravas says in his own introduction that the sun and the moon are his grandsires on both the sides; while he is the self-chosen lord of Urvaśī and the earth (*Vik* IV 19). The commentary runs like this: “*yasya me sūryācandramasau mātāmahapitāmahau sūryo mātāmahaḥ candraḥ pitāmahaḥ / kiñca yo’ham urvaśyā ca bhuvā ca dvābhyāṁ svayaṁ vṛtaḥ ātmanaiva svikṛtaḥ patiḥ priyaḥ x x x atra vikatthanāyā gamyamānatvād vicalanaṁ nāma saṁdhyāṅgam uktam bhavati*”<sup>130</sup>

- 5) *Prorocanā*<sup>131</sup> means ‘lusture or relish, that which represents the End as almost accomplished.’ When the king sees the gem, he is undecided about picking it up. The beloved whose hair it would have adorned is lost. Why should he then soil it with his tears? (*Vik* IV 34) The commentary

runs : “*mandārapuṣpair ityādi / x x x / atra bhāvikāryasūcanāt prorocanā nāma saṁdhyāṅgam uktam bhavati*”<sup>132</sup>

- 6) *Vibodhana*<sup>133</sup> means ‘an awakening, a perception’ or “searching for the goal.” The king says “the tender leaves wetted by the clouds as her lower lip washed by her tears, she has been silent in anxious thoughts. So she seems to be stung with remorse.” The king perceives the right creeper to be his Urvaśī. Hence KV says: “*tanvītyādi / x x x / atra kāryānveṣanād vibodhanam nāma saṁdhyāṅgam uktam bhavti*”<sup>134</sup>

- 7) *Ādāna*<sup>135</sup> means ‘a sign or symptom or nearing the *kārya* or *phala*.’ It is the summing up of the main action. When the king realises the creeper vasantīlatā as Urvaśī and embraces it, it is *Ādāna*. So embracing this creeper is a sign or symptom of obtainment of Urvaśī. The commentary runs thus: “*yāvād asyāḥ priānukārīṇyāḥparisvaṅga praṇayī bhavāmi, iti latām ālīngat’īty’atra ālīnganasy’orvaśīprāpteh hetutvād ādānam nāma saṁdhyāṅgam uktam bhavati*”<sup>136</sup>

- 8) *Śakti*<sup>137</sup> means ‘power or power of resistance.’ It is the quelling of opposition. Urvaśī begs pardon of the king for her anger. Her anger is appeased. Urvaśī says: “*dāva pasīdadu mahārāo jam mae kova-vasam gadāe edam avaththantaram pāvīdo mahārāo* / The commentator’s remark is: “*yanmayā kopavaśaṅgatayā idam avasthāntaram upapāditam mahārājasya / atra virodhasya samānāt śktir nāma saṁdhyāṅgam uktam bhavati*”<sup>138</sup>

In the *Praveśaka* of this Act, Citralekhā and her another friend Sahajanyā are talking about their common friend Urvaśī. Citralekhā informs

Sahajanyā that Urvaśī and Purūravas went to the *gandhamādana* forests for enjoyment. Once Purūravas looked at a Vidyādhara damsel called Udayavatī intently. At this, Urvaśī became jealous and in anger entered the sacred kumāravana forbidden for females (she had known about the prohibition but forgot it in the feat of anger) and was immediately transferred into a creeper. The king is now madly searching his beloved days and nights in that forest. Sahajanyā consoles Citralekhā that such excellent forms do not suffer misery for long, some divine intervention will reunite them. The *Pravesāka* ends. Here the possibility of regaining Urvaśī indicates *Niyatāpti*, the fourth *Kāryāvasthā*. In the main Act, the king enters the stage in a demented condition madly searching his beloved Urvaśī. This is reconnection of the *Bīja* which, with *Niyatāpti*, makes the fourth juncture named *Vimarsā*. We observe eight *Samdhyaṅgas* in Act IV according to KV. The king thinks of the possibility whether Urvaśī has remained invisible in anger through her supernatural power, or has flown away to the heaven. But she can not remain there for long as she deeply loves him. Even the demons cannot carry her away in front of him. This expression of self-confidence is considered as *Vyavasāya*. The king moves here and there in the forest and asks various birds and animals for some information of his beloved. He asks a peacock about his beloved but the bird gives no response and keeps dancing. The king feels that he seems to be happy in another's misery. He rebukes the peacock. This is the *Samdhyaṅga* called *Apavāda*. Then the king asks a swan whether he has seen his beloved, he must have or else how could he steal her gait. This is *Dyuti*. The king then tries to attract the attention of a Cakravāka bird who seems to ask "Who are you?" The king introduces himself as the grandson of the sun and the moon and the self-choosen lord of Urvaśī and



this earth. This introduction is identified as a proud or bold exposition called *Vicalana*. When the king sees the *saṅgamanīya* gem, he is confused about picking it up because he has already lost his beloved whose beautiful hair would be the right place for it, why should he then soil it with his tears. This is *Prorocanā*. When the king sees the creeper, *vāsantīlatā*, that creeper attracts him as by *Urvaśī*. So this searching is going to be fruitful and it is called *Vibodhāna*. When he embraces it with the gem in his hand. The embracing of the creeper is a symptom of the obtainment of *Urvaśī* is called *Ādāna*. The creeper instantly turns into *Urvaśī*. She is penitent of her fault and begs pardon of the king for her anger. Hence the mitigation of their dispute is called *Śakti*. The king then comes to know of the reason of *Urvaśī*'s invisibility due to the rules of prohibition of entry for women in the *kumāravana* and explains the power of the gem. They return to royal palace by an aerial car.

#### # *Nirvahaṇa Saṁdhi* :

The fifth and last juncture is *Nirvahaṇa*, “in which the matters like *Mukha* etc. sprung from the germ and scattered in different directions, are brought to a single proper end.”<sup>139</sup> KV places it in the last Act of the play. The scattered threads are harmonised and knit together in this *Saṁdhi*. According to KV, *Kārya* the fifth *Arthaprakṛti* and *Phalāgama*, the fifth *Kārāyavasthā* combine to make this *Nirvahaṇa Saṁdhi*. This *Saṁdhi* is shown to operate throughout the fifth Act. There are thirteen *Saṁdhyāṅgas* in this *Saṁdhi*. KV locates twelve of these in this Act. They are: 1) *Saṁdhi*, 2) *Vibodha*, 3) *Granthana*, 4) *Nirṇaya*, 5) *Prasāda*, 6) *Paribhāṣā*, 7)

*Upagūhana*, 8) *Samaya*, 9) *Ānanda*, 10) *Kṛtī*, 11) *Upasamhāra* and 12) *Prasasti*.

- 1) ***Samdhi***<sup>140</sup> means ‘connection or link’ which is the noticing of the germ. In Act V, the hermit-woman brings Āyus to the king as he has broken the hermit rules by killing a bird. She introduces the boy as the prince born of Urvaśī. The king therefore, calls Urvaśī for justifying the incident. This point indicates the sign of *Samdhi* or “union”. KV says: “*lātavya āhuyatām urvaśī ity’atra bījasyorvaśyā anusandhānāt saṁdhir nāma saṁdhyāṅgam uktam bhavati*”<sup>141</sup>
- 2) ***Vibodha***<sup>142</sup> means ‘awakening, the seeking after the End or the consummation of the ultimate object.’ Urvaśī is brought to the king and looking at the prince, she says: “*ko nu khu eso sa-bānāsano pādapiṭhovaviṭṭho saam mahārāṇa samjamāmāṇa-sihaṇḍao ciṭṭhadi*” “Who is this, armed with the bow and seated on footstool, whose crest knot is being tied by my lord himself?” KV quotes a single word, as he says: “*tiṣṭhati / atra kāryamārgaṇād vibodho nāma saṁdhyāṅgam uktam bhavati*”<sup>143a</sup>
- 3) ***Grantha***<sup>144</sup> means ‘stringing together’. It is the imitation of the end. Looking at the hermit-woman, Urvaśī recognises her son Āyus, as Satyavatī’s presence makes it clear. The commentator only says: “*mahān khalu samvṛttaḥ / atra tasya kāryasya nibandhanād granthanam nāma saṁdhyāṅgam uktam bhavati*”<sup>145</sup>
- 4) ***Nirṇaya***<sup>146</sup> means ‘definite statement’ or “certainty” which again, is the narration of one’s own experience or declaration of a fact personally known. The hermit-woman explains about Āyus being the prince and

returns him to Urvaśī in the presence of the king and the commons. The commentary runs thus: “*niryātitaḥ pratyarpitaḥ / atrānubhutārthakathanān’ nirṇayo nāma saṁdhyāṅgam uktaṁ bhavati*”<sup>147</sup>

- 5) **Prasāda**<sup>148</sup> means ‘graciousness, gratification’ as also “waiting upon” or propitiation or the like. When Urvaśī recalls her past, she weeps. The king asks her “when the great joy has come to me through the perpetuation of my race why should you weep?” Then the king wipes away her tears. The commentator says: “*asyā urvaśyāḥ bāṣpam aśru pramārṣṭi apanayati / atra paryupāsanāt prasādo nāma saṁdhyāṅgam uktaṁ bhavati*”<sup>149</sup>

- 6) **Paribhāṣā**<sup>150</sup> means “a speech implying disappointment or censure (or self-censure).” Urvaśī was bidden by the great Indra to return to heaven when the king sees the face of his son borne in her. So Urvaśī’s stay with her dear lord is now over. Hence the commentator remarks like this: “*tasmād etavān me mahārājena saha saṁvāsaḥ / atra mitho jalpanāt paribhāṣā nāma saṁdhyāṅgam uktaṁ bhavati*”<sup>151</sup>

- 7) **Upagūhana**<sup>152</sup> means concealing or hiding. “The appearance of something marvellous” is the *Upagūhana*. When all are in a sad state, their eyes are dazed suddenly by a lightning-flash coming from the clear sky. That is the sign of the heavenly sage Nārada’s coming. The commentator’s words are: “*kinnu khalvity’atra adbhutārthaprāpter upaguhanaṁ nāma saṁdhyāṅgam uktaṁ bhavati*”<sup>153</sup>

- 8) *Samaya*<sup>154</sup> means ‘time or a situation’ in which all the troubles the principal characters are over. The removal of misery is the hour of happiness, when Nārada declares that Urvaśī shall live with the king for ever as he is the worthy ally of the Gods. Urvaśī says : (aside) “a barbed arrow has been extracted from my heart” Here the commentary runs thus: “*ammahe iti harṣe nipātaḥ / śalyam me hṛdayād apanītam / atra duḥkha-vinirgamāt samayo nāma saṁdhyāṅgam uktam bhavati*”<sup>155</sup>
- 9) *Ānanda*<sup>156</sup> means ‘joy or delight,’ which is the attainment of the end. After hearing Indra’s order the king feels very delighted in his heart; he says: “I am subservient to the will of the lord of Gods.” KV says: “*paravān asmi deveśareṇa ity’atr’eṣṭārthasiddher gamyamānatvād ānando nāma saṁdhyāṅgam uktam bhavati*”<sup>157</sup>
- 10) *Kṛti*<sup>158</sup> means ‘achievement’; the consolidation of the object gained is the *Kṛti*. The nymphs approach Urvaśī and congratulate her at her son’s coronation and union with her husband without the fear of separation. KV mentions the *Kṛti Saṁdhyāṅga* like this: “*diṣṭyā putrasya / atra labdhārthasya sthīrīkaranāt kṛtir iti saṁdhyāṅgam uktam bhavati*”<sup>159</sup>
- 11) *Upasamhāra*<sup>160</sup> means ‘conclusion or accomplishment’. The occasion of giving a boon is related to the *Kāvya-samhāra* or *Upasamhāra*. At the coronation of the prince Āyus, Nārada is reminded of the coronation of Mahāsena by Indra as the chief of the heavenly host. The king says: “How could he fail to prove worthy where he is favoured by lord Indra?” So the commentary goes on: *evam atra anugṛhīto maghavatā katham asau na puḥyo bhaviṣyati’ty’atra varasya gamyamānatvād upasamhāro nāma saṁdhyāṅgam uktam bhavati*”<sup>161</sup>

- 12) *Praśasti*<sup>162</sup> means 'lessings or benediction,' the wishing of peace for the king and country is called *Praśasti*. In the benediction of the drama, it has been said that the learning and wealth are in opposition to each other but they unite on one common platform, which is ever so rare and it brings prosperity to the audience. This is *Praśasti Saṁdhyāṅga*. The commentator remarks: "*paraspāretyādi / x x x / atra śubhāśaṁsanāt praśastir' nāma saṁdhyāṅgam uktam bhāvati*"<sup>163</sup>

The fifth Act of the play begins with the *Praveśaka* in which Vidūṣaka in a small soliloquy informs us that the king has already come back after ≠ enjoying a long vacation in nandanvana and other places with Urvaśī. Excepting a child progeny, nothing is wanting in his happiness. At that very time, the *saṅgamanīya* gem which was being taken along in a palmleaf basket and which appeared like a piece of flesh from high above is taken away by a hawk. In the main Act, the king is anxious for the gem and would hunt the bird which, however, has soon flown out of the reach of an arrow. In a little while, the chamberlain brings the gem with an arrow, which has killed the bird. The king reads the letters inscribed on the arrow which say that it belongs to one Āyus, the son of Purūravas and Urvaśī. Soon after, a hermit woman brings the child Āyus. He was kept with her as deposit by Urvaśī immediately after his birth. Sage Cyavana has performed all his sacred rites. Today he killed a bird and transgressed the law of the hermitage. Hence the revered Cyavana has bidden her to return the child to his mother. Urvaśī is called by the king. This is the re-connection of the incident with the *Bīja* which is called *Saṁdhi*, one of the *Saṁdhyāṅgas* of *Nirvahaṇa Saṁdhi*. Urvaśī looks at the boy and wonders who could he be. This is called *Vibodha* as Urvaśī is trying to search mentally who the child

could be. Then, by Satyavati's presence Urvaśī recognises him as her son. After a long time Urvaśī sees her son, so this is a string or connection with the past story, which is identified as *Granthana*. The hermit woman verbally confirms that she has returned the deposit. This is called *Nirṇaya*. The king is very happy to obtain his son but Urvaśī recalls the curse and weeps. The king wipes away her tears. This is the gratification or propitiation of Urvaśī considered as *Prasāda*. Urvaśī was bidden by the great Indra to return to heaven when the king sees the face of his son born in her. Therefore, Urvaśī's stay with her dear lord is now over. This is an utterance of dejection and is called *Paribhāṣā*. This is a mournful situation in which all are sad. The king decides that he would consecrate prince Āyus on throne and would renounce the world. Suddenly, a flash of lightning comes from the clear sky, which means the heavenly sage Nārada is coming. This is a wonder called *Upagūhana*. Nārada blesses the king and Urvaśī: "may the couple never be separated." This blessing is the accomplishment of the action which is called *Kārya*, the fifth *Aarthaprakṛti*. Nārada also brings the message of lord Indra that since the hostilities between gods and demons are a certainty and since the king is a worthy ally of the gods, he should not take *sannyāsa*. This Urvaśī will be his consort for his life-time. This utterance of Nārada is the attainment of the entire 'Fruit' and is called *Phalāgama*, the fifth *Kāryāvasthā*. This *Kārya* and *Phalāgama* make the fifth and final juncture called *Nirvahaṇa*. Urvaśī says a barbed arrow has been extracted from her heart. All the troubles are over and this is the *Samaya Saṁdhyāṅga*. After hearing Indra's order, the king feels very delighted and expresses his gratefulness to the lord Indra. It is called *Ānanda*. At the coronation of Āyus

as the heirprince and at Urvaśī's permanent union with the king the nymphs congratulate Urvaśī. This is the *Saṁdhyaṅga* called *Kṛti*. The king says the prince blessed by the lord will certainly be worthy. This is the conclusion of the theme indicated as *Upasamhāra*. In the benediction of the drama, the two opposite things, learning and wealth are desired to unite in one common abode which is so rare and which brings prosperity to the good. This is the *Saṁdhyaṅga* named *Prasasti*. It should be noted that the action of the play is complete when Nārada declares Indra's boon for the lovers to stay together for lifetime. The commentator rightly shows the *Kārya*, the *Phalāgama* and the *Nirvahaṇa* all together at that place in the play. The part of the play that follows is merely an expression of joy at the happy ending and even this contains no less than five out of fourteen *Saṁdhyaṅgas*. In the overall discussion of dramaturgical viewpoints, we have seen that KV has shown five *Saṁdhis* and fortyfour *Saṁdhyaṅgas* exactly in their proper places.

The dramaturgical discussion is the most important single aspect of the commenaty of KV. However, there are some other minor points which emerge during the reading of the commentary. We may note these observations below. KV calls his commentary *Kgr*. On this S.P. Pandit remarks: "That this is most probably true is shown, first by the fact that Kāṭayavema calls his commentary *kumāragirārajīyam vikramorvaśīya vyākhyānam*: thus *iti śrīkāṭayavemabhūpaviracite śrīkumāragirirājīye vikramorvaśīya nāṭakavyākhyāne dvitīyaḥ aṅkaḥ* and similarly at the end of each Act; where Kāṭayavema (not Kāṭavema, observe) looks like a Dravidian name; and Kumāragiri is the name of a sacred hill near Bellari in the Dravidian country, where many thousands of pilgrims flock annually even in these days, and Kāṭayavema who calls himself a King might have been the

king of that place, or ſo connected with a King thereof that he dedicated his commenatry to him by calling it *Kumāragirirājīya*; 2ndly from a casual remark x x x wherein explaining the passage *āma tattabhodī kāsirāuttī uvvasittī kim ālavidā* &c., the commentator observes *āmetyabhyupagame*, ‘the word *āma* means *yes*’, *āma* or *ām* being the regular and ordinary word for ‘*yes*’ in Tamil to this day.”<sup>164</sup> However, it should be noted that the colophon to KV’s commentary of Act I runs like this: “*iti kātayavemabhūpaviracite vasanta (kumāragiri) rājīyavikramorvaśīya-vyākhyāne prathamō’ nikaḥ samāptaḥ* /”<sup>165</sup>

In most of the cases, he comments upon Sanskrit rendering of the Prakrit dialogues. He is very brief and exact. He does not comment on each and every word or sentence of the text. He mentions only the *pratīka* and adds *ityādi* (etc), in most of the places. He often says *spaṣṭo’rthaḥ*, of course, he sees no need to comment upon such portions. Quite often he even does not mention at all the whole sentences or even verses of the text. His one object is to find out the grammatical points, as he is a good grammarian. He has quoted Pāṇini’s *sūtras* twenty three times in the whole of his commentary.

We have noted that KV was very closed related to the king Kumāragiri. He, therefore, naturally quotes from his *VR* but not very often. He has quoted from *VR* four times in the whole of his commentary.

- 1) At the end of Act I, he mentions the definition of a heroine, who in the present case is Urvaśī.

“*vesyā’ cennāyikā rājñāḥ sa divyā syān na mānuṣī*”<sup>166</sup>

In this context, he also quotes seven verses from Bharata’s *NS*.<sup>167</sup>



- 2) In Act II, he again quotes from VR at the point when Urvaṣī is called back to perform a play with eight *rasas* in it. viz.

“eko raso bhavedaṅgī vīraṣṭrīgārayor dvayoh/  
aṅgāny anye rasāḥ sarve bhaven nirvahāṇe’ dbhutaḥ //”<sup>168</sup>

- 3) In Act II, he quotes from VR when the king tries to appease the angry queen by falling at her feet. We have already seen this before. Cf *sāmnā dānena* etc. fn No. 100 above

- 4) In Act III, he quotes the *lakṣaṇa* of *abhisārikā* from VR.

“madena madanen’āpi preritā sithilatrāpā/  
yotsukābhisaret kāntam sā bhavedabhisārikā //  
kulajām ganikām preṣyām yathārhairveṣaṣeṣṭitaḥ/  
rāgātisāyasampannām varṇayed’ abhisārikām//”<sup>169</sup>

Once he quotes from *Varadarājīya*<sup>170</sup> about the duties of the king in various parts of the day, almost in the beginning of Act II,

“divasasyāṣṭamam bhāgam muktvā bhāgatrayam ca yat /  
sa kālo vyavahārāṇam sāstraḍṛṣṭaḥ paraḥ smṛtaḥ //”<sup>171</sup>

KV often quotes from the works on *Dharmaśāstra* like *Manusmṛti*<sup>172</sup> and *Yājñavalkyasmṛti*<sup>173</sup>. He quotes from *Amarakoṣa*<sup>174</sup> at least eight times.

Apart from these he refers once to *Dharmaśāstra* without mentioning the authority. He says: “tathā ca smṛtikāir apy’uktam.”<sup>175</sup> He also quotes from *Khaṇḍanakhaṇḍakhādyā*<sup>176</sup> and *Taittirīya Saṁhita*<sup>177</sup> once each. He has commented upon all the three dramas of K. Not only that, he has also read and referred to (but not commented upon) K’s poem *Kumārasambhava* and

*Raghuvamśa* because he mentions them in his commentary on Act IV “*yasya c'opavanam bāhyam sugandhir gandhamādanam*”<sup>178</sup> & “*tena dūtividitam niṣeduṣā iti*”<sup>179</sup> At times he has also quoted without mentioning the sources. He would just say “*iti vacanāt,*” such as :

“*nyūnam'apy atra yaiḥ kaiscid aṅgair nātyam na duṣyati/  
yadyupātteṣu sampattir ārādhyati tadvidaḥ*”<sup>180</sup>

*Kgr* is the earliest and shortest of the commentaries on *Vik*. Its author KV does not follow or refer to any other commentary; therefore, <sup>lt</sup>his is possible that it is perhaps the first commentary on *Vik*. It is very interesting and informative to note that the earliest commentary on *Vik* comes from the south. KV is, of course, a good scholar but he never wants to show his scholarship in his commentary. He has a tendency not to exhibit his vast knowledge of different *Śāstras*. Therefore, perhaps, he is very brief and exact. His commentary is characteristically very simple and his language is very easy. He refers to and quotes from a few authorities. He has not followed the longer recension of the text particularly in regard to the fourth Act. So he has no occasion to comment on the musical aspect and dance movements of the thirtyone Prakrit or Apabhramśa verses in Act IV. He specially appreciates his patron king Kumāragiri in his work. He consistently avoids any references to or discussions about *alaṅkāras* in his commentary. He has, of course, mentioned *upamās*<sup>181</sup> (*atra upamām āha*) but not exactly in the form of its technical definition according to the rhetoricians. Once he also indicates *upamā* in the definition of a Pāṇinian *sūtra*<sup>182</sup>. He indicates

*utprekṣā*<sup>183</sup> also twice in his commentary, but again, not in a technical way.

He does not indicate metres at all throughout his commentary, but he mentions the dramaturgical points in clear details and refers to the dramaturgic works like *DR*, *VR* and at times even *NS*. This therefore, appears to be his singular principal intention to show how appropriate the *Vik* fits in the dramaturgic technical analysis of the plot-construction as enunciated by dramaturgic works. We have already shown the dramaturgical points above by discussing each such item individually. We once again put them below in a tabular form for ready reference.

20	ayam tasya rathakṣobhāt etc. (III.11)				vākyasyokarṣavatvam udāharana
21	antarhite āvām				saṅkhyā gamyamānatvam sambhrama
22	anena kalyāṇi mūṣāla kōmalāni etc (III.13)				sāntvanasya kathanam saṅgraha
23	aṅgam anaṅga kṣiṣam etc. (III.16)				saṁcintya mānasayārthasiddhiḥ krama
24	devyā datta itī yadi etc. (III.17)				deviprasaṅgena vyavahitasya bijasya punarvyajanam akṣepa.
	anupanatamanorathasya etc. (III.22)		Bindu		
IV	bhuopi samāgamakāraṇāni bhaviṣyati			Niyatāpti	
	(tataḥ praviṣati unmattaveṣo rājā) etc				Vimarsa
25	tiṣṭhetkopavasāt prabhāva etc.				svasāktikathanam vyavasāya
26	paravyasana nirvṛtāni etc.				doṣasya prokhyāpitatvam apavāda
27	yadi hamsa gatā na te etc.(IV.16)				tarjanasya gamyamānatvam dyuti
28	suryācandramasau yasya etc. (IV.19)				vikathanāyā gamyamānatvam vicālena
29	mandārapuspapradhivāsītāyam etc. (IV.35)				bhāvikāryasucanam prarocanā
30	tanvī meghajalādrapallavataṃ etc. (IV.38)				kāryāveśanam vibodhana
31	yāvadasyah priyānukarinyah etc.				ālīnganasyorvasāḥ prāpteh betutvam ādāna
32	yannmayā kopavasāni gatayā etc.				virodhasya samanam śakti
33	lātavya ābhyatāmurvast				bhāsyorvasāyā anusandhānam saṁdhi
34	ko nu khalveṣa sabāpāsanaḥ etc.				kāryamārganam vibodha
35	mahān khalu saṁvṛtāḥ				tasya kāryasya nibandhanam granthana
36	tad etasya te bhartuḥ samakṣam etc.				anubhūtārthakathanam nirṇaya
37	(bāṣpamasyah pramāṇī)				paravyūṣanam prasāda
38	tad etāvaṇ me maharājena saṁvāsah				mitho jalpanam paribhāṣā
39	kim nu khalu nirabhruc etc.				adbhūtārtha prāptir-upagūhana
	avirahitau dāmpatī bhuyāstām		Kārya		
	iyam c'orvasī yāvādayustava etc.			Phalāgama	Nirvahaṇa
40	aho sālyam me hṛdayāt etc.				duḥkha vinirgamanam samaya
41	paravānasmi deveśvareṇa				iṣṭārthasiddher gamyamānatvama ānanda
42	dīṣṭyā putrasya yuvarāṣṭriyā etc.				labdhārthasya sthīrikaraṇam kṛti
43	evamanugrhitō maghavatā etc.				varasya gamyamānatvam upasamhāra
44	paraspara virodhinyoreka etc. (V.24)				śubhasānisanam prasasti
V					

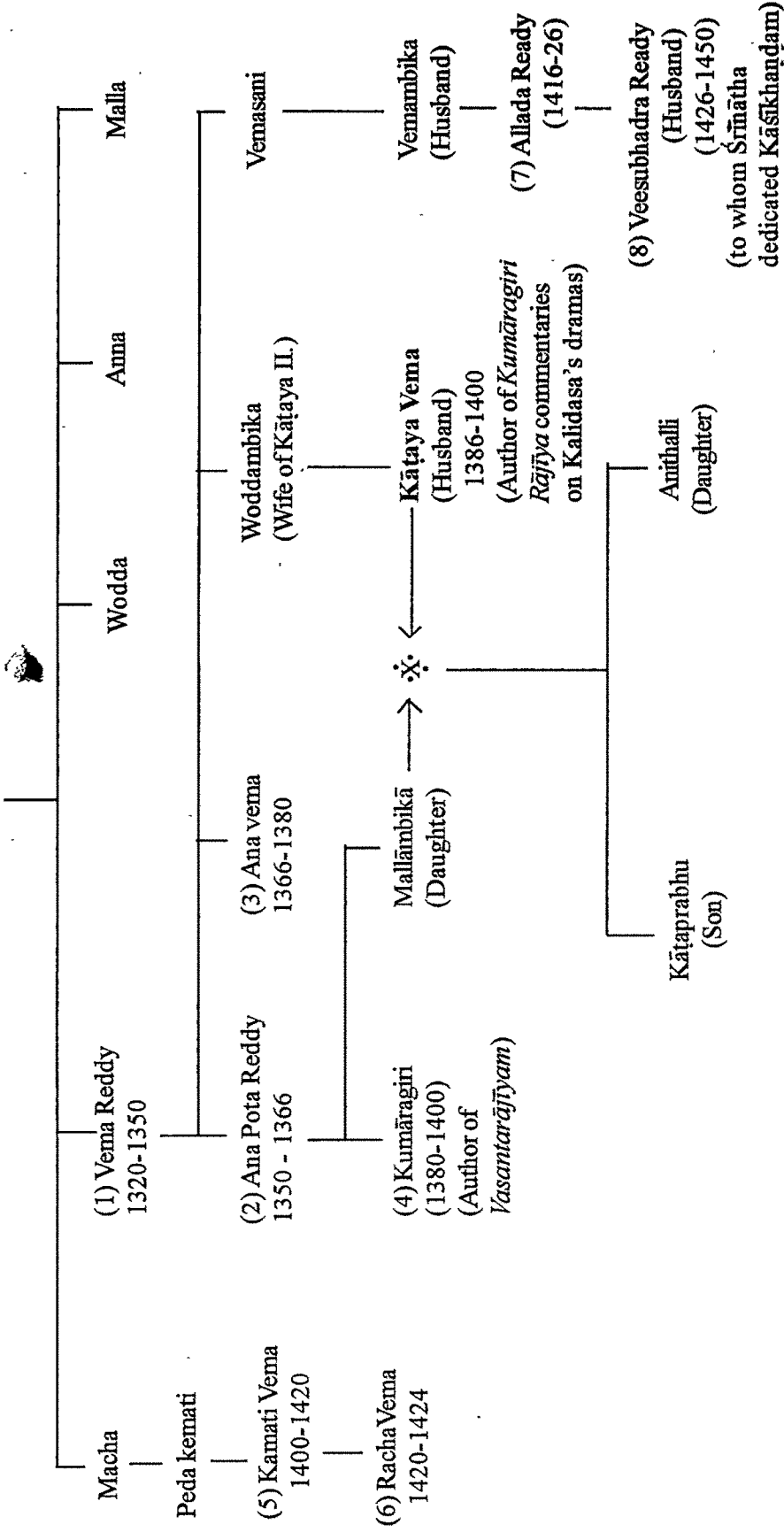
\* SMDNG = Samdhyanga

## Genealogy of KV on Mother's side

### i.e. Genealogy of The Reddi Kings

(Vide, Footnote 3 above)

Pralaya Vema Reddi



Ref: (This genealogy is reproduced from p. 408, K.B. Pathak Commemoration Volume, BORI, Poona.)

**GENEALOGY OF KV ON FATHER'S SIDE AS GIVEN IN 'THE  
TOTTARAMUḌĪ PLATE OF KATAYA-HEMA, OF THE YEAR ŚAKA-  
SAMVAT 1333'**

( *Ref. Epigraphia Indica Vol.IV, p. 321* )

1. Kāṭa or Kāṭaya I.



2. Māra.

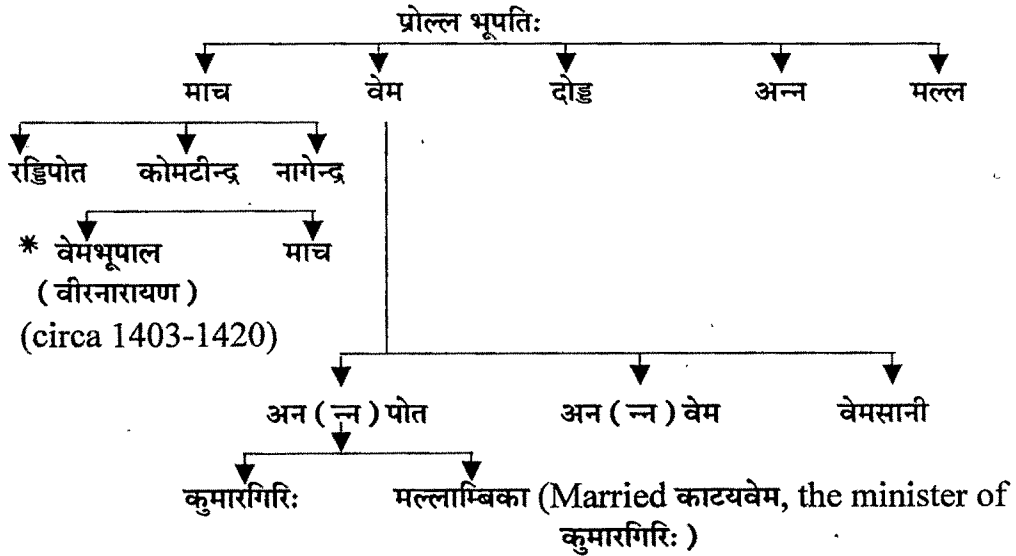


3. Kāṭa or Kāṭaya II.



4. Kāṭaya -Vema

**GENEALOGY OF VEMABHŪPĀLA**



(*Ref. This genealogy is reproduced from p. 30 The Critical Apparatus, by C.R. Devadhar, Śṛṅgārādīpikā on Amarusātaka.*)

## REFERENCES

1. Shastri, Charudeva (ed), The *Vikramorvaśīyam* of Kālidāsa with Kāṭayavema's commentary The *Kumāragirirājīya*, Lahore, 1929, Introduction p. xxv ; Śrīrāmamurti, P. *Contribution of Andhra to Sanskrit literature*, Ch. iv, p. 65 ; *Epigraphia Indica*, Vol. IV, p. 319 & 328.
2. *Vide*, Shastri, Charudeva (ed.), Introduction p. xxv.
3. Venkatarao, N., '*Vasantarājīyam* : A Forgotten work on Indian Dramaturgy' in *The K.B. Pathak Commemoration Volume*, (Commemorative Essays) BORI, Poona, 1934, p. 404. Also refer to the two tables of genealogies of the mother and the father of KV given above.
4. *Vide*, Sriramamurti, *op.cit.*, p. 65
5. Krishnamacharlu, C.R., *Subject-Index to the Annual Report on South Indian Epigraphy from 1887-1936*, p.43
6. *Epigraphia Indica*, Vol.IV, p.319; *Vide*, Shastri Charudeva, Introduction p. xxiv - xxv.
7. *Epigraphia Indica*, Vol.IV p. 319; *Vide*, Venkatarao, N., p. 401 ; *Epigraphia Indica*, Vol.III, p. 59
8. *Vide*, *Epigraphia Indica*, Vol.IV, p. 139
9. *Vide*, Sriramamurti P., *op.cit.*, p. 65
10. *Vide*, *Epigraphia Indica*, Vol.IV, p. 328
11. *Vide*, *Epigraphia Indica*, Vol.IV, p. 319 and Vol.XIII, p. 238.
12. *Vide*, *Epigraphia Indica*, Vol.III, p. 64
13. *Vide*, Sriramamurti P., *op.cit.*, p. 62
14. *Vide*, Krishnamacharlu, C.R., *op.cit.*, p. 43

15. *Vide*, Shastri Charudeva, *op.cit.*, Introduction p. xxv.
- 15a) Devadhar C.R. (ed.), *Amaruśataka* of Amaru with a commentary *Śṛṅgārādīpikā* of Vemabhūpāla, Poona, 1959. See the Genealogy of Vemabhūpāla, Critical Apparatus, p. 30. The Genealogy is reproduced in the end of this section from p. 30 of the book.
16. *ibid.*
17. *ibid.*
18. Pandit, S.P. (ed.), *Vikramorvaśīyam*, Bombay, 1901, 3rd edn. pp. 47-48.
19. *ibid.*
20. *Vide*, Shastri Charudeva, *op.cit.*, Introduction p. xxiv.
21. *ibid.* p. 5
22. *Vide*, Sriramamurti, P., *op.cit.*, pp. 65-66
23. Krishnamacharyar, M., *History of classical Sanskrit Literature*, Para. 31.
24. Sanskrit Academy, Osmania University, (pub.), *Vikramorvaśīyam of Kālidāsa with Three Commentaries*, Hyderabad, 1966, p. 22
25. *Vide*, Shastri Charudeva, *op.cit.*, Notes, p. 2
26. *ibid.*, p. 1
27. Williams, M.Monier, *A Sanskrit English Dictionary*, p. 91
28. *DR* I.18

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणाः ।

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ॥

29. *SD*, VI. 64

बीजबिन्दुः पताका च प्रकरी कार्यमेव च ।

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ॥



30. *ibid.* VI. 65

अल्पमात्रं समुद्दिष्टं बहुधा यद्विस्पति ।

फलस्य प्रथमो हेतुर्बीजं तदभिधियते ॥

31. Charudeva Shastri, *op.cit.*, p.9. All quotations and references to the text either of the play or of KV's commentary hereafter in this section are to Charudeva Shastri's edition of the play, Lahore, 1929, and are generally indicated only by the abbreviation *op.cit.*

32. *ibid.* p.9

33. *DR* IV. 51

34. *SD* VI. 66

दशावस्थः स तत्रादावभिलाषोऽथ चिन्तनम् ।

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ॥

35. *op.cit.*, p. 17

36. *SD* VI. 67

व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते ।

37. पालियाल डॉ (श्रीमती) सुधा, *विक्रमोर्वशीयम् का समीक्षात्मक अध्ययन*, 1993, p.29

प्रस्तुत त्रोटकके चतुर्थ अंक में राजा तथा उर्वशी विहार के लिये गन्धमादन पर्वत पर जाते हैं। वहाँ राजा बालुके टीलों पर क्रीडा करती हुई विद्याधर कुमारी के प्रति आकृष्ट हो जाता है, तब उर्वशी क्रोधित होकर कुमारवनमें प्रवेश कर लता रूपमें परिवर्तित हो जाती है। राजा संगमनीय मणि के द्वारा उस उर्वशी को पुनः प्राप्त कर लेता है। यह प्रासंगिक कथानक मुख्य कथानक का उपकारक होने से “पताका” कहलाता है।

38. *Vide*, *SD* p.182

39. *op.cit.*, p.13

40. Prof. Charudeva Shastri quotes this but does not notice the discrepancy of interpretation.

41. *Cf SD* VI. 44-48

42. Śāstrī, C. Śāṅkararāma (ed.), *Abhijñānaśākuntalam* with *Kumārāgiri-rājīya* commentary, Madras, 1940

43. *ibid.*, p. 104

44. *SD VI.68*

प्रासंगिकं प्रदेशस्थं चरितं प्रकरी मता ।

45. *ibid.* VI.69

अपेक्षितं तु यत्साध्यमारम्भो यन्निबन्धनः ।

समापनं तु यत्सिद्ध्यै तत्कार्यमिति संमतम् ॥

46. *op.cit.*, p. 118

47. *SD VI.70*

अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ।

आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः ॥

48. *ibid.* VI.71

भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्ध्ये ।

49. *op.cit.*, p. 10

50. *DR I.20 & SD VI.72*

प्रयत्नस्तु तदप्राप्तौ व्यापारोऽतित्वरान्वितः ॥

51. *op.cit.*, p. 30

52. *DR I.21 & SD VI.72*

उपायापायशंकाभ्यां प्राप्त्याशा प्राप्तिसंभवः ।

53. *op.cit.*, p. 59

54. *SD VI.73*

अपायाभायतः प्राप्तिर्नियताप्तिस्तु निश्चिता ।

55. *op.cit.*, p. 79

56. *SD VI.73*

साधवस्था फलयोगः स्याद्यः समग्रफलोदयः ।

57. *op.cit.*, p. 119

58. *ibid.*

59. *SD VI.75*

अन्तरैकार्थसंबन्धः संधिरेकान्वये सति ।

60. *SD 6.76*

यत्र बीजसमुत्पत्तिर्नानार्थसम्भवा ।

प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ॥

61. *op.cit.*, p. 9-10

62. *op.cit.*, p. 10

63. Mainkar, T.G., *Sanskrit Theory of Drama and Dramaturgy*, 1985, p. 18.

64. *SD VI.83*

काव्यार्थस्य समुत्पत्तिरुपक्षेप इति स्मृतः ।

65. *op.cit.*, p. 10

66. *SD VI.83*

समुत्पन्नार्थ बाहुल्यं ज्ञेयः परिकरस्तु सः ।

67. *op.cit.*, p.12

We may draw attention of the reader to the discussion about the variants '*anikuritamanobhavana*' adopted by KV and Charudeva Shastri and '*anikuritam manasijeneva*' adopted by S.P. Pandit and H.D. Velankar etc. Since we are dicussing KV's commentary here, we have accepted his reading.

68. *SD VI.84*

तन्निष्पत्तिः परिन्यासः ।

69. *op.cit.*, p. 16

70. *SD VI.84*

प्राप्तिः सुखागमः ।

71. *op.cit.*, p. 16

72. *SD VI.85*

बीजस्यागमनं यत्तु तत्समाधानमुच्यते ।

73. *op.cit.*, p. 16

74. *SD VI.77*

फलप्रधानोपायस्य मुखसंघिनिवेशिनः ।

लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत् ॥

75. *DR I.30*

लक्ष्यालक्ष्यतयोद्भेदस्तस्य प्रतिमुखं भवेत् ।

विन्दुप्रयत्नानुगमादङ्गान्यस्य त्रयोदश ॥

76. Mainkar, T.G., *Sanskrit Theory of Drama and Dramaturgy*, 1985, p. 18

77. *SD VI.89*

समीहा रतिभोगार्था विलासा इति कथ्यते ।

78. *op.cit.*, p. 28

79. *DR I.33*

विधूतं स्यादरतिः ।

80. *op.cit.*, pp. 29-30

81. *DR I.33*

तच्छमः शमः ।

82. *op.cit.*, p. 30

83. Pandit, S.P., *Vikramorvasīyam*, Bombay, 1901, Notes P. 49

84. *op.cit.*, P. 30

85. *SD VI.90*

इष्टनष्टानुसरणं परिसर्पश्च कथ्यते ।

86. *op.cit.*, p. 32

87. *SD VI.92*

प्रगमनं वाक्यं स्यादुत्तरोत्तरम् ।

88.*op.cit.*, p. 36

89.*SD* VI.93

प्रत्यक्षनिष्ठुरं वज्रम् ।

90.*op.cit.*, p. 36.

91.*SD* VI.63

उपन्यासः प्रसादनम् ।

92.*op.cit.*, pp. 37-38

93.*SD* VI.93

पुष्पं विशेषवचनं मतम् ।

94.*op.cit.*, pp. 38-39

95.*SD* VI.91

परिहासवचो नर्म ।

96.*op.cit.*, pp. 41

97.*SD* VI.91

द्युतिस्तु परिहासजा नर्मद्युतिः ।

98.*op.cit.*, pp. 47

99.*SD* VI.92

क्रुद्ध स्यानुनयः पुनः स्यात्पर्युपासनम् ।

100. *op.cit.*, pp. 48-49

101. *SD* VI.57

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।

102. *SD* VI.78

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।

गर्भो यत्र समुद्भेदोहासान्वेषणकान्मुहुः ॥

103. *SD* 6.98

लिङ्गादूहोऽनुमानता ।

104. Pandit S.P. *Vikramorvaṣīyam*. Bombay, 1901. p. 86

105. *op.cit.*, p. 59

106. *SD* VI.96

तत्र व्याजाश्रयं वाक्यमभूताहरणं मतम्।

107. *op.cit.*, p. 61

108. *SD* VI.96

तत्त्वार्थकथनं मार्गः ।

109. *op.cit.*, p. 61

110. *SD* VI.97

उदाहरणमुत्कर्षयुक्तं वचनमुच्यते ।

111. *op.cit.*, p. 63

112. *SD* VI.100

शंकाभयत्रासकृतः सम्भ्रमो विद्रवो मतः ।

113. *op.cit.*, p. 64

114. Mainkar, T.G., *Sanskrit Theory of Drama & Dramaturgy*, 1985, p. 97

115. *SD* VI.97

संग्रहः पुनः सामदानार्थसम्पन्नः ।

116. *op.cit.*, VI.97

117. *SD* VI.97

भावतत्त्वोपलब्धिस्तु क्रमः स्यात् ।

118. *op.cit.*, p. 71

119. *SD* VI.99

रहस्यार्थस्य तूद्भेदः क्षितिः स्यात् ।

120. *op.cit.*, p. 72

121. *SD* VI.56

शुद्धः स्यात्स तु संकीर्णो नीचमध्यमकल्पितः ।

122. *SD VI.79*

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ।

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥

123. *SD VI.103*

व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसंभवः ।

124. *op.cit.*, p. 80

125. *SD VI.102*

दोषप्रख्यापवादः स्यात् ।

126. *op.cit.*, p. 83

127. *SD VI.104*

तर्जनोद्वेजने प्रोक्ता द्युतिः ।

128. *op.cit.*, p. 85

129. *DR I.48*

विकथना विचलनम् ।

130. *op.cit.*, p. 87

131. *SD VI.106*

प्ररोचना तु विज्ञेया संहारार्थप्रदर्शिनी ।

132. *op.cit.*, p. 93

133. *SD VI.110*

विबोधः कार्यमार्गणम् ।

134. *op.cit.*, p. 95

135. *SD VI.107*

कार्यसंग्रह आदानम् ।

136. *op.cit.*, p. 95

137. *SD VI.104*

शक्तिः x x x विरोधस्य प्रशमनम् ।

138. *op.cit.*, p. 95.

139. *SD* VI.80

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।

एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत् ॥

140. *SD* VI.110

बीजोपगमनं संधिः ।

141. *op.cit.*, p. 109

142. *SD* VI.110

विबोधः कार्यमार्गणम् ।

143. *op.cit.*, p. 111

144. *SD* VI.110

उपन्यासस्तु कार्याणां ग्रथनम् ।

145. *op.cit.*, p. 111

146. *SD* VI.110

निर्णयः पुनः अनुभूतार्थकथनम् ।

147. *op.cit.*, p. 112

148. *SD* VI.112

शुश्रूषादिः प्रसादः स्यात् ।

149. *op.cit.*, p. 114

150. *SD* VI.111

वदन्ति परिभाषणम् परिवादकृतं वाक्यम् ।

151. *op.cit.*, p. 115

152. *SD* VI.112

तद्भवेदुपगूहनम् यत्स्याद्भुतसम्प्राप्तिः ।

153. *op.cit.*, p. 117



154. *SD* VI.112

समयो दुःखनिर्याणम् ।

155. *op.cit.*, p. 119

156. *SD* VI.112

आनन्दो वाञ्छितागमः ।

157. *op.cit.*, p. 119

158. *SD* VI.111

लब्धार्थशमनं कृतिः ।

159. *op.cit.*, p. 121

160. *SD* VI.114

वरप्रदानसम्प्राप्तिः काव्यसंहार इष्यते ।

161. *op.cit.*, p. 122

162. *SD* VI.114

नृपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते ।

163. *op.cit.*, p. 122

164. Pandit, S.P., *Vikramorvasīyam*, Bombay, 1901 Critical Notice (first edition), p. 6

165. *op.cit.*, p. 18

166. *op.cit.*, p. 17

167. *op.cit.*, p. 17-18

168. *op.cit.*, p. 42

169. *op.cit.*, p. 60

170. *op.cit.*, p. 23

171. *op.cit.*, p. 60 Cf K.V. Rangaswami Aingar & A. M. Krishna Aiyangar (ed.) *Vyavahāranirṇaya* of Varadarāja, Adyar Library, Madras, 1942, p.4

172. *op.cit.*, p. 23

173. *op.cit.*, p. 23&86
174. *op.cit.*, pp. 44,55,81,86,104,106&117
175. *op.cit.*, p. 23&46
176. *op.cit.*, p. 2
177. *op.cit.*, p. 2
178. *op.cit.*, p. 77 *Kumārasambhava* VI.46
179. *op.cit.*, p. 83 *Raghuvamśam* XIX.18
180. *op.cit.*, p.17
181. *op.cit.*, pp.17,40,41,48&110
182. *op.cit.*, p.48

“उरुत्तरपदादौपम्ये” इति ऊङ् in the explanation of the word रम्भोरु ।

183. *op.cit.*, p.91&93

## SECTION II

### RAṄGANĀTHA'S *PRAKĀŚIKĀ*

#### A. Personal Information about Raṅganātha:

Raṅganātha (RN) is an important ancient commentator of K's *Vik*. He calls his commentary *Prakāśikā*. He upholds the North Indian recension. We know little about his personal life.

1. In the colophons and the benedictory verses of *Prakāśikā*, he gives information about himself. He was the son of Bālakṛṣṇa, grandson of Raṅganātha Dīkṣita and great grandson of Tānabhaṭṭa. He came of the family of Śrimbekara<sup>1</sup> and he was the resident of Vyomakeśapuṭabhedana i.e. 'the city of Lord Śiva' meaning Benaras. He belonged to the Maunikula and their family deity was Rāmacandra. From the information which he gives about his ancestors, his father Bālakṛṣṇa<sup>2</sup> and his uncle Nārāyaṇa<sup>3</sup> were great Sanskrit scholars.
2. In the *Prakāśikā* commentary, there is a peculiar indication of a place on the other side of the city of *Prayāga* at two places: (i) In Act II when Urvaśī descends from heaven in the garden of the king Purūravas, and (ii) almost at the end of Act IV. RN's remarks at both the places are almost identical: "*pratiṣṭhānasya prayāgapūrvatīrasthita-jhumsī-saṁjñaka-nagarasya / and pratiṣṭhānād'iti prayāga-pūrvatīrasthita 'jhumsī-saṁjñakāt svanagarāt*"<sup>4</sup> from *Pratiṣṭhāna*, i.e. from his own city situated on the eastern bank (of Ganges) from *Prayāga* and called 'Jhusī' (today)". The place still exists today and is called by both the names of Jhusī as well as *Pratiṣṭhānapūra*. Bhavānī Saṅkar Trivedī says: "If we cross the

Śurasena region and move towards east, the city on the land between the rivers *Ganges* and *Yamunā* that we come across is *Pratiṣṭhānapura* or *Prayāga*. The descriptions of *Prayāga* we find in a number of places in ancient literature. Actually, the cities of *Pratiṣṭhāna* and *Prayāga* are, like *Śāketa* and *Ayodhyā*, two parts of one city, situated on the right and left banks of a river. The city of *Jhusī* which is situated on the other side of the river *Ganges* opposite *Prayāga*, is *Pratiṣṭhānapura*. There are many remains of dwellings, forts and temple found on the southern bank of *Ganges* near *Jhusī*, which go to prove that it was the site of old *Pratiṣṭhānapura*.<sup>5</sup> From the remark of RN, we can say that he either belonged to that very place or he knew that place as well as its nearby locale very well.

3. In his commentary, RN has not made any reference to any other work of his. Also he is not a very widely known writer even of commentaries. Yet by a fortunate turn one more work of his has come to light. Besides this critical composition *Prakāśikā*, he has also to his credit a creative composition, a prose work, an *Ākhyāyikā* called *Guṇamandāramañjarī* (*Gmm*).<sup>6</sup> There are about five manuscripts of this work one of them being in possession of the Oriental Institute, Vadodara (Acc No. 12888). The colophon of this work runs thus: “*iti śrīmadvidvad-vṛndapurāṇdaradīkṣita-śrīraṅganāthakuṣija-vibudhavarā-bālakṛṣṇa-sūnuraṅganātha-kavi-viracitāyām guṇamandāramañjarī-samākhyāyām ākhyāyikāyām tṛtīyaḥ ullāsaḥ //*” This confirms that the same RN is the author of the commentary *Prakāśikā* as well as the *Ākhyāyikā Gmm*.

4. There are a few other works which pass under the authorship of RN. Prof. J.P. Thaker, writing an introductory article on *Gmm* says : “One

Raṅganātha, son of Bālakṛṣṇa, has written commentaries on (1) the fourth Act of Kālidāsa's *Vikramorvaśīya*, (2) Subandhu's *Vāsavadattā*, and (3) Bāna's *Harṣacarita*. It appears, at the present state of our knowledge, that the author of the work under discussion is the same as this commentator. In fact, the colophon of a manuscript of the commentary on the fourth Act of the *Vikramorvaśīya* preserved in the Asiatic Society of Bengal runs thus: “*iti śrīmacchrīmbekara-raṅganātha-dīkṣitasūta-śrībālakṛṣṇa-tanujani-raṅganāthena nirmmītā vikramorvaśīya-caturthāṅka-vivṛtiḥ samāptā* /”<sup>7</sup>

Since we have both the full text of *Prakāśikā* available in a printed form and the manuscript which is available in the Asiatic Society, it appears that the manuscript referred to above by Prof. Thaker must have been copied from the full text by Dāmodara, the son of RN's brother Veṇīmādhava.<sup>8</sup> Actually the full text (9 folios) of this manuscript is preserved in the Oxford University Library, London (135 B) and Asiatic Society of Bengal possesses only the last 3 folios which form the last portions of the fourth Act.

5. However his authorship of the third work in the list can not be confirmed. When we look into the printed text of RN's commentary *Marmāvabodhinī* on *Harṣacarita*,<sup>9</sup> particularly its preface, we realise that this RN is different from ours.<sup>10</sup> He is the son of Śrīkṛṣṇa and belongs to Goṣṭhī family. In the preface to his commentary on *Harṣacarita*, he gives information about himself as follows :

“*jānana yadorvaṁśam vaṁśam ca vadanendunā /*

*punānam śrutibhir gītaṁ gāyantaṁ kṛṣṇamāśraye //*

*yad yāvacca mama jñānam taḥ sarvaṁ yatprasādataḥ /*

*vande nārāyaṇāryaṁ taṁ nārāyaṇaṁ ivāparam //*

*ato'sya vyāriyā goṣṭhīkulajena yathāmati /*

*śrī raṅganāthena kṛtā śrīkṛṣṇāryasya sūnunaḥ //*<sup>11</sup>

6. From the concluding verses of the commentary, we know that *Prakāśikā* is composed in Kashi. We have an additional information about his another work that Dāmodara, the son of Veṇīmādhava (nephew of RN) wrote commentary on *Gmm*, which is copied in 1712 V.S. by Bhagavān Dās Kāyastha, a resident of Kashi. So RN most probably was either a resident of, or lived very near to Kashi. We know nothing more than the name Vṛndāvana of another commentator on this *Akhyāyikā* from *NCC*.
7. RN prefaces his commentary with eight verses, five of which are in the praise of five deities. In order, he invokes Gaṇapati, Lakṣmī, Rāma, Kṛṣṇa and Śiva. In the sixth, he pays respects to his father Bālakṛṣṇa and uncle Nārāyaṇa. In the seventh, he formally proposes to comment on *Vik* of K, which he classes as *Troṭaka*.<sup>12</sup> In the eighth, he seeks indulgence of scholars for any probable lapses.

#### **B : Prakāśikā of Raṅganātha :**

RN seems to have completed his commentary *Prakāśikā* in the Vikrama year 1712 i.e. 1656 A.D. or 1577 Śaka era on the 5th day of the dark-half of Śrāvana, corresponding with Sunday and *Asvininakṣatra vṛddhiyoga*. It is said that after five years his son Bālakṛṣṇa had made a copy of it, and that was in V.S. 1717 (corresponding to 1661 A.D.) This first copy by his son can be taken to be almost as authentic as the author's copy. RN composed his commentary at Kashi. "The *Vikramorvaśīya* of Kālidāsa with the commentary *Prakāśikā* was first published by the Nirṇaya Sagara Press,

Bombay, in the year 1888, and has been reprinted several times since."<sup>13</sup> We have referred here to the fourth reprint edition of it of 1914 A.D.

The text of the play *Vik* on which RN comments is not a good text. As Prof. Charudeva Shastri (who critically edited the commentary of KV in 1929) says : "Raṅganātha had a very bad text to comment on unfortunately. He fought with his bad readings constantly though unsuccessfully. Dissatisfied with his interpretations, he would propose alternatives. But in no case, would he pronounce his judgement upon a reading."<sup>14</sup> The *Vik* text of RN belongs to the northern recension of the play. As C.R. Devadhar indicates, the text of *Vik* is found in two recensions : "The northern recension represented by Bengali and Nagari Mss., and the southern recension represented by most of the South Indian Mss. The former is commended upon by Raṅganātha, who wrote his *Vikramorvaṣīprakāśikā* x x x while the latter by Kāṭayavema x x x . In the northern recension the play is called *Vikramorvaṣī* and is spoken of as a *troṭaka*. In the southern recension, however, it is called *Vikramorvaṣīya* and is designated as a *nāṭaka*. x x x the northern recension shows a marked tendency towards amplifying the matter contained in the southern recension. This is the case especially with several prose passages x x x in the northern recension we find the following four stanzas in excess of those appearing in the southern recension."<sup>15</sup> We can see the position of the four verses in regard to the three ancient commentators : RN, Koneśvara (Kon) of Bengal, and KV of south.

	RN	Kon	KV
1. <i>mattānām</i> etc.	I.3	X	X
2. <i>mandārakusuma</i> etc.	I.7	Folio missing	X
3. <i>abhinava kusuma</i> etc.	IV.56	✓	X
4. <i>sarvastaratu durgāṇi</i> etc.	V.25	✓	X

But the most important characteristic of the northern version is that besides these four Sanskrit stanzas, there are 31 (25 in *Apabhramśa*, and 6 in *Mahārāṣṭrī*) Prakrit stanzas in Act IV, in various metres, as also directions in prose as to the way in which they are to be presented to the accompaniment of music and dance movement for showing the original theme which is pathetic as well as melodramatic. In this context some of the scholars have tried to show that these stanzas may have come from the pen of K. But they almost invariably contain matter which is repetition of the original verses and as such most probably are interpolated in the text of the play. They could not have been composed by a great poet like K. However, RN's explanations in most cases are very good and he records many variants.

RN was a well-read scholar and a learned critic. We find number of references and quotations from various authorities throughout his commentary. He refers to many works of dramaturgy like *NS*<sup>16</sup>, *DR*<sup>17</sup>, *SD*<sup>18</sup>, *ND*<sup>19</sup>, *Nāṭyalocana*<sup>20</sup>, *BP*<sup>21</sup>, *Sāgara*,<sup>22</sup> *Māṭṛguptācārya*<sup>23</sup>, *Devapāṇi-  
Daśarūpaka-tīkā*<sup>24</sup>, *Dhanika*,<sup>25</sup> *Jyotirīśvara*<sup>26</sup>, *Śaṅgīta-kalpataru*<sup>27</sup> etc. He has mainly given Sanskrit *chāyā* of Prakrit text, other words and definitions. He did not give appreciative comments. He quotes from many *Kosas* like *Amarakoṣa*, *Anekārthakoṣa*, *Ekākṣarakoṣa*, *Dharaṇikoṣa*, *Muktāvalīkoṣa*, *Rūpacintāmaṇikoṣa*, *Vaijayantīkoṣa*, *Viśvalocanakoṣa*, *Viśvakoṣa*, *Trikāṇḍīśeṣakoṣa* etc. We notice that sometimes he has refers to the *Amarakoṣa* as 'ity'amarah<sup>28</sup> and sometimes as 'iti trikāṇḍī'<sup>29</sup> Since *Amarakoṣa* has three *Kāṇḍas* or books. He also refers to the grammar of



Pāṇini,<sup>30</sup> *Pāṭaṅjalayogasāstra*,<sup>31</sup> *Mahābhāṣya*,<sup>32</sup> *Halāyudha*,<sup>33</sup> Hemachandra<sup>34</sup> etc.

About the purpose of his writing commentary one thing is noticeable that he consistently avoids showing the *Samdhis* and *Samdhyangas* in the play (except that at one place he shows one *Samdhyanga*, named *Pragamana*<sup>35</sup> of *Pratimukha Samdhi*) which can generally be considered to be one of the important purposes of writing commentary on a play. In the case of *Pragamana*, he differs from KV in indicating the place of its occurrence and shows it when Urvaśī says 'victory to the king' after removing the *Tiraskarini* charm and when the king appreciates Urvaśī for greeting him. Perhaps he follows *SD* as he mentions the name of the author of *SD* and quotes the definition of *Pragamana Samdhyanga* from the same work. He accepts Viśvanātha on this Particular point. RN's commentary at this point runs like this : “*mayā nāmeti / jitam sarvotkarṣasālinā jātam / jayaśabda utkarṣasūcakah śabdaḥ / sahasrākṣād'indrāt / pūrvam tvadukto'yam śabdas tasminn ev'āsīt / idānīm mallakṣaṇe puruṣāntare'pi jāta ity'arthaḥ / atra ca'urvaśī:- jayatu' ityārabhya 'āgataḥ puruṣāntaram'ity antam' uttarām vākya-yojanam pragamanākhyam pratimukhasamdhyangam'idam / 'pragamanam vākyaṁ syāduttarottaram' iti viśvanāthakavirāj'okta tallakṣanāt*”<sup>36</sup>

One is surprised at this consistent avoidance of any reference to *Samdhis* etc. Perhaps RN has before him the commentary of KV who has already shown the *Samdhis* and *Samdhyangas* in full details in his commentary. However KV is commenting on the southern version and his text would not have the four extra Sanskrit verses, and the Prakrit verses in

Act IV to comment upon. RN does just the opposite, he has before him the northern version to comment upon which contains the extra verses as well as the Prakrit verses in Act IV. Being probably aware of KV's commentary he studiously avoids those aspects which are dealt with by KV. Could that be the reason why he has taken the northern version and that he particularly emphasizes the fourth Act(?).

### **C : Prakāśikā on the Fourth Act :**

The text of the fourth Act of *Vik* upon which RN comments, mentions, particularly in its Prakrit portions, many ancient musical compositions like *Dvipadikā*, *Jambhalikā*, *Khaṇḍadhārā*, *Carcārī*, *Bhinnaka*, *Khaṇḍaka*, *Khuraka*, etc. which are now lost to us. They were mostly musical compositions in Prakrit. RN shows his speciality particularly in this respect. This can be inferred from the fact that he gives one more *maṅgala*<sup>37</sup> in the beginning of his commentary of this Act which is very unusual. In it he worships his traditional God Rāmacandra. It should be noted that no other commentator has recited any benedictory verse in the beginning of this particular Act as RN has done. Perhaps he intends to indicate thereby the unique identity or characteristic of this Act in the entire range of Sanskrit drama. (Was that the reason for which he chose to comment upon this play leaving many other well-known ones?) So as an important commentator, he gives definitions of all the Prakrit verses indicating their tunes with definitions from well-known works on Music. He also occasionally defines and explains metres, rhythms, dance types etc. Quite often he quotes the definition of the musical terms from *Saṅgītaratnākara*, but always mentions the source as Bharata!. At times he quotes the definitions but does not mention the authority.

This Act is full of *Dhruvā* songs. *Dhruvās* are songs which are to be sung in the course of a play. Bharata<sup>38</sup> has defined *Dhruvās* as those songs which are sung by Brāhmaṇas such as Nārada and other twice born ones. *Dhruvā* is so called because the words, *varṇas*, *alanikāras*, *yatis*, *pāṇis* and *layas* etc. in them are fixed permanently. Abhinava<sup>39</sup> suggests that *Dhruvās* are so called because either (1) they stabilise the production or (2) their themes are of fixed significance. The *tāla* for the *Dhruvā* songs was *Tryasra* or *Caturasra* or of either six or eight *kalās* respectively. The *Dhruvās* are to be used appropriately taking into consideration the theme, the performance, the type of the characters, moods, season, age, place, time, condition etc. O.C. Gangooli says : “The gloss of Abhinava Gupta (Gaekward Edition p.228) suggests that it is a class of songs in a special kind of metrical setting.”<sup>40</sup> Bharata says that those things which are left out from being expressed in speech should be presented in songs. The meaning of the words gains firmness and ripeness through the songs only. Mr. Gangooly defines : “There was a class of old Indian stage-songs referred to in our old dramatic literature as *Dhruvās*”<sup>41</sup> Dr. Raghavan writing an article on ‘Music in Ancient Indian Drama’ says : The *Dhruvās* were not written by the poet himself; many of them took lead of the verses in the play and would appear redundant, x x x song verses were added when the play was enacted; taking the suggestion from these song-verses or *Dhruvās*, the poets themselves began to insert verses wherever the emotion or idea reached a degree of pointedness and needed effective expression. In the great classical period, when the prose-verse dramatic masterpieces were produced, the stage artistes had their own composers who wrote the *Dhruvā* music, using the poet's contextual verses for guidance. x x x These *Dhruvās* are remarkable for certain features : They are

always in Prakrit language, which on one hand lights up their popular origin and on the other emphasizes their adaptability for musical treatment. Secondly, they are always symbolical, e.g., x x x mad Purūravas as a king of elephants restlessly roaming in the forest; the two lady friends of Urvaśī as two female swans on the lake.”<sup>42</sup>

*Prāveśikī*<sup>43</sup> (entrance) is the first of the five types of *Dhruvās*. Themes of various sentiments sung at the entrances of persons on the stage are called *Prāveśikī Dhruvās*. It should be noted that among the terms mentioned by RN, except *Prāveśikī* and *Ākṣiptikā*, none of these terms are found in NS. Even in the case of *Prāveśikī* and *Ākṣiptikā*, the definition of *Prāveśikī* is not given and that of *Ākṣiptikā* as given by RN as an indication of the entry of the nymph-friends, where it is mentioned for the first time. He does not repeat it when Pururavas enters. Dr. V. Raghavan agrees with RN and calls *Ākṣiptikā* a song (*Gīti-viśeṣa*) being sung and the entrance of characters. *Ākṣiptikā* is qualified by the *Prāveśikī* type of *Dhruvā* i.e. *Prāveśikyākṣiptikā*. He also mentions another meaning of the term *Ākṣiptikā* as in *Bhoja's Sṛṅgāraprakāśa*. Bhoja “gives a Prakrit Gāthā on Goddess Mahālakṣmī as illustration and says that it is sung only for the sake of the introduction of its particular melody (Rāga), the subject of the song being of no account. It seems from this that certain situations in dramas were done on the background of some Rāga sung by the orchestra. x x x Bhoja says: *seyam abhidhita-rāgaviśeṣa-prayogamātraphalam vacanam ākṣiptikā*/ S.K.A. p.262”<sup>44</sup>

According to H.D. Velankar,<sup>45</sup> there are 20 stanzas in Act IV, all of which are composed in Prakrit i.e. in *Mahāraṣṭrī* except one (in Sanskrit) and

they are not recited by the king or any other character on the stage. All of them are intended to suggest the condition and sentiment of the king actually moving on the stage. Two of these, namely 1 and 5 are described as *Prāvesikī Ākṣiptikā* in the stage direction about them; the first suggests the entrance on the stage of the two celestial nymphs, while the second suggests that of the hero, Pururavas. Both the words *Prāvesikī* and *Ākṣiptikā* are evidently significant adjectives, the latter being used in place of a noun and this noun is *Dhruvā*. Out of the remaining 18 stanzas from this Act, stanza no. 4 and 75 are taken as *Naṣkrāmikī Dhruvās* and the remaining stanzas are 'some kind of *Dhruvās*'

Among the musical terms which are mentioned in this particular Act *Carcarī* is a song. Sārangadeva in his *SR* says that *Carcarī* or *Caccarī* was the name of a *tāla* in which compositions were sung in *rāga Hindol* at the time of the Spring festival (*Vasantotsava*). This composition was named after the *tala*. The modern Holi festival is a remnant of the ancient *Vasantotsava*. There were sixteen *mātrās* or beats in the ancient *Carcarī tāla*. In the text :

*garndhum māiamahuaragēhim*

*vajjantehim parahuaturehim /*

*pasariapavaṇuvvelliapallavaṇiaru*

*sulaliavivihapāarehim ṇaccai kappāaru // IV.12*

This is a *Carcarī* song. It is an elaboration of even fleeting ideas actually expressed. Such expressiveness is not natural to K. Another thing is that here the text grammatically corrects the commentator's version. *Carcarikā* is also an important musical term. RN calls it a song or *tāla*. He has quoted from *SR* about *tāla*.<sup>46</sup> H.D. Velankar says *Carcarī* and *Carcarikā* must

mean a dance, a musical dance, the former being of the chorus type, the later of the solo type, if a distinction is to be made between the meanings of the two forms of the word. Thus the king either joins the chorus or gives a solo performance. Prof. Velankar says : “We get first the direction *carcarikayā avalokya* and then *punaścacararī*, shows that the two words *Carcarī* and *Carcarikā* are used in the same sense. Thus the juxtaposition of *Carcarī* and *Carcarikā* (in the instrumental case), as also their implied identity of meaning, ought to leave no doubt that the sense of the instrumental case is ‘accompaniment’, (*sahārtha*) and not ‘instrumentality’ (*karaṇārtha*). In other words *Carcarikā* is to accompany the act signified by the verb with it is associated; it does not express the mode or instrument of doing the act.”<sup>47</sup>

*Kuṭīlikā*, *Mallaghaṭī*, *Dvilaya*, *Kakubha*, *Caturasra* and *Ardhadvicaturasra* are allied with *Carcarī*. RN tries to explain these terms in his own way; he calls *Kuṭīlikā* and *Mallaghaṭī* as *nāṭyaviśeṣa* and *dvilaya* as a (double) ‘consonance of dance, song and music’, whatever this means. H.D.Velankar said that if the names are supposed to contain any indication about the meaning of those terms it may be said that *Kuṭīlikā* was a dance with crooked and difficult movements, *Mallaghaṭī* involved the use of earthen pitchers (like the *garbā* in Gujarat); and *dvilaya* was danced in two different *layas*, fast and slow. *Mallaghaṭī* and *Mandaghaṭī* shows a closer connection. *Upabhaṅga* was to be presented to the accompaniment of *Kakubha* which therefore seems to be a kind of dance-movement like *Kuṭīlikā*. RN says: it is a kind of melody; *Upabhaṅga* is explained as an *Avaccheda* by the former and as a *laya* by the latter; *Kakubha*<sup>48</sup> dance was to be done in six different

ways corresponding to the six *Kakubhas* or directions (the four chief ones, the lower one, and the upper one).

The terms *Ardha-dvi-caturasra* and *Caturasra* are found respectively prefixed and suffixed to this verse:

*ekakkamavaḍḍhiaguruarapemmarase /*  
*sare hamsajuāṇao kīlai kāmarase //IV.41*

*Caturasra* could be a particular posture of the body or some gesture in dancing. This Prakrit verses has two interpretations. Firstly, *sare* means *sarasi* or *saravare* i.e. lake. So a pair of swan are playing with emotions or moving excitedly. Secondly, *sare* means *śarena* i.e. wounded by the love arrow. The pair of swan cannot be playing freely or moving excitedly for long. In the former case, the word is used in the nominative case; but in the latter it is in the instrumental and also followed by the verbal form *upaviśya*. Its association with the verb of motion shows that it signifies a mode of movement which may either be a dance-movement or a mere pose. *Premarase*, *Sare*, *Kāmarase* etc. can be both nominative and instrumental as according to Hemachandra, there is no different form of gender and number in Prakrit grammar. RN notes a third variant: '*nīrgatasare*' which would make the line of hyper-metrical.

*Dvipadikā* signifies 'a mode of movement' and the use of the instrumental (after v.42) shows that the action expressed by the verb was to be modified by this mode of movement. *Dvipadikā* was associated with both 'walking' and 'seeing' like the other word *Cararikā* discussed above. In other words : it is a pose or a posture of the body only but not a kind of dance movement like *Cararikā*. The word *pada* in *Dvipadikā* expresses 'the step'

and not the *pāda* or foot of a stanza. Dr. V. Raghavan interprets *Dvipadikā* thus: “*Dvipadī* as the name of a song, refers to the nature of the composition as well as a time measure, a *laya*, as can be seen from Act IV of the *Vikramorvaśīya*. Raṅganātha Dīkṣita takes *Dvipadī* as a song and there is a form of composition called *Dvipadī<sup>k</sup>*. x x x *Dvipadī* is also a kind of *Laya* in the gait, *Gati* of the character on the stage. The actors have to move about on the stage in gaits and steps that are in harmony with their mental moods. Swift movement or slow movement will suggest *Rasa*. This swiftness or slowness of their gaits is the *Laya* meant here. This *Laya* is of various kinds, *Dvipadikā*, *Khaṇḍadhārā*, *Carcarī* etc. in Act IV of the *Vikramorvaśīya*, the *Dvipadī-laya* is given as the movement for *Parikramaṇa*, moving round to another part of the stage and for wheeling to see around (*diśo’valokya*). Similarly, “sitting down” (*upaviśya*) is done in *Carcarī-laya*. (*Carcarikayā upaviśya añjalim baddhvā*).<sup>49</sup>

There is another class of such terms which always appear in connection with Prakrit stanzas. They are most probably the names of metres in which the stanzas were composed. Sometimes they signify not one but a group of two or more metres which are closely allied. Hemachandra uses the term *Abalambaka* as class-name which includes *Khaṇḍaka* (4,4,5) *mātrās*, *Upakhaṇḍaka* (6,4,3) and *Khaṇḍikā* (6,4,4).<sup>50</sup> As regards the names used in the stage directions, we find that the *Khaṇḍaka*<sup>51</sup> is the metre of which first two *pādas* have 12 *mātrās* each and the last two have 14 each and is called a technical *ardhasama*. *Khaṇḍadhārā*<sup>52</sup> has four *pādas* of 14 *mātrās* each. “*Khaṇḍikā* is an *Ardhasama Catuṣpadī*, consisting of two halves of equal



length, each containing two *pādas* of 16 and 12 *mātrās* respectively. This name is closed allied with *khaṇḍaka*.<sup>53</sup>

*Jambhalikā*<sup>54</sup> is a type of song which has *pādas* of 13 (4,4,5) *mātrās*, the metre of *Samacatuspadī* type. *Khuraka*<sup>55</sup> is a type of song as well as of dance and RN has quoted definitions for both. It is a *sarvasama catuspadī* metre with 17 (4,4,4,5) *mātrās* in each *pāda*. Hemachandra calls it as a *Ragaḍa dhruvaka*.<sup>56</sup>

There is an exceptional stanza (v.56) which is composed in Sanskrit and is called *Galitaka*.<sup>57</sup> It is a *mātrāvṛtta* of the *dvipadī* type, each of its two *pādas* containing 46 *mātrās* (each again divided into two parts of 23 *mātrās* each). Virahāṅka calls it as *Viśāla galita*.<sup>58</sup> The stage-direction affixed to the stanza calls it a *Galitaka*; RN calls it *Nāṭyaviśeṣa*. According to V. Raghavan, “many dances were named after the musical compositions or their *Tālas* and many musical compositions themselves were named after the names of the metres employed in them. Therefore, it is not improbable that *Galitaka* is the name of the metre of *Vikramorvaśīya*, IV.56.”<sup>59</sup>

*Bhinnaka*<sup>60</sup> is a type of song a *raga*. It is a *Samacatuspadī*, each *pāda* having 16 *mātrās* made up of 4 *sa gaṇas*. The stage direction calls it *Bhinnka*, but according to Virahāṅka, it is *Chittaka*.<sup>61</sup> Our stanza further shows an internal rhyme, each *pāda* being divisible into two equal and rhyming parts.

Except these, RN has mentioned other musical terms like *Tenā*, *Valantikā*, *Yāṣṭika* etc. in his commentary. Dr. Raghavan says : “The different kinds of tempo, *Layas*, of both the songs as well as of pure instrumental accompaniment can be seen, for example, in the musical version

of Act IV of the *Vik* referred to, where we come across the *Layas* called *Dvipadikā*, *Valantikā*, *Jambhalikā*, *Carcarikā* and *Khaṇḍadhārā*.”<sup>62</sup> It is noteworthy that RN has not devoted main part of his commentary to the explanation of routine dramaturgic terms and Sanskrit rendering of Prakrit passages.

Among the routine explanation of terms, like Nāndī, Sūtradhāra etc., he for example, quotes the definition of *Praveśaka* from various sources like *DR*, *Dhanika* and *Devapāṇi*’s *Daśarūpaka-tīkā*. In Act III, he mentions *Viṣkambhaka* and quotes the definition from *SD*. In the *Praveśaka* of Act IV, he also quotes another verse from *SD* and in Act V he refers to his previous comments.

Along with Sanskrit rendering of Prakrit passages, one interesting point to be noted in connection with RN’s commentary is that he points out 9 *deśī śabdās* in the text of the play. What is more important is that all the nine of these are from the fourth Act only (with Prakrit -verses). The other commentator, i.e. Koneśvara has not drawn our attention in his work to this aspect of the Prakrit verses of *Vik*. IV. These words are used in the text and RN’s commentary also. We list them herein below.

1. **Ammakū:**<sup>63</sup> (Text of *Vik*. IV) x x x *ammakājanapariharanijjam kumāravanam pavitṭha* / (RN’s commentary:) “*ammakāśabdo deśī strīvācakah*”
2. **Ollaam:**<sup>64</sup> (Text) x x x *aviralabahājalollaam tammai haṁsījualam* / (commentary:) *aviralabāhajalollaam aviralabāṣpajalārdram* / ‘*ollaam ity’ārdre deśī*”
3. **Mai koi:**<sup>65</sup> (Text) “*mai jānia mailoani nisiaru koi harei*”

(commentary) ‘*mai koi iti ca'maya ko api' ity' arthe deśī*’

4. **Maim, tacche, jam ju:**<sup>66</sup> (Text) “*e maim puhaviṃ bhamante jai piṃ pekkhiṃ tacche jam ju ariḥi taṃ tu sahiḥi* /”

(Commentary) “*maim, tacche, jam ju' ityādayo ahaṃ tadā yadya dityarthe deśīsabdah* /”

5. **Vicchoiao:**<sup>67</sup> (Text) “*piakarivicchoiao gurusōṇaladiviao* /”

(commentary) “*vicchoiao iti viyukte deśī*”

6. **Kaim:**<sup>68</sup> (Text) “*kaim paim sikkhiu e gailāsa sā paim diṭṭhī jahaṇabharālasa* /” (commentary) ‘*kaim*’ *iti deśīsambodhane bahuvacanam.*

7. **Dekkhavehi:**<sup>69</sup> (Text) “*x x x kiṃnaramahuruggiamaṇoharu dekkhāvahi mahu piaam mahiharu* /” (commentary) “*dekkhāvehi' iti darśaya ity' arthe deśī*”

8. **Rum̐dhe viṇu:**<sup>70</sup> (Text) *x x x attaharai dasadisa rum̐dheviṇu ṇavamehaālu* /” (commentary) “*rum̐dheviṇu ruddhvā ity' arthe deśī*”

9. **Vāsia:**<sup>71</sup> (Text) “*gaavai gahane duhiao paribhamai kkhāmiavaanao* /” (commentary) “*vāsia iti prasārite deśī*”

He does not refer to any *Alan̐kāras* or even Metres in the Acts I, II, III & V. But he knows the works and views of poeticans and once he makes an interseting remark wherein he refers to and differs from the view of a stalwart like Mammaṭa in the context of the verse *mṛdupavanavibhinno matpriyā vināśād* (Vik 4.22 in the longer version) etc. Mammata has quoted this verse as an illustration of *as̐līla pāda* on account of the word *vināśa* meaning death of the beloved. RN directly mentions Mammaṭa in these words *atra ca*

*vināśas'bdō'maṅgala-vyañjakatvād aślīla iti prakāśakṛdaprakāśayad idaṁ  
padyaṁ padadoṣeṣu /*and then refutes him by addencing number of  
arguments:*tatra pūrvāśloke diṣṭikṣamety'atra jīvitasamdehasy ' oktatvāt  
katham adattvaiva prativacanam ity'atra prativacanāpradānapuraḥsaram  
nartanārambhajjīvita samdehasya tāvadavasthānād etasminneva ca padye  
'niḥsapatno'sya jātaḥ' iti siddhavad uktatvād vājñaśc'onmādatiśaya rupa  
prakṛṣṭatara kāraṇavaśād vipralambha poṣakṛd evaitat padam iti na kaścit  
tadukta doṣa leśāvakāśa iti pratibhāti//*<sup>72</sup> Here the commentator tries to give a  
rejoinder to *Kāvyaparakāśakāra* (KP 7-72-9)

He also mentions one *Vīthyaṅga* called *Trigata*<sup>73</sup> and quotes its  
definition once from *DR* and once from *SD*. At number of places, he shows  
the variant readings his commentary, e.g. he says: *praviśanty'apaṭīkṣepeṇa iti  
pāṭhaḥ* instead of the textual word *praviśaty'apaṭīkṣepeṇa* (p.11) and  
'*citranyastamivācalam' ity'api pāṭhaḥ* instead of the textual word  
'*citrārambhavinīscalam*' (I.5) etc. He is seen on such occasions struggling  
with his bad text.

There are verseions even in the larger text with one verse more and  
some variations in the order of the verses, towards the end of Act IV. RN has  
the standard text of the larger version with 74 verses. It was first published by  
Nirnayasagar Press; it is reprinted by Osmania University, Hyderabad.  
However, H.D.Velankar has the largest text having 75 verses in Act IV.  
Velankar adds one verse to RN's text i.e. *ayamantikamayanti* etc. (Verse 58).  
This verse is dropped by RN, i.e. in Nirnayasagar and consequently in the  
Osmania edition. Kon accepts the verse but in its *Anustup* metre version, KV  
accepts it in *Arya* metre. Verse 61 (*raktakadambah so'yam* etc.), in

Velankar's edition is accepted by all the three commentatōrs, but in S.P. Pandit and Charudeva Shastri, it is placed (as Verse 30) before the verse *kṛṣṇasāraccchavīro'yam* etc. (Verse 31). The conspectus of these verses is given below :

**CONSPECTUS OF VERSES IN THE END OF VIK ACT IV**

Sl. No.	Textual verses	H.D. Velankar	Osmania Edition	Nirnaya Sagar Ed.	S.P.Pandit& Devadhar	Charudeva Shastri
1	<i>kṛṣṇasāraccchavīro'yam</i> etc	57	57	57	31	31
2	<i>ayamantikamayantim</i> etc. ( <i>Anuṣṭup</i> ) <i>asyāntikam āyāntī</i> etc ( <i>Āryā</i> )	58 ( <i>Anuṣṭup</i> )	x	x	32 ( <i>Āryā</i> )	32 ( <i>Āryā</i> )
3	<i>suasumṇdarī jahanabharāḷasa</i> etc	59	58	58	After 32 (28)	x
4	<i>apidṛptavanasi mama priyam</i> vane etc	60	59	59	33	33
5	<i>raktakadambaḥ so'yaṁ</i> etc.	61	60	60	30	30
6	<i>prabhalepī nāyaṁ</i> etc	62	61	61	34	34

A table attempting to give the names of the musical terms the Prakrit verses in Act IV and the sources of their definitions as given by RN and Koneśvara is being given in the next section which is about Koneśvara, to afford a comparative view.

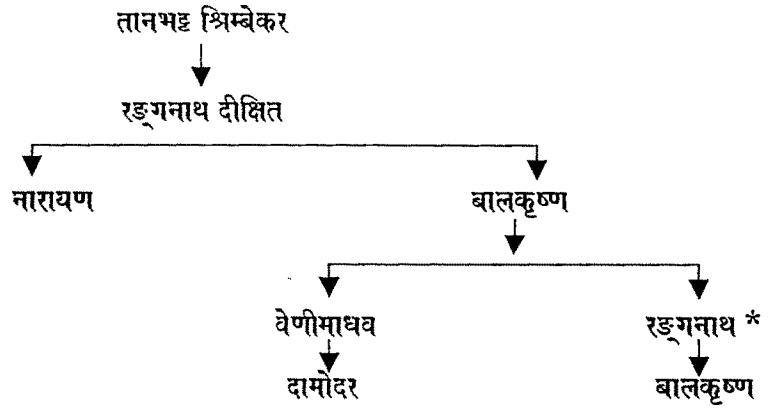
Therefore, RN mainly discusses the musical tunes. At times he mentions one tune and also mentions the related term. For example, he defines *Kuṭīlikā* (Verse 35), and also mentions and defines in this context the related term *Ardhamattalī* though he does not mention its source. Over and above these musical terms related to the verses of the play. RN also mentions some other terms which are not referred to or connected with the Prakrit verses directly. Thus, *Vāmakam* and *Caturasrakam* are the types of

*Saṁsthānas*. He quotes their definition without giving sources. (The definition of *Caturasraka* is quoted from *Nāṭyaśāstrasaṁgraha*. Again RN defines *Sthānaka*, a type of *Ālāpa* mentioning Bharata (wrongly!) as its source.

RN is not a regular (or, shall we say, a ‘professional’ or a ‘seasoned’?) commentator like Ghanaśyāma, Mallinātha etc. He had a special intention in writing this commentary on *Vik*. He chooses *Vik* to comment upon mainly to explain the musical terms of the fourth Act of this play in its longer version with *Prakṛit* verses and reveals his scholarship on this particular point specially in this particular Act and that perhaps is the main (or perhaps only) purpose of his writing this commentary.

## REFERENCES

1. Paṇshikar, Wāsudev Lakṣmaṇa Shāstrī (ed.), *Vikramorvaśīya of Kālidāsa with the commentary (Prakāśikā) of Raṅganātha*, 1914, Fourth Revised Edition, Prastavana ; Shastri Charudeva (ed). *op.cit.*, Introduction p. xxv ; Hyderabad edition, *op.cit.*, p. 272 ; Thaker, J.P., "The *Guṇamandāramañjarī* : An *Ākhyāyikā* by Raṅganātha," The Journal of the Oriental Institute, Vol. xxviii, No.1, September 1978, p.37  
We can draw the genealogy of Śrīmbekara family as under :



- 2 *Vide* J.P. Thaker p.38. The eleventh verse out of twenty introductory verses, in the beginning of the *Ākhyāyikā Guṇamandāramañjarī* contains an eulogy of the author's learned father Bālakṛṣṇa. It runs thus :

“तत्कर्त्तुं प्रोद्दामतत्कर्त्तुं फणिपतिभणितौ केवलं शेषवेधे  
 मीमांसातत्त्वमीमांसनकलितमतौ सांख्यसंख्यावदग्रे ।  
 योगोऽत्यन्ताभियोगे रससरसहृदि ख्यातरीतौ सुनीतौ  
 विद्वद्बृन्दाभिवन्द्ये पितरि गुणगुरौ बालकृष्णे नत्तिर्मे ॥”

3. This Nārāyaṇa has written commentaries on *Uttararāmacarita* of Bhavabhūti and *Viddhasālabbhañjikā* of Rajashekhara. *Vide* fn. to *Prastāvanā* of RN's *Prakāśikā*, Nirmaya Sagar edn.

या नारायणाच्या उत्तररामचरित व विद्वदशालभञ्जिका नाटकांवर टीका आहेत.

4. p. 40 & 119. All the quotations and references in this section are to Wāsudev Laxmaṇa Shāstrī Pāṇshikar's edition, published by Nirṇaya Sagar edn. 1914.

5. Cf. त्रिवेदी भवानीशंकर, “कालिदासचर्चित बृहत्तर भारत”, दिल्ली । (in Hindi), 1986, P 168. English translation by this writer.

6. MSS. O.I. Acc. No. 12888, Folio No. 25B

रङ्गनाथकृतामेतां गुणमन्दारमञ्जरीम् ।

रसिका रसयन्त्राशु बिन्दवो गुणसिन्धवः ॥

नागखादीन्दुभिर्गण्ये पुण्ये वर्षे इषे दिशि ।

पक्षे वलक्षे सम्पूर्णा रङ्गनाथो व्यधादिमाम् ॥

7. Vide J.P. Thaker, P.38

8. Colophon of the fourth Act of this commentary, copied by Damodara :

कृष्णपक्षे प्रतिपदि वासरे शुक्रनामके ।

व्यलिखद्रङ्गनाथस्य कृतिं दामोदरो लघु ॥

विलंबिनामके संवत्सर आषाढमासि च ।

श्रिंबेकरोपनामा श्रीवेणीमाधववर्ष्मजः ॥

9. पिल्लु, शुरनाड् कुञ्जन् (प्रकाशकः) बाणभट्टविरचितं हर्षचरितं श्रीरङ्गनाथविरचितया मर्मावबोधिन्याख्यया व्याख्यया सहितम् । १९५८ ।

10. Vide J.P. Thaker.

11. Vide Śurnāḍ Kuñjan Pillai, preface, p.15

12. SD - VI. 273. defines *Trotaka* thus :

सप्ताष्टनवपंचाङ्कं दिव्यमानुषसंश्रयम् ।

त्रोटकं नाम तत्राहुः प्रत्यङ्कं सविदूषकम् ॥

13. Hyderabad Edition, *op.cit.*, Introduction p. vii.

14. Shastri Chāṛudeva (ed.), *The Vikramorvaśīyam of Kālidāsa with Kāṭayavema's commentary The Kumāragirirājīyam of Kāṭayavema*, Lahore, 1929, Introduction p. xxv.



- 15.Devadhar, C.R. (ed.) *Vikramorvaśīyam of Kālidāsa*, Motilāl Banarsidas, 1982, pp. Introduction xi-xii.
- 16.Nirnaya Sagar edn.,*op.cit.*, pp. 5, 7, 8, & 68.
- 17 *op.cit.*, pp. 6, 9, 10, 11, 30, 31 & 62
- 18.*op.cit.*, 6, 7, 8, 17, 19, 23, 25, 26, 48, 49, 62, 90, & 110
- 19.*op.cit.*, pp. 7
- 20.*op.cit.*, pp. 4, 6
- 21.*op.cit.*, pp. 6, 10
- 22.*op.cit.*, pp. 5, 7, 14, 16, 17, 21, 23, 26, 55 & 56
- 23.*op.cit.*, pp. 4, 5 & 7
- 24.*op.cit.*, pp. 6 & 31
- 25.*op.cit.*, p. 31
- 26.*op.cit.*, pp. 6,7
- 27.*op.cit.*, p.6
- 28.*op.cit.*, p.104
- 29.*op.cit.*, p. 105
- 30.*op.cit.*, pp. 2, 4, 10, 22, 28 & 57
- 31.*op.cit.*, p.3
- 32.*op.cit.*, p.32
- 33.*op.cit.*, p. 7, 16, 38, 59, 92 & 133
- 34.*op.cit.*, p. 106
- 35.*Vide SD VI. 92*
- 36.*op.cit.*, pp. 49-50
- 37 *op.cit.*, p. 8

मम स भविकाय भवताद्भवभयहन्ता हतानार्यः ।

निजचरणसक्तभक्तप्रापितकामश्चिरं रामः ॥

38.NS xxxii.1

ध्रुवासंज्ञानि यानि स्युर्नारदप्रमुखैर्द्विजैः ।

गीताङ्गानि तु (नीह) सर्वाणि विनियुक्तान्यनेकशः ॥

39. Dr. V. Raghavan's article on 'Music in ancient Indian Drama' in the *Journal of the Madras Musical Academy*, 1954, Vol. XXV p. 86
40. छन्दो-निबद्धानिमित्ता (त?) निर्गीतत्वे वर्तत इत्याहुः ।  
O.C. Gangooly's article on "DHRUVA A type of old Indian stage-songs in the *Journal of the Madras Musical Academy*, Vol. XIV, 1943, p. 103
41. *ibid* p. 102
42. Dr. Raghavan's article on 'Music in Ancient Indian Drama' in *The Journal of the Madras Musical Academy*, 1954, Vol-XXV. p. 86
43. Ghosh, Manomahan, *The Nāṭyaśāstra, Ascribed to Bharatmuni*, Asiatic Society, Calcutta, 1956, Vol.II, xxvii.365,p.130  
नानारसार्थयुक्ता नृणां या गीयते प्रवेशेषु ।  
प्रावेशिकी तु नाम्ना विज्ञेया सा ध्रुवा तज्ज्ञैः ॥
44. Raghavan (Dr.) V., *Bhoja's Śṛṅgāraprakāśa*, Madras, 1963, pp. 370 & 606
45. Act-IV, 1-6, 12, 14, 19, 23, 28, 29, 35, 41, 43, 48, 54, 56, 63 and 75  
*Vikramorvaśīya of Kālidāsa* (Critically edited by H.D.Velankar) Sahitya Academy, New Delhi, Editor's Introduction, p. LXIV.
46. Shastri S. Subramaniya (ed.), *Śaṅgītaratnākara of Sāraṅgadeva*, The Adyar Library, 1951, Vol-III, V.266, p. 143
47. *Vide*, Sahitya Academy edn. Editor's Introduction, pp. L XXXI - LXXXII.
48. *Vide*, *Śaṅgītaratnākara* Vol. II, VII. 108-110 pp. 92-95
49. *Vide*, *Bhoja's Śṛṅgāraprakāśa*, p. 560
50. Velankar H.D. (ed.), *Chando'nusāsana* of Hemachandrasuri, Bharatiya Vidya Bhavan, Bombay, 1st edition, 1961, IV. 54-56, pp. 150-151
51. *Vide*, *Chando'nusāsana*, Introduction p.20; Vik, Nirnayasagara edn., p.96
52. *ibid*. p.19 ; op.cit., p.90

53. *ibid.* p 20 ;
54. *Vide Saṅgītaratnākara*, Vol. II, IV-169, p. 264
55. *Vide Saṅgītaratnākara* Vol.II, IV- 219-220, p. 286
56. *Vide Chando'nusāsana*, VI.32
57. *Vide Chando'nusāsana*, Introduction p. 18
58. Virahaṅka's, *Vṛttajāṭisamuccaya*, Pub: Rajasthan Puratan Granthamala, Jodhpur, 1962, IV-90.
59. *Vide Bhoja's Śṛṅgāraprakāśa*, p.830
60. *Vide Saṅgītaratnākara*, Vol. II, II-35-35, p. 34
61. *Vide Vṛttajāṭisamuccaya*, IV. 54
62. Dr. V. Raghavan's article on 'Music in Ancient Indian Drama' in the Journal of the Madras Music Academy, 1954, Vol. XXV, p. 89
63. *op.cit.*, p. 88
64. *op.cit.*, p. 89
65. *op.cit.*, p. 92
66. *op.cit.*, p. 93
67. *op.cit.*, p. 101
68. *op.cit.*, p. 103
69. *op.cit.*, p. 109
70. *op.cit.*, p. 112
71. *op.cit.*, p. 114
72. *op.cit.*, pp. 97-98
73. *op.cit.*, pp. 10 & 109

## SECTION III

### KONEŚVARA'S *VIVEKA*

#### A : Personal Information about Koneśvara :

We do not have any kind of information about the commentator Koneśvara (Kon). Nowhere has he given any information about his person. In the two introductory verses, he praises Haradāradāraka i.e. either Gaṇapati or Kārtikeya. Even his name Kon is found in the colophon only<sup>1</sup> as Koneśvara. He is called Mahopādhyāya in the colophons of the Acts II, IV and V and Mahāmahopadhyaya in that of Act III. From the colophon of Act III, we come to know that he has also called by another name i.e. Murāri<sup>2</sup>. If, perhaps, it is the personal name of the commentator, then 'Koneśvara' would be either a title or indicative of some place meaning ("lord of a place called Kona")

He also like RN is not a popular or well-known commentator. We do not get any other work of his. He does not refer to any earlier commentary on *Vik*. But like RN, he also comments on the technical details of the music of the fourth Act of *Vik*. Both of them have naturally followed the longer recension of the text. The manuscript of his commentary is in the Bengali script and with the library of Asiatic Society of Bengal. We can imagine that the commentator most probably was from Bengal.

#### B : Viveka of Koneśvara :

There is only one manuscript of this commentary available with the Asiatic Society of Bengal, Calcutta (*Vide* its Acc. No. RASB VII 5285). The commentary is called *Viveka* in the colophon to Acts II, IV and V by the commentary himself. But H.D. Velankar who has published it without the

text in the Annals of the BORI, Poōna, in 1958 A.D., calls it *Koṇeśvarī* after the author's name. The Sanskrit Academy, Osmania University, Hyderabad has published the *Koṇeśvarī* together with the commentaries of KV and RN in one volume in 1966.

The date of this commentary also can not be ascertained. Kon calls *Vik* a *Toṭaka*<sup>3</sup> and quotes one definition of it which again is not traceable. Dr. V. Raghavan makes a clear conception about the definition of a *Toṭaka*. He quotes Harsa's definition of *Toṭaka* which is first given in *Bhā. Pra.* VIII, P. 238 *tadeva toṭakam bhedo nātakasyeti harṣavāk* / He says : "The *Toṭaka* mentioned by Abhinavagupta and which is considered by some writers as illustrated by Kālidāsa's *Vikramorvaśīa*."<sup>4</sup> He comments further in the footnote: The definition attributed to Harṣa contradicts known facts and Śāradātanaya gives other definitions. All definitions agree that it is derived from *Nāṭaka*. *Menakā-Nahuṣa* in nine acts, *Madalekhā* in eight and *Stambhitārambha* in seven are *Toṭakas* agreeing with Harṣa's definition, the chief part of which is the absence of the *Vidūṣaka*. The *Vikramorvaśīya* of Kālidāsa is a *Toṭaka* in five acts and with *Vidūṣaka*, not agreeing thus with Harṣa's definition. But all MSS. are not agreed in calling *Vikramorvaśīya* a *Toṭaka*<sup>5</sup> The commentary follows the longer recension of the text like that of RN. In the fourth Act especially, he comments on all the Prakrit and Apabhramśa verses. The commentary is incomplete in many places. Folios<sup>6</sup> are found missing at four places. However, the commentary on the fourth Act is fully available.

The author seems to have a good acquaintance with the staging of the play as can be seen from his comments on the portion of the play at the point

of the king's entry in the first Act. He says : "x x x *purūravasaḥ praveśam āha  
tata iti / rathe āruḍha upaviṣṭa ity' arthaḥ / upaviṣṭenaiva rājñā raṅge praveśaḥ  
kartavyaḥ / yad āha -*

*upaviṣṭo viśed raṅgam yogī bhogī ca bhumipaḥ /*

*iti / praveśaś cāsyā vīrarasena / x x x sūta ity' atra praveśamātram  
anveti / tiṣṭhata eva tasya praveśāt / nṛpayoginor evopaviṣṭatvena* [Folio  
missing] *prāveśikī pratipādanāt / alam iti sarvā<sup>a</sup> prajayakativapratipādanārtham dvir abhidhānam*<sup>7</sup>

Two of his remarks of this point are interesting: (1) He shows that the entry of the hero is with the heroic sentiment. (2) He refers to the stage conventions by showing that the king enters in a seated position whereas the Suta enters in a standing position and follows him only upto the entry. The commentator has given here a particular clarification about *Prāveśikī*. He says : The king enters in a seated position (with *vīra* sentiment) as the king should enter the stage sitting, the charioteer follows the king upto entry only, since his entry is in a standing position and since the *Prāveśikī* enjoins seated entry for a king and a sage only. This shows that the commentator has a good knowledge of the conventions of the stage movement which form an important part of any dramatic performance. The situation of the entry of the hero with his attendant is somewhat technical. The device employed for showing such entries of characters in some particular position on the stage of traditional Sanskrit drama is as follows: Two persons would enter the stage holding a spread out cloth; the characters would enter the stage hidden behind the curtain unseen and when they have assumed the proper position as indicated in the stage direction of the play, the persons holding the cloth would fold it up, leave the stage and the characters would then have "entered" the stage in the indicated position.

Kon defines the dramaturgical term like '*Praveśaka*' and '*Viṣkambhaka*' of the *Arthopakṣepakas*. In Act II, he mentions the definition of *Viṣkambhaka*<sup>8</sup> but does not mention the source. In Act IV, he quotes the definition of *Praveśaka* once again without mentioning any source. In Act V, he comments about *Praveśaka* thus : “*praveśak'eti/ śaurasenya divānyā hīnapātrādvayakṛtaḥ samālāpa ityarthah / yadya api tathāvidhasya viduṣakātiriktasya pātrasya na praveśa ih'oktastathāpi nepathyasthāpara patrālāpādeva praveśakanirvāhāt*”<sup>9</sup>

Since Kon, like RN, chooses to comment upon the longer version of the play, our interest in reading his commentary will, to a great extent, centre round his treatment of the fourth Act with its musical Prakrit verses. Kon also comments upon the musical terms and quotes definitions from the sources but he is not very meticulous and his sources are not well known or not easily identifiable. Again he is not very careful about explaining all the technical terms accurately. In fact, he explains less than half of such terms. We are dealing with this point at a little length in the next section wherein only a comparative conspectus of the two commentaries of RN and Kon from this view is attempted.

#### C : FOURTH ACT : RN & Kon

The fourth Act of the play *Vik* is an unique piece in the entire Sanskrit dramatic literature. It is more so in the longer version on account of its musical terms. The ancient commentators RN and Kon focus particularly on this point. They particularly explain the musical terms quoting definitions from two sources known to them. As the table given at the end of this section shows, RN explains all the twenty-two musical terms carefully and quotes their definitions from the well known sources like *SR*. Kon is not so careful

and meticulous as RN. He defines only ten out of twenty two terms. They are: (1) *Jambhalikā*, (2) *Khaṇḍadhārā*, (3) *Carcarī*, (4) *Khaṇḍāka*, (5) *Tenā*, (6) *Khuraka*, (7) *Valantikā*, (8) *Kakubha*, (9) *Kuṭīlikā* and (10) *Mallaghaṭī*. He also defines *Mandaghaṭī* as a term like *Mallaghaṭī*. Kon has not generally mentioned the sources of the definitions of the musical terms (except the two terms *Tenā* and *Kakubha*). Our attempts to find out sources of these definitions have not yielded any fruit. Even in the case of the above two terms we do not get any reference of the authorities. First he calls *Tenā*, as a song, then he calls it as *dhruvā* and quotes three verses: One from *Sāhasāṇikaṭīkā*, one from *Anargharāghava*, a Sanskrit play by Murāri and the third from *Jānakīrāghava* (?). A look into tables presented above is very instructive.

RN mentions *Ākṣiptikā* as a song when Citralekhā and Sahajanyā enter, and quotes the definition from *SR* of Sāraṅgadeva (II 25-26) (Bharata!).<sup>10</sup> He also defines it as a metre called *Gāthā* and two verses of its definition from *Prākṛita Piṅgala*. But Kon mentions the same as *Prāveśikī* and does not define it, he only puts the name here as he has already commented and given definition of it before in Act I. So far as the terms *Dvipadikā*, *Carcarikā*, *Khaṇḍikā*, *Dvilaya*, *Caturasraka*, *Vāmaka* and *Galitaka* are concerned. RN deals with them individually as follows:- He calls *Dvipadikā* as a type of song *gīti* and quotes its definition from *SR* (II. 213-216) (Bharata!) ; again *Carcarikā* he calls *gīti* as well as *tāla* and quotes their definitions from *SR* (V.266) (Bharata!) and *NSS* (I.187) ; *Khaṇḍikā* he calls a *gīti*, a *tāla* and a prose type. Definitions of the first two are quoted without mentioning their sources and the last one is defined from *SR* (Bharata!) ;



*Dvilaya* is called a type of 'rhythm' *laya* with definition quoted from unidentified source. *Caturasra* and *Vāmaka* are type of stage directions called *Samsthāna* and are defined again from unknown sources. To the best of our knowledge, the definition of *Caturasra* is quoted from *NSS* (II.46) ; *Galitaka* is called *nāṭyaviśeṣa* without definition. This is different in that it occurs here as a Sanskrit verse. *Sthānaka* is mentioned as an *ālāpaviśeṣa*, which he defines from Bharata (!).

On the other hand, Kon does not even mention these musical terms at all. RN calls *Jambhalikā* as *gītaviśeṣa*, a type of song and quotes from *SR* (IV.169) (Bharata!). Kon calls it a *laya* and defines it without mentioning the source. RN mentions *Khaṇḍadhārā* as *gītaviśeṣa* and defines it without mentioning the source. (RN mentions *khaṇḍadhārā* as *gītaviśeṣa* and defines it

without mentioning the source'. At this point Kon does not call it any type of music, he only quotes the definition without any source. RN mentions *Carcari* and *Khaṇḍaka* as *gītaviśeṣa*. Kon calls them *layaviśeṣa*. Both of them define both the terms but do not mention sources. RN mentions *Bhinnaka* as a *gītaviśeṣa* and *Ardhadvicaturasra* as *samsthāna*. *Bhinnaka* is quoted by him from *SR* (II. 33-34) and *Ardhadvicaturasra* from *NSS* (II. 45) though the first one is mentioned by him as from Bharata (!) and the last one without source whereas Kon calls both the terms as *layaviśeṣa* only but does not define them. For the term *Tenā*, RN calls it an auspicious song and quotes two definitions : one from *SR* (IV 17-18) (Bharata!) and another from some unknown source. Kon also calls it as *gītaviśeṣa* and quotes the definition from *Mātrguptā*. He also mentions it as a *dhruvā* and refers to *Sāhasāṅka-*

*ṭikā*, *Anargharāghava* (1.13) and *Jānakīrāghava*. Here the context is broken. Kon says : *tenā* can also be employed in the beginning of *Nāndī*, as it is *maṅgla*, RN calls *Khuraka* a *nṛtyaviśeṣa* (dance-type) and defines it but does not mention the source; he also calls it *geyaviśeṣa* and quotes the definition from *SR* (IV 219-220) (Bharata!) where as Kon only defines it without mentioning the source. RN mentions *Valantikā* and *Kakubha* as *rāgaviśeṣa*, a type of song and quotes their definitions from *SR* (II.147) and (II 108-109) (Bharata!). Kon only defines *Valantikā* without mentioning the source. He calls *Kakubha* as a *rāgaviśeṣa* and mentions Bharatācārya as the authority. He calls it as a famous *rāga* called ‘*kauha*’ in regional language. *Kuṭīlikā* and *Mallaghaṭī* are mentioned as *nāṭyaviśeṣa* by RN but he defines *Kuṭīlikā* without mentioning any source. He also defines *Ardhamattalī* a term related to *Kuṭīlikā* without mentioning source. On the other hand, Kon calls them *laya* and defines them without mentioning any source . *Kulikā* and *Mandaghaṭī* appear to be only variant readings for *Kuṭīlikā* and *Mallaghaṭī* accepted by the Osmania edn, though Kon quotes one verse for defining *Mandaghaṭī*.

It is clear that RN touches all the musical terms and even the related terms also. His intention to comment upon this particular play has been successful. Kon is rather careless in his comments. The contribution that the commentator like RN makes to our appreciation of the Sanskrit dramas is really very significant.

## CONSPICUOUS OF MUSICAL TERMS IN VIK IV : A COMPARATIVE VIEW

Serial No.	Verse No.	Text	Relevant information about Prakrit verses in the commentaries of Raiganātha				Remarks
			Musical form	Definition from	Musical form	Definition from	
1	1	पिअ. सहि. विओअ. विमणा.	आक्षिप्तिका (प्रवेशसूचकः)	सङ्गीतरत्नाकर (म रतः)	प्रावेशिकी	×	RN defines it as a ध्रुप also & quotes from ग्र.वि. twice
2	2	सहअरि. दुक्खालिद्धअं (बाहोवगिअणअणअं)	द्विपक्षिका	”	-	-	Is it a dance step ? or tune?
3	3	सहअरि. दुक्खालिद्धअं (अविरत्तबाहजलोल्लअं)	जम्भलिका	”	जम्भलिका	✓ (?)	
4	4	चिंतादुस्मिअमाणरिआ	खण्डधारा	✓ (?)	खण्डधारा	✓ (?)	
5	5	गहण गइदणाहो पिअविहुम्माअपअलि	आक्षिप्तिका (प्रवेशः)	↑	-	-	
6	6	हिअआहिअपिअदुक्खओ	-	-	-	-	
7	8	मइ जाणिअ पिअलोअणि पिसिअरू	-	-	-	-	
8	11	जलहर सहर एहु कोपमि आदत्तओ	चर्चरी	✓ (?)	चर्चरी	✓ (?)	
9	12	गंधुम्माइअमहुअगीएहि	तेना	स.र. (भरतः), ✓ (?)	तेना	मा.गु., सा. टी., अ. रा., जा. रा.	Context is broken. This is also a ध्रुप according to Kon. He quotes examples from अमरशब्ध and जनकीशब्ध. He says: तेना can also be employed in the beginning of नान्दी as it is मंगल.
10	14	वइआ रहिअं दुहिओ	भिन्नक	स.र. (म.)	भिन्नक	-	
11	19	संपत्तिसुरणओ तुरिअं दुहिओ	खण्डक	✓ (?)	खण्डक	✓ (?)	
12	20	बहिण पइ इअ अय्यत्थेमि आअक्खहि मं ता	चर्चरीका	स.र. (म.), ना. शा. स. (?)	-	-	
13	23	विज्जञ्जराणलीणओ	खुरक	✓ (?), स.र. (म.),	खुरक	✓ (?)	RN also mentions it as a dance type & quotes the definition from (?)
14	24	पाहोअ महुर पत्ताहिणि कंति	चर्चरी, वल्लतिका?	↑ स.र.	वल्लतिका	✓ (?)	
15			चामक	✓ (?)	-	-	
16	28	पिअअम विरहकित्तामिअवअणओ (६ पाद)	ककुभ	स.र. (म.)	ककुभ	भरताचार्य (?)	Kon. कहि इति प्रसिद्धेन रागेण
17	29	पिअ करिणी विच्छोइअओ	” ?		-	-	

18	34	रे रे हंसा किं गोइज्जइ	चर्चरी	↑	↑	-	-	Interspersed with the king's sanskrit utterances
19	35	ममर. रणिअ मणहरए	कुटिलिका, मल्लघटी, चर्चरी.	✓ (?), ×, ↑	✓ (?) ✓ (?)	✓ (?) ✓ (?)	✓ (?) ✓ (?)	RN mentions कुटिलिका & मल्लघटी as are नाट्यविशेष & quotes the definition of कुटिलिका from (?). Kon calls it a लक्ष्यविशेष
20	36	गोरोअण. ककुमयण्णा चक्का अण इ मइ	चर्चरी	↑	↑	↑	↑	
21	41	एक्कक्कम. वडुटिअगुअरपेमरसे (२ पाद)	अर्धद्विचतुरस्रक	स.र. ✓ (?)	स.र. ✓ (?)	×	×	
22			चतुरस्रक	✓ (?)	✓ (?)	-	-	
23	43	कर्त्तिणी. विरह संताविअओ	कुटिलिका, मल्लघटी (कुटिलिका?)	↑ ↑	↑ ↑	↑ ↑	↑ ↑	Verse 43 is incomplete, even noun and verbs are not given, could it be an address to the elephant?
24			स्थानक	✓ (म.),	✓ (म.),	↑	↑	
25	45	हइ पइ पुच्छिणि आअक्खहि गअवु	चर्चरी	↑	↑	↑	↑	The Combination of v 35 above is repeated
26	48	परिअ. खर खुर दारिअ. मेइणि	खण्डिका	✓ (?), स.र. (म.),	✓ (?), स.र. (म.),	-	-	
27	50	फल्लिह. तिलाअल. णिम्मल्लणिहभरु	चर्चरी	↑	↑	↑	↑	
28	53	पत्तीअ. पिअअम. सुंदरि एणए.	कुटिलिका	↑	↑	↑	↑	
29	54	पुब्बदिता. पवणाइअ. कल्लोलुगअ. वाहओ (६ पाद)	चर्चरी	↑	↑	↑	↑	
30	56	अभिन्नवकुसुमस्तवकित तरुवरस्य परिसरे.	गलितक	×	×	×	×	This is out of context RN mentions it as a नाट्यविशेष Is it धुवा ? Doubtful.
31	58	सुरसुन्दरि जहनभरालस पीणुत्तुंगणत्थणि (Vel. 59)	-	-	-	-	-	
32	62	पणहणिवद्धाताअओ (Velankar 63)	-	-	-	-	-	
33	67	सर. वेस्ख विणु हिराएण भमामि (Vel. 68)	-	-	-	-	-	
34	70	मोरा परहुअ हंस रंहंगम (Vel. 71)	चर्चरी	↑	↑	↑	↑	
35	74	पालिअ. सहअरि. संगमओ (Vel. 75)	खण्डधारा	↑	↑	↑	↑	

\* Abbreviations are given below.

# TECHNICAL TERMS OF MUSIC: DEFINITIONS & SOURCES

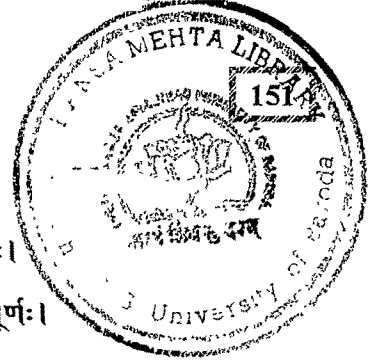
SL NO.	Terms of the text	Mentioned by RN	Definition from the source	Mentioned by Kon	Definition from the source	Excessively mentioned by RN	Definition from the source	Excessively mentioned by Kon	Definition from the source	Remarks
1	प्रादेशिकी	गीति								
2	आक्षिप्तिका	"	स.र. (II. 25-26) (भरत)			गाथाउद्ध	प्रा.पि.			
3	द्विपदिका	"	स.र. (II. 213-216) (भरत)							
4	जम्बलिका	"	स.र. (IV. 169) (भरत)	लय	✓ (?)					
5	खण्डधारा	"	✓ (?)		✓ (?)					
6	चर्चरी	"	✓ (?)	लय	✓ (?)					
7	भिन्नक	"	स.र. (II. 33-34) (भरत)	"						
8	खण्डक	"	✓ (?)	"	✓ (?)					
9	तेना	गीति for मंगल	स.र. (IV 17-18) (भरत) ✓ (?)	गीति	मातृगुप्त			सुवा	सा.दी., अ.रा., जा.रा	
10	चर्चिका	गीति, ताल	स.र. (V. 266) (भरत) ना.शा.सं. (I. 187) (✓ ?)							
11	खुरक	नृत्य	(?) ✓ (?)		✓ (?)	मेय	स.र. (IV 219-220) (भरत)			
12	वलन्तिका	राग	स.र. (II. 147) (भरत)		✓ (?)					
13	वामक	संस्थान	✓ (?)							
14	ककुभ	राग	स.र. (II. 108-109) (भरत)	राग	भरताचार्य					
15	कुटलिका	नाट्य	✓ (?)	लय	✓ (?)	अर्धमत्तली	✓ (?)			
16	मल्लघटी	"		"	✓ (?)					
17	दिलय	लय	✓ (?)							
18	अर्धद्विचतुरस्रक	संस्थान	ना.शा.सं. (II. 45) (भरत) (✓ ?)	लय						
19	चतुरस्रक	"	(II. 46) (✓ ?)							

100

- ✓ gives definition
- ↑ already explained before
- x does not define
- (?) source not given

स. र.	ना. शा. सं.	भ. र.	पाटुगुप्त	साहसाइ- कटीका	अनर्घराघव	जानकीराघव	प्राकृत पिंडु गल
सङ्गीतारत्नाकर	नाट्यशास्त्रसंग्रह						

## REFERENCES



1. इति महोपाध्याय-श्रीकोनेश्वर-विरचिते-विक्रमोर्वशी-तोटकविवेके द्वितीयोऽङ्कः।
2. इति श्रीमहामहोपाध्यायमुरारिविरचितायां विक्रमोर्वशीटीकायां तृतीयोऽङ्कः संपूर्णः।
3. विक्रमोर्वशीनाम्ना नवेन तोटकेन । तोटकता चास्य देवमानुषसंवादात् । तथा चोक्तम्-‘देवमानुषसंवादः पञ्चाङ्कस्तोटको मतः’। इति। 1.1.14 .

Velankar, H.D. (ed.) *Vikramorvaṣīya-Koṇeśvarī* ABORI, Vol. XXXIII.

1958, p. 265. All the quotations and references of this section have been taken from this Journal.

4. Raghavan (Dr.) V., *Bhoja's Śṛṅgāraprākāśa*, Madras, 1963, p.544
5. Vide, *Bhoja's Śṛṅgāraprākāśa* Footnote-1, p.544
6. We must note that that Velankar had edited the text of the commentary only from a transcript. We looked into the original manuscript (in xerox) and found that there are four actual gaps due to the folios missing (folio No. 12, 14-28, 35-36 and 70) and at two places the copyist has only skipped the running number (folio 9 & 52) but the matter is running and shows no gap. One of these two (folio 9) also, Velankar shows as “missing.”
7. *op.cit.*, p. 267. The Remark ‘[Folio missing]’ occurs at exactly the same place. But when we read the text, there is no gap or break felt in the continuity of the argument of the text. It appears therefore that it is only a mistake of regular consecutive numbering of the folios of the original manuscript and actually there is no gap in the text of the commentary at this point.
8. *op.cit.*, p. 275
9. *op.cit.*, p. 295
10. RN invariably mentions Bharata in the fourth Act as the authority though these definitions are found in *Śaṅgītaratnākara* (SR) of Sāraṅgadeva, Edited by Pandit S. Subrahmāṇiyā Śāstrī, The Adyar Library, Madras, 1951.

## SECTION IV

### ANCIENT COMMENTARIES : A COMPARATIVE STUDY

A comparative study of commentaries by the different commentators on one and the same play is very interesting and also instructive. We have on this point the three commentaries of KV, RN and Kon on *Vik* of K as an illustration. These commentators differ from each other and their personality plays a significant role in the performance and approach in their writing of commentaries. KV was a royal administrator (minister at a court) while RN was a scholar. KV was conducting political affairs at Koṇḍavīḍu district in the South while RN studied and wrote in that great centre of learning, Kashi in the North. By contrast with these two, Kon is perhaps from Bengal (!) and we know almost nothing about him. We realise that these commentaries undoubtedly proclaim the individual and also reflect the atmosphere and traditions perhaps of the area from which they hail. The qualities of a pleasing maturity and brevity in KV, and of a wide scholarship in RN are such that seem to have been inhaled and imbibed by their authors from their distinctive atmosphere and individual traditions. Kon seems to be somewhat relaxed and happy-go-lucky person so far as his commentary goes. We may just give here below only one very characteristic illustration to make this point clear. On the term *Praveśaka* occurring in the beginning of the fourth Act the comments of these three scholars run as follows :

KV : “*kavir idānīm āntaram āṅkam ārabhamāṇaḥ kathāsaṅghaṭanārtham prathamam praveśakam nāma arthopakṣepakam prastauti* //”<sup>1</sup>

RN : “*praveśaka iti / sāhityadarpaṇe* (6-57) -

*praveśako'nudāttoktyā nicapātraprayojitaḥ /*

*āṅkadvayātar ijneyaḥ śeṣam viṣkambhake yathā //*



*iti / aṅkadvayāntar iti prathamāṅkasya niṣedhaḥ / śeṣa iti vṛttavārtiṣyamāṇānām kathāṁśānām nidarsakaḥ/ saṁkṣiptārthaśca (SD 6-55) ity' arthaḥ/ atra ca vicāraśeṣaḥ purvoktatvāt punar na likhitaḥ ||”2*

Kon : “*praveśaka iti / tallakṣaṇam yathā -*

*hīnābhyāmeva pātrābhyām raṅgāḍau yat pravartate /*

*praveśakaḥ sa vijñeyaḥ kathāṁśasyāpi sucakaḥ ||”3*

We can observe that KV, the man of efficient administration is very brief and accurate in his comment. He does not explain the matter in a longish way but only hints at the technical details which show that he is conversant with the scientific definitions. RN quotes two definitions from *SD* in this connection. He indicates that *Praveśaka* is not to be employed in the first Act. Then he quotes the full definition from *SD* (he mentions the source clearly) and to explain ‘*śeṣam viṣkambhake yathā*’ he once again quotes the definition of *Viṣkambhaka* though he has already given it before in the beginning of the third Act. As a prominent scholar he takes all the dramaturgical terms like *Praveśaka*, *Viṣkambhaka*, *Prastāvanā*, *Sūtradhāra* etc. and illustrates the points in a scholarly way like a good teacher. He comments upon and explains every point. Kon, on the other hand, generally tends to quote definition but he does not care to mention the sources and mostly leaves the comments at that without any further explanation. We can therefore say that in comparison to KV and RN, Kon is rather loose in his comments, not very accurate and a sort of a happy go lucky person as to his self assigned task of writing commentary.

It is noteworthy that these three commentators differ in showing independence of the spirit, not only in the interpretations of certain terms or verses or a few passages of the play but they even take up discussions of

wider issues relevant and important in the understanding of the importance of the play and reveal independent thinking in their view-points.<sup>4</sup> The most popular commentator of *Vik* i.e. KV is also incidentally the oldest. In his commentary he is always brief and exact in his comments. He does not quote often unless he feels it very necessary e.g. look at the following portion from his commentary “*āyusmān purvasyām itāadinā ammo cittaraho ity’antena sutasyānava dharaṇāntaram ammo ‘cittaraho’ nirṇayasya pratiter idam vimarsād anu nirṇaya-kṛtaṁ patākāsthākam ity anusandheyam* //”<sup>5</sup> Here the words *vimarsād anu nirṇayakṛtam* etc. refer to the fourth type of *Patākāsthānaka* as enunciated in the VS. The brevity of the reference to the technical detail is noteworthy. He describes *Arthaprakṛtis* and *Kāryāvasthā* in some details and places them in their proper places according to their relevant actions. But mainly, it appears that he has set before himself the task of explaining the dramaturgical points related to the five *Samdhis* and their forty four (in this play out of sixty four) *Samdhyaṅgas* which bind up the incidents of the entire play into a single larger unified action. He thus technically explains every detail of the plot, which ultimately relates into a single plot-structure. And he does this authentically. He reveals his familiarity with the Sanskrit classical literature and with other branches of Sanskrit learning in his commentaries as also his thorough command over the science of dramaturgy. His commentary is very useful for a Sanskrit dramaturgical study and literature. It is also important for his close acquaintance with poetics - a *Śāstra* closely related to dramaturgy. The value of his commentary is immense. It is also important from the point of view of a critical reconstruction of the text of the play for a proper understanding of the dramaturgic doctrines and concepts and also from the point of view of the history of dramaturgy. There can not be any doubt about the fact that this

commentary is an invaluable source for a historian of Sanskrit dramaturgy. It is noteworthy that the commentators are learned scholars and a commentator like KV is a very sound grammarian. He is also a person well-read especially in Paninian grammar as he usually quotes from it, often giving the relevant *sutras*. Though he does not often quote and is rather terse and to the point rarely entering into any lengthy scientific discussions, it is obvious that he had a wider background of other sciences. As a man connected with royalty, government and administration, he must have been well-versed in the science of polity including *Dharmaśāstra*, once he quotes from the famous *Nyāya*-work *Khaṇḍana-khaṇḍa-khādyā*, but he does not at any point parade his scholarship. That is why, he quotes so less, is terse, accurate, to-the-point, brief, gives perhaps the best of the readings of the text which also should contribute a lot to the proper understanding and assessment of the dramatic and literary art of K, he is of course the oldest (among the available lot) and is the best.

RN's commentary is almost descriptive and analytic. He has studied many works of dramaturgy and grammar as he very often quotes the relevant definitions from several works and authors and discusses them when he feels it necessary to do so. He often quotes parallel passages from other dramatists and poets. He points out the elements that contribute to the excellence of the composition and often writes at length to make certain ideas absolutely clear. As pointed out above, his text is not good. It is generally loose and descriptive rather than tersely suggestive which is the characteristic wholemark of K. As it is, RN comments on the larger version of the text, with Prakrit verses and technical dance and music terms like *Carcarī Khaṇḍadhārā*, *Valantikā*, *Khuraka* etc. which is so uncharacteristic of K. But the point to be noted is that the principal purpose of RN's writing the commentary is to

explain this technical aspect of the fourth Act of *Vik*. This intention is too clear to be missed when he gives one more *maṅgala* in the beginning of the fourth Act. He does comment on the Prakrit verses of the fourth Act, and explains fully and authentically all the musical terms mentioned in this Act. He quotes from the scientific text like *DR*, *SR* etc. as well as even from their commentaries, like Devapāṇi's *—Daśarūpakatīkā*, etc. He also quotes from Pāṇini, Patañjali etc. and reveals his close enough acquaintance with the science of grammar several times in his commentary.<sup>6</sup> He also points out nine 'Deśī' words and quotes from works of Prakrit metres and grammar like *Prākṛta Piṅgala*, *Prākṛta Prakāśa* etc. Thus we can see his commentary even for the languages Prakrit, Śauraseni, Māgadhi etc. RN was a creative writer as well. Thus, the commentary *Prakāśikā* by RN is a good piece of commentary which gives us a clear judgement of the dramaturgical views, especially of those musical terms in the fourth Act of the play.

Kon is comparatively an unknown commentator of this play. He does not appear to be so serious in writing this commentary as he is irregular in his writing. Half of the time he does not quote the definitions and when he does, he quotes from such sources (without giving even sources) which are extremely difficult to identify and trace. In the case of the fourth Act of the play, he of course intends to comment upon the musical terms. He comments only on a few terms indifferently without even caring to show whether they indicate dance-steps or musical tunes or rhythms. *Koṇeśvarī*, thus is an ordinary commentary which is rather carelessly composed. Even the text is incomplete with atleast four large lacunae. In comparison with those of KV and RN, the commentary of Kon pales into insignificance.

## REFERENCES

1. *Vide* Charudeva Shastri edn. p.76
2. *Vide* Nirnayasagar edn. p.90
3. *op.cit.* p. 284
4. Among the ancient commentaries, Rāmamaya , Ghanaśyāma and Abhirāma exist only in their names. We do not have any commentary of them even in the manuscript form. They are simply not available.
5. *Vide* Charudeva Shastri's edn., p.13
6. It is difficult to agree with Prof. Charudeva Shastri when he says RN was not efficient in Sanskrit grammar and once he quoted a Pāṇinian *sūtra* which is not correct. But RN quotes Pāṇinian *sūtras* seven times. We have mentioned in section II of this chapter. ✓