

# CHAPTER - V

## MODERN COMMENTARIES

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When we come upon the study of modern commentaries on *Vik*, the first question that faces us is about the connotation of the word 'modern'. How do we distinguish a modern commentary from an ancient one ? Which commentary will be called modern? A rough answer can be that, because 1850 A.D. is roughly marked as the beginning of modern age in India, the commentaries written after 1850 A.D. would be called modern. But such commentaries were never found in a MS form, they were always printed; on the other hand commentaries before and around 1800 A.D. were first found in MS form and then they were collated from various MSS and printed. It would, therefore, be sensible if we accept this criterion for deciding the modernness of a commentary. Accordingly, we should consider the following few commentaries as modern because they were never circulated in a MS form. When they first appeared, they were in a printed form only.

According to this criterion, then, the following commentaries will be considered modern and studied in this chapter.

- (A) 1. Abhayācaraṇ's commentary "*Vyākhyā*" on *Vikramorvaśī-Troṭaka*, Calcutta, First Published 1872.\*
2. Jībānanda's commentary "*Ṭīkā*" on *Vikramorvaśī-Troṭakam*, Calcutta. First Published 1873.
3. Mr̥tyuñjaya Bhūpāla's commentary called "*Viśiṣṭaratnadīpikā*" Madras (Telugu character) 1884.
4. M.R. Kale's commentary called "*Arthaprakāśikā*", Bombay, First Published Śaka year 1820 (i.e. 1898 A.D.)

5. Chakradhara Shastri's commentary called "*Candrakalā*", Lahore, 1926.\*
  6. Āśānanda Varman's Sanskrit-Hindi commentary "*Ṭīkā*," Lahore, 1926.
  7. Surendra Nath Shastri's commentary called "*Kalpalatā*", Bombay, 1942.
  8. Rāmacandra Miśra's commentary called "*Prakāśa*", Benaras, 1953.
  9. Vindhyeswari Prasad Mishra's commentary called "*Vinod*," Varanasi, First published 1984.
- (B) 1. *Vikramorvaśī* with a commentary explanatory of the Prakrit passages, Calcutta. 1830.
2. *Prākṛtabhāṣavyākhyā* with Latin Introduction 1833.
  3. *Vikramorvaśī* with interpretation of Prakrit passages, Edited by P.C.N. Charya Vizagapattam, 1883.

We may not call them commentaries in a strict sense as they do not actually comment but only give a specific type of help in the understanding of the play, say, give sastraic definitions of technical terms (that too, only for the longer version of the 4th Act). They are, therefore, not included in the study in this chapter. The full text of the above two available books [(B) 1&2] of this group are reproduced as Appendices to Chapter III.

We may, therefore, proceed on to study the available commentaries under group (A) above.

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\* Attention of the reader is drawn to the relevant paragraphs in Ch. III above.

## SECTION-I

### ABHAYĀCARAṆA'S *VYĀKHYĀ*

Abhayācaraṇa Vidyāratna (ACV) composed a commentary on *Vik* which was printed in Śaka year 1794 i.e. A.D. 1872 from Saṁvādajñāna-ratnākara Press, Calcutta. The manuscript form of this commentary is not available anywhere today, only the printed form is available. It appears that the commentary is the first modern commentary in a printed form. The printed edition of *Vik* from Calcutta prior to this one was the one which mentions only the Prakrit stanzas and contains musical technical terms. Surely, there was no characteristic of a commentary in it. Though ACV is the first modern commentator of *Vik* yet he seems to follow the style of Paṇḍit Jībānanda Vidyāsāgara (PJV). It would appear rather a strange statement but we have to consider the fact that PJV was already writing and publishing commentaries on Sanskrit works since about 1865. So ACV had the model of PJV's commentaries before him. Generally, he has followed the style of the commentaries of PJV and his father Tārānātha Tarkavācaspati though PJV has written commentary on *Vik* only after one year i.e. in 1873. Thus ACV is the first to comment upon *Vik*. He notes variant readings in his commentary. He does not mention any benedictory or colophonal verses and phrases or give information about his person in his commentary. We could not collect any further information of ACV from any other source only from the title page, we come to know that he was the resident of Bhaṭṭapallī.

ACV calls his commentary *Vyākhyā* as the title page shows :  
*“bhaṭṭapallī- nivāsi śrīyukta-abhayācaraṇa-vidyāratnakṛta vyākhyā sahitam.”*

The main characteristics of his commentary are indicated here-in-below briefly.

- (1) ACV calls *Vik* a *Troṭaka* and quotes its definition from *SD* as he follows the larger version of the text of the play.
- (2) He, of course, gives Sanskrit renderings of Prakrit portions. He locates them by numerals after the Prakrit passages in the text and before the Sanskrit renderings in the commentary.
- (3) So far as notes on terms and explanations of verses are concerned, them also he indicates by numerals but indicates these numerals after the explanations of the commentary.
- (4) ACV explains in his commentary, some dramatic terms viz. *Nāndī*, *Prastāvanā*, *Janāntikam*, *Praveśaka*, *Apavārya* etc and quotes their definitions from the dramaturgical works like *NS*, *SD*, etc. He also mentions the characteristics of some minor characters like *Vidūṣaka*, *Kaṇcuki* etc.
- (5) The sources he quotes from or mentions are very few. Such as: *Amarakoṣa*, *Viśva*, *Bharata*, *SD*, *Medinī*, *Muktāvalī* and *Matsyapurāṇa*.
- (6) ACV accepts the larger version of the text which includes the Prakrit verses in the fourth Act of the play. He, therefore, comments on the musical as well as the dramatic terms. In the beginning of the fourth Act, when *Citrālekḥā* and *Sahajanyā* enter the stage, the commentator mentions *Ākṣiptā* as an entrance song and quotes its definition from *Bharata*, viz. *cañcatpuṭādītālena* etc. He also calls it a *Gāthā*.

He mentions sixteen musical terms and identifies their types like this :

1. *Dvipadikā* (*gīti*) “*śuddhā khaṇḍā ca mātrā*” etc.p.73

2. *Jambhalikā*      *śuddhā dvipadikāgītīḥsaiva jambhalik'ocyate.*

" p.77

3. *Khaṇḍadhārā*      *caturdaśakalāyuktai* etc. p.78

4. *Carcañ*      (*gīti*)

5. *Carcarikā*      (*gīti/tāna*), (*gati*)

6. *Bhinnaka*      (*rāga*)

7. *Khaṇḍaka*      (*gīti*)      *purvaṁ caturvinīśatibhiḥ* etc.p.84

8. *Valantikā*      (*rāgopāṅga*) (?)

9. *Kakubha*      (*rāga*)

10. *Khuraka*      (*nṛtya*)

11. *Kuṭīlikā*      (*nāṭya*)

12. *Mandaghaṭī*      (*nāṭya*)

13. *Galitaka*      (*nāṭya*)

14. *Ardhadvicaturasraka* (*avasthāna*)

15. *Caturasraka* (*avasthāna-bheda*)

16. *Sthānaka*      (*ālāpa*)

He quotes the definitions of four terms only as shown above. He follows the ancient commentator RN in indicating these musical terms (except that of *Khaṇḍaka* of which the source is not known.)

- (7) He also notices the variant readings of the text of the play throughout his commentary. He notices seventeen such variants. The distinctive characteristic of this commentary is showing variant readings which are not shown by any other commentator. This can be presented in a tabular form as follows:

## VARIANTS NOTED BY ABHAYĀCARAṆA

SI No	LOCATION: ACT, PAGE, LINE	READING ACCEPTED IN THE TEXT	VARIANT NOTED IN THE COMMENTARY	SANSKRIT
1	I, 2, 24	<i>sadvastu</i>	<i>satpuruṣa</i>	
2	I, 4, 17	<i>citrārambhaviniścalaṃ</i>	<i>citranystamivācalam</i>	
3	II, 15, 12	<i>biralajaṇasampāde</i>	<i>viralajaṇasammadde</i>	<i>saṃmardde</i>
4	II, 18, 13	<i>ālavidā</i>	<i>āṇabidā</i>	<i>ājñaptā</i>
5	II, 26, 20	<i>mā uṇa paridebidehiṃ samādhim bhañjismasi</i>	<i>sā uṇa paridebidehiṃ samādhim uñjia esmadi</i>	<i>sā punah paridevitaiḥ samādhi bhañktvāeṣyati</i>
6	II, 37, 17	<i>taptena taptam ayasā ghaṭanāya योग्याम</i>	<i>tām kaumudīmiva samā- gamayendubimbe</i>	
7	II, 41, 7	<i>biṇabida pubbā</i>	<i>biṇabīadi</i>	<i>vijñāpyate</i>
8	II, 45, 17	<i>aṇaṃ, aṇacintāe ābesido pio</i>	<i>anaṃ abbatthaia ābesido bijo</i>	<i>anyadabhayathy a āveṣito'pi yaḥ</i>
9	II, 45, 17	<i>āsmāsido</i>	<i>aṇusāsido</i>	<i>anusāsita</i>
10	II, 46, 19	<i>dakkhinaṣma</i>	<i>dākkhiṇa kida pacchattā basma</i>	<i>dākṣiṇyakṛta paścāttāpasya</i>
11	III, 48, 9	<i>doṣavikāsa</i>	<i>sadoṣavikāsa</i>	
12	III, 49, 17	<i>tilloa</i>	<i>tillokka</i>	
13	III, 50, 21	<i>kañcukī (jaravaiktavya- hyuktena</i>	<i>uktipratyuktinipuṇa</i>	
14	III, 55, 20	<i>anugūṇa</i>	<i>anugūṇi/ satagūṇī</i>	
15	III, 56, 12	<i>nīlamanipariggaho</i>	<i>nīlaṃ sua pariggaho</i>	<i>nīlāmsukukapar igraha</i>

SI No	LOCATION: ACT, PAGE, LINE	READING ACCEPTED IN THE TEXT	VARIANT NOTED IN THE COMMENTARY	SANSKRIT
16	III, 62, 19	<i>īdiso nam sotthibāaṇam</i> <i>karanto mama bahuso</i> <i>uahuso uarodho bhodu</i>	<i>īdiso so tthibāanehim de</i> <i>bahuso uarodho bhodu</i>	<i>īḍṛsasvasti</i> <i>vācanat</i> <i>stetahusa</i> <i>uparodho</i> <i>bhavatu</i>
17	III, 62, 24	<i>akāraṇam</i>	<i>aharniśam</i>	
18	III, 69, 16	<i>coritamayi ! me</i>	<i>cauri hṛtaṁ me/corita</i> <i>mapi me</i>	
19	IV, 73, 10	<i>samullabai</i>	<i>samullasai</i>	<i>sanullasati</i>
20	IV, 74, 19	<i>basmantasamao</i>	<i>vasanta samao</i>	
21	IV, 79, 12	<i>barisei</i>	<i>karisei</i>	<i>karṣati</i>
22	IV, 81, 24	<i>mahārājopacārah</i>	<i>mama rājopacāra</i>	
23	IV, 82, 18	<i>cāmbuvāhāḥ</i>	<i>sānumanta</i>	
24	IV, 85, 22	<i>haredeṣa vaheḥ?</i>	<i>asya mayrasya</i>	
25	IV, 93, 23	<i>ṇāsia</i>	<i>ṇāmia</i>	<i>nāmita</i>
26	IV, 97, 11	<i>asahamānā</i>	<i>asahanā sa</i>	
27	IV, 97, 24	<i>kuṇkuma</i>	<i>kummaa</i>	<i>kurmmaka</i>
28	IV, 98, 22	<i>tvayi, cetasi, mayi</i>	<i>tava, cetasa, mama</i>	
29	V, 108, 9	<i>aṅgāṇuleṇamallabhāi</i> <i>bhāduo</i>	<i>aṅgānu</i> <i>lebanaballabhahim</i> <i>antare</i>	<i>anganulepana-</i> <i>vallabhabhir re</i>



SI No	LOCATION: ACT, PAGE, LINE	READING ACCEPTED IN THE TEXT	VARIANT NOTED IN THE COMMENTARY	SANSKRIT
30	V, 111, 17	<i>*kahim gado manikumbhilao bhabado sāsanādo muncismadi</i>	<i>kahim'pi gado maṇikumbhilao bhabado sāsaṇādo na muñcismadi</i>	<i>kuṭrāpi gato maṇi- kumbholako bhavataḥ sāsanān na mokṣyati</i>
31	V, 116, 21	<i>upanatena</i>	<i>upagatena</i>	
32	V, 117, 13	<i>asmama-bāsa- paricidā</i>	<i>asmama parido paricida</i>	<i>āśramam paritaḥ paricitā</i>
33	V, 120, 24	<i>sphurati, muktāvalī- viracanam</i>	<i>mahati, muktāvalī viracanām</i>	
34	V, 121, 22	<i>ciraāla-sangama-ṇimittam</i>	<i>jādametta jjeba bijjāgama ṇimittam</i>	<i>jātamatra eva vidyāgama- nimittam</i>
35	V, 122, 26	<i>aṇatthāṇuvandhao</i>	<i>anathanubandhau</i>	<i>anyārthānuband haka</i>
36	V, 122, 26	<i>atthabhabam debarāo</i>	<i>atthabhabad bakkalam gehlia tabobaṇam gantavvam</i>	<i>atrabhavatā valkalam gr hītvā topovanam gantavyam</i>
37	V, 124, 25	<i>muktāguṇātīśaya-sambhṛta- maṇḍana</i>	<i>muktāphalātīśayasambṛ tayauvanaśrḥ</i>	
38	V, 128, 19	<i>abhiyuktam</i>	<i>abhisiktam</i>	

## REFERENCES

1. विद्यारत्न, श्रीयुक्त अभयाचरण, विक्रमोर्वशीनामकं त्रोटकम्, कलिकाता, शकाब्दा १७९४ । p.1
2. *op.cit.*, p.3
3. *op.cit.*, p. 13
4. *op.cit.*, p. 19
5. *op.cit.*, p. 36
6. *op.cit.*, p. 15
7. *op.cit.*, p. 50
8. *op.cit.*, pp. 2,120,122,123 & 126
9. *op.cit.*, p. 26
10. *op.cit.*, pp. 3, 13 & 73
11. *op.cit.*, pp. 2, 15, 19, 36, 78 & 109
12. *op.cit.*, p. 112
13. *op.cit.*, p. 120
14. *op.cit.*, p. 6



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## SECTION – II

### JĪBĀNANDA VIDYĀSĀGARA'S *TIKA*

#### A. Personal Information about Paṇḍita Jībānanda Vidyāsāgara :

Paṇḍita Jībānanda Vidyāsāgara (PJV) is perhaps the second modern commentator on K's *Vik*. Most probably this commentary comes in printed form directly and its commentator is in the modern age as he was born in 1844 A.D. PJV was also a learned scholar like his father Tārānātha Tarkavācaspati. He was a social reformer. He has simplified so many traditional Sanskrit works and made them easy to understand for the first time. He has published a large number of Sanskrit works, viz. *Vedas*, *Purāṇas*, *Āyurveda*, Grammar, *Jyotiṣa*, *Mīmāṃsā*, *Nyāyayoga*, *Vedānta* etc. and also published all of them and his father's works also. He does not give any introduction in the beginning or any colophon in the end of his Sanskrit commentaries. Actually, it was very difficult to identify and separate the works of Tārānātha and PJV. In most of their works, they did not give any introduction, any *maṅgala śloka* or personal information etc. So very often we are confused as to which would have come from the father's pen and which from the son's. The writing style of the two is also almost similar. This is why, some scholars have ascribed to Tārānātha the commentary on *Vik* which is actually written by the son PJV. This is confirmed directly from the cover page and inner title page of the edition itself (as can be seen from their xerox copy facing this page). Some more personal information about PJV can be gathered from the introduction of a study of his commentary on *Vāgbhaṭālanikāra* made by Mrs. Rekhā Joshi.<sup>1</sup> The source of her information is the book "*Tārānātha Tarkavācaspati : Jīvanacaritam*" by Rāmakṛṣṇa Paramahaṁsa. In it, four generations of PJV are mentioned. Paṇḍita Rāmram

was a resident of a village Vaicaṇḍī in the district of Barishal in East Bengal (present Bangladesh). He was a renowned scholar, many students went to him for learning. He had defeated in *śāstrārthas* some scholars by his own scholarship in the study of the Scriptures. The king was pleased with his scholarship and donated to him some land property in Calcutta. He settled in Calcutta from that time and the Calcuttians call his descendants “Baṅgīyabhaṭṭ” even to this day. In his family tradition, there have been many genuine scholars. He had two wives. Shivdās was the son from his first wife, Durgādās and Kālidās from the second. Kālidās was the father of Tārānātha and grandfather of PJV. Tārānātha was professor of Sanskrit grammar and philosophy at the Government Sanskrit College, Calcutta. In *Viśvakōṣa*,<sup>2</sup> we get some information about his personal life. He was born in the village Kalna in the district of Vardhaman in 1812 A.D. He received the title Tarkavācaspati from the Government Sanskrit College. Then he studied *Vedānta* at Kashi. He taught many students in his own village and also fed them. At first, he was only a businessman dealing in items like rice, cloth, Shaal-wood etc. He was appointed as a professor and head in Sanskrit College. As he was engaged in his professorship, he could not give enough attention to his business. As a result, a lot of Shaal-wood was damaged by the insects and Pt. Tārānātha was in heavy debts. Hearing of the debt of Pt. Tārānātha the principal of the Sanskrit College Mr. Cowell advised him to print and publish the ancient Sanskrit works. He accepted the advice and started printing and selling Sanskrit books. Within a short time he could repay all his debts and even earn large profit. From that time he started the work editing and publishing ancient Sanskrit books. The printing profession was so thriving that he then prepared and published a ten-volume

monumental encyclopaedia in Sanskrit called *Vācaspatyam* at the cost of Rs. 80,000/- (of those days) and in 12 years. He wrote many other large works. *Śabdastomamahānidhi*, *Dhāturupādarsa* and commentaries on *Tattvakaumudī* and Pāṇini are also composed by Pt. Tārānātha. His first wife died in her young age. Then he was married to Ambikā Devī who gave birth to two sons. First died very young. The second was PJV. His birth is recorded by Pt. Paramahansa in these words :

“*vedavedavasusāsāṅkamite (1844) khrīṣṭābde caitramāsasya saṁkrāntidivase, tadīyo dvitīyaḥ putraḥ sṛīman jībānando janmālabhat*”<sup>3</sup>

He was given the name Jībānanda by his father because he gave or furthered the delight of the people (around him).

“*jībānām ānandavardhanatvāt, jībānānandayatīti vā jībānāmānando yasmā diti*”

He got married in 1862 A.D. The event is mentioned in this words :  
“*atha pakṣartuvasubhrgāṅgamane (1862) khrīṣṭābde, mahāsamāroha-purvakaṁ dvitīya- putrasya aśrīmato jībānandasya pariṇayavidhiṁ sampādayāmāsa*”<sup>4</sup>

PJV had two sons namely Āsubodh and Nityabodh. He studied in the Government Sanskrit College, Calcutta. He also learned grammar, *Kāvyaśālikāra*, *Nyāya*, *Sāṅkhya*, *Pātāñjalayoga*, *Vedānta*, *Mīmāṃsā*, *Jyotiṣa*, *Smṛti* and other sciences under the guidance of his father and obtained the title ‘Vidyāsāgara’ from the Government Sanskrit College in 1870 A.D.  
“*khasindhuvasuvidhumite (1870) khrīṣṭābde rājakīya-saṁskṛta-vidyāmandirāt*  
“*vidyāsāgara*” *ityupādhiṅca prāpa*”<sup>5</sup> After that he formally obtained the

degree of B.A from the University of Calcutta. PJV also like his father became a learned scholar of *Jyotiṣa*, *Nyāya* and Poetics.

Smt. Rekha Joshi mentions on p.24 of her book that PJV was offered various highly paid positions by various kings of those days but he rejected them all. For example, after completing studies, he was offered the posts of principalship of Prācina (Oriental) Vidyālaya, Lahore and Jabalpur Vidyālaya with Rs. 300/- stipend p.m. but he rejected both the proposals. Being highly pleased with his commentaries on various works of Sanskrit literature the king of Jaypur also wanted to appoint him in his service with Rs. 500/- salary p.m. but this proposal was also not accepted by him. The king of Kashmir wanted to appoint him for the work of publications of Sanskrit books giving Rs. 1000/- salary p.m. but he turned it down. The king of Nepal came to Calcutta and after observing his scholarship proposed to give him Rs. 1000/- p.m. which also he did not accept. Smt. Joshi says, he followed the order of his grand-father i.e. “*mulyam grhītvā adhyāpanam pāṣaṇḍanam eva kāryam*” If he had been in service of any of these kings, the publications of these valuable books would not have been possible.

However, one evidence does not sit well with her assertions. The volumes of *Vācaspatyam* bear the photographs of both Tārānātha and PJV and the latter is captioned as “Superintendent, Free Sanskrit College, Calcutta.” Is this or is this not a mention of his position in service? Smt. Joshi has not indicated any source for her information. Can we reconcile the two facts by saying that PJV did not want to leave Calcutta as he spent his whole life in Calcutta that he had no special attraction for money, and he was much more happy staying in Calcutta and carrying on his business of writing Sanskrit works and publishing his and his father's works ? Actually, it was a tradition of his family to work for Sanskrit. He was not free from that great influence.

### B : Works of Jībānanda :

PJV has commented and published many works on *Vedas*, *Purāṇas*, *Āyurveda*, Grammar, *Jyotiṣa*, *Mīmāṃsā*, *Nyāya*, *Yoga*, *Vedānta* etc. and made them easy to understand which uphold his all-round versatile scholarship. He has written commentaries and edited the works of almost all forms or all types of literature; various forms of *Dr̥śyakāvya*, viz. *Nāṭaka*, *Prakaraṇa*, *Bhāṇa*, *Mahānāṭaka*, *Troṭaka*, *Saṭṭaka* and *Nāṭikā*; on *Śravyakāvya*, viz. *Gadya*, *Padya*, *Miśra* (i.e. *Campū*) *Kathā*, *Ākhyāyikā*, *Prabandha*, *Muktaka*, *Mahākāvya*, *Khaṇḍakāvya*, *Nīti* and *Bhakti*.

To wit, PJV has edited with his own commentary on (i) *Abhijñānaśākuntalam*, (ii) *Uttararāmacaritam*, (iii) *Mālatimādhavam*, (iv) *Caitanyacandrodayam*, (v) *Vikramorvaśīyam*, (vi) *Ratnāvalī*, (vii) *Priyadarsikā* (viii) *R̥tusamhāram*, (ix) *Gītagovindam* (x) *Hitopadeśa* (xi) *Sukranītisāra*, (xii) *Vāgbhaṭālaṅkāra* (xiii) *Sāhityadarpaṇa* etc. Even beyond these, PJV has only edited more than hundred books and published them, viz. (i) *Mahānāṭakam* by Hanuman compiled by Madhusudana Mishra, (ii) *Puṣpabānavilāsa* with Veṅkaṭa Sārvabhauma's commentary, (iii) *Venīsamhāram* with Tārānātha's commetary, (vi) *Viddhasālābhajikā* with Satyavrata Sāmasramī's commentary, (v) *Vasantatilakam* by Varadācārya, (vi) *Bālarāmāyaṇan*, (vii) *Harṣacaritam*, (viii) *Naiṣadhacaritam*, (ix) *Prasannarāghavam*, (x) *Raghuvamśam* with Mallinātha's commentary, (xi) *Nalodayam* with Prajñākara's commentary, (xii) *Pātañjaladarsanam*, (xiii) *Agnipurāṇa*, (xiv) *Vedāntasāra* with Subodhini commentary, (xv) *Bhagavadgītā* with Sāyaṇācārya's commentary and Ānandagiri and Śrīdhara Swāmi's notes, (xvi) *Upaniṣads* collection, (xvii) *Daśarūpaka* with Dhanika's



commentary etc. He has compiled some books, viz. *Śabdarūpādarsa*, *Kāvyaśaṅgraha* etc. Mrs. Rekha Joshi mentions in her book that PJV has commented upon more than hundred Sanskrit works but we do not find any substantiation for her assertions. Almost all the books of PJV (i.e. either written by him or commented upon by him or simply published by him) are available in the printed section of the Oriental Institute (M.S. University), Baroda. Only a glance at these clearly shows that the only common factor among all these is that all of them are published by PJV. But some of them were written by his father Pt. Tārānātha Tarkavācaspati, and only published by PJV. A very few are either written or edited by some person other than these two. Many are found in the name of PJV but here also as the inner title pages show some are only edited by him (Skt. *saṁskṛtam*) while others are both commented upon and edited by him (Skt. *bi.e. upādhidhāriṇā śrījīvanānda-vidyāsāgara bhattachāryeṇa viracita-tīkā-sametam, ten'aiva saṁskṛtam*) and his book *Vikramorvaśī-Troṭakam* falls in this last category. The confusion about authorship of these works was created perhaps by the fact that in all his publications he listed all the 135 works on the frontis page and on the last and last cover pages without giving any clear indication about either the authorship of the work or of the type of authorship (i.e. commentatorship or only editorship). What was more, the list was invariably captioned by the words: *paṇḍita-kula-tilaka-pujya-pāda śrīmat-tarka vācaspati pāda praṇīta prakāśita pustakāny'etāni* / This gave rise to the confusion in which many of the commentary works by PJV were ascribed to his father Pt. Tārānātha and PJV was taken to be only the publisher of his father's works. That is how PJV's commentary on *Vik* has come to be noted as authored by Tārānātha.

### C : HIS STYLE :

Simplicity is the main feature of his commentary. He has followed the same style in all of his commentaries. He does not give any names to his commentaries. He also does not give *maṅgala-sloka*, does not mention his own name in the body of the commentary, does not give family introduction nor mention his teachers. He also never gives colophons of the traditional type. His commentary is more like notes than like a running commentary. For example, we can refer to the following edition of PJV's commentary on K's *Ṛtusamhāram* poem (1st edn. 1872 A.D.). It seems that this was the first commentary among his all of works. The commentator mentions about the aspects of his commentary in its preface.<sup>5</sup> They are as follows :

- 1) He has made his commentary as simple as possible.
- 2) He does not elaborate it by giving quotations from works like *Amarakoṣa* *Kāvyaprakāśa*, *Daśarūpaka* etc.
- 3) He does not like to make it complex or dull by using synonyms and compounds, and
- 4) He always corrected the text very carefully and has always shown the variant readings in the footnotes with quotations from scientific works.

We observe some characteristics of his style adopted from our traditional system. Particularly in the commentary on the plays, he gives Sanskrit rendering of Prakrit speeches of the characters and definitions of certain technical words occurring in the play, quotes from standard works of dramaturgy and of course explains certain words by giving synonyms and verses by putting the verses in prose orders. (In some early works, he has not given any Sanskrit *chāyā* of Prakrit speeches, viz. in *Priyadarsikānāṭikā*). He

विक्रमोर्वशी-चोटकम् ।

सहाकवि श्रीकालिदास विरचितम् ।

वि, ए, उपाधिधारिणा  
श्रीजीवानन्दविद्यासागर भट्टाचार्येण  
विरचित टीकासमेतम् ।  
तैत्तिरीय संस्कृतम् ।

कलिकानाराजधान्याम्

वाल्मीकियन्त्रे

मुद्रितम् ।

इ. १८७३ ।

# VIKRAMORVASHI

A DRAMA IN FIVE ACTS,

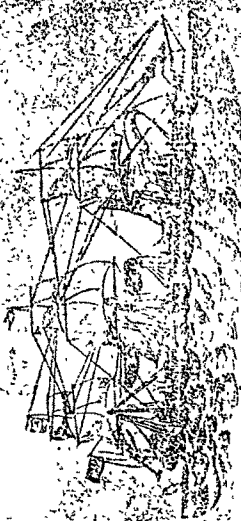
BY

KALIDASA.

EDITED

WITH A COMMENTARY

BY  
PANDIT JIBANENDRA VIDYASAGAR.



CALCUTTA

PRINTED AT THE VALMUKI PRESS

1873.

To be had from Pandit Jibendra in Vidyasagar  
B. A. Sanskrit College of Calcutta

यदि तु तव समागमे तथैव  
प्रसरति सुभु । ततः काली भवेयम् ॥ [१]

( इति निश्रान्ताः )

( द्वितीयोऽङ्कः समाप्तः )

[ १ ] हे सुभु ! अर्धमगतो अग्रोऽप्यपूर्ण इति यावत् मनो-  
रथो अभिलाषो यस्य तथाभूतस्य गमं नियामा प्रदरचय-  
समन्विता रात्रिः शतगुणितेव त्रिशतपदरसगन्धितेव गता ।  
विरहेवेदनाविधुरेण मया रात्रिः कष्टेन यापिता सुतरां वद्धित-  
यामेवासीदित्यर्थः । इदानीं तव समागमे यदि तु तथैव शतगुणि-  
तैव प्रसरति गच्छति ततः काली कृताया भवेयम् ।

चतुर्थोऽङ्कः ।



( नेपथ्ये सहजान्याचितलेखयोः प्रावेशिकाचित्रिका ) [ १ ] ।  
पित्रसहि-विज्जोत्र-विमणा सहिसहिआ वाउला समुल्लसर ।  
सुरकर-पल्लु विशसिअ-तामरसे सरवरसुल्ले [ २ ] । ( क )

( क ) प्रियसखी-वियोग-विमनाः सखीसहिता व्याकुला समुल्लसति ।  
सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥

[ १ ] प्रावेशिकी रङ्गप्रवेशसंक्षिप्ता, प्राक्षिका गीति-  
विशेषः । तदुक्तम् ।

‘चक्षत्पुटादितालैर्न मार्गचयविभूयिता ।

प्राक्षिका खरपदप्रयिता कथिता बुधैरिति । श. २ ।। २५ ५८

गाथाच्छन्दः ; तल्लक्षणं यथा पिङ्गले,—

‘पङ्कमं वारह मत्ता, वीर्य अट्टारहेण संजुत्ता ।

जह पङ्कमं, तह तीर्थं, दह पञ्चविभूसिआ, गाहा’ ॥

[ २ ] नवोदितसूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे  
सखीसहितापि प्रिययुगोविधोपविमना अतएव व्याकुला वसति

refers his commentaries to the relevant portion in the text by giving *pratīkas* with the words *ityādi* as the traditional commentaries do. But he also employs some modern devices: he indicates the textual portions commented upon by him with numerals and the Prakrit portions in the text by the alphabetical consonants. The xerox copy of two pages from his printed commentary on *Vik* given herewith will clarify these points abundantly (pp. 100-101). He has reformed and simplified so many traditional Sanskrit works and made them easy to understand to us for us.

**D : PJV's *Tīkā* on *Vikramorvaśī-Troṭakam* :**

As shown earlier PJV does not give any particular name to this commentary also. He calls the play "*Vikramorvaśī-Troṭakam*" on the inner title page. The book is printed at the Vālmiki Press, Calcutta and published in 1873. The commentator follows the larger version of the text. He is quite brief in his comments. The style, as already indicated, is very systematic. In the text, he has given *ka*, *kha*, *ga*, etc for passages in Prakrit speeches and according to these numbers he gives their Sanskrit renderings in the "*Tīkā*," putting them as footnotes and in smaller types. He also comments on some technical points and words in the same manner and indicates them by numerical in the text and prints the comments in small types in the footnotes. He comments on a few dramaturgical points quoting the definitions from the following standard books. For example, he quotes from *SD* (*Vide*, this edition on pp. 23, 28, 70, 108 & 156), *BP* (p.30), Hemachandra (p.28), *Trikāṇḍaśeṣa* (p.108), *Piṅgala* (p.101), Bharata (pp.102 106 & 107) etc. He also quotes once from K's *RV* (p.22) and once from an unverified source (p.101). In the fourth Act, since he follows the larger version, he has mentioned the entrance song *Āksiptikā* and called it *Gāthāchanda* and defined it. He has mentioned

thirteen musical terms, viz. *Dvipadikā*, *Jambhalikā*, *Khaṇḍadhārā*, *Khaṇḍaka*, *Khuraka*, *Valantikā*, *Kuṭīlikā*, *Mandaghaṭī*, *Ardhadvicaturasaka*, *Caturasaka*, *Sthānaka*, *Khaṇḍikā* and *Galitaka*. He has indicated all of these terms. Among these thirteen terms, he has quoted the definitions of five terms only, viz. *Dvipadikā*, *Jambhalikā*, *Khaṇḍadhārā*, *Khaṇḍaka* and *Caturasaka*. He has also mentioned the sources, like the earlier commentator RN, as Bharata instead of *SR* but these definitions are not similar to those given by RN. Particularly these ancient musical terms are not found in Bharata's *NS* or *Bharatakoṣa*.

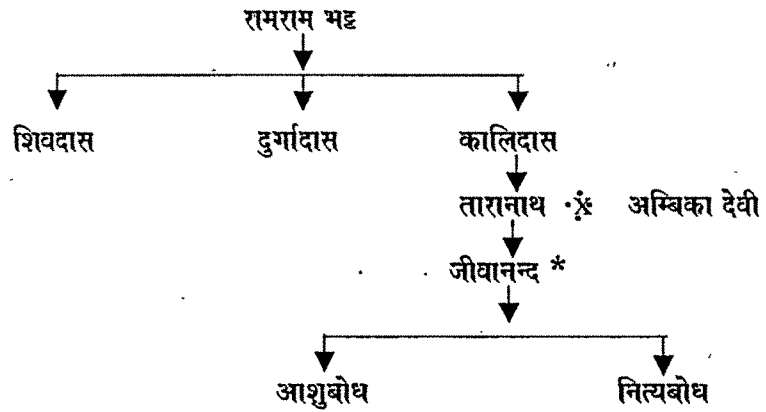
Thus, PJV's commentary (pub. 1873) is perhaps the second modern commentary on *Vik*. It is classed as modern because it is straightaway made available in a printed form, it was never circulated in a manuscript form. It is a simple commentary. He has followed the traditional commentators in that he has quoted from some standard dramaturgical and other books. He does not deal with the aspect of plot-construction like KV. He does not mention any *Sam̐dhi* or *Sam̐dhyāṅga* etc, neither does he quote any Pāṇinian *sūtras*, nor any definitions of metres or *Alaṅkāras*. Though he has accepted the larger version and quoted the definitions of a few musical terms from 'Bharata,' yet he does not seem to deal with the particularly music dance lyrical form of the play, particularly its fourth Act. The publication appears more, therefore, like an annotated edition of *Vik* in which annotations are in Sanskrit. It hardly follows the standard form of a traditional commentary.

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2. *Viśvakoṣa*, Vol. 7, P. 702.
3. परमहंस रामकृष्ण, तारानाथतर्कवाचस्पतेः जीवनचरितम्, सिद्धेश्वरयंत्र, कलिकाता, p.66; *Vide Vāgbhaṭālaṅkāra*, Introduction, p.23
4. *ibid.* p. 69
5. *ibid.* p. 88
6. *ibid.* p. 86
7. भट्टाचार्य श्रीजीवानन्द विद्यासागर वि,ए, उपाधिधारिणा विरचितटीकासमेतम्, महाकवि-श्रीकालिदास विरचितम् ऋतुसंहार-काव्यम्, तेनैव संस्कृतम् । १८७२ । सम्भावना (Preface)

“अमुष्यां ननु टीप्पनि-रुप-व्याख्यायां यावच्छक्यं सारस्यमालम्बितं, नापि जलशब्द उदकार्थं इति प्रत्यापयितुममरकोषादि-प्रमाण प्रदानेयं वृथा पल्लविता, न च प्रतिशब्ददाने समास-प्रकरण-प्रकटने च यथायथं जाड्यमाश्रितम् । शोधने चानादरो न कृतो जानतः, प्रत्युत पाठभेद-वि ज्ञानञ्च ह राजते ।”

## GENEALOGY OF JIBANANDA



## SECTION - III

### MR̥TYUÑJAYA BHŪPĀLA'S *VIŚIṢṬARATNADĪPIKĀ*

#### A. Personal Information about Mr̥tyuñjaya Bhūpāla :

Mr̥tyuñjaya Bhūpāla (MB) composed the commentary on *Vik* and called it *Viśiṣṭaratnadīpikā*. Though the language of the commentary is Sanskrit, it is printed in Telugu script. From the title page of his edition, we know that he was the king of Vaisākhapaṭṭana of which the capital city is Balaśa. The colophon of the commentary on fifth Act informs us that his father's name was Śrīmad Venkaṭa Mahīpāla. He belonged to the family of Niśśaṅka. He was the disciple of Pt. Venkaṭa Raṅgācārya and Śrī Ākellāvenkaṭa Śāstrī. He wrote this commentary with the permission of Śrīmad Ānārevil Devit Primantil Kārmekil, who was chief of the officers at Chennopurī (at present Chennai) a great scholar and very fond of Sanskrit language.

#### B. *Viśiṣṭaratnadīpikā* (or *Mr̥tyuñjayabhūpaliyā*)

The commentary is published in 1806 Śālivāhana i.e. 1884 A.D. by the Vartamānatarangiṇī Press, Madras. In the beginning, the commentator puts a benedictory verse in which he praises the author of the play *Vik*, i.e. K. The main characteristic of his commentary is that he gives synonyms of each and every word of the text either in Sanskrit or Prakrit dialogues. He shows the grammatical formation of the title of the play *Vik* like the earlier commentator KV thus: “*vikramorvaśīya nāma vikramaḥ – purūravaḥ parākramaśca urvaśī – apsaroviśeṣ ca vikramorvaśyau/ te adhikṛtya kṛto granthaḥ vikramorvaśīyam / etad abhidhānam / sū // adhikṛtya kṛte grantha*



*ityadhikāre śisukrandrayamasabhadvandvetyādīnā cha pratyayaḥ* /”<sup>1</sup> His text calls *Vik* a *Nāṭaka*: To justify this he quotes from *DR* the definition of *Nāṭaka*. It appears that MB tries to show in this play the three main characteristics of a *Nāṭaka* in this way. (1) The story of Urvaśī and Purūravas is famous; (2) the hero of this play belongs to a royal family and he is *Dhīrodātta* in character, and (3) the main sentiment is *vīraśṛṅgāra*. MB explains it like this: “*kartavyam nāṭake vastu prakhyātam misrameva vā / bījādi paribhāṣānta sarvalakṣaṇa samyutam / rājaśivamśyodīpyo vā dhīrodāttaś ca nāyakaḥ / eko raso bhaved aṅgī vīraśṛṅgārayor dvayor*”<sup>2</sup>

He quotes definition of the dramatic terms like *Nāndī*, *Prastāvanā*, *Praveśaka* etc. and of the minor characters like *Vidūṣaka*, *Sūtradhāra* etc. He often quotes Pāṇinian *sūtras* and indicates ‘*Sū*’ i.e. (*Sūtra*) before the quotation of Pāṇinian *sūtras*. He also very often quotes *Amarakoṣa* and indicates ‘*Ni*’ i.e. (*Nirukti*) before the quotation where he mentions the quotation from *Amarakoṣa*. At times he shows the compounds in his commentary. Besides *Amarakoṣa*, he also quotes the definitions from *SD*, *VR*, *Bharata* etc.

Though he calls *Vik* a *Nāṭaka*, he accepts the larger version of the text and comments on Prakrit verses which include musical technical terms in the fourth Act of the play. He indicates the type or class of all the musical terms but quotes definition of only a few, viz. *Dvipadikā*, *Khaṇḍadhārā*, *Jambhalikā*, *Khaṇḍaka* etc.. It is not unlikely that he follows the commentary works of his senior contemporaries like. e.g. ACV or PJV. He defines *Khaṇḍaka* like this:

*pūrvam caturviṃśatibhiḥ aṣṭaviṃśatibhiḥ paraḥ /*

*mātrābhir iha yasyārdham khaṇḍakaḥ saḥ prakīrtitaḥ //*

He follows the standard methods of such commentaries. He mentions the terms first, then defines technical terms, quotes from standard authorities; then, gives (not refers by only *pratīka* but quotes in full) the full text of the verse (in Sanskrit rendering if the original is in Prakrit) and then explains every word of the original text by giving synonyms, then gives general comments including grammatical notes etc. This is particularly obvious in the case of the fourth Act.

## REFERENCES

1. Pāṇini 4/3/87-88
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## SECTION – IV

### M.R. KALE'S *ARTHAPRAKĀŚIKĀ*

#### A. Life and Works of M.R. Kale :

M.R. Kale is well known to Sanskrit students as a scholar of Sanskrit literature who prepared text-book editions of a number of important Sanskrit classics like the works of K, plays of *Harṣa*, *Kādambarī* etc.

We get some personal information from the colophon of his commentary as follows :

*“kālevarṃśodbhaven'eyam rāmacandrasya sūnunā /  
moresvareṇālpadhiyā nirmīṭ'arthaprakṣāikā //  
nāma ṭīkā subodhārtham bālānām nyūnam atra yat /  
tad vudhāḥ kṣantum arhanti haṃsakṣīranayena me //  
svatantrāḥ sarvatanreṣu lokamaṇḍitapaṇḍitaḥ /  
tebhyo'rpitā tayā lakṣmīmādhavau parituṣyatām //”*<sup>1</sup>

Thus, he belonged to the family of Kales, his father's name was Rāmacandra, and his name was Moreśvara. Sometimes his name was sanskritised as Mayureśvara viz. “*mahākaviśrīkālidāsaviracitam vikramorvaśīyam, mayureśvara-kṛtayārtha- prakāśikayodbhāsitam*”<sup>2</sup> He was a devotee of Lakṣmīmādhava. He stayed in the Girgaon area of Bombay where a very famous temple of Lakṣmīnārāyaṇa in the place called Mādhavbaug is situated even today. He does not mention any other fact about his personal life in his commentaries. We, however, have been able to trace his relatives. One of his grandsons Śrī S.V. Kale has provided the following information about the author. Śrī Moreśvara Rāmacandra Kale was born on

6-6-1862 and passed away on 3-5-1930 A.D. His wife's name was Jānakī. She died on 25-7-1959. He had five children (3 sons and 2 daughters).

M.R. Kale served as a teacher, presumably of Sanskrit, in the Wilson High School, (Wilson Street, Girgaon) Bombay. From the title pages of some of his books, he is known to have earned the degree of B.A.

He composed the following books about Sanskrit Grammar and composition viz. 'A Higher Sanskrit Grammar', 'Smaller Sanskrit Grammar,' 'Practical Sanskrit-English Dictionary', 'Students English-Sanskrit Dictionary,' 'Guide to Sanskrit Composition' etc. He also edited the following works with Sanskrit commentaries composed by himself, *Vikramorvaśīyam*, *Kumārasambhavam*, *Mālatīmādhavam*, *Pratimānāṭakam*, *Svapnavāsavadattā*, *Priyadarsikā*, *Kādambarī*, *Hitopadeśa*, *Nīti* and *Vairāgyaśatakas* etc. He has edited some books with English Translation, notes and Introduction only. He also edited some famous classical works with their famous commentaries, viz, Vādhūla Vīrarāghava's commentary on *Uttararāmacaritam*, Mallinātha's commentary on *Meghadūtam*, and *Kirātārjunīyam*, an anonymous commentary on *Daśakumāracaritam*, Kāṭayavema's commentary on *Mālavikāgnimitram* (Actually M.R. Kale had added his own commentary in the text of Kāṭayavema. In the preface of his edition Mr. Kale says: "The Commentary of Kāṭayavema being too meagre has been copiously amplified with additions, which are indicated by being enclosed in rectangular brackets, So as to make it complete without being tiresomely prolix"<sup>3</sup>), Pṛthvīdhara's commentary on *Mṛcchakaṭīkam*, Dhunḍhirāja's commentary on *Mudrārākṣasam*, Rāghavabhaṭṭa's commentary on *Abhijñānaśākuntalam* etc.

It appears that he (the) in first round, edited number of Sanskrit works only with English Translations, Notes and Introduction of basic facts. In the second round, that is, when these works, which were very popular (because they were useful text-books also) went into second and further editions, he decided to add to the texts their Sanskrit commentaries also. Here also, he seems to have adopted twofold method. For famous and outstanding classics like *Abhijñānaśākuntalam*, *Uttararāmacaritam*, *Kumāra-sambhavam* etc., he edited commentaries of well known commentators like those of Rāghavabāṭṭa on *Abhijñānaśākuntalam*, of Vīrarāghava on *Uttararāmacaritam*, of Dhunḍhirāja on *Mudrārākṣasam* etc. For works of lesser importance he often composed the Sanskrit commentaries himself. His commentary on *Vik* falls in this group.

From the western India he has written, composed and edited so many works on Sanskrit just as PJV (and his father Tārānātha) did the same service in the eastern part of India.

**B : *Arthaprakāśikā* :**

M.R. Kale wrote commentary on K's *Vik* called *Arthaprakāśikā*. This commentary was first published by Śārādākrīḍana Press, Bombay in (1820 Śaka year i.e.) 1898 A.D. The commentator has followed the text prepared by S.P. Parāit on the basis of three MSS.<sup>4</sup> He refers to the view of the play being called the *Troṭaka*. He mentions it in the Introduction to his edition: "It is a love drama and belongs according to the *Sāhityadarpaṇa* to that subdivision of dramatic compositions which are known as '*Troṭakas*' (a division not perhaps known to the poet himself)"<sup>5</sup> However, the portion in the bracket shows, he does not subscribe to it. He starts his commentary with two benedictory verses :

*“nirmāṇam jagatām karoti rajasā hīnam yadānandakam  
 sattven'āpi na lipyate tad'api yadrakṣāsudakṣam sadā /  
 asprṣtam tamas'āpi nāśayati yatsarvam ca sārvaśrīkam  
 kasmimścinmahasi svavāsamadhuna dhattām madiyam manah //  
 kṛpāsāndramcakṣur bhagavati patanccettava jade  
 sakṛtprajñ'onmesatsa bhavati kavīnām kulaguruḥ /  
 pravandhakāvyārtham sarasarucirālamkṛtijuṣam  
 na kastad vāpi tvām stutibhir upatiṣṭhena jaḍadhiḥ //”<sup>6</sup>*

This is one of the two largest commentaries on *Vik* (the other being that of Surendra Nāth Shāstri) in which the commentator has quoted from a number of sources. Mr. Kale has followed the South Indian recension of the text as that of KV which does not accept the Prakrit *Dhruv*-like verses in the fourth Act. He says: “With regard to the extraordinary number of the Prakrit passages found in the fourth Act in some editions, it must be observed that they are not genuine. x x x It is strange coincidence that both the third Act of the *Śāk* and the fourth Act of the present play, should have been tampered with by meddlesome scribes or poets.”<sup>7</sup> He reveals a close understanding of the dramaturgical structure of the play. He has pointed out the dramaturgical points, like *Arthaprakṛti*, *Kāryāvasthā* with their five stages. He has also located five *Samdhis* and their thirtyone *aṅgas* with their definitions quoted from the various works of dramaturgy like *NS*, *DR*, *SD* etc. in favour of his views. On this particular point he seems to have closely followed the ancient commentator KV, who has given these dramaturgical terms in a very clear and perfect way. Mr. Kale has also quoted from KV's commentary thirteen times throughout his commentary. For example, in the third Act, when Urvaśī

says to Citralekhā that the queen has given the king to her and she, therefore, can freely share the seat with the king, then the king asks Urvaśī, with whose permission had she stolen his heart. Mr. Kale explains:

“devyā dattā iti devyā anumatir labdh’eti yad asmin me śarīre  
vyāpāram āliṅganādim vrajasi/ tarhi prathamāṅka’syanumate/  
kasyānumatyetyarthaḥ / etaddhṛdayam tvayā coritam / ‘atra devīprasaṅgena  
vyāvahitsya bījasya pun<sup>a</sup>ryojanād ‘ākṣepaḥ’ nāma saṁdhyāṅgam uktam  
bhavati’ ti kāṭayavemaḥ /”<sup>8</sup>

He has also referred to another ancient commentator RN and quoted from his commentary *Prakāśikā* very often. He has quoted him thirty eight times throughout his commentary. He often cites RN for his text-variants with his explanations. Sometimes he quotes him either for corroboration for his own views, or for comparing his views about something with those of KV. But on the whole, he appears to be in agreement with the text as presented in the southern version by KV. One such point is as follows:

‘mlānakamalanālopamair aṅgaiḥ’ iti raṅganāthasammataḥ pāṭhaḥ /  
“kamalanālāyamānaiḥ kaṇṭakitair ityarthat / anena romāñcena rājñohṛṣṭatvam  
uktam bhavati” iti kāṭayavemaḥ /  
kamalanālāyamānaiḥ kamalanālavadācaradbhiḥ / tvadartham uttām yato  
gāḍha virahotakaṇṭhayā parimlānaistanyobhiśca”<sup>9</sup>

Mr. Kale also reveals a good knowledge of grammar as well as of *alaṅkāras* and metres in his commentary. He has mentioned and identified eight *alaṅkāras* with their definitions. They are: *Kāvyaṅgam* (p.7), *Bhrāntimān* (p.12), *Utprekṣā* (pp. 12 & 52), *Sasāṁdeha* (p.17), *Upamā* (pp. 53 & 132), *Vikṛta* (p. 90), *Parikara* (p. 114) and *Anuprāsa* (p. 111). He has

also mentioned eleven metres with their definitions and located them in proper places. They are: *Śārdūlavikrīḍitam*, *Āryā*, *Vasantatilakā*, *Upendravajrā*, *Aupacchandasika*, *Mandākrāntā*, *Mālinī*, *Drutavilambitam*, *Puṣpitāgrā*, *Upajāti* and *Harinī*. He has quoted from many sources for the reference to his arguments like K's *Kumārasambhavam*, *Raghuvamśam*, *Meghadūtam*, *Abhijñānaśākuntalam* and *Mālavikāgnimitram*; from dramaturgic works like *NS*, *DR*, *SD*, *ND*, *Sāhasāṅkaṭikā* etc. ; from *Koṣas*, *Vedas*, *Purāṇas*, *Upaniṣads*, *Samhitās*, *Smṛtis*, *Rāmāyaṇa*, *Mahābhārata* and all standard Grammatical works like Pāṇini, Patañjali, *Siddhāntakaumudī* etc. He has also quoted from some precious commentaries like that of Mallinātha on *Kumārasambhava*; of Jagaddhara on *Mālatīmādhava* ; of Dhanika, Devapāṇi and Sāhasaṅka on *DR* etc. All in all, it appears that he has a thorough knowledge of grammar, lexicons, dramaturgy, poetics and classical literature which form the very fundamental equipments of any commentator worth his name.

### C : *Saṁdhis* and *Saṁdhyāṅgas* :

We have only passingly remarked above that Kale has closely followed the ancient commentator KV in locating the *Saṁdhis* and *Saṁdhyāṅgas* in his commentary. Sometimes he has quoted from KV's commentary directly on these points. In the technical remarks of the Introduction of his edition, he has explained how the five *Saṁdhis* are employed in the entire plot structure of this play. He says: "The *Mukhasaṁdhi* introduces the heroine to the hero and love germinates between them. The final object is the union in wedlock.<sup>10</sup> The ground for the seed was prepared, in the case of the king, when the Apsarases gave him a lively description of Urvaśī's charms. The seed is cast



when the king and Urvaṣī see each other. x x x It takes up the whole of the first Act and the prologue to the second Act. The *Pratimukhasaṁdhi* fills up the whole of the second Act and a portion of the third Act. The seed sprouts up in this which is marked by the Viduṣaka and Chitrālekḥā, and by the Chetī and the queen. The effort or *Prayatna* is implied in *ādarsanāt* etc. (II.2). The search for the means to the desired end, Urvaṣī's departure at the summons from her lord and the queen's interference notwithstanding forms the *Bindu*. The *Garbhasaṁdhi* begins from where the *Pratimukha* closes and ends with the departure of the queen. x x x The seed is sown to grow further in as much as the king has from Urvaṣī an actual confession of her love. There is hope of success (*Prāptyāśā*) as the obstacle from the queen is removed. This *Samdhi*, however, is characterised by the absence of the *Patākā*. The *Avamarśasaṁdhi* actually begins with Urvaṣī's entrance x x x and extends to the close of the fourth Act. There is *Niyatāpti* or certain attainment but it is obstructed by Urvaṣī's metamorphosis. The *Nirvahanasaṁdhi* occupies the last Act of our play. In it all the fore-going arrangements terminate in the happy union of the husband, wife and son.”<sup>11</sup>

He has located the *Samdhyanigas* throughout his commentary. They are:

Four *anigas* of the *Mukhasaṁdhi*, viz. (1) *Upakṣepa*, (2) *Parikara*, (3) *Parinyāsa*, and *Prāpti*; ten *anigas* of the *Pratimukhasaṁdhi* viz. (1) *Vilāsa*, (2) *Parinyāsa*, (3) *Tāpana*, (4) *Upanyāsa*, (5) “*Lekhā*”, (6) *Puṣpa*, (7) *Narma*, (8) *Pragamana*, (9) *Narmadyuti* and (10) *Paryupāsana*; seven *anigas* of the *Garbhasaṁdhi*, viz. (1) *Anumāna* (2) *Abhūtāharaṇa*, (3) *Mārga*, (4) *Udāhṛti*, (5) *Sambhrama*, (6) *Krama*, (7) *Ākṣepa*; two *anigas* of the *Avamarśasaṁdhi*, viz. (1) *Dyuti*, (2) *Virodhana*, and eight *anigas* of the *Nirvahanasaṁdhi*, viz. (1) *Samdhi*, (2)

*Vibodha*, (3) *Grathana* (4) *Upagūhana*, (5) *Samaya*, (6) *Ānanda*, (7) *Kāvyasamhāra* and (8) *Prasasti*. In all, Kale has mentioned thirtyone *Samdhyāṅgas* out of sixtyfour described in *NS* and other dramaturgical works.

Kale mentions *Tāpana* and quotes the definition from *SD*. According to S.N. Shāstrī, “Such a position is experienced by Purūravas when he finds no means to get at the celestial nymph and permits in remorse the God of Love to be victorious over him.”<sup>12</sup> He expresses about *Sama* : “There is a school of thought represented by Dhanañjaya, Śiṅga Bhūpāla, Śāradātanaya, Śrīkrṣṇa and Vidyānātha, that does not recognize ‘*Tāpana*’ as an element of the *Pratimukha Samdhi*, probably for the reason that such a mental phenomenon is covered by the definition of the *Vidhūta* according to them. Since the torment and unrequited ness require pacification before a fresh quota of zeal for further efforts can be anticipated, the alleviation as extremely necessary to the proper development of action. Hence they believe in the existence of *Sama* or alleviation as a sequel to *Vidhūta*.”<sup>13</sup>

Among these, one *Samdhyāṅga* called ‘*Lekha*’ of *Pratimukhasamdhi* is not found in the list of sixty four described in *NS* and other texts like *DR*, *SD*, *ND* etc.. What is noteworthy is that he has located *Upanyāsa* and *Lekha Samdhyāṅgas* at one and the same place but he has not mentioned any source of the *Samdhyāṅga* he calls *Lekha*. The definition of *Lekha* given by him is as under: *taduktam – vivakṣitārthakalitā patrikā lekha ucyate*”<sup>14</sup> Actually this is not a *Samdhyāṅga* but one of the *Samdhyāntaras* and the above definition is quoted from *RS* by Śiṅga Bhupāla, III -91B. S.N. Shastri has cleared it in the footnote of his book: “Urvaśī sends a written letter of love to Purūravas in *Vikṛa* Act II”<sup>15</sup>

# A COMPARATIVE TABTE OF KV & KALE'S *SAMDHIS* AND *SAMDHYANGAS*

(NB: All the Prakrit dialogues are shown here in their Sanskrit *chāyā*)

ACT	Sr.No. SMDNG According TO KV	DIALOGUE / SITUATION	STRUCTURAL ELEMENTS MENTIONED BY KV *	STRUCTURAL ELEMENT & SR. NOS. OF SMDNG MENTIONED BY KALE	KALE'S LOCATION	REMARKS
I		<i>upakṛtam khalu dānavaiḥ</i>	(A) <i>Bīja</i> }	=		<i>Vīlāsa</i> means desire with regard to the desired object ( <i>īṣārdha- viṣayeha</i> ). This is accepted by both KV & Kale, but they locate this <i>samdhyanā</i> in different places. KV locates it in (II.6) <i>idamasulabha</i> etc., Kale shows it in the later verse-9 <i>vrajati nirvṛt- imekapade manah</i> etc. and the stage direction <i>jātāsas tiṣṭhati</i> .
	1	<i>asyāḥ sargavidhau</i> etc. (I.8)	(A) <i>Bīja</i> } +	=	1	
		<i>yadāchāyā tvam</i> etc. (I.9)	(K) <i>Aranbha</i> = (S) <i>Mukha</i>	=		
	2	<i>yadayam rathasariṣobhāt</i> etc. (I.11)	<i>Parikara</i>	=	2	
	3	<i>(turvaśī rājāvalokanam)</i>	<i>Parinyāsa</i>	=	3	
II	4	<i>prīyamācaritam late tvayā</i> etc. (I.16)	<i>Prāpti</i>	=	4	Mainkar shows <i>Sama</i> & <i>Tāpana</i> as almost identical, but they are different and Kale differs from KV in their identification. He does not mention <i>Sama</i> , mentions instead <i>Tāpana</i> , and locates it in the verse <i>nīlāntakaṣṭhinam</i> etc. in which KV has shown <i>Pragamana</i> (in ab) and <i>Vajra</i> (in cd).
	5	<i>durlabhābhīnivesi madanaḥ</i>	<i>Samādhiāna</i>	X		
		<i>esa mano me</i> (I.18)	(A) <i>Bindu</i> +	=		
	6	<i>idamasulabha vastu prārthanā</i> etc. (II.6)	<i>Vīlāsa</i>	✓	5	
	7	<i>mama kusumitāsvapi sakhe</i> etc. (II.8)	<i>Vidhūta</i>	X		
		<i>tadupāyacintyatam yatha</i> etc.	(K) <i>Prayātna</i> = (S) <i>Pratimukha</i>	=		
	8	<i>na sulabha sakalendumukhi</i> etc. (II.9)	<i>Sama</i>	X		
		<i>sakhi kva nu khalu sa</i> etc.	<i>Parisarpa</i>	<i>Tāpana</i>	6	
	9	<i>nīlāntakaṣṭhinām rujam</i> etc. (II.11ab)	<i>Pragamana</i>	=	7	
	10	<i>alabdhapahalanīrasān mama</i> etc. (II.11cd)	<i>Vajra</i>	✓	8	
III	11	<i>svāmin sambhavitā yathāham</i> etc. (II.12-13)	<i>Uparyāsa</i>	X		
	12	<i>tulyānurāgapīṣunām lalitārtha</i> etc. (II.14)	<i>Puṣpa</i>	✓ □ &	9	
	13	<i>kim na vandyate</i>	<i>Narma</i>	<i>Lekha</i>	10	
	14	<i>nedam mayā mrgyate</i>	<i>Narmadyuti</i>	=	11	
	15	<i>aparādhiṇī nāmabhaṇi prasīda</i> etc. (II.21)	<i>Paryupāsana</i>	=	12	
	16	<i>adaḥṣṇiyakṛtāt paścātāpād bibhemi</i>	(A) <i>Bindu</i> +	=	13	
		<i>evam etat</i>	(K) <i>Prāptyāśā</i> =	=	14	
		<i>balavān punarnama manasobhītāpāh</i>	(S) <i>Garbha</i>	=		
	17	<i>vacobhīrāṣājananair</i> etc. (III. 9)	<i>Anumāna</i>	=	15	
	18	<i>sakhi eṣa manaratha labdha</i> etc.	<i>Abhūtāharaṇa</i>	=	16	

19	<i>mugdhe kā punaranyā cintā</i> etc.	<i>Mārga</i>	=	17	
20	<i>ayaṁ tasyā rathakṣobhāt</i> etc. (III.11)	<i>Udāharaṇa</i>	= ( <i>Udāhṛti</i> )	18	
21	<i>antarhite āvam</i>	<i>Sambhrama</i>	=	19	
22	<i>anena kalyāṇi mṛnāla komalam</i> etc. (III.13)	<i>Samigraha</i>	X	20	
23	<i>aṅgam anāṅga kṣiṣṭam</i> etc. (III.16)	<i>Kṛma</i>	=	21	(KV Quoted)
24	<i>devyā dattā itī yadi</i> etc. (III.17)	<i>Ākṣepa</i>	=	22	(KV Quoted)
	<i>anupanatamanorathasya</i> etc. (III.22)	(A) <i>Bindu</i> +	=		
IV	<i>bhuopi samāgamakaraṇam bhaviṣyati</i>	(K) <i>Niyatapti</i> =	=		
	( <i>tataḥ pravṛṣṭi unmatavesō rājā</i> ) etc	(S) <i>Vimarsa</i>	=		
25	<i>tiṣṭhetkopavasāt prabhāva</i> etc.	<i>Vyavasāya</i>	X		
26	<i>paravyasana nirvṛtam</i> etc.	<i>Apavāda</i>	X		
27	<i>yadi hantisa gata na te</i> etc. (IV.16)	<i>Dyuti</i>	=	22	(KV quoted)
28	<i>suryācandramasau yasya</i> etc. (IV.19)	<i>Vicalana</i>	X		
29	<i>mandārapuṣpairadhivāsītāyaṁ</i> etc. (IV.35)	<i>Prolocanā</i>	X		
30	<i>tanvī meghajalādrupallavatayā</i> etc. (IV.38)	<i>Vibodhana</i>	= ( <i>Virodhana</i> )	23	(KV quoted)
31	<i>yāvadasyaḥ priyānukarinyah</i> etc.	<i>Ādāna</i>	X		
32	<i>yannmayā kopavasam gataya</i> etc.	<i>Śakti</i>	X		
V			(S) <i>Nirvahaṇa</i>		<i>Pañcamo 'ṛikaḥ</i>
33	<i>lātavya āhuyatāmurvaṣṭ</i>	<i>Samidhi</i>	=	24	
34	<i>ko nu khalveṣa sabānāṣanaḥ</i> etc.	<i>Vibodha</i>	=	25	
35	<i>mahān khalu saṁvṛtāḥ</i>	<i>Grathana</i>	=	26	(KV quoted)
36	<i>tad etasya te bhartuḥ samakṣam</i> etc.	<i>Nirṇaya</i>	X		
37	( <i>bāṣpamasyaḥ pramāṣṭi</i> )	<i>Prasāda</i>	X		
38	<i>tad clavān me mahārājena saṁvāsah</i>	<i>Paribhāṣā</i>	X		
39	<i>kiṁ nu khalu nirabhre</i> etc.	<i>Upagūhana</i>	=	27	
	<i>avirahitau dampatī bhūyāslām</i>	(A) <i>Karya</i> +			
	<i>iyam c'orvaṣṭ yāvadāyustava</i> etc.	(K) <i>Phalagana</i> = (S) <i>Nirvahaṇa</i>	= (K)		
40	<i>aho śālyam me hṛdayāt</i> etc	<i>Samaya</i>	=	28	
41	<i>paravānasmi deveśvareṇa</i>	<i>Ānanda</i>	=	29	
42	<i>dīṣṭayā putrasya yuvarājāśīrṣyā</i> etc.	<i>Kṛti</i>	X		
43	<i>evamanugrhitō maghavatā</i> etc.	<i>Upasamihāra</i>	✓ ( <i>Kāvyaśamihāra</i> )	30	<i>kiṁ te bhuyah pākāśasanaḥ</i> etc.
44	<i>paraspara virodhinoryeka</i> etc. (V.24)	<i>Prasāsti</i>	=	31	

Kale mentions *Nirvahaṇa*  
*saṁdhi* in the beginning of the  
fifth Act.

Basically there is no difference.

\* (A) *Arthaprakṛti*, (K) *Kāryāvasthā*, (S) *Samdhi*, SMDNG *Samdhyanga* = Same as in KV, X not in Kale, accepts the element but in a different place locates.

## REFERENCES

1. महाकवि श्रीकालिदासविरचितं विक्रमोर्वशीयम् मयूरेश्वरकृतयार्थप्रकाशिकयोद्भासितम्। मुंबयां, शकाब्दाः १८२०। Colophon, p.147.  
All the references are traced to the first edition of M.R. Kale, Bombay, 1898.
2. *op.cit.*, Inner title page.
3. Kale M.R., *Mālvikāgnimitram* of Kālidāsa (with the commentary *Kumāragirirājīyam* of Kāṭayavema, considerably enlarged).
4. *op.cit.*, Introduction, P.
5. *op.cit.*, Introduction, P. 19
6. *op.cit.*, P.1
7. *op.cit.*, Introduction, p 21
8. *op.cit.*, P.90
9. *op.cit.*, p.51
10. We, however, refer to Prof. R.I. Nanavati, Ch. I, *fn.* 8, p.25 of this project.
11. *op.cit.*, Introduction ( Technical Remarks ), pp. 20-21
12. Śāstrī, Surenetra Nāth, *The Laws and Practice of Sanskrit Drama*, Vol. 1, Varanasi, 1961, P111.
13. *ibid.*, pp. 111-112.
14. *op.cit.*, p.5,
15. *Cf. ibid.*, P. 156.

## SECTION-V

### ĀŚĀNANDA VARMAN'S TĪKĀ

Āśānanda Varman is one of the modern commentators who has written a Sanskrit-Hindī commentary on *Vik*. He does not make any benediction or colophon in his commentary; neither does he give any information about his personal life. On the title page, his name is given thus: “ *śikārpur (sindhu) prāntīya b.l. saṁskrtāṅgal-vidyālaya-pradhānādhyāpakena hindī sāhitya-kūlabhūṣaṇena śrī-āśānanda-varmaṇā-kṛtayā saṁskṛta-hindī-tīkayā samvalitam*”

Thus he was the principal of B.L. Sanskrit English School of the city of Śikārpur (Sindh), (situated at present in Pakistan) and possessed the degree of ‘*Kulabhūṣaṇa*’ in Hindi literature.

His commentary has been revised by Śrī Celālāla Śāstrī, the son of Śrī Paṇḍita Karṇmacandra Śarmā, who was a resident of Multan (in Pakistan now). It was first published by ‘Mehercanda Lakṣmaṇadās’ of Sanskrit Pustakālaya, Lahore in 1926 A.D., though the India Office Library mentions ‘Educational Printing Works, Lahore as its publisher in their Printed Books Catalogue.’<sup>1</sup>

Āśānanda calls the play as a *Troṭaka* and follows the larger version of the play but at the end of the play he has called *Vik* as the both ‘*Troṭaka*’ and ‘*Nāṭaka*’ thus : “*iti śrī-mahākavi-kālidāsa-kṛta-vikramorvaśīya-nāma-troṭaka-nāṭaka-samāptā*”<sup>2</sup>

He mainly gives the construe (*anvaya*), commentary (*vyākhyā*) in Sanskrit language and the sense or import (*bhāvārtha*) of the text in Hindī

language which is almost a sort of loose Hindī translation. The book is written only for the guidance of the students. He says in the preface that there are many commentaries of this *Troṭaka* available, but they have not proved beneficial for the students. He clearly mentions that he has included the types of questions and answers, life of the poet, model question-paper and appreciation-criticism of the drama etc.

This is a very simple commentary in which Āśānanda has explained each word with its Sanskrit synonym, shown Metres like *Śārdūlavikrīḍitam* etc. and quoted their definitions from works like *Vṛttaratnākara* etc. He also quotes from the *Koṣas* mostly *Amarakoṣa*, etc. as the other commentators usually do. This is only a Sanskrit-medium text-book. The book has an alphabetical index of the verses occurring in the play.

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1. Napier, C.J. (Rev. & Ed.), *Catalogue of the India Office Library, Sanskrit Books*, Vol.II, Part-I, Section IV, London, 1957, p.2993.

## SECTION - VI

### SURENDRA NATH SHASTRI'S *KALPALATĀ*:

#### A. Personal Information about Surendra Nath Shastri:

Pandit Surendra Nath Shastri (SNS) is the author of the largest and perhaps the best modern commentary. From the colophon of his commentary on *Vik* and the benedictory stanzas, we know many things about his ancestors and himself. His grandfather's name was Gopīnātha. He was from a Praśnora Nāgara community of Junagarh. This community is well known in Gujarat for its high education and high royal connections. He had obtained royal honour from the kings of Daśapura (modern Dasor or Mandasor). He was a famous astrologer who had many disciples.

His father's name was Shrī Kṛṣṇacārya who was very well-versed in the *Vedas* and all the six *Vedāṅgas*, as well as philosophical systems like *Nyāya*, *Vedānta*, *Mīmāṃsā* etc. He was prominent among the followers of the religious practices of the sect of Śrī Rāmānujācārya. He was the master of one *Totādri Vijñāna Vibhava Peetha*(?). He was honoured with the title *Vijñānavibhuṣana* and was offered one royal seat and two beetle leaves (*tāmbula*) by the kings of Ara and Indore. He was like moon among the scholars due to his profound knowledge. Shrikrṣṇa Shastri seems to have compiled a work called "*Vāgvilāsa*" which is mentioned in the bibliography of SNS's work "*Laws and Practice of Sanskrit Drama*."

SNS also was a great scholar like his father. He earned the degrees of M.A., L.L.B, *Śāstrī* in *Vedānta*, *Kāvya-tīrtha*, *Purāṇa-tīrtha* and *Viśārada* in *Sāhitya*. He was the principal of the Sanskrit College (established by the



Mahārājā of Indore) in 1941 A.D. He was the court poet of the king shri Yaśavantarāo who belonged to the 'Holkar' family of Indore<sup>1</sup>. He later became a professor in the Sanskrit Department, University of Allahabad, around 1947 A.D. He was the disciple of Rāi-ratna Paṇḍita-Śrī-Vināyaka Kṛṣṇa Śaṅkara Joshi of Indore.

### B : Works :

Besides this commentary on *Vik* SNS has also written "*Laws and Practice of Sanskrit Drama*", "*A Brief Note on Sanskrit Compounds*", "*A Manual of Classical Sanskrit prosody*," "*Alankara-kaumudī*" etc. Chowkhamba Sanskrit Series mentions some more of his compositions such as "*Sanskrit Figures of Speech*", "*Nirukta Mīmāṃsā*", "*Gītābhāṣā Navāmbara*" and "*Vaidic Vāṇmaya me Bhāṣācintan*." He has also edited one *Campū* work called "*Guṇādarsācampū*" of Śrī Veṅkaṭadhari with Sanskrit commentary *Padāthacandrikā* by Bālakṛṣṇa Shāstrī and its Hindī version "*Prabhā*" by Jaṭāśaṅkara Pāṭhaka.

### C : *Kalpalatā*:

Pandit SNS calls his commentary on *Vik*, *Kalpalatā*. He completed this commentary on Tuesday, Thirteenth Sunday of the darkhalf in the month of *Mārgaśīrṣa* in year of 1997 V.S. .e. 1941 A.D. In his own words:

"vidyābandhucanasya saṁskṛtamahāvidyālayādhyakṣatām  
āruḍhasya surendranāthaviduṣaḥ saṁvatsare nandane /  
munyaṅkāṅkavasundharāparimite māse sahasye'site  
pakṣe'naṅgatithāv iyaṁ gurudine yātā samāptim kṛtiḥ //"<sup>2</sup>

This is the most extensive commentary among all the commentaries on *Vik*. SNS claims that this play (i.e. *Vik*) of the great poet had long faded away and his commentary would lend it profusely fruitful. His words are:

*“śudhāsyandivyākhyā-virahavidhuras tatrabhavataḥ  
kaviśasyāyaṁ sadbhaṇitidṛḍhabandho'mitagunah /  
cirān murcchām āpto mama bhuvi sadā kalpalatikām  
rasollāsāṁ śritvā pracuraphalayogaṁ hi labhatām//”<sup>3</sup>*

This book is first published by the Nirnayasagar Press, Bomaby in 1942 A.D. The commentator shows his best skill in this commentary. He starts his commentary with the benediction to the God Srikrṣṇa as follows :

*“amandānandasamdohaṁ govindaṁ gopa-nandanam /  
vande rākenduvadanam sundaram sundanāśinam //”<sup>4</sup>*

We may note the salient features of his commentary as follows :

- (a) He exactly explains all technical terms. He comments on every stage direction as well as technical dramaturgic terms like *Nepathye*, *Prāṇipatya*, *Niṣkrāntā* etc. or *Nāndī*, *Pāripārsvaka* etc.

*“nepathyeti - nepathyam nāma raṅgasthalasya paścāt yavanikāntarito  
varṇagrahanādiyogya kuśilavakuṭumbāvasthānadesaḥ / “kuśilava-  
kuṭumbasya sthālī nepathya isyate ” iti vacanāt tripurāreḥ/  
“nepathyam syād yavanikā raṅgabdhūmiḥ prasāadhanam” ity ajayaḥ /”<sup>5</sup>*

He also explains all dramatic technical terms like *Nāndī*, *Prastāvanā* *Arthopakṣepaka* etc. and quotes the definitions from different works of dramatics e.g. He gives definition for *Nāndī* as follows:

*“tathā ca nandayati ānandayati stavena devādīn āśīsa va sabhyān iti  
idantanandadhatoḥ “facādyac” (3.1.114) tena nanda iti rūpam, tataḥ  
prajñaditvāt aṇ pratyayaḥ svārthe ; tena nanda eva nāndaḥ paścāt striyām  
nīp tena nāndī- tath’āha bharataḥ “yady apy aṅgāni bhūyāmsi  
pūrvarāṅgasya nāṭake / tathāpyavaśyam kartavya nāndī vighna  
praśāntaye//”<sup>6</sup>*

He also defines all classes of minor characters of the play like Sūtradhāra Paipāsvka, Māriṣa, Vidūṣaka etc. e.g. Pāripārsvaka :

*“pari pārśvaṁ yathā bhavati tatha'iva vartate iti pāripārsvakāḥ sūtradhārād īṣannyūnako naṭaḥ/ “sūtradhārasya pārśve yaḥ pravadan kurute'rthanām/ kāvyārthasūcanālāpaṁ sa bhavet pāripārsvakāḥ”*<sup>7</sup>

(b) He quotes definitions from various sources. The special feature of his commentary is that he mostly quotes from more than one source, whereas all the earlier commentators, even the ancient ones, usually quoted, if at all, from a single source and very rarely from more than one source. We can refer to the two definitions of *Nepathya* quoted above or the definitions of Vidūṣaka as quoted from two sources or for *Praveśaka* quoted from *SD* and *DR ṭīkā* and so on.

(c) Again, SNS explains all terms by giving grammatical derivations. He seems to have very good command over traditional Sanskrit grammar and he takes fullest advantage of his knowledge by explaining grammatical derivations of all the technical terms and class names. He explains the minor character called Mārīṣa like this:

*“māriṣeti – māriṣ'eti na hinasti duṣṭābhinayādinaṁ sāmājikanām śāntim manovinodaṁ c'eti māriṣaḥ / pāripārsvako naṭaviśeṣaḥ / māśabdopapadāt riṣa hīṁsāyām (bhvā. pa. se.) (?) iti riṣdhātoḥ nāmyupadhatvāt “igupadha” (3.1.135) iti kaḥ pratyayaḥ / naṭaḥ sūtradhāreṇa māriṣa iti vācyaḥ “sūtrī naṭena bhāv'eti tan'āsau māriṣeti ca-” iti vacanāt / athavā marṣaṇāt sahanāt māriṣaḥ “prṣodarādīḥ” (6.3.109) “māriṣaḥ śākabhidi ārye, nātyoktyā purṁsi yoṣiti” iti dakṣāmbāyām / ita asmin sthāne iti saptamyām sārvaṇībhaktikastasi/”*<sup>8</sup>

- (d) Of course, he explains all the important words as other commentators do. He gives the synonyms of the words and quotes from lexical works like *Amarakoṣa*, *Halāyudha* etc. e.g. the king says in the second Act, “*tatr’epsitasannidhānād bhavān raṁsyate*” and the commentator explains: “*bhāvan tāvat bhavataḥ ipsitasyābhilaṣitasya vastunaḥ tatra sandhānāt yogāt lābhād vā raṁsyate vinodito bhaviṣyati* /”<sup>9</sup> A little before the king has said, “*kiṁ bhavāṁstuṣṇīmāste*.” The commentary runs thus: “*kiṁ bhavān tuṣṇīm āste / tvaṁ tu nīrvacano’si na vadasīti bhāvaḥ / maunaṁ dhṛtavān asi / “maune tu tuṣṇīm tuṣṇikām” ity’amarah*”<sup>10</sup>

He dissolves the compound words in his commentary like this: “*rasaprabandhaḥ ity’atra rasamayāḥ prabandhāḥ iti madhyamapadalopī samāsaḥ*”<sup>11</sup>

- (e) He also indicates all the technical details like *Saṁdhis*, *Saṁdhyāṅgas*, *Saṁdhyantarās*, *Alaṅkāras*, *Metres*, *Nāṭyalakṣaṇas*, *Śabdaguṇas*, *Arthaguṇas*, *Vīthyaṅgas*, *Rasas* etc. He locates the stages of love, *Arthaprakṛti* and *Kāryāvasthā* and gives their explanations. Many times when he is indicating a number of different aspects of dramaturgy in a particular area, his commentary appears to assume a classical shade. We quote below one such characteristic portion from the first act: When the king’s chariot lands on the grounds, touches the land of the pack of the Hemakuta mount, the sudden jolt causes Urvaśī’s shoulder to hit lightly against the king’s shoulder, Urvaśī is slightly embarrassed, but the king is happy.

“*yadidaṁ rathasaṁkṣobhādāṅgenāṅgaṁ mamāyatekṣaṇayā /  
sprṣṭaṁ saromakaṇṭakam aṅkuritaṁ manasijeneva* /”<sup>12</sup>

The commentator's words are: “*yat rathasamkṣobhāt nimnonnatabhūpradeśeṣu rathopaghātāt āyatekṣaṇayā dīrghanayanayā anayā svīyena aṅgena gātraiḥ mama aṅgam manasijena kāmena saromakaṇṭakam aṅkuritam iva anandātīśayāt pulakāyamānam iva sprṣṭam hastena dhṛtam / yad anena tadīyāṅgena māmāṅgasparśaḥ sañjāta iti kṛtārthaṁ me janm'ety'arthaḥ / idaṁ premṇaḥ dvitīyaṁ cihnam aparā c'āvasthā'tra / atra pulakāni kāmenevāṅkuritānīti sambhāvanād utprekṣālaṅkāraḥ / anena manasi manasijena svasattā sthāpit'eti vyajyate / atra nāyakagataḥ pūrvarāgaḥ / nāyikāgataḥ pūrvarāgaḥ'upakṛtam iti'sthale x x x pūrvam evābhivyaktaḥ / atra nāṭakīyakāryasya ārambhūkhyā prathamāvasthā, yad uktaṁ “bhaved ārambha autsukyaṁ yan mukhyaphalasidhaye/” api c'ātra ‘asyaḥ sargavidhāv iti padye (I.10) vikramorvaśyoh samāgamajanyā-nur āgabījasyopakṣepāt pravṛttasya mukhasandheḥ prāptir nāmāṅgam “prāptiḥ sukhāgamah” iti lakṣaṇāt / mukhasaṁdhi lakṣaṇan tu – “yatra bījasamutpattir nānārtharasasambhavā/ prārambhena samāyuktā tan mukhaṁ parikīrtitam//” manasijetyatrūluk samāsaḥ / iyaṁ c'āryājātiḥ //”<sup>13</sup>*

It can be seen that the commentator indicates many technical and grammatical terms at this single point. He locates here *Mukha Saṁdhi*, one of *Saṁdhyāṅgas* of *Mukha Saṁdhi* called *Prāpti*, the first stage of *Kārya* called *Ārambha*, the second stage of love, *Pūrvarāga* of the hero, *Utprekṣā Alaṅkāra*, *Āryājāti* metre and *Aluk* compound all together. Of course, it shows the special characteristics of the commentator.

SNS locates all the five *Saṁdhis* and their fiftyfour *aṅgas*, in all, where even an ancient commentator like KV had shown only forty four *Saṁdhyāṅgas*. The *Saṁdhyāṅgas* are as follows:

1) Six *aṅgas* of *Mukha Saṁdhi* :

- |                         |                       |                            |
|-------------------------|-----------------------|----------------------------|
| (i) <i>Prāpti</i> ,     | (ii) <i>Udbheda</i> , | (iii) <i>Paribhāvanā</i> , |
| (iv) <i>Vilobhana</i> , | (v) <i>Yukti</i> and  | (vi) <i>Vidhāna</i>        |

2) Thirteen *aṅgas* of *Pratimukha Saṁdhi* :

- |                          |                           |                         |
|--------------------------|---------------------------|-------------------------|
| (i) <i>Vilāsa</i> ,      | (ii) <i>Parisarpa</i> ,   | (iii) <i>Tāpana</i> ,   |
| (iv) <i>Puṣpa</i> ,      | (v) <i>Dyuti</i> ,        | (vi) <i>Narma</i> ,     |
| (vii) <i>Pragamana</i> , | (viii) <i>Nirodhana</i> , | (ix) <i>Vajra</i> ,     |
| (x) <i>Narmadyuti</i> ,  | (xi) <i>Paryupāsana</i> , | (xii) <i>Upanyāsa</i> & |
| (xiii) <i>Upekṣā</i> ,   |                           |                         |

3) Thirteen *aṅgas* of *Garbha Saṁdhi*:

- |                         |                            |                              |
|-------------------------|----------------------------|------------------------------|
| (i) <i>Mārga</i> ,      | (ii) <i>Abhūtāharana</i> , | (iii) <i>Rūpa</i> ,          |
| (iv) <i>Vidrava</i> ,   | (v) <i>Toṭakam</i> ,       | (vi) <i>Kṣpti / Ākṣepa</i> , |
| (vii) <i>Adhibala</i> , | (viii) <i>Anumā</i> ,      | (ix) <i>Krama</i> ,          |
| (x) <i>Udāharana</i> &  | (xi) <i>Prārthanā</i>      |                              |

4) Eleven *aṅgas* of *Vimarsa Saṁdhi*:

- |                       |                           |                          |
|-----------------------|---------------------------|--------------------------|
| (i) <i>Sampheta</i> , | (ii) <i>Chalana</i> ,     | (iii) <i>Vyavasāya</i> , |
| (iv) <i>Dyuti</i> ,   | (v) <i>Vicalana</i> ,     | (vi) <i>Pratiṣedha</i> , |
| (vii) <i>Kheda</i> ,  | (viii) <i>Virodhana</i> , | (ix) <i>Prarocanā</i> ,  |
| (x) <i>Ādāna</i> and  | (xi) <i>Chādāna</i>       |                          |

5) Thirteen *aṅgās* of *Nirvahaṇa Saṁdhi*:

- |                           |                          |                           |
|---------------------------|--------------------------|---------------------------|
| (i) <i>Saṁdhi</i> ,       | (ii) <i>Vibodha</i> ,    | (iii) <i>Grathana</i> ,   |
| (iv) <i>Nirṇaya</i> ,     | (v) <i>Paryupāsana</i> , | (vi) <i>Upagūhana</i> ,   |
| (vii) <i>Pūrvabhāva</i> , | (viii) <i>Kṛti</i> ,     | (ix) <i>Samaya</i> ,      |
| (x) <i>Ānanda</i> ,       | (xi) <i>Bhāṣana</i> ,    | (xii) <i>Kāvyasaṁhāra</i> |
| and                       | xiii) <i>Prasasti</i> .  |                           |

With regard to these *Saṁdhyangas*, the following points must be noted :

- 1) SNS mentions *Dyuti* as a *Saṁdhyanga* of *Pratimukha Saṁdhi* but actually *Dyuti* is not included in the *angas* of *Pratimukha Saṁdhi* in any work of dramaturgy.
- 2) (a) Even the so-called *aṅga*, *Upekṣā*, shown under *Pratimukha Saṁdhi*, is not found in any of the works of dramaturgy as a *Saṁdhyanga*.  
 (b) It is actually one of the six ways of elimination of anger of the lady-love which is employed by the king Pūruravas towards his queen Auśīnarī  
 (c) *Upekṣā* actually can be included under the *Saṁdhyanga Paryupāsana*.
- 3) *Chalana* and *Chādana* are one and the same *aṅga* of *Vimarsa Saṁdhi*.<sup>14</sup>  
 Similarly, *Vicalana* and *Kheda* are also one and the same *anga* of *Vimarsa Saṁdhi*. However, SNS locates all the four *Saṁdhyangas* separately in different places and gives them separate names in the *Vimarsa Saṁdhi* itself.
- 4) SNS also mentions *Paryupāsana* as a *Saṁdhyanga* at two places, once as an *aṅga* of *Pratimukha* and then as an *anga* of *Nirvahaṇa Saṁdhi*. The works of dramaturgy, however, recognize it as an *aṅga* under *Pratimukha* only.<sup>15</sup>

4) On p.132 SNS locates the *anga* called *Kṣipti* (according to Viśvanātha) or *Ākṣepa* (according to Dhanañjaya). As it is, *Kṣipti* and *Ākṣepa* are synonyms. SNS quotes both definitions of Dhanañjaya and Viśvanātha. He also refers to KV as locating this *anga* *Ākṣepa* in a different place.<sup>16</sup>

5) He has recorded *Lekha* with the same definition as quoted by Kale: “*vivakṣitārtha kalitā patrikā lekha ucyate*” but has not identified it either as a *Sāṃdhyāṅga* as anything else.

#### A COMPARATIVE TABLE OF SĀMDHIS & SĀMDHYAṆGAS

STRUCTURAL ELEMENTS	KV	KALE	SNS	REMARKS
(A) <i>Bīja</i> +	✓	✓	✓	
(K) <i>Ārambha</i> =	✓	✓	✓	
(S) <i>Mukha</i>	✓	✓	✓	
<i>Upakṣepa</i>	✓	✓	x	
<i>Parikara</i>	✓	✓	x	
<i>Parinyāsa</i>	✓	✓	x	
<i>Udbheda</i>	x	x	✓	
<i>Prāpti</i>	✓	✓	✓	
<i>Paribhāvanā</i>	✓	x	✓	
<i>Samādhāna</i>	✓	x	x	
<i>Vilobhana</i>	x	x	✓	
<i>Yukti</i>	x	x	✓	
<i>Vidhāna</i>	x	x	✓	
(A) <i>Bindu</i> +	✓	✓	✓	
(K) <i>Prayatna</i> =	✓	✓	✓	
(S) <i>Pratimukha</i>	✓	✓	✓	
<i>Viśāsa</i>	✓	✓	✓	
<i>Vidhūta</i>	✓	x	x	
<i>Śama</i>	✓	x	x	
<i>Tāpāna</i>	x	✓	✓	
<i>Parisarpa</i>	✓	✓	✓	
<i>Pragamana</i>	✓	✓	✓	



STRUCTURAL ELEMENTS	KV	KALE	SNS	REMARKS
<i>Nirodhana</i>	x	x	✓	
<i>Vajra</i>	✓	x	✓	
<i>Upanyāsa</i>	✓	✓	✓	
<i>Lekha</i> ( <i>Saṁdhyantara</i> )	x	✓	x	Kale calls it <i>Saṁdhyāṅga</i> ; SNS does not identify it, only quotes definition.
<i>Puṣpa</i>	✓	✓	✓	
<i>Dyuti</i>	x	x	✓	SNS calls it <i>Saṁdhyāṅga</i> of <i>Pratimukha Saṁdhi</i> but it is found in <i>Garbha Saṁdhi</i> .
<i>Narma</i>	✓	✓	✓	
<i>Narmadyuti</i>	✓	✓	✓	
<i>Paryupāsana</i>	✓	✓	✓	
<i>Upekṣā</i>	x	x	✓	SNS calls it <i>Saṁdhyāṅga</i> but it is one of the six ways of elimination of anger, it is a part of <i>Paryupāsana Saṁdhyāṅga</i> .
(A) Bindu +	✓	✓	✓	
(K) Prāptyāśā =	✓	✓	✓	
(S) Garbha	✓	✓	✓	
<i>Anumāna</i>	✓	✓	✓	
<i>Mārga</i>	✓	✓	✓	
<i>Abhīharaṇa</i>	✓	✓	✓	
<i>Udāharaṇa</i>	✓	✓	✓	
<i>Rūpa</i>	x	x	✓	
<i>Sambhrama</i> / <i>Vidrava</i>	✓	✓	✓	KV & Kale call it <i>Sambhrama</i> . SNS calls it <i>Vidrava</i> . Both are same.
<i>Samgraha</i>	✓	x	x	
<i>Totaka</i>	x	x	✓	

STRUCTURAL ELEMENTS	KV	KALE	SNS	REMARKS
<i>Ākṣepa / Kṣipti</i>	✓	✓	✓	KV & Kale call it <i>Akṣepa</i> . SNS calls it both <i>Kṣipti</i> & <i>Akṣepa</i>
<i>Adhivāla</i>	x	x	✓	
<i>Krama</i>	✓	✓	✓	
<i>Prārthanā</i>	x	x	✓	
(A) Bindu + (K) Niyatāpti = (S) Vimarśa	✓	✓	✓	
	✓	✓	✓	
	✓	✓	✓	
<i>Saṁpheta</i>	x	x	✓	
<i>Chalanam</i>	x	x	✓	<i>Chalana</i> & <i>Chādana</i> are one and the same <i>aṅga</i> in the works of dramaturgy. SNS Locates it separately.
<i>Vyavasāya</i>	✓	x	✓	
<i>Apavāda</i>	✓	x	x	
<i>Dyuti</i>	✓	✓	✓	
<i>Vicalana</i>	✓	x	✓	<i>Vicalana</i> & <i>Kheda</i> are one and the same <i>Saṁdhyāṅga</i> in dramaturgical works but SNS locates them separately.
<i>Pratiśedha</i>	x	x	✓	
<i>Kheda</i>	x	x	✓	
<i>Viradhana</i>	✓	✓	✓	
<i>Prarocanā</i>	✓	x	✓	
<i>Ādāna</i>	✓	x	✓	
<i>Chādana</i>	x	x	✓	
<i>Śakti</i>	✓	x	x	

STRUCTURAL ELEMENTS	KV	KALE	SNS	REMARKS
(A) <i>Kārya</i> +	✓	✓	✓	
(K) <i>Phalagama</i> =	✓	✓	✓	
(S) <i>Nirvahaṇa</i>	✓	✓	✓	
<i>Samdhi</i>	✓	✓	✓	
<i>Vibodha</i>	✓	✓	✓	
<i>Grāhana</i>	✓	✓	✓	
<i>Nirṇaya</i>	✓	x	✓	
<i>Prasāda</i>	✓	x	x	
<i>Paribhāṣā</i>	✓	x	x	
<i>Paryupāsana</i>	x	x	✓	<i>Paryupāsana</i> is not an <i>āṅga</i> of <i>Nirvahaṇa</i> but it is only available in <i>Pratimukha Samdhi</i> .
<i>Upagūhana</i>	✓	✓	✓	
<i>Pūrvabhāva</i>	x	x	✓	
<i>Kṛti</i>	✓	✓	✓	
<i>Ānanda</i>	✓	✓	✓	
<i>Samaya</i>	✓	✓	✓	
<i>Bhāṣana</i>	x	x	✓	
<i>Upasamhāra</i>	✓	✓	✓	KV calls it <i>Kāvyasamhāra</i> ; Kale & SNS call it <i>Upasamhāra</i> .
<i>Prasasti</i>	✓	✓	✓	

In his comprehensive commentary, SNS mentions nineteen (*Śārdūlavikrīḍitam*, *Vasantatilakam*, *Vamśasthāvilam*, " *Mandākrantā*, *Āryājāti*, *Anuṣṭup*, *Aupachandasikam*, *Mālinī*, *Drutavilambitam*, *Harinī*, *Praharṣinī*, *Upajāti*, *Prthvī*, *Śikhariṇī*, *Puṣpitagra*, *Viyoginī*, *Mañjubhāṣiṇī*,

*Indravajrā*, and *Aparavaktra*) metres with their definitions quoted from various metrical books like *Vṛttaratnākara*, Piṅgala's *Chandaḥsūtra*, Bhaṭṭakadāra, etc.. Sometimes he even omits mentioning any definition of the metre or source from which he has quoted. He only says : *taduktam* or *yallakṣaṇam tu*. He has identified all the metres in all the verses of the original text of K's *Vik*.

He also reveals a profound knowledge of various kinds of *Alaṅkāras* and other dramatic elements as shown in works of poetics and dramaturgies. In fact, he mentions these elements throughout his commentary and quotes their definitions from various authorities like *NS*, *SD*, *DR*, *KP*, *KN*, etc. At times, of course, he may identify some of them without giving their definitions and sources.

We give here an almost exhaustive conspectus of all such elements The 'poetic' *Alaṅkāras* i.e. the *Alaṅkāras* of words and meaning shown by SNS are listed here-in- below:

- 1) *Śabdālaṅkāra* : (i) *Anuprāsa*, (ii) *Śleṣa*, (iii) *Yamaka* &  
(iv) *Vṛttānuprāsa*
- 2) *Arthālaṅkāra* : (i) *Upamā*, (ii) *Rūpaka*, (iii) *Samdeha*,  
(iv) *Utprekṣā*, (v) *Parikara*, (vi) *Anumāna*,  
(vii) *Mālopamā*, (viii) *Rūpakātisāya*, (ix) *Dṛṣṭānta*,  
(x) *Vyatireka*, (xi) *Tulyayogitā*, (xii) *Svabhāvokti*,  
(xiii) *Atisāyokti*, (xiv) *Arthapatti*, (xv) *Samāsokti*,  
(xvi) *Samuccaya*, (xvii) *Arthāntaranyāsa*,  
(xviii) *Viśesokti*, (ixx) *Vibhāvanā*, (xx) *Sahokti*,  
(xxi) *Ākṣepa*, (xxii) *Smarana*, (xxvi) *Udātta*,  
(xxiv) *Viśama*, (xxviii) *Paryāyokta*, (ixxx) *Luptopamā*,  
(xxx) *Nidarsāna*, (xxxi) *Samśrṣṭi*, (xxxii) *Unmilita*,  
(xxxiii) *Prasāṁsā*, (xxxiv) *Preyas*, (xxxv) *Ūrjasvī*,  
(xxxvi) *Upacāra*, (xxxvii) *Kāvyaṅgam*, &  
(xxxviii) *Yathāsamkhyam*,

- 3) *Nāṭyālaṅkāra* : (i) *Parivāda*,<sup>17</sup> (ii) *Nīti*,<sup>18</sup> (iii) *Āśirvacana*<sup>19</sup> &  
(iv) *Adhikṣepa*<sup>20</sup>
- 4) *Nāyikālaṅkāra* : (i) *Hāva*,<sup>21</sup> (ii) *Dīpti*,<sup>22</sup> (iii) *Audārya*,<sup>23</sup>  
(iv) *Dhairya*,<sup>24</sup> (v) *Lalita*,<sup>25</sup> (vi) *Vihṛta*<sup>26</sup> and  
(vii) *Vikṛta*<sup>27</sup>
- 4a) *Nāṭyalaṅkāra* : (i) *Guṇakīrtana*,<sup>28</sup> (ii) *Prēccha*,<sup>29</sup> (iii) *Samśaya*,<sup>30</sup>  
(iv) *Prāpti*,<sup>31</sup> (v) *Anunaya*,<sup>32</sup> (vi) *Vicāra*,<sup>33</sup>  
(vii) *Abhiprāya*,<sup>34</sup> (viii) *Tulyatarka*,<sup>35</sup> (ix) *Viparyaya*,<sup>36</sup>  
(x) *Garhaṇa*<sup>37</sup> & (xi) *Prasiddhi*.<sup>38</sup>
- 5) *Śabdaguṇa* : (i) *Mādhurya*,<sup>39</sup> (ii) *Audārya*<sup>40</sup> & (iii) *Sukumārata*<sup>41</sup>
- 6) *Arthaguṇa* : (i) *Kānti*,<sup>42</sup> (ii) *Samādhi*,<sup>43</sup> (iii) *Arthavyakti*,<sup>44</sup>  
(iv) *Prasāda*<sup>45</sup> & (v) *Śleṣa*.<sup>46</sup>
- 7) *Nāyakaguṇa* : (i) *Śobhā*<sup>47</sup>
- 6) *Vūthyaṅga* : (i) *Asatpralāpa*,<sup>48</sup> (ii) *Trigata*<sup>49</sup> & (iii) *Prapañca*.<sup>50</sup>
- 7) *Bhāva* : (i) *Vrīdā*<sup>51</sup>
- 8) *Rasa* : (i) *Śṛṅgāra*<sup>52</sup> & (ii) *Bhayānaka*.<sup>53</sup>

Some observations regarding these elements as shown by SNS follow:

- 1) SNS once locates *Prasāṁsā Alaṅkāra* in his commentary in the last verses of Act I but it is not found in any work of poetics under any of the various types of *Alaṅkāra*. His words are: “*idaṁ prasāṁsā nāmālaṅkāraṇaṁ yannāyakaḥ svamaṇaḥ- sāgarasāsilekhāṁ manonītāṁ preyasūṁ prasāṁsati*”<sup>54</sup> But he also mentions it as a *lakṣaṇa* by name *Guṇakīrtana* and quotes its definition from *SD*.
- 2) He mentions *Upacāra* in the second Act. His words are: “*āṅglamatānusāraṁ tu nirjīve sajīvatvāropanāt cetanatv’opacār’ākhyāṁ* (personification *iti tadākhyāṁ*) *alaṅkāraṇaṁ*”<sup>55</sup> He does not give any definition of *Upacāra Alaṅkāra* which can, however, be included under *Upacāravakratā*.<sup>56</sup>

3) SNS mentions *Preyas* (III.7) and *Ūrjasvī* (V.17) *Alaṅkāras*. He shows them as *Bhāvas*. They are not found in *DR*, *KP* or *KN*. The commentator says. “*atra rājñāḥ somavaṁsīyatvāt candradevatāviṣayakarati-pratipādanena preyo’laṅkāro ratyākhyo bhāvas ca vyajate*”<sup>57</sup> It is well known that only Dandin considers the group of *Rasavad*, *Preyas* & *Ūrjasvī* as *Alaṅkāras*. Vide his *Kāvyādaśa* (II.275) Ruyyaka also considers the same group.

Sāgaranaḍin accepts that the poetic *Alaṅkāras* and the dramatic *Alaṅkāras* are different. *Alaṅkāras* like *Upamā* etc. are employed to beautify the poem but these *Nāṭyālaṅkāras* decorate the dramas. They can also, therefore, be called *Alaṅkāras*.<sup>58</sup> SNS mentions four such *Nāṭyālaṅkāras* viz. *Parivāda*, *Nīti*, *Āśīrvacana* and *Adhikṣepa* in his commentary. About this last group of dramaturgic elements, the following peculiarities need to be noted.

1. SNS mentions *Adhikṣepa*<sup>59</sup> as a *Nāṭyālaṅkāra* but this term is not found in any well-known work of dramaturgy. He does not give any definition of this term, he only locates it in his commentary.<sup>60</sup>
2. *Nāyikālaṅkāras* are of three types: *Āṅgajā*, *Ayatnaja* and *Svabhāvaja*. Among the seven *Nāyikālaṅkāras* mentioned by SNS *Hāva* belongs to the *Āṅgaja* group ; *Dīpti*, *Audārya* and *Dhairya* to the *Ayatnaja* group ; *Lalita* and *Vihṛta* are classed as *Svabhāvika*.
3. Among the eight *Guṇas* mentioned by SNS, *Mādhurya*, *Sukumāratā* and *Udāratā* (or *Audārya*) are *Śabdaguṇas* and *Kānti*, *Samādhi*, *Artha-vyakti* *Prasāda* and *Śleṣa* are *Arthaguṇas*. He also quotes from Jagannātha’s *Rasaāṅgādhara* the definitions of these *Guṇas*. For example, When he comments on III-13 he says : “*atra mādhuryākhyah śabdaguṇah //*

yaduktām “samīyogaparahṛsvātiriktavarṇaghatitatve sati pṛthakpadatvaṁ mādhuryam tathā cāparūṣavarṇaghatitatvāt sukumāratā nāma śabdaguṇaḥ/ tathā ’ātra prasādākhyāḥ arthagunaḥ yadāha paṇḍit’endraḥ “yāvad’arthakapadatvarūpam’arthavaimalyaṁ prasādaḥ/”<sup>61</sup> Here SNS locates three *Guṇas* in a single place i.e. *Mādhurya* & *Sukumāratā* are *Śabdaguṇas* and *Prasāda* is an *Arthaguṇa*. He quotes the definitions from *Rasagaṅgādhara*, *Candrāloka* etc.

4. The commentator also mentions only one *Nāyakaguṇa* called *Śobhā* in Act I but does not give its definition. Here it is used for showing the valour of king Purūravas.
5. Once he mentions *Vrīdā* the thirteenth among the 33 *Vyabhicāribhāvas* as shown by Bharata.
6. Among *Rasas*, *Śṛṅgāra* is, of course, the principal *Rasa*, but SNS also locates *Bhayānaka* in the beginning of the play in the cries of the apsarases. He also mentions *Vipralambhaśṛṅgāra*<sup>62</sup> in Act II. “*atra vipralambha-śṛṅgāraparipoṣinām vitarkautsukyacintanam bhāvanām vyajyamānatvād bhāvaśabalatā*”

SNS has also referred to the ancient commentator RN at many places.

- (i) In Act II, when he has indicated the place ‘Jhūsī’, he says : x x x *pratiṣṭhānasya tadākhyānagarasya x x x tātparyam tu- vikramasya rājadhānī gaṅgātāṭa-paricumbini babhūva/ x x x atra hi rājadhānyā gaṅgāsaliṣv eva svarupadarsāna- rupavyāpārapratipādanena x x x tathā ca tasya rājadhānī yatrā kutrāpī tūtharājasya prayāgasya samīpe evasīd iti sūcitam/ pratiṣṭhānasy’ety’anena bhavet “paṭanā” prayāgapūrvatīrasthitam (jhūsī) nagaram - iti raṅganāthah/*<sup>63</sup>

In the fourth Act also he has marked '*pratiṣṭhāna*' like this:

*"pratiṣṭhānam hi prayāgasya pūrvatīre vartamānā vikramarājadhānī"*<sup>64</sup>

Here it should be noted that SNS has called the king as Vikrama (*vikramarājadhānī*)! There is nowhere any evidence or support to show that Purūravas was also called Vikrama. SNS's supposition, therefore, is entirely unwarranted and unsupported. Of course, this is the only place where he calls Purūravas as Vikrama. May be this is only an inadvertent mistake. The word Vikrama, of course, occurs in the title of the play but it is always taken in the sense of 'valour.' The title is explained as "*vikrameṇa jitā urvaśī*." Here *vikrama* means valour by which the king had obtained Urvaśī by rescuing her from the demon and is able to retain her for his lifetime only through his valour in the fifth Act.

(ii) SNS mentions RN in the context of a single word *nibhrtaiḥ* (III.5), RN has explained: "*nibhrtair guptaiḥ*" but SNS explains "*nibhrtair vinitaiḥ*" He corroborates it from *Amarakoṣa* and refers RN's variant view thus: "*nibhrtavinītaprasṛitāḥ samāḥ ityamaraḥ / raṅganāthastu guptair iti likhati*"<sup>65</sup>

(iii) In the third Act (Verse 6), SNS refers to RN in these words: "*udayagudhaśa sāṅkamarīcibhir'ity'atra raṅganāthena 'udayagudhā udayācalenā cchannaḥ*" *iti*! But he disagrees, saying that if the rays are hidden behind the Udaya mountain, how can they dispel the darkness? "*tattāvadasamīcīnam - kutaḥ- gūdhāsu marīciṣu tamoniḥsāraṇam asambhavam*"<sup>66</sup>

SNS says (IV.54): "*pūrvadiśetipady'āsyavataranīkāyām raṅganāthaḥ*" "*unmādātīśayavaśato nadīm samudratvena kalayamstam*



*narttakatvena varṇayati "tyāha / atr'eyaṁ cintā yat yadīaṁ saiva nadī yā  
rājñā prasādyate yasyāstīropakaṇṭham upaviṣṭaś ca saḥ tām muhurtāntare  
samudratvena kalayati tadā ko'sau samudraḥ yam'abhisarantīm tām drṣtvā  
rājā nūnaṁ iyaṁ nadī n'orvaśīti pramīmīte/ etc.*

Here what RN's commentary means is perfectly clear but SNS has criticised it. He argues: if the king is propitiating his beloved in the form of the river, then which is the sea to whom she is rushing? He then explains the verse IV. 54 thus: the king is the lord of Pratiṣṭhāna. He has gone out on the outskirts of the city with Urvaśī and she is lost. The king believes the white waters of Gaṅgā to be Urvaśī converted into river, and the dark waters of Yamunā at some distance (the colours of the waters of the two rivers are clearly seen at confluence) as the ocean. Thus, SNS refers to RN very often. He has accepted RN only at one place in his identification of Pratiṣṭhāna but at other places he generally refers to RN only to show his mistakes as on pp. 159, 203, 204 & 210. ✓

One Special feature of this commentary is that the commentator not only quotes from the ancient Indian authorities and commentators but also quotes from the classical western poets like Milton and Shakespeare. He has shown his great knowledge of western literature. For example, *udayagudhaśaśāṅka-marīcibhis tamasī* etc (III.6) . SNS has explained it with so many references. ✓

*"āṅgleṣvapyetanmanyate yat bhagavān sītaraśmih parvatāntarito  
bhavati / yathāh tatra bhāvan milton (Milton) paṇḍitaḥ :-*

*" The sun to me is dark  
And silent is the moon  
When she deserts the night  
Hid in her vacant interlunar cave /" 67*

SNS says: “*etadeva –“gurvapi hi virahaduḥkham āśābandhaḥ  
sādaiva sādayati/ ”evam eva kiyat sundaram abhihitam  
śekspiyaramahākavinā!*

“Hope is a lover’s staff; walk hence with that and manage it  
against despairing thoughts.”<sup>68</sup>

He also quotes from the modern Indian poet Ravīndranāth  
Tagore. In the third Act, when Urvāṣī goes to her lover in the dress on  
an *Abhisārikā* she asks Citralekhā to look at herself:

“*sakhī! rocate te me’yam muktābharāṇa-bhuṣito nilāṁśuka-  
parigraho’ bhisārikāveśaḥ/”*

At this point SNS remarks: *kavīndraiḥ śrīmadravīndranātha-  
thakkura mahodayair abhisārikāvarṇane samyag idaṁ bhaṇitam yat –*  
“When I go alone at night to my love-tryst, birds do not sing, the wind  
does not stir, the houses on both sides of the street stand silent .... it is  
the jewel at my breast that shines and gives light. I do not know how to  
hide it.”<sup>69</sup>

SNS comments on the musical technical terms as he accepts the  
larger version of the text in which the Prakrit stanzas are included in  
the fourth Act. He has also called *Vik* a *Trotaka*. He almost follows the  
earlier commentator RN for these technical terms and their definitions.  
He has, perhaps, nothing new to add to or differ from RN in this  
matter.

## MUSICAL TABLE

MUSICAL ELEMENTS	RN	Kon	SNS	REMARKS
<i>Āksiptikā</i>	✓	x	✓	Kon calls <i>Prāvesikī</i> <i>Āksiptikā</i>
<i>Dvipadikā</i>	✓	x	✓	Kon does not mention <i>Dvipadikā</i>
<i>Jambhalikā</i>	✓	✓	✓	
<i>Khaṇḍadhārā</i>	✓	✓	✓	
<i>Carcarī</i>	✓	✓	✓	
<i>Tenā</i>	✓	✓	✓	
<i>Bhinnaka</i>	✓	✓	✓	
<i>Khaṇḍaka</i>	✓	✓	✓	
<i>Carcarikā</i>	✓	x	✓	Kon does not mention <i>Carcarikā</i>
<i>Khuraka</i>	✓	✓	✓	
<i>Valantikā</i>	✓	✓	✓	
<i>Vāmaka</i>	✓	x	✓	Kon does not mention <i>Vāmaka</i>
<i>Kakubha</i>	✓	✓	✓	
<i>Kuṭīlikā</i>	✓	✓	✓	
<i>Mallaghaṭī</i>	✓	✓	✓	
<i>Ardhadvicaturasraka</i>	✓	✓	✓	
<i>Caturasraka</i>	✓	x	✓	Kon does not mention <i>Caturasraka</i>
<i>Kulikā (Kuṭīlikā?)</i>	✓	✓	✓	
<i>Mandaghaṭī</i> ( <i>Mallaghaṭī</i> )	✓	✓	✓	
<i>Khaṇḍikā</i>	✓	✓	✓	Kon does not mention <i>Khaṇḍikā</i>
<i>Galitaka</i>	✓	x	✓	Kon does not mention <i>Galitaka</i>

It must be accepted that SNS is more complete in his commentary than any other ancient or modern commentator of *Vik*. He has shown his profound knowledge of grammar, metre, figure of speech and other dramatic technical details in his commentary. Particularly the *Nāṭyālaṅkāras*, *Nāyikālaṅkāras*, *Guṇas*, *Rasas* are not mentioned by any other commentator earlier than him. He also shows the development of the play into three-fold analysis of the dramatic structure i.e. *Arthaprakṛtis*, *Kāryāvasthās* and five *Saṁdhis* with their 54 *Saṁdhyāṅgas* employed in the construction of the whole play. SNS locates them very clearly and quotes their definitions from various

dramaturgical works like *NS*, *SD*, *DR* etc. In this aspect he appears to follow the ancient commentator KV rather closely. SNS also reflects the musical terms which are employed in the Prakrit verses in the fourth Act of the play. Here he follows RN and generally respects his opinion. The most individual aspect and characteristic of this commentary is that no one else refers to the western poets like Milton, Shakespeare etc. and even the modern Indian poet Ravindranath Tagore. Besides these, he has quoted from some uncommon sources like *Sūryasiddhānta*, *Dakṣāmbā*, *Vacanātripurāṇi* etc. We can, therefore, say that as a commentator he is the most comprehensive and extensive and in many respect the best among the commentators of *Vik*.

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- 26.*op.cit.*, p. 33
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- 52.*op.cit.*, p. 21
- 53.*op.cit.*, p. 9

54.*op.cit.*, p. 37

55.*op.cit.*, p. 64

56.*Cf. Nagendra, "A Dictionary of Sanskrit Poetics," p.177*

We quote him *inextenso* : *Upacāra vakrata* : Striking metaphorical or secondary expression.

This third variety of striking substantive rooted in semblance based indication includes, according to Ruyyaka, all types of DHVANI. Kuntaka defines it as a striking use of metaphorical expressions. This variety represents a supposed or fancied identification of two distinct objects on the basis of even the slight test resemblance. It is the common foundation of figures like metaphor, denial, identity, hyperbole, etc. Viśvanātha defines *Upacāras* the failure to apprehend the difference between two absolutely distinct objects, by exaggerating the greatness of their mutual semblance. Through a metaphorical indicative expression, a common characteristic is superimposed upon a dissimilar, object under description. It comprises personification too.

57.*op.cit.*, p. 113

58.Tripathi, R.V., *Encyclopaedia of Nāṭyaśāstra*, Vol.III, p.981

59.*op.cit.*, p. 188

60.*Vide Tripathi R.V. op.cit.*, Vol. II. p. 275. "अधिक्षेपका शाब्दिक अर्थ कुवाच्य, गाली, अपमान, तिरस्कार, व्यंग्य आदि है । सं(गीत)र (त्ताकर) में निर्वेद व्यभिचारी भावके नीच प्रकृतिस्थ विभावोंमें अधिक्षेप पठित है । (संर.7.1523) । लास्याङ्गोंमें दसर्वा उक्तप्रत्युक्त है, जिसमें अधिक्षेपसे युक्त पदोंका प्रयोग होता है । (नृ(त्तरन्नावली?)1.69)"

61.*op.cit.*, pp. 129-130; *Vide also Rasagaṅgādharaḥ*, Varanasi, 1983, pp. 71 & 74.

62.*op.cit.*, p. 54

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

64.*op.cit.*, p. 222

65.*op.cit.*, p. 109

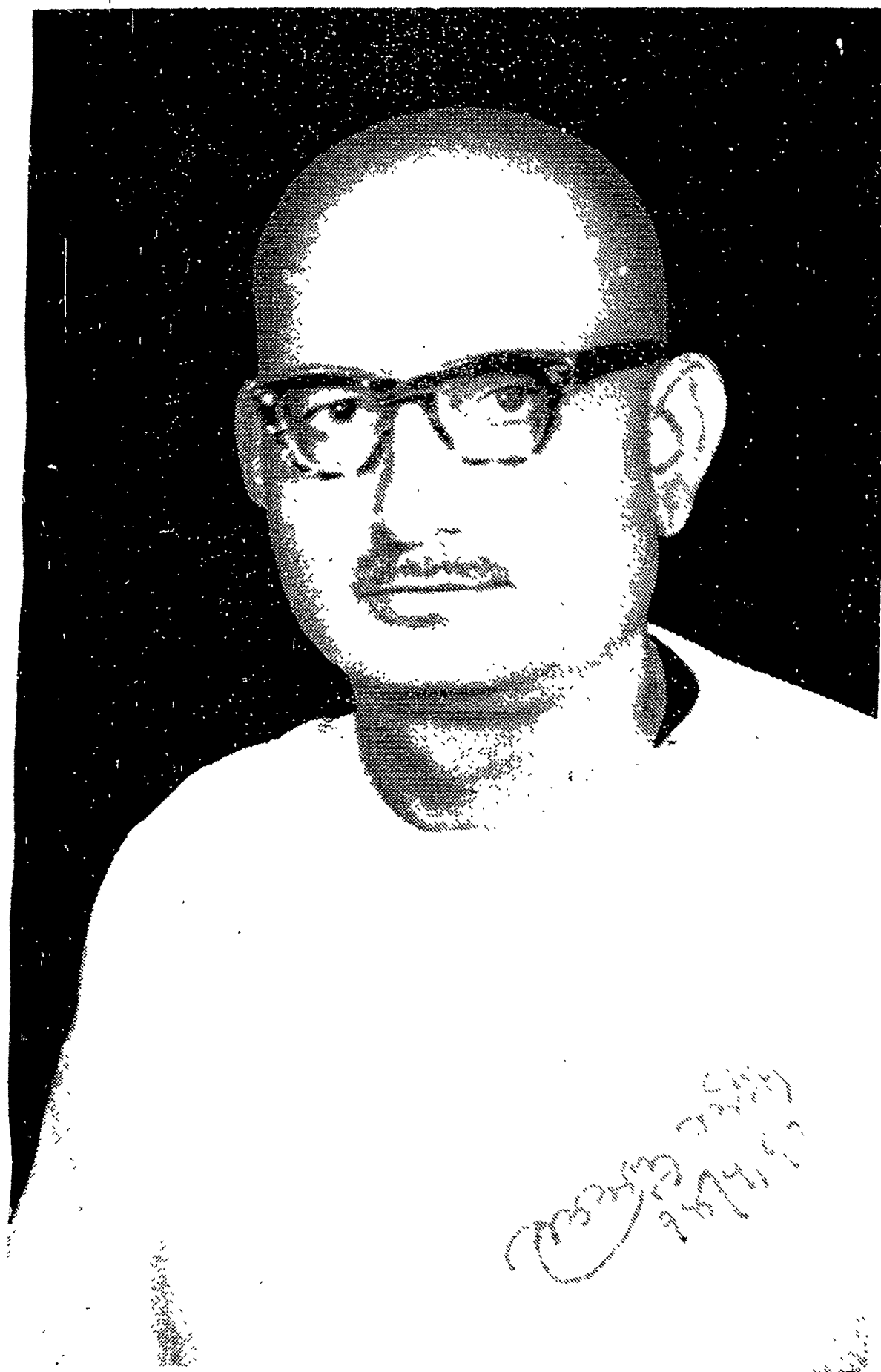
66.*op.cit.*, p. 111

67.*op.cit.*, p. 112

68.*op.cit.*, p. 114

69.*op.cit.*, p. 117





## SECTION - VII

### RAMACHANDRA MISHRA'S *PRAKĀŚA*

#### A. Personal Information about Ramachandra Mishra :

Pandit Śrī Rāmacandra Miśra (RCM) is one of the modern commentators who has written a Sanskrit-Hindī commentary on *Vik* called *Prakāśa*. He has given information about his ancestors and himself under the title *Prakāśa karturvaiṅśaparicayaḥ*<sup>1</sup> at the end of the book, and also in the colophon of his commentary. He belonged to the Maithila Bhusura family of the village Pakdi, (District Muzaffarpur). He was born in Śaka year 1834 i.e. 1912 A.D. His father's name was Madhusudana Miśra and his Mother's name was Jayamaṇi. His grand father's name was Śrī Chitana Śarmā & great grand-father's name was Kanhai Miśra. When he was only 8 years old his father died (1920 A.D.). From that period he was brought up in his maternal uncle's house. He learned well Sanskrit language from his preceptor Paṇḍit Jhīngura Sarma. He shows deep gratefulness for his maternal uncle Śrī Śrīnātha. One Isvaranatha was his fellow-disciple. RCM earned the degrees of *Ācārya* in *Sāhitya* from Śrī Kīsoṛī Śarmā and *Ācārya* in Philosophy from Śrī Jāteśvara. When he composed this commentary on *Vik* around 1953 A.D., he was a Professor of *Vedānta* philosophy in Dharma Samaj Sanskrit College, Muzaffarpur, U.P.. Later on, he became a Professor of *Sāhitya* in the Royal Sanskrit College, Ranchi, Bihar around 1955 A.D. At that time he was well known as '*Maithila Paṇḍita*'. Still later he became the Professor & Head of the Department of Literature in Kāmeśvara Siṅgh Darabhaṅgā University, Darabhaṅgā, Bihar, He had also earned the title '*Viplāvācaspati*'.<sup>3</sup>

### B : Works of Rāmachandra :

RCM composed *Samskṛta Sāhityetiḥāsa* and *Tarukathā*. He has commented on many types of *Drśyakāvya*s like *Campū*, *Nāṭaka*, *Nāṭikā*, *Troṭaka* etc. and some works on poetics. He has commented on *Campūrāmāyaṇam*, *Campūbhāratam*, *Nilakaṇṭha-vijayam* dramas like *Anargharāghavam*, *Abhiṣekanāṭakam*, *Mahāvīracaritam*, *Vikramorvaśīyam* (*Troṭaka*), *Priyadarsīkā* (*Nāṭikā*), etc. He has commented on Daṇḍin's *Kāvyādarśa*. He has also edited *Amṛtodayam* of Śrī Gokulanātha Maithila, etc. He names many of his commentaries as *Prakāśa* like *Campūbhāratam*, *Campūrāmāyaṇam*, *Nilakaṇṭhavijayam*, *Anargharāghavam*, *Vikramorvaśīyam*, *Priyadarsīkā* etc.

### C : Rāmacandra's *Prakāśa* :

RCM's Sanskrit-Hindi commentary on *Vik* is also called *Prakāśa*. He mentions in the preface : “*ath'edam upakramyate prakāśayitum 'prakāśa' samanvitam vikramorvaśīyam nāma troṭakam / asya racayituh paricayam sāhityikam gauravamanyañca jñātavyam agre rāṣṭrabhāṣāyām likhitam astīti tata eva jñātavyam*”<sup>3</sup> This commentary was published by the Chowkhamba Sanskrit Series Office, Benaras in 1953 A.D. The author accepts the larger version of the text of the play. He, therefore, calls it a *Troṭaka* and gives its definition. He, of course, mentions the earlier commentators like KV, RN, Tārānātha, M.R. Kale and SNS. “*vikramorvaśīyatrotokasyānekāḥ ṭīkāḥ prathante 1- kāṭayavemakṛtā, 2- raṅganāthakṛtā, 3-tārānāthakṛtā, 4- kālē mahāśayakṛtā, 5- surendranātha śāstriḥkṛtā ca*”<sup>4</sup>

We have shown before that Taranatha perhaps is not a commentator of *Vik* and the commentary on *Vik* is written by his son PJV. RCM also quotes

from all the earlier commentaries except Tārānātha. Is it possible that he had only heard about Tārānātha's commentary, but it was not available to him?

RCM's commentary is almost like notes. It gives word to word meaning. He shows grammatical formations of the title of the play *Vik* thus: *vikramorvaśīyam* = *vikrameṇa labdhā urvaśī vikramorvaśī madhyapadalopī samāsaḥ/ tāṁ adhiḥṛtya kṛtaṁ vikramorvaśīyam*, 'adhiḥṛtya kṛte granthe' iti *chaḥ* /<sup>5</sup> Thus, he dissolves compounds systematically and generally quotes *sūtras* from Pāṇini. He also explains many grammatical points with relevant *sūtras* from Pāṇini. e.g. *Priyasuhṛde* = *priyamitrāya*, atra 'caturthī cāśiṣyāyusyamadra bhadra kuśālasukhārthahitaiḥ' iti caturthī /<sup>6</sup>

In the second Act RCM explains the king's capital city Pratiṣṭhāna and quotes from *Śruti* and *Smṛti*. "kālindīpayasā militatvena sātīṣayapavitrataḥkareṣu / pratiṣṭhānasya nagarasya / bhāgirathyā yamunā saṅgamaviśeṣapāvanēṣu x x x yamunā saṅgata-gaṅgā-jalasya saviśeṣa-pāvanatve śrutiḥ :- 'sitāsīte saritau yatra saṅgate tatrāplutaso viyadutpatanti' iti / ye vai tanvā viśṛjanti dhīrāste vaijanā amṛtatvaṁ bhajante, iti ca / smṛtirapy'aha- 'yā gatiḥ yogayuktasya tattvajñasya maṇiṣiṇaḥ / sā gatis tyajataḥ prāṇān gaṅgāyamunāsaṅgame' / iti //

gaṅgā-yamunā-saṅgame svam avalokayataḥ pratiṣṭhānasyetyanena 'jhūsi' nāmakam sāmpratikam nagaram eva tadā purūravaśo nagaram āsīd iti kathayanti lokāḥ /"<sup>7</sup>

At another place, he compares the two ancient commentators RN and KV on a single point. He says : "kamalanālāyamānaiḥ = tvadartham uttāmyato'sya rājño gādhavirahotkanṭhayaḥ parimlānaiḥ kṛsais' cāṅgais

*tvadviṣayānurago'nakṣarām ukta ev'eti vṛthā tadarthā tava vicikits'eti bhāvaḥ / 'mlānakamalanālopamair aṅgaiḥ, iti pāṭho raṅganāthasya, sa c'ātispaṣṭaḥ / kāṭayavemas tu 'kamalanālāyamānaiḥ' ity'asya kaṇṭakitair ity'artham varṇayati, tañca kaṇṭakodayain rājahṛdayasthorvaśisnehapramā- pakam manyate/'*<sup>8</sup>

RCM mentions the dramatic elements like *Arthaprakṛtis* and *Kāryāvasthās* with the stages of love of the hero and the heroine. He mentions five *Samdhis* with their twenty-eight *aṅgas* throughout the commentary. The *Samdhyāṅgas* are given here in below according to their *Samdhis*.

1. *Mukha Samdhi* : [(i) *Upakṣepa*, (ii) *Parinyāsa*, and (iii) *Prāpti*] Act-I
2. *Pratimukha Samdhi* : [(i) *Vilāsa*, (ii) *Parisarpa*, (iii) *Tāpana*, (iv) *Lekha* (?), (v) *Upanyāsa*, (vi) *Puṣpa*, (vii) *Narma*, (viii) *Pragamana*, (ix) *Narmadyuti* and (x) *Paryupāsana*.] Act - II
3. *Garbha Samdhi* : [(I) *Anumāna*, (ii) *Abhūtāharaṇa*, (iii) *Mārga*, (iv) *Udāhṛti*, (v) *Sambhrama*, (vi) *Krama* and (vii) *Ākṣepa*] Act - III
4. *Vimarsa Samdhi* : [(I) *Virodhana*] Act-IV
5. *Nirvahaṇa Samdhi* : [(I) *Samdhi*, (ii) *Vibodha*, (iii) *Grathana*, (iv) *Upagūhana*, (v) *Samaya* (vi) *Ānanda* and (vii) *Praśasti*] Act - V

In this context RCM has shown five *Samdhis* as employed actwise, i.e. one in each Act, which is not shown by any of the previous commentators like Kale, SNS etc. Actually, he has identified four *Samdhis* only. In the fourth Act he only locates the fourth stage of *Kārya* i.e. *Niyatāpti*<sup>9</sup> but strangely fails to mention the fourth *Samdhi* *Vimarsa*. Again, he mentions only one *aṅga* of this *Samdhi* called *Virodhana*. Perhaps he does not feel like giving enough

attention to this aspect of the fourth Act in this commentary as he has paid more attention in this Act to showing and defining the musical technical terms. He usually quotes the definitions of these *Samdhyangas* from *NS*, *SD*, *DR*, *NLR* etc. but often does not mention the source as they are very common. He has, however, followed the ancient commentator KV on this point rather closely. He often quotes KV's views also. For example, the definitions of *Narmadyuti*, *Virodhana*, *Vibodha* and *Grathana* are quoted from KV with a clear mention of his name. At one place when he mentions *Ākṣepa*, an *anga* of the *Garbha Samdhi*, he almost reproduces KV but does not mention his name.

RCM also mentions *Lekha* as an *anga* of *Pratimukha Samdhi* and follows Kale. Actually, *Lekha* is a *Samdhyantara* mentioned in *RS*. He mentions *Prasasti*, an *anga* of the *Nirvahana Samdhi* and quotes its definition without source. This definition, however, is not found in any standard work of dramaturgy.

RCM has recorded sixteen metres throughout his commentary. They are :

- |  |                             |                            |
|--|-----------------------------|----------------------------|
| (1) <i>Śārdūlavikrīḍita</i>  | (2) <i>Āryā / Āryābheda</i> | (3) <i>Vasantatilaka</i>   |
| (4) <i>Varṇasastha</i> (occurs 4 times, out of which 3 times it is called <i>Varṇasasthaviḷa</i> . pp.14, 20, 153 & 201) |                             |                            |
| (5) <i>Mandākrāntā</i>   | (6) <i>Upajāti</i>          | (7) <i>Aupacchandāsika</i> |
| (8) <i>Mālinī</i>  | (9) <i>Drutavilambita</i>   | (10) <i>Prṭhivī</i>        |
| (11) <i>Mālabhāriṇī</i>  | (12) <i>Aparavaktra</i>     | (13) <i>Puṣpītāgrā</i>     |
| (14) <i>Śikhariṇī</i>  | (15) <i>Mañjubhāsinī</i> &  | (16) <i>Hariṇī</i>         |

He has also shown some *Alaṅkāras*. They are :

- |  |                      |
|--|----------------------|
| (1) <i>Upamā / Puṇopamā / Mālopanā</i> , | (2) <i>Ullekha</i> , |
|--|----------------------|

- |   |                        |                        |
|---|------------------------|------------------------|
| 3) <i>Udāṭṭa</i> ,                                | (4) <i>Dr̥ṣṭānta</i> , | (5) <i>Pratīpa</i> ,   |
| (6) <i>Vinokti</i> ,                              | (7) <i>Utprekṣā</i> ,  | (8) <i>Samuccaya</i> , |
| (9) <i>Arthāntarnyāsa</i> ,                       | (10) <i>Parikara</i> , | (11) <i>Śleṣa</i> ,    |
| (12) <i>Samdeha</i> &      (13) <i>Atiśayokti</i> |                        |                        |

RCM mentions *San̥karālaṅkāra* only at two places. First one is employed in the verses ‘*asyāḥ sargāvidhau prajāpatir’abhuccandro*’ etc. (I.8) where he calls it *Atiśayokti Alaṅkāra* according to *SD* and then *Śuddhasandehālaṅkāra* according to *KP*. “*atra nārāyaṇamunau nirmāṇa-sambandhe’py’aṣambandhābhidhānād atīśayoktir iti sāhityadarpaṇaḥ / atr’ānyasya nirmāṇa-kartṛtve dr̥ḍha-niścay’ābhāvad eva parārdhena prajāpater nirmāṇa-kartṛtvavyāvṛttir api sandigdhaiveti śuddhasandehālaṅkaro’t’eti kāvyaprakāśaḥ / tena ca śuddhasandehātiśayoktyor ekāśrayānupravesarupaḥ saṅkaro’tṛālaṅkāraḥ - /*”<sup>10</sup> The second *San̥karālaṅkāra* is employed by RCM in the verse ‘*na tathā nandayāsi mām sakhyā*’ etc. (II.15). Here *Upamā* and *Vinokti Alaṅkāras* are observed. He quotes the definition of *Vinokti* from Paṇḍitarāja Jagannātha. In his own words: “*upamām āha - saṅgame prayāgābhidhāne gaṅgā-yamunayoḥ saṅgamasthale pūrvadr̥ṣṭā prathamama avalokitā yamunā kālindī pascāt gaṅgayā vinā dr̥ṣṭā satī yathā na nandayati nayanam harati / yathā prayāgābhidhe gaṅgāyamunayoḥ saṅgamasthale gaṅgayā saha vilokyamānā yamunā nayanam harati na tathā pascāt gaṅgayā virahitā satī dr̥śyamānā, tadvat tvam api prāṇi mama sakhyorvaśyā saha dr̥ṣṭā yāvatīm tṛptim akaror na tāvatīm adhunā tayā vinā dr̥śyamānā karoṣīti bhāvaḥ / atr’opamāvinoktyoḥ saṅkaraḥ /*

'vinoktir yadvina'nyena nāsādhvanyad asādhu vā' iti hi vinoktilakṣaṇam,  
'vinārthasambandha eva vinoktir iti ca paṇḍitarājaḥ//"<sup>11</sup>

Even beyond these, he has recorded some poetic terms in his commentary. He mentions one *Nāyikālaṅkāra* called *Dhairya*,<sup>12</sup> one *Nāṭyālaṅkāra* called *Vikṛta*,<sup>13</sup> one *Vīṭhyaṅga* called *Trigata*,<sup>14</sup> one *rasa* called *Vipralambhaśṛṅgāra*.<sup>15</sup> Once he quotes from Bharata the definition of *Sāttvikabhāva*. His words are: “*stambhaḥ pralayaromāñcau svedo vaivarnyavepathū / aśruvaisvaryam ity' aṣṭau stambho'smin niṣkriyāṅgatā / pralayo naṣṭasamjñatvaṁ śeṣāḥ suvyaktalakṣaṇāḥ' iti /*”<sup>16</sup>

RCM has mentioned the classical musical terms in the fourth Act of the play as he follows the larger version of the text. He almost follows the ancient commentator RN in this aspect. He shows *Ākṣiptikā*, a *dhruvā* in the dialogue between Citralekhā and Sahajanyā in the beginning of the fourth Act. He also calls it as a *Gāthā* or *Āryā* metre (“*āryā gāth' eti śabdāntaram*”) and quotes its *lakṣaṇa* thus :

“*yāsyah pāde prathame dvādaśamātrāstathā tṛtīye'pi/  
aṣṭādaśa dvitīye caturthake pañcadaśa sā' ryā/*”<sup>17</sup>

He also mentions the musical songs like *Dvipadikā*, *Jambhalikā*, *Khaṇḍadhārā*, *Carcarī*, *Khaṇḍaka*, *Carcarikā*, *Kulikā*, *Mandaghaṭī*, *Khaṇḍikā* (*gīti*) and *Bhinnaka*, *Valantikā*, *Kakubha* (*rāga*). He mentions *Khuraka* (*nṛtya* / *geya*) ; *Tenā* (*maṅgala*) ; *Vāmaka*, *Ardhadvicaturasraka* and *Caturasraka* (*samsthāna*) ; and *Kuṭīlikā* (*nāṭya*). He does not mention *Mallaghaṭī* in his commentary.

He quotes from some uncommon sources which are not quoted by the previous commentators viz. *Nāṭyapradīpa*.<sup>18</sup> *Nalodaya*<sup>19</sup>, *Subodhinikāra*<sup>20</sup>,



*Bhuvanakoṣa*<sup>21</sup>, *Vāmanasūtra*<sup>22</sup>, *Kaiyata-bhāṣya-ṭīkā*<sup>23</sup>, *Vaidyaka*<sup>24</sup>, *Rabhasa*<sup>25</sup>, Bhānu Dīkṣita<sup>26</sup>, *Śabdabhedaparakāśa*<sup>27</sup>, *Sudhākara*<sup>28</sup>, and *Rava*<sup>29</sup>.

These are the sources which are not commonly quoted by commentators. Some like *Vaidyaka*, *Rabhasa*, *Rava* etc. are hardly even known. We must observe the simple fact that he does not show any new or uncommon insight in this play. He has read almost all the ancient classical and modern commentaries which were before him and has follows them in this or that aspect or part of his commentary. RCM is more like an easy notes-writer than a commentator. This was only to be expected since he was preparing a text-book of *Vik* to be printed and circulated among and used by the students studying the play through the medium of Sanskrit language.

## REFERENCES

1. Mishra, Rāmachandra (ed.), *Vikramorvaśīyam*, Banāras, 1953, p. 236
2. Pandit Rāmachandra Miśra's title is विप्लावाचस्पति । It is mentioned in the inner title page of his book तरुकथा : Read: “ विप्लावाचस्पति रामचन्द्र मिश्र, पूर्व साहित्य विभागाध्यक्ष, कामेश्वर सिंह दरभंगा विश्वविद्यालय, दरभंगा, बिहार । ”
3. *op.cit.*, 1953 edn, preface p.1
4. *ibid.*
5. *op.cit.*, p. 5
6. *op.cit.*, p. 26
7. *op.cit.*, pp. 58-59
8. *op.cit.*, p. 68
9. *op.cit.*, p. 142
10. *op.cit.*, p. 19
11. *op.cit.*, pp. 70-71
12. *op.cit.*, p. 56
13. *op.cit.*, p. 128
- “अत्र विकृतं नाम नाट्यालङ्कारः। तदुक्तम् - ‘वक्तव्यकालेऽप्यवचो व्रीडया विकृतं मतम्’ इति । ”
14. *op.cit.*, p. 178
- “त्रिगताभिधानं वीथ्यङ्गमिदम्, यदाह विश्वनाथ :- ‘ त्रिगतं स्यादनेकार्थयोजनं श्रुतिसाम्यतः’ इति । ”
15. *op.cit.*, pp. 148-149
- “नर्तकोऽत्र कल्पतरुः, भ्रमरगुञ्जितमत्र तन्मृत्योऽपेक्षितं गीतम्, कोकिलानां रवो वाद्यम्, वायुसञ्चलितपल्लवकम् एव हस्ततालदानम्, तदेवमुपस्थिता सर्वापि नृत्यसामग्रीति बोध्यम् । सर्वमिदं विप्रलम्भशृङ्गारपोषकम् । ”
16. *op.cit.*, p. 23. The lines, however, are not found in *NS* (*Vide* Vol. I, GOS, 1992, pp. 262, 374) exactly as quoted here.
17. *op.cit.*, p. 135
18. *op.cit.*, pp. 3,76
19. *op.cit.*, p. 7

20.*op.cit.*, p. 7

21.*op.cit.*, p. 26

22.*op.cit.*, p. 43

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

24.*op.cit.*, p. 85

25.*op.cit.*, p. 98

26.*op.cit.*, p. 134

27.*op.cit.*, p. 159

28.*op.cit.*, p. 198

29.*op.cit.*, p. 214



## SECTION-VIII

### VINDHYESHWRI PRASAD'S *VINODA*

#### A: Personal Information about Vindhyeshari Prasad Mishra:

Dr. Vindhyeshwari Prasad Mishra (VPM) is the latest modern commentator of *Vik*. He has adopted an allonym '*Vinaya*' which he mentions on the inner title page, in the colophons of the first and fifth Acts of the commentary and in the '*Ṭikā kī upasamhṛti*' which is appended to the commentary. In the *upasamhṛti*, he provides personal information about himself. He also gave some more information about himself in his personal letter to this writer. Accordingly, he was born on 18<sup>th</sup> March 1956 A.D. His father's name is Pandita Umadatta Mishra. He was a teacher, a leader of his community and respected by learned people. He was the inhabitant of the village called Pahara, in the district of Chatarpur, south of 'Banda' region in M.P. This village belonged to the Bundela area and was situated on the bank of the river called Suktimati. The author has only one brother, younger to him and Vinod by name. The commentary is named after him.

VPM passed S.S.C. and H.S.C. from Madhyapradesh Education Board, Bhopal in 1970 and 1972 respectively. He passed B.A. from Avadhesh Pratap Singh University, Riva, M.P. in 1975, then he earned M.A. (*Saṁskṛta Sāhitya*) and Ph. D. (Topic: *Śrīmadbhāgavat me Kṛṣṇakathā*) degrees from Benaras Hindu University in 1978 and 1982 respectively. His post-doctoral research at Sagar was on 'Manuscripts of *Nāṭyaśāstra*.' He was appointed as a lecturer in the Department of Sanskrit in Dr. Hari Singh Gaur University, Sagar, M.P. (1983-84). Then he became a U.G.C. Research Associate in that University (1984-85). His commentary on *Vik* is a work of this period. He mentions the date of its completion as on Monday, *Āśvin Kṛṣṇa*, eighth day

of V.S. 2038.<sup>1</sup> He was a lecturer in the Government College of Panna, M.P. (1985-86). From 1986 onwards he became a lecturer (senior scale) in the Sanskrit Department, Vikram University, Ujjain. He has written many articles on Sanskrit works and read papers in seminars and conferences. He won prizes for his essays, poems etc. He has also presents programmes on All-India Radio and Television. He is now also a popular exponent of *Śrīmadbhāgavatapurāṇam*. He carries on weekly discussions on *Bhāgavata*-philosophy, and gives popular expositions and conducts *Satras* on *Bhāgavata*. Three of the four Ph. D. studies guided by him are on topics related to *Bhāgavata*, the fourth is on Vallabha philosophy. His commentary ‘*Vinoda*’ on *Vik* is perhaps his first publication.

**B: The commentary *Vinoda*:**

VPM calls his commentary ‘*Vinoda*’ (after his brother’s name) which is written in Sanskrit and Hindi languages. It is first published by Krishnadas Academy, Varanasi in 1984 A.D. He follows the style of the first Sanskrit-Hindi commentary of Āśānanda Varman. He gives construe (*anvaya*) of verses, commentary (*vyākhyā*) and import (*bhāvārtha*) of the text. In the benedictory verses, he praises lord Gaṇeśa and the subtle speech. He accepts the larger version of the text as do RN, Kon, ACV, PJV, MB, Āśānanda, S.N. Shastri and RCM. He agrees with the opinion that the word *vikramālaṅkāra* suggests king Vikrama being his patron, i.e. *vikramālaṅkāra* = *parākramasyābharaṇaṁ, vinamratayaiva parākramaḥ śobhata iti bhāvaḥ / atra vikramālaṅkāra iti śabdena mahākavinā svāśrayadātuḥ vikramādityasya saṅketena nāmagrahanamāpi nirvyudham’ iti kecit /”*<sup>2</sup>

At one place, while comparing the views of RN and KV he repeats the text of RCM *verbatim*<sup>3</sup> that the name of RCM is mentioned here seems only on inadvertent slip, since at other three places, he clearly mentions his name (pp. 58, 184 & 190). He mostly quotes from RN's commentary (seventeen times), but also twice from KV and once from Kāle. He gives word to word meaning and quotes the relevant portions from numerous sources. He shows four *Samdhis* and their fifteen *Samdhyāṅgas* throughout his commentary. They are as follows:

1. *Mukha Samdhi* : (i) *Vidhāna*
2. *Pratimukha Samdhi*: (i) *Parisarpa*, (ii) *Tāpana*, (iii) *Lekha*  
(iv) *Puṣpa*, (v) *Narmadyuti*, (vi) *Narma* &  
(vii) *Paryupāsana*.
3. *Garbha Samdhi* : (i) *Anumāna*, (ii) *Mārga* &  
(iii) *Abhūtāharaṇa*
4. *Nirvahaṇa Samdhi*: (i) *Upagūhana* (ii) *Samaya* (iii) *Ānanda*  
& (iv) *Kāvyasaṁhāra*.

VPM does not mention *Vimarśa Samdhi* any of its *Samdhyāṅgas* in his commentary. He calls *Lekha* as a *Samdhyāṅga* like his predecessor Kale, RCM etc. He quotes the definitions of these *Samdhyāṅgas* from *DR* and *SD*.

Beyond these, he mentions nineteen metres with their definitions viz.

- (1) *Anuṣṭup/Śloka*, (2) *Aparavaktra*, (3) *Āryā/Āryābheda*,  
(4) *Upajāti*, (5) *Prthvī*, (6) *Drutavilambita*,  
(7) *Puṣpitāgrā*, (8) *Praharsinī*, (9) *Aupacchandasika*,  
(10) *Mañjubhāṣinī*, (11) *Mandākrantā*, (12) *Mālinī*,  
(13) *Mālabhāriṇī*, (14) *Vasantatilaka*, (15) *Harinī*.

- (16) *Viyoginī*, (17) *Śārdūlavikrīḍita*, (18) *Śikhariṇī*, &  
(19) *Varṇasāsthavilā*/ *Varṇasāstha*.

He also mentions the following *Alaṅkāras* in his commentary:

- |  |                          |                         |
|--|--------------------------|-------------------------|
| (1) <i>Arthāntaranyāsa</i> ,                             | (2) <i>Anuprāsa</i> ,    | (3) <i>Anumāna</i> ,    |
| (4) <i>Ākṣepa</i> ,                                      | (5) <i>Utpreksā</i> ,    | (6) <i>Smarāṇa</i> ,    |
| (7) <i>Kāvyaṅga</i> ,                                    | (8) <i>Tulyayogitā</i> , | (9) <i>Drṣṭānta</i> ,   |
| (10) <i>Paryāyokta</i> ,                                 | (11) <i>Parīṇāma</i> ,   | (12) <i>Preyas</i> ,    |
| (13) <i>Yathāsamākhya</i> ,                              | (14) <i>Yamaka</i> ,     | (15) <i>Rūpaka</i> ,    |
| (16) <i>Vikrama</i> ,                                    | (17) <i>Vibhāvanā</i> ,  | (18) <i>Viśeṣokti</i> , |
| (19) <i>Vyatiṛeka</i> ,                                  | (20) <i>Śleṣa</i> ,      | (21) <i>Samāsokti</i> , |
| (22) <i>Samuccaya</i> ,                                  | (23) <i>Sasāṁdeha</i> ,  | (24) <i>Saṁkara</i> ,   |
| (25) <i>Saṁdeha</i> ,                                    | (26) <i>Saṁsrṣṭi</i>     | &                       |
| (27) <i>Upamā</i> / <i>Purṇopamā</i> / <i>Mālopamā</i> , |                          |                         |

VPM mentions some other poetic terms in his commentary like *Āśīrvacana*<sup>4</sup> (*Nāṭyālaṅkāra*), *Mādhurya*,<sup>5</sup> *Saukumārya*,<sup>6</sup> *Prasāda*<sup>7</sup> (*Kāvyaṅga*), *Trigata*<sup>8</sup> (*Vīthyaṅga*) and two *rasas*, viz. *Vipralambha*<sup>9</sup> and *Vatsala*.<sup>10</sup> He also indicates one variant reading in his commentary: “*alpābharaṇabhuṣitaḥ* = *svalpālaṅkāraḥ* / *atra* ‘*muktābharaṇabhuṣitaḥ*’ *iti vā pāṭhaḥ*”<sup>11</sup>

In the fourth Act of the play, he identifies some musical terms. They are: *Jambhalikā*, *Khaṇḍadhārā*, *Carcarī*, *Khaṇḍaka* and *Khaṇḍikā* (*gītiviśeṣa*) ; *Bhinnaka*, *Valantikā*, *Kakubha*, (*rāgaviśeṣa*) ; *Dvipadikā* (*padadvayam calitvā*) ; *Khuraka* (*nṛtyaviśeṣa/geyaviśeṣa*); *Kuṭīlikā* and *Mallaghaṭī*



(*nāṭyaviśeṣa*); *Ardhadvicaturasaka* and *Caturasaka* (*nāṭyasaṁsthāna*); and *Tenā* (*maṅgalārtham akṣaradvayam*).

Though VPM explains grammatical formations of words, reveals the imports of verses, identifies technical terms and aspects and quotes from numerous authorities, there is neither any new information nor any unnoted reference to be noted. But with so many commentators with their richly learned and exhaustive commentaries going before him, this was only to be expected and natural. ✓

## REFERENCES

1. Mishra, Vindhreshwari Prasad, *Vikramorvaśīyam*, Varanasi; 1984, 'टीका की उपसंहति,' p.286 "x x x सिद्धयग्नि द्युफलाख्यवत्सरयुजे (२०३८) कृष्णाश्विनेपूर्णता मायातेतिकृतिर्नु चन्द्रदिवसेऽष्टम्यां शुभायां तिथौ ॥"
2. *op.cit.*, p.36.
3. 'स्तानकमलनालोनालोपमैरङ्गैः' इति पाठो रङ्गनाथस्थ, स चातिस्पष्टः। काटयवेमस्तु 'कमलनालायमानैः' इत्यस्य कण्टकितैरित्यर्थं वर्णयति, तच्च कण्टकोदयं राजहृदयस्थोर्वशीस्नेहप्रमापकं मन्यते। RCM p.68, VPM p.88
4. *op.cit.*, p.281.
5. *op.cit.*, pp.68,147,191,193,205 & 255
6. *op.cit.*, p.191
7. *op.cit.*, pp. 193 & 255
8. *op.cit.*, p. 216
9. *op.cit.*, p. 98.
10. *op.cit.*, p.255  
Viśvanātha believes in the tenth *rasa* called वात्सल्य । "वात्सल्य or the Affectionate sentiment which subsists between the parent and child, guru and his pupil, and all such individuals related *inter se* as persons in *loco* all such feelings are the subject of *Bhāva-dhvani*." Shastri S.N., *Laws and Practice of Sanskrit Drama*, p. 285.
11. *op.cit.*, p.134.