art. The work consists of ten \textit{adhikāras} as follows: 1 and 2. Bhāva. 3. Avāntara-bhāvabheda-svarūpa. 4. Śrīgārālambana-
āyakādi-svarūpa. 5. Nāyaka-bhedāvastha-rasa-bhāva-vikāra.
6. Śabdārtha-sambandha-bhedā-prakāra. 7. Nātyetivṛttādi-
lakṣaṇa. 8. Daśa-rūpaka-lakṣaṇa. 9. Nṛtyabheda-svarūpa-

The \textit{Kavi-kalpalatā} cited in this work (pp. 131, 175)
is different from works of the same name of Arisimha
and Devesvara; for our author believes that the \textit{Kāvya-prakāśa}
borrowed from it. For quotations in Śāradātanaya’s work
see \textit{Adyar Library Bulletin} xix. 1-2, pp. 47-51.

Ed. Yadugiri Yatiraj of Melkote and K. S. Ramaswami
Sastri in Gaekwad’s Orient. Series 1930.

\[ \text{\textit{( )}} \]

\textbf{ŚĪNGA-BHŪPĀLA}

Śīṅga-bhūpāla, whose name is also given as Śīṅga-dharanīśa
Śīṅga-rāja or Śīṅga-mahipati has been identified by Sesagiri
Sastri with Śīṅgama Nāyaḍu, rājā of Veṅkaṭagiri who ruled,
on the authority of a biographical sketch of the Rājā of Veṅkaṭagiri,
about 1330 A.D.\textsuperscript{1} This date is probable, as
Mallinātha (on \textit{Kumāra} i. 25, \textit{iti bhūpālaḥ=Rāsārṇava} i. 181)
as well as Kumārasvāmin, quotes our author. The intro-
ductive verses of the \textit{Rasārṇava-sudhākara}, attributed to this
South Indian prince, show that he belonged to the Recarla
dynasty, and ruled over the country lying between the Vin-
dhyas and Śrīśaila, of which Rājācalam (Rācakoṇḍa) was the
hereditary capital. He was the son of Ananta (or Anapota)

\textsuperscript{1} For details see \textit{Śgś} i, pp. 7-11; also introd to Trivandrum ed.
of the \textit{Rasārṇava}. M. T. Narasimha Aiyangar (ed. \textit{Subhāṣita-nīvī,}
Vanivilasa Press, Srirangam 1908) states that Śīṅgama Nāyaḍu,
our author, was a contemporary of Praudha Devarāja of Vijayanagar
(1422-1477 A.D.); but P. R. Bhandarkar in his Note on Śīṅga-bhūpāla
ness of this date. A. N. Krishna Aiyangar would assign the period bet-
and Annamāmbā, while his grandfather and great-grandfather were respectively named Śiṅga-prabhu (or Śiṅgama Nāyaka) and Yācama Nāyaka. Our author was, like Hemacandra, called sarvajña on account of his great knowledge, and was a patron of letters

The Rasārṇava* appears to be mainly based on previous works like Bhoja’s Śṛṅgāra-prakāśa (Bhoja cited 57, 69, 149, 168, 190) and Śāradātanaṇa’s Bhāva-prakāśana (cited pp. 139, 169, 202), although it draws directly on Bharata, Rudrabhaṭṭa* (cited pp. 29, 30, 87), the Daśa-rāpaka and other authors and works on Rasa and Dramaturgy. The author Śiṅga-bhūpāla is in the third person throughout the work. We have a large number of dramas actually quoted or cited for illustration, among which may be noted: Prabodha-candrodaya (pp. 265, 291), Anargha-rāghava (72, 83, 261, 266, 274), Prasannarāghava (pp. 258, 277), Dhanaṇjaya-vijaya-vyāyoga⁵ (p. 287), Abhirāma-rāghava ⁵ (anapotonāyakīya pp. 119, 243, 265, 273, 275), Mādhavi-viśhikā (p. 290), Māyākuraṇgikā-īhāmpga (p. 298). Padmāvatī (p. 263, 266), Kāma datta ⁴ (p. 285), Rāmānanda (pp. 248, 255, 269), Karuṇākandala-aṅka (pp. 163, 197, 198, 286), Virabhadra-viṣṇumbhāna-dima (pp. 272, 274, 276, 278, 298), Maheśvarānanda (p. 275). Ānandakośa-prahasana pp. 40, 41, 278, 291, 297), Śṛṅgāra-maṇjarī-bhāṇa ⁶ (p. 288).

1 ŚgŚ loc. cit. 9.—For Viśveśvara Kavicandra’s Camatkāra-candrikā panegyrising Śiṅga-bhūpāla who is called here sarvajña, see under Minor Writers below.

2 By Kāṇcana, son of Nārāyaṇa, in Aufrecht i. 266b (ed. Kavyamālā 54, 1895).

3 A drama of this name was written by Manika in Nepal in 1390 A.D. (Lévi 268).

4 This little known work is also alluded to in the Padmaprābhṛtaka-bhāṇa (ed. Madras 1922), ascribed to Śūdraka. According to the editors of this Bhāṇa (Pref. p. iv), the Kāma-datta was a prakaraṇa composed by Śūdraka himself. This Bhāṇa is quoted anonymously by Hemacandra (p. 198, l. 12).

5 A Śṛṅgāra-maṇjarī-bhāṇa by Gopālaraṇya, son of Jakkula Veṅkṭendra and Vīramāmbā, is mentioned in Hultzsch i, extract p. 77 (no. 385), p. x.
Payodhimathana-samavakāra (p. 290), Kandarpa-sarvasva by himself (p. 151), and Virānanda (pp. 159, 160).

The Rasārṇava in three Vilāsas comprehends, with profuse illustrations, practically all the topics of Dramaturgy and Rasa. The topics, in brief, are as follow: Vilāsa I. Nātya-lakṣaṇa and Rasa-lakṣaṇa; qualities and classification of the Nāyaka; his assistants in love affairs; the qualities and classification of the Nāyikā; incidental treatment of three Ritis (Gaudī, Vaidarbhi and Pāncālī), four dramatic Vṛttis (Sāttvatī, Kauśiki, Ārabhaṭi and Bhārati), Pravṛttis and Sāttvika Bhāvas. II. Detailed treatment of 33 vyabhicāri- and 8 sthāyi-bhāvas; aspects of Rati; other Rasas besides Śrīn-gāra; opposition and commixture (Samkara) of Rasas; Rasābhāsa. III. Different kinds of Rūpaka and its subject-matter; five Artha-prakṛtis; Patākā-sthānaka; five Avasthās; five Śamdhis with all their Aṅgas treated in detail; Bhūṣaṇas; Nāṭaka as the principal Rūpaka; other types of Rūpaka; languages to be employed; naming of different characters. The printed text in the Trivandrum Skt. Series covers more than 300 pages.

Śrīṅga-bhūpāla appears to have written a Nāṭaka-parivṛtti-bhāṣā, which topic is also treated briefly at the end of his Rasārṇava. Śrīṅga-bhūpāla also wrote a work entitled Samgita-sudhākara (ed. Kalivara Vedantavagisa and S. P. Ghosh, New Arya Press, Calcutta 1879) which appears to be a commentary on the Samgita-ratnākara of Śrīṅgadeva.


(3)

BHĀNUDDATTĀ

Bhānudatta² is notable for his two popular works on the subject of Nāyaka-nāyikā and the Rasas, called the Rasa-

1 It is a small work of 289 verses. See India Office Cat. vol. ii (Keith and Thomas), no. 5248, p. 346.

2 The form Bhānukara of this name is given by Śeṣa Cintāmani's
mañjari and the Rasa-taraṅgiṇī. In the latter work, the author excuses himself from giving further details about a certain point because, he says, they are already given in his Rasa-mañjari which was, therefore, the earlier composition. Besides some verses from Bharata and Rudra's Srngāra-tilaka and a verse from the Dhvanyūlaka², Bhānudatta cites a work called the Rasa-ratna-dipikā³, which may or may not be the same work as quoted by Ratnakantha in his commentary on Mammaṭa⁴. In the Rasa-taraṅgiṇī, Bhānudatta refers to Pūrvācāryāḥ, Pūra-granthakāra-saṃmati and Prācīna saṃmati. These citations, however, give us no clue to his exact date.

A lyrical poem, called the Gīta-gauriṣa or Gītu-gauripati in ten cantos, published in the Granthamālā 1887-88, also professes to have been composed by Bhānudatta, who is probably identical with our author. As indicated by their respective writings, both the authors are Śaivas, and both possess poetical pretensions. Our Bhānudatta gives the name of his father as Gaṇeṣvara⁶, Gaṇapatinātha⁷ or *Parimala, Gopāla's 'Vikāva and Rangasāyin's Āmoda commentaries.
The title misra is also appended sometimes to the name.

1 bahavo bhedō sa rasa-maṇḍurām viśesato darśitāḥ, iha puna viśrutva-bhīva na pradarśvanta iti, ed. Granthamālā, p. 35, ed. Regnau,p. 57, l. 32.

2 The verse anancitvād rte in Dhva" p. 145 is cited with the remark tatra prācīna-granthakṣāh, implying that Bhānu was much younger than Ānandavardhana, in whose Vṛtti the verse occurs.

3 In Rasa-taraṅg¹, ed. Granthamālā ad 1. 31, ed. Regnau,p 44 l. 32.

4 Peterson ii, 17. An incomplete MS of a work called by this name is entered in Bhandarkar, Rep. 1884-87, no. 533 where the name of the author is given as Allarāja, which occurs as Mallarāja in Buhle Rep 1874-75, no. 19, p. 16. See ch. on Minor Writers below under Allarāja.

5 Aufrrecht apparently distinguished the two authors at first by separate entries under their name (i. 405), but later on (i. 793) he states that the author of the lyric "is most likely identical with the writer of the Rasa-taraṅgiṇī." (MS described in IOC vii, pp. 1443-45).

6 Rasa mañj². 168.

Gaṇanātha¹, while the author of the poem describes himself as the son of Gaṇapati or Gaṇanātha². There are also a few verses in the two works of our Bhāṇudatta which occur in the poem. Thus the maṅgala-verse of the Rasa-maṅjari (utmiṇyam caraṇam) = Gita-gaurīśa ii. p 90; akaroḥ kimunetra³ in Rasa-maṅjari 51 = Gita-gaurīśa ii. p. 14; prāṇeṣusya prabhavati in Rasa-taraṅgini iv. p. 40 ed. Granthamālā = Gita-gaurīśa ii. p. 77. As the Gita-gaurīśa is not a mere compilation in which we may expect verses from other writers, the presence of verses in it from the two works of Bhāṇudatta can be reasonably explained by a presumption of common authorship of the three works.

The Gita-gaurīśa appears to have been modelled on Jayadeva’s Gita-govinda which, like Kālidāsa’s Megha-dītu, gave birth to numerous imitations in later times.¹ Even a cursory examination of these two works will show the close connexion between them; and it is remarkable that not only the general scheme, but even the verses in some chapters of Bhāṇudatta’s poem correspond in metre with those of Jayadeva’s. Thus:

Jayadeva

pralaya-puyodhi jale dhṛtavān āsi vedam
vihuta-vahitra-curitram akhedum
kesava dhṛta mīna-sarira, jaya jagadīśa hare

and Bhāṇudatta

bhramśi jagatī sakale pratiśavām avīśeṣam

¹ In MSS of Rasa-taranī noticed in ALerip 835. Weber 1726.
³ e.g. the Gita-ganūḍhara by Kālīyana, the Gita-gurīśa by Rāma, the Gita-dīgambara by Vamśaṇaṁ (HPS i. 18), the Gita-rādhava by Prabhākara, son of Bhudhara, dated Samvat 1674 (Bhandatika: Rep 1882-83 p. 9). A Gita-rādhava by Harśamkara is mentioned in HPS ii, no. 53. See also Rāma-gita-govinda (IOB vii. p. 1480) characterised by Eggeling as “a weak imitation of Jayadeva’s Gita-govinda” but attributed to Jayadeva. Eggeling quotes from Garci de Tassy about such passing off of imitations of Gita-govinda for that of Jayadeva. Cf. Pischel Die Hofdichter des Laksmaṇasena p. 23.
śāmayitum iva jana-khedam aseṣam
purahara kṛta-mārūta-veṣa, jaya bhuvanādhipate.

Again, Jayadeva

nibhrta-nikuṇja-grham gatayā niśi rahasi niliya
vasantum
cakita-vilokita-sakala-disā rati-rabhasa-rasena
hasantam

sakhi he keśi-mathanam udāram
ramaya mayā saha madana-manoratha-bhavitayā
savikāram

and Bhānudatta

abhinava-yauvana-bhūṣitayā dura-taranitru-lokana-
tāram
kimcid-udañcita-vihasitayā calad-avirala-pulaka-
vikāram

sakhi he saṃkaram udita-vilāsam
saha saṃgama mayā natayā rati-kautuka-durśita-
hāsam.

These two extracts, taken at random, will show how close the imitation is. We may presume reasonably from this that Bhānudatta’s work was written some time after Jayadeva’s lyric had achieved sufficient literary reputation to be thus imitated. Whether we place Jayadeva in the first or second half of the 12th century, Bhānudatta cannot be put earlier than that century, and this conclusion gives us one terminus to his date.

The other terminus is furnished by the date of one of the commentaries on the Rasa-mañjarī, called the Rasa-mañjarī-vidāsa (or -vilāsa) by Gopāla (alias Vopadeva), son of Nīsimha, which is expressly dated in 1572 A.D.¹ In the Sāṅgadharu-paddhiti, which was

¹ Stein, Jammu Cat. p 63, corrected at p 421, also p 273. As to the date of this commentary and the era used, see below Bibliography.—Kumārasvāmin, at the beginning of the 15th century, quotes (p. 280) the authority of a work called Rasa-mañjarī to show that...
compiled about 1363 A.D., several verses are cited under the names of Bhānu-paṇḍita and Vaidya Bhānu-paṇḍita (790, 973, 1032, 1271, 3328, 3685), none of which, however, can be traced in the known works of our author. Jahlanā, whose anthology (ed. GOS, Baroda 1938) was compiled about the middle of the 13th century, also quotes and ascribes to Bhānu-paṇḍita and Vaidya Bhānu-paṇḍita as many as 36 verses, which are similarly untraceable, but three of which are found under the same citation in the Paddhati (790=p. 68, 973=p. 107, and 3328=p. 183). It may, however, be presumed that the author of the Rasa-maṇjari was not unknown at this period, and that in the anthologies the epithets vaidya and paṇḍita were annexed to an earlier or later Bhānu in order to distinguish him from our author, whose namesake he was.

A closer approximation of Bhāṇudatta's date is possible if any inference is permissible from the mention of Nijāma-dharanipāla in the Rasa-maṇjari. It is suggested that the Nizam referred to as ruler of Davagiri by Ananta Paṇḍita's commentary is Ahmad Nizam Shah, who obtained possession of Daulatabad (Devagiri) sometime between 1499 and 1507 A.D. and founded the Nizam Shahi dynasty of Dekkan. P. V. Kane brings in fresh evidence by pointing out (HSP, p. 296-

vpralambha is also termed pranaya-māna. It is not clear whether the reference is to Bhāṇudatta for the dictum cannot be traced in his Rasa-maṇjari.

1 In the Sabhyālamkaraṇa of Govindaṭi (Bhandarkar Rep. 1887-91, p. iau) we have selections from the poems of Bhāṇukara and Bhānu-paṇḍita, by which obviously a distinction, is meant between the two poets—Har Datta Sarma (ABORI, xvii. 1936, pp. 243-58), relying chiefly on the ascription of a large number of Bhāṇudatta's verses to poet Bhāṇukara by some late anthologies, suggests the identity, which is very doubtful. See on this question G. V. Devasthal in NFA, ii, 1944, pp. 111-17; P. K. Gode in Ind. Culture iii. pp. 751-56 and S. K. De, Some Problems, p. 147.

2 S. K. De in Some Problems, p. 144-45. But Ramnath Jha (Journal of Patna Univ. iii. no. 1-2) thinks that the Nizam is the second ruler of the dynasty, and Kṛṣṇa (so interpreted also by Ananta Paṇḍita) is Kṛṣṇa Deva Rāya of Vijayanagar (1509-1530).
97) that Bhānudatta married a sister of the Smṛti-writer Misaru Miśra, author of *Vivādacandra*, who flourished in the middle of the 15th century. It would not be unreasonable, therefore, to assign Bhānudatta to a period between 1450 and 1500 A.D.

In the last verse of the *Rusa-maṇjarī*, Bhānudatta’s native country is given as Videha (*vīdehabhūḥ*) or Mithila, which agrees with Burnell’s description of Bhānudatta as a native of Mithila. As a Maithili writer, it is not surpring that he was acquainted with the Gauḍiya Jayadeva’s well-known lyric, and tried to emulate it with a similar work on Śiva and Gauri. In another work called *Kumāra-bhārgavīva* attributed to Bhānudatta, the author is called the son of Gaṇapati or Gaṇanātha (obviously the same as our author), and his pedigree is given thus: Ratnaśvara → Suresvara (author of a *Śāriraka-bhāṣya-vārttika*) → Viśvanātha → Raviṇātha → Bhavanātha → Mahādeva → Gaṇapati → Bhānudatta. Gaṇapati appears to have been a poet whose verses are quoted by Bhānudatta himself in his *Rusa-taraṅginī*. A poet Gaṇapati is praised, in a verse ascribed to one Rājaśekhara in Jaṅgala’s anthology (p. 45), as the author of a work called *Muhāmoda*. An *Alaṅkāra-tilaka* in five chapters and a *Śṛṅgāra-dipikā* are also attributed to our Bhānudatta.

The *Śṛṅgāra-dipikā* is not available, but the *Alaṅkāra-tilaka* has been published. It is written in mixed prose and verse and cover the usual topics of Sanskrit Poetics. The first Pariccheda speaks of Kāvyā, of which Rasa is declared

1 In Madras ed of 1872, as well as in the MSS noticed by Aufrecht (*Bod. Cat. 213b*) and Bhaudarkar (*Rep. 1883-84 p. 12*), the reading *vīdehabhūḥ* is a misreading; for the author represents the river Ganges as flowing through his country, which is true of Videha and not of Vidarbha. Cf. Weber ii no. 1726. The title *misra*, often appended to Bhānudatta’s name, would indicate that he was a Maithili Brahman, and that he was probably not a *Vāvulya*.

2 The work is in 12 Ucchvāsas in mixed prose and verse. See *IOC* vii p. 1540, where the genealogical verses are quoted in full.

3 By G. V. Devasthali in *JBRAS* (New Series), xxiii-xxv (1947-49).
to be the soul, and deals with its three varieties, Uttama, Madhyama and Adhama. It then goes on to six Ritis and four Vṛttis (Kaiśikī etc.) The second and third Paricchedas are devoted respectively to Doṣa and Guṇa, in the treatment of which the work closely follows Bhoja. The fourth and fifth Paricchedas deal with Alāṅkāras of Śabda and Artha respectively, enumerated as 77. A work of the author's called Citra-candrikā is cited.

The *Rasa mañjari* is a much smaller work which deals generally, with illustrations, the topics of Nāyaka-Nāyikā, their adjuncts and excellences, the two varieties of Śṛṅgāra, and ten stages of Vipralambha-Śṛṅgāra. The *Rasa taraṅginī*, divided into eight Taraṅgas, deals more elaborately with Rasas, with a detailed treatment of Śṛṅgāra. The chapter-arrangement of topics is as follows: (i) Sthāyi-bhāva (ii) Vībhāva (iii) Anubhāva (iv) Sāttvika-bhāva (v) Vyabhicāri-bhāva (vi) Śṛṅgāra Rasa (vii) Other Rasas (viii) Three kinds of Drśṭi in relation to Sthāyi-bhāva, etc.

The commentaries on the two works of Bhānudatta, as detailed below, are numerous. Of these, the *Naukā* on *Rasa-taraṅginī* by Gaṅgārāma Jādi, and the *Vyaṅgyārtha-kaumudi* and *Prakāśa on Rasa-mañjari* by Ananta-panḍita and Nāgojī Bhaṭṭa respectively have been published.

Bhānudatta also appears to have compiled an anthology called *Rasa-pārijāta* (printed by Matilal Banarsidas, Lahore 1939).

**BIBLIOGRAPHY**

*Rasa-mañjari*


Commentaries. (1) *Vyaṅgyārtha-kaumudi* by Ananta Paṇḍita, son of Tryambaka Paṇḍita (Timaji) and grandson of
Bālo Paṇḍita, and great-grandson of Nīlakaṇṭha Paṇḍita. His native place was Punyastambha (Puntambem in Ahmednagar) on the Godāvari. The comm. was written at Benares in Saṃvat 1692=1636 A. D. at the request of Candrabhānu, son of Vīrasenadeva and grandson of Madhukara. The date of composition is specified in the concluding verse which is given in the India Office MS (Eggeling, IOC iii, p. 356), but omitted in the printed text. Ed. as above. Ananta also wrote a Mudrārākṣasa-pūrvapīṭhikā (Mitra 1654), and a commentary on Govardhana-saptaśati in 1645 A.D. (ed. N.S.P. Bombay, 1886).

(2) "Prakāśa by Nāgoji or Nāgeśa Bhaṭṭa, for whom see under Jagannātha. Ed as above. IOC, iii, no. 1222'. 2602 ; BORI Cat. xii, nos. 223-25, p. 258f.

(3) "Parimala by Śeṣa Cintāmaṇi, son of Śeṣa Nṛśimha and younger brother of Śeṣa Kṛṣṇa. Extract in Mitra 3115, vol. ix p. 194, and Bhandarkar, Rep. 1883-84, p. 365. The MS in Mitra appears to have been copied in Saṃvat 1609 ( = 1552-53 A.D. ) ; but the MS in Bhandarkar bears no date. There are six MSS of this comm. in BORI Cat. xii, nos 217-222 ; see also IOC iii, nos. 1226-27, p. 357. Cintāmaṇi also wrote several other works including one on Prosody called Chandah-prakāśa (Aufrecht 189a).

(4) "Vikāsa (or "Vilāsa) by Gopāla Ācārya, alias Vopadeva of Kaundinya-gotra, son of Nṛśimha and grandson of Gopāla of Jabala-grāma in the Mahārāṣṭra country, and pupil of Meṅganātha. He calls his author Bhānukara. The comm. is dated in Saṃvat 1484=1428 A. D. See Jammu Cat. no. 1221 (extract). Sridhara Bhandarkar however, points out (Rep. of Second Tour 1904-06, p. 36) that the date is 1494 and not 1484 as given by Stein (extr. p. 273), but he thinks that it is Śaka era, in which case the date of the commentary will be 1572 A. D. See P. K. Gode in ABORI, xvi (1934-35) pp. 145-47.

(5) Rasika-raṇjani by Gopāla Bhaṭṭa, son of Harivamśa
Jhaṭṭa Drāviḍa and grandson of Nṛṣimha Bhaṭṭa. He also wrote a comm. on Rudra’s Śṛṅg. til. There is also a commentator of the same name on Mammaṭa. They may all be identical. See above pp. 95, 161. MSS: Aufrecht i. 495b, ii. 116a, iii. 106a; BORI MSS Cat. xii, nos. 226-30 (extracts). The commentary by Harivaṃśa Bhaṭṭa in Oudh Cat. xi. 10 is probably a mistake for this comm. of his son. For Gopāla’s other works see Aufrecht i. 161.

(6) Samañjasā or Vyāṅgyārtha-kaumūḍī by Viśveśvara, son of Lākṣmīdhara, for whom see the chapter on Minor Writers below. MSS: Aufrecht i. 495b, ii. 116a, iii. 106a.

(7) Šāmoda by Raṅgasāyin alias Gurujālaśāyin or Gurujāla Raṅgasāyin, who is said to have studied under Mahādesika of Vādhūla-gotra and under his own paternal uncle Anantācārya. He is described as son of Dharmācārya of Cilukamari family. He was a Śrīvaiśṇava.

V. Raghavan points out that Gurujāla is a village in Palnad Taluq in Guntur district; the author’s real name was thus Raṅgasāyin. Chīlakamari is in the East Godavari district; this epithet attached to the names of his father and grandfather shows that this must have been their original home. Raṅgasāyin frequently criticises Parimala which, as noted above, cannot be later than 1553 A.D. He quotes also Kuvalayānanda of Appayya, as well as Praudha-manoramā of Bhaṭṭoṣi Dīkṣita, whose literary activity belongs to the last quarter of the 16th century. Raṅgasāyin, therefore, may be assigned to the 1st half of the 17th century A.D. Besides the Šāmoda commentary he wrote a Śṛṅgāra-lehārī which he himself quotes. Madras Cat. xxiii, 12941-42. (extracts).


(9) Bhānu-bhāva-prakāśini by Mahādeva. Tanjore Cat ix, no. 5284, p. 4070.

1877-86, ii. 120. See below under Jivarāja’s comm. on Rasa-taraṇgini. Burnell wrongly enters Rasika-rañjana as a commentary by “the author of the text.” It appears from Madras Cat. xx, Kāvya, p. 8008 that Vrajarāja wrote an independent poem, entitled Rasika-rañjana, in three Stabakas, describing feminine attractions and charms. Are the two works identical?

(11) Rasamañjarī-sthāla-tūtparyārtha. IOC iii. 1230/543, p 358.

Rasa-taraṇgini


Commentaries. (1) “Naukā by Gaṅgārāma Jaḍī or Jaḍīn. Madras Cat. xxii 12930 (extract)-31. This commentary is dated in Saṃvat 1799=1742-43 A.D. (P. K. Gode in ABORI, xiii, p. 186). Gaṅgārāma is also the author of an independent work called Rasa-mimāmsa (ed. with the author’s Chāyā, Kashi Samskrita Press, Benares 1885), in which he refers to his Naukā. He was son of Nārāyaṇa and pupil of Nilakanṭha, and also wrote two works on logic, one of which is Tarkāṇṭha-casaka; in it he gives the names of his father and preceptor (see Aufrechte i. 140). This is a comm. on the Tarkāṇṭha of Jagadīśa. On Gaṅgārāma Jaḍī see G. V. Devasthali in Journal of Univ. Bombay, xi. pt. 2, 1942, pp. 84-88.

(2) Rasika-rañjani by Venidatta Tarkavāgīśa Bhaṭṭācārya, son of Viresvara and grandson of Lakṣmaṇa. From a corrupt verse giving the date Eggeling (IOC, no. 1216) surmises that the commentary was dated is 1553 A. D.; but G. V. Devasthali (IA v. 1942, p. 195f) shows that this early date cannot be accepted. In his opinion the work belongs to the beginning of the 18th century, about 1708 A. D. The author belonged to the Ahicchatra-dhara Kula.
and his genealogy is thus given: Mahidhara (a Māntrika of Kāśipati and author of mantra-mahodadhi) → Kalyāṇa → Lakṣmaṇa → Vireśvara → Venidatta. Venidatta also wrote an independent work on Poetics called Alamkāra-candrodaya. See under Minor Writers below. MSS: Aufrecht i. 494b, ii. 115b, 220a, iii. 106a; IOC iii un 1216; 1703a p. 354 (extract); Mudras Cat. xxii, no. 12932.

(3) *Setu* or *Setu-bandha* by Jivarāja, son of Vrajarāja Dikṣita (see bibliography above under Rasu-mañjari). MSS: Aufrecht i. 494b, ii. 220a, iii. 106a. The Rasu-setu in Aufrecht i. 494b is probably the same commentary. He was the great-grandson of Sāmuraṭa Dikṣita (q.v. under Minor Writers), who lived in the latter part of the 17th century. He speaks of Gāṅgarāma’s comm. Nautkā with contempt (introd. verse 9). Extract in Ujwar Cat. no. 226.

(4) Rasodadhi by Ganesa. MS dated 1698 A D. Buhler, Cat. Gujarati, Kathiawar etc v 54.

(5) Rasodadhi by Mahādeva, Kielhorn, Central Prov. Cat. 104.


(7) Nātana tari by Bhagavadbhaṭṭa Aufrecht i. 494b.

(8) Comm. by Ayodhyāprasāda Aufrecht i. 494b. The author also commented on the Vṛttā-ratnakara.

(9) Comm. by Dīnakāra. Aufrecht i. 115a. Possibly this is the comm. ascribed to Nemisaha, mentioned above, who was Dīnakāra’s patron, as the nominal author.

*Alamkāra-tulka*

Ed G. V. Devasthali in JBRAS, New Series, xxiii pp. 57-82, xxiv-xxv pp. 92-120 (1947-49) The name of the author is given as Bhānukara in Burnell 54a and Bhau Daji Catalogue. The work is in five paricchedas (Peterson vi, App. p. 29)
Śṛṅga-dīpikā

Aufrecht i. 661a (=Ouâh Cat. iii 12).

(4)

Following upon these, we have innumerable works of a similar nature which take Rasa, especially Śṛṅga, as its principal theme, and which were composed apparently with the purpose of guiding the poet with rules and illustrations in the composition of erotic pieces so popular and profuse in Sanskrit literature. The most important of these works and their authors will be mentioned in the chapter on Minor Writers below.

Some Vaiṣṇava authors, like Rūpa Gosvāmin, however, attempt to bring Vaiṣṇava ideas to bear upon the general theme of poetic or dramatic Rasa. We shall, for convenience of treatment, take them in a group here.

RūPA AND JīVA GOSVĀMIN

Rūpa Gosvāmin, son of Kumāra and grandson of Mukunda, is the author of numerous Vaiṣṇava works, including the Bhakti-rasāmṛta-sindhu and Ujjvala-nilāmani, which give an analysis and exposition of Bhakti-rasa on the analogy of the orthodox Rasa, especially the Śṛṅga or Erotic. He is well known as a contemporary of Caitanya, the Vaiṣṇava reformer of Bengal, and must have, therefore, flourished towards the end of the 15th and the first half of the 16th century. This date is confirmed by the dates which some of his works bear. His Dāna-keli-kaumudi and Vidagdha-mādhava were composed respectively in 1495 and 1533 A.D.1; while his Lalita-mādhava, Bhakti-rasāmṛta and Utkalikā-vallari are dated respectively in 1537, 1541 and 1550 A.D. The most flourishing period of Rūpa's literary activity thus falls between 1533 and 1550 A.D., but it must have begun as early as 1495 A.D.

1 For information about these authors see S. K. De, Vaiṣṇava Faith and Movement in Bengal, Calcutta 1942.
The commentary Lacana-rocani on Ujjvala-nilamani was composed by his nephew Jiva Gosvāmin, son of his younger brother Vallabha (alias Anupama). His Mūdhava-mahotsava was composed in 1555 A.D. and his Gopāla-campū bears the dates 1589 and 1592 A.D.

Rūpa Gosvāmin also appears to have written a treatise on Dramaturgy called Nāṭaka-candrikā, which is quoted in the commentary on the Vidagdha-mādhava and in the Vaiṣṇavatoṣiṇī on the Bhūgavata. At the commencement of this work, Rūpa Gosvāmin states that in composing it he consulted the Bharata-śāstra and Rasa-sudhākara (Rasārnavu-sudhākara of Śīṅga-bhūpāla), and rejected generally (1. 2) the treatment of the Sāhitya-darpaṇa as being opposed to Bharata's views. The topics dealt with in eight sections are: (1) general characteristics of a drama, (2) the hero (nāyaka), (3) the divisions of a Rūpaka (nāndī etc), (4) elements in the action (saṃdhi, patākā etc) and their classification, (5) arthropakṣepaka and its divisions (viṣ-kambhaka etc), (6) division of acts and scenes, (7) distribution of dialects (bhāṣā-vidhāna), (8) styles of dramatic composition (vṛtti) and their employment according to the Rasa intended. The work is not a small one, and the illustrations taken mostly from Vaiṣṇava works are fairly minute and numerous. In his Ujjvala-nilamani Rūpa gives illustrative verses from most of his own poetical and dramatic productions, such as Uddhava-dūta, Vidagdha-mādhava, Dānkeli-kamudī and other works. A Rasāṃrta-scṣa is also attributed to Rūpa.

1 On the question of date see S. K. De, Padyāvalī (ed Dacca Univ. 1934) pp. 1-119. A list of Rūpa's works will be found on pp. xli-xl.

2 For a list of his works see also S. K. De, Vaiṣṇava I with and Movement pp. 113-118; also analysis of Bhakti-rasāṃrta and Ujjvala-nilamani at pp. 126-167. This work may also be consulted for the novel application of the orthodox Rasa-theory to the doctrine of Bhakti and for an exposition of the erotic mysticism in these Vaiṣṇava works, which expresses religious longings in the language and imagery of earthly passion. The question is, therefore, not discussed here.
VISVANĀTHA CAKRAVARTIN

Visvanātha Cakravartin, who wrote the commentary called Ānanda-candrikā or Ujjvala-nilamani-kirana, lived at the end of the 17th and beginning of the 18th century; for he composed a commentary called Sūrūrtha-darsinī on the Bhāgavata in Śaka 1626=1704 A.D., while his Ānanda-candrikā is also dated in Śaka 1618=1696 A.D. He also wrote, besides several Vaiśṇava works, a commentary on the Alaṁkāra-kaustubha of Kavikārṇapūra, mentioned below. He mentions a work called Rasa-taraṅgini by Nārāyaṇa Bhaṭṭa in his commentary on Ujjvala-nilamani (ed. NSP. p. 25).

KAVIKAR VAPI RA

Paramānanda-dasa Sena Kavikārṇapūra described as the youngest son of Śivānanda Sena and pupil of Srinātha, wrote a work called Alaṁkāra-kaustubha. The author was a well-known Vaiśṇava of Bengal belonging to the Vaidya family, and wrote several Sanskrit Vaiśṇava works, including a metrical life of Caitanya (Caitanya-caritamṛta ed. Radharaman Press, Murshidabad 1884) and a drama on the same theme (Caitanya-candrodaya, ed. Bibl. Ind. 1854). His drama Caitanya-candrodaya was composed in Śaka 1494 or 1501=1572 or 1579 A.D.1, and his Gauriṅga-ganoddesa-dipikā was composed in 1576 A.D.2 His father Śivānanda was an elder disciple of Caitanyadeva, who used to organise and lead the annual

1 The date is given in the verse: śāke catuṇḍāśa-late ravi-vāji-yukte/ gauro harir ahurāni-mandala avīrācitātasmin cau-rnavati-bhūjī tadiya-śay/a-grantho'yaṁ avirahvat katamasya vaktāt, which tells us that Gaurahari or Caitanya’ was born in Śaka 1407, and that the drama, which deals with him, was written in Śaka 1494 or 1501=1572 or 1579 A.D. See discussion about the date in Vaiśṇava Faith mentioned above. Aufrecht is incorrect in stating that it was composed in 1543 A.D. (But see Sten Konow Ind Drama p. 93, section 104). For the author and his works see S. K. De, Padyāvali (ed. Dacca Univ. 1934), pp. 188-90 and Vaiśṇava Faith and Movement pp 32-34.

2 HPS II p. 50, as well as ALc 721, reads śāke vasu-graha mite which gives 1576 or 1577 A.D. but IUC no. 2510 reads śāke rasārasamite which would give 1540 A.D.
exodus of Caitanya’s followers to Puri from Bengal. Mitra
in the introduction to his edition of the drama (p. vi) says
that KaviKarṇapūra was born in 1524 A.D. at Kāṇcanapalli
(Kāṇcādpāḍā) in Nadiya a few years before Caitanya’s death.
The Aṇāmkāra-kaustubha is composed in ten kirāṇas, as
follows: 1 Kāvyā-lakṣaṇa, 2 śabdārtha, 3 Dhvani,
4 Guṇībhūta-vyaṅga, 5 Rasa-bhāva-tadbheda, 6 Guṇa,
7 śabdālāṃkāra, 8 Arthālāṃkāra, 9 Rīti, 10 Doṣa. It is thus
a more comprehensive work than Rūpa Gosvāmin’s and the
Vaiṣṇavite proclivities are not so prominent; but most of the
illustrative verses are in praise of Kṛṣṇa and the subject-matter
follows the Kāvyā-prakāṣa in treatment. The commentaries
on this work are noticed below.

KA VICANDRA

Kavicandra describes himself as a physician and as son of
KaviKarṇapūra and Kauśalyā, grandson of Vidyāvisāra, and
father of KaviBhūṣaṇa and KaviVallabha belonging to the
Datta family of Dirghāṅka-grāma. He wrote a Cikitsā-
ratnāvalī in śaka 1583 (=1661 A.D.) where the same
personal history is given. The date precludes his
identification with the poet of the same name quoted
in the anthology called Padyāvalī. He wrote, among
other works, a Kāvyā-candrikā in 15 prakāṣas dealing
with (1) kāvyā-lakṣaṇa, (2) śabdā-sakti, (3) rasa, (4) bhāva,
(5) rasa-bheda, (6) rasābhāsa, (7) kāvyā-bheda, (8) pramāṇa-

1 For a detailed résumé of its contents see Mitra 1662.
2 IO. iii, pp. 344-45; ABod pp. 211-12.
3 IO. v, pp. 958-59. Aufrecht (II. 166) mentions the date with a
query, but the date appears to be correct.
4 See ed. S. K De, Dacca Univ. 1934, nos. 162, 166, 188, 189,
190-191. See also IO. vii, p. 1534, at p. 1535. The verses quoted from
Kavicandra’s work in ABod 212a gives the same account of the author,
and the colophon says: iii dirghāṅka-grāma-nivāsa-dattakulodbhava-
vaidya-sri-kavicandra-vrataitāyam etc. It is, therefore, not possible that
Paramāṇaṇa Sena KaviKarṇapūra, author of the Caitanya-candrodaya,
is identical with KaviKarṇapūra, father of Kavicandra.
nirūpaṇa, (9) rīti, (10) guṇa, (11) ābdālaṃkāra, (12) arthā-laṃkāra, (13) doṣa, (14) kavitopāya, and (15) nāṭya. He quotes, besides older authors, the Kavi-kalpalatā, Sāhityadarpaṇa, Rāmacandra-campū, Ratnāvalī-kāvyā, Śānti-candrikā, Stavāvali and an author called Puruṣottama, as well as two of his own works called Sāra-lahārī and Dhātu-candrikā. His date would be latter half of the 17th century.

BIBLIOGRAPHY

Ujjvala-nilamani

Editions. (1) with Locana-rocani of Jīva Gosvāmin, Murshidabad 1889, 1917 in Bengali characters (2) with the same and with the comm. Ānanda-candrikā of Viśvanātha Cakravartī, ed. Kedarnath and V. L. Panshikar, Nir. Sag. Press, Bombay 1913 (our references are to this edition).

Commentaries. (1) Locana-rocanī by Jīva Gosvāmin, the name often confused with that of Sanātana Gosvāmin in the Catalogues. Published with the text, as noted above. (2) Ānanda-candrikā (also *Kīrāṇa which is a summary) by Viśvanātha Cakravartī. Aufrecht i. 62a. Published in NSP ed. of the text, as noted above. The comm. *Kīrāṇa-leśa in Mitra 580 (also in SCC vii. 5 ; Kathvate Rep. 1891-95, 318) is probably this commentary. (3) Āgama-candrikā and Ātma-prabodhikā. Aufrecht i. 62a. (4) An anonymous *Tikā in SCC vii. 3.

Nāṭaka-candrikā

Edition. Rasavīhari Samkhyatirtha, with a Bengali trans. (in Bengali characters), Kashimbazar 1907. MSS: Aufrecht i. 284b, ii. 61b, 207b. Extract in Ulwar Cat. 1061 and Mitra 3160 ; Madras Cat. xxii. 12900.

Rasāmṛta-śeṣa

Aufrecht ii. 220b. Also called Bhakti-rasāmṛta-śeṣa. Ed.

1 Aufrecht's bāndic MS contains eight prakāśas named after the first eight topics given here; but our enumeration follows the India Office MS. Cf. Regnand p. 377.

_Alaṃkāra-kaustubha_

Editions. With the commentary of Viśvanātha Cakravartin, Murshidabad 1899, in Bengali characters. Also ed. Sivaprasad Bhattacharya, with an anonymous comm. and a gloss, Varendra Research Society, Rajshahi, vol. i (ch. i-v), 1923 in Devanāgarī characters.

Commentaries. (1) _Sāra-bodhini_ by Viśvanātha Cakravartin. Aufrecht iii. 7b. Published with the text, as noted above. (2) _Ṭīpapā_ by Sārvarthauma, pupil of Cakravartin. Dacca Univ. MS nos. 2363, 2394, 3471. (3) _Didhi prakāṣīkā_ by Vṛndāvanacandra Tarkālaṃkāra Cakravartin, son of Rādhācaraṇa Kavindra Cakravartin. _IOC_ iii, 1195/240, p. 344. (4) _Ṭīkā_ by Lokanātha Cakravartin. Aufrecht i. 31b. This is printed anonymously in the Varendra Research Soc. ed. mentioned above as an ‘old commentary’.

_Kāvyacandrika_

MSS: Aufrecht i. 101a; _KBod_ 499. The Bodleian MS appears to contain 16 Prakāśas.

WRITERS ON KAVI-ŚIKṢĀ

ARISĪMHA, AMARACANDRA AND DEVEśVARA

(1)

The Śvetāmbara Jainas, Arisimha and Amaracandra, are notable in Sanskrit Poetics for a work on the composition of verses called the _Kavītā-rahasya_ or _Kāvyā-kalpalata_ and its commentary entitled _Kaviśikṣā-ṛtti_. This work was composed in part by Arisimha and completed by Amaracandra

1 _kimcic ca tad-racitam ātmakṛtam ca kimcit/vyākhyāsyate tvaritakāvyā-kṛte'itra śūtram_ says the Vṛtti.
who also wrote the commentary¹. Arisimha, described as son of Lāvanyasimha or Lavaṇasimha, wrote also a poem called Sukṛta-saṁkritana (ed. Bhavnagar 1917) in honour of his patron Vastupāla (d. 1242 A.D.), the Jaina minister of the Dholkā Rāpā Viradhavala; and he also lived in the time of Viradhavala’s son Visaladeva² (1243-66 A.D.). Amaracandra appears to be a more prolific writer, being also the author of the Jinendra-carita (otherwise called Padmānanda-kāvyā)³, the Bāla-bhārata⁴ and a grammatical work called Syādiśabdasamuccaya (Aufrecht i. 180).⁵ Rājaśekhara Sūri, the Jaina author of the Prabandha-kōśa (p. 61, ed. Singhi Jaina Granthamālā), also attributes a Sūktāvali and a Kalā-kalāpa. In the Vṛtti to the Kāvyā-kalpalatā itself, three other works by Amaracandra are cited, viz. the Chandoratnāvali, a work on Prosody (p. 6), Kāvyā-kalpalatā-parimala⁶ (pp. 19, 63), probably an epitome or continuation of the work of that name, and an independent work on Poetics called Alamkāraprabodha (p. 117).

Amaracandra was a pupil of Jinadatta Sūri⁷ of the Vāyaḍa-gaccha, who is identified with the author of the Viveka-vilāsa and who lived about the first half of the 13th century⁸. Amaracandra appears to have been a pupil or a

¹ The colophon calls the Vṛtti kavi-śikṣā-vṛtti. Bühler thinks, from i. 1 and 2, that the original Kārkā- verses of Arisimha were called Kāvīta-rahasya, while Amaracandra’s Vṛtti was entitled Kāvyā-kalpalatā.

² See the question discussed in detail in Bühler, Das Sukṛtasaṁkritana des Arisimha, Wien 1889, pp. 5f., 38; also IA, vi 210-12. Amaracandra is said to have added a postscript or Sargānta-śloka to the Sukṛta-saṁkritana. It is a Kāvyā in 11 cantos (ed. Jaina Ātmananda Sabhā, Bhavnagar 1917). See IA, xxxi, pp 477-95.

³ Ed. H. R. Kapadia, GOS, Baroda 1932.

⁴ Ed. in Kāvyamālā 45, Nir. Sag Press, Bombay 1894; also ed. in the Pandit iv-vi, (1869-72).

⁵ Ed. Chandraprabha Press, Benares 1915.

⁶ Cf. IOC 848, which has a reference to Kāvyā-kalpalatā-mañjari.

⁷ See the concluding verse of the Bāla-bhārata and the colophon to the Kāvyā-kalpalatā.

⁸ See Peterson i. p. 58-59; but Peterson’s conjecture about Jinadatta
fellow-student of Arisimha¹ and lived, according to the account given in Jaina Rājašekhara’s work², in time of Vīradhavala and his minister Vastupāla, as well as in that of Visaladeva, before the latter’s accession to the throne of Aṅhilvād, i.e. about the second quarter or the middle of the 13th century.

The Kāvyā-kalpalatā consists of four Pratānas, namely, I. Chandaḥ-siddhi, II. Šabda-siddhi, III. Śleṣa-siddhi, and IV. Artha-siddhi. For a full account see Aufrecht, Bodleian Cat. no. 497 and IOC iii, no 1183/848, pp. 340-41.

( 2 )

The date of Deveśvara, author of the Kavi-kalpalatā, can be approximately settled from the internal evidence supplied by the work itself; for it closely follows, in its treatment of the subject and general arrangement, Arisimha and Amarakandra’s work; and it is not difficult to show that he also copies wholesale from the text of his predecessors. He borrows literally most of the rules and definitions, and even repeats the illustrative stanzas. Thus, Deveśvara pp. 157-60 (veṇyāḥ sarpāśi⁰) and pp. 36-7 (ratnādi yatra)=Arisimha pp. 135-37 and pp. 30-1; the definition of adbhuta-vidhi in Arisimha p. 93=Deveśvara p. 130. This copying is not sporadic but systematic, and is found practically throughout the work, so that it is highly probable that Deveśvara had the text of the Kāvyā-kalpalatā before him, when he composed

is not right; see also Merutuṅga’s Prabandha-cintāmaṇi, p. 258; Peterson iv, pp. viii, xxxvi and App. 115; Bhandarkar Rep. 1883-84, pp. 6, 156; Bühler op. cit. pp. 25, 48. Jinaadatta Sūri’s Viveka-vilāsa is dated 1220 A.D.

¹ Rājašekhara Sūri says that Amara was a pupil of Arisimha. Cf Sridhar Bhandarkar, Rep 1904-6. pp. 23-24; Bühler op. cit. pp. 5-6. contra Bhandarkar.—One of the sketches of Rājašekhara’s Prabandha-kosa deals with Amarakandra.

² His work is dated in 1348 A.D. See introd. to Amara’s Bāla-bhārata, ed. Kāvyamālā. Rājašekhara Sūri was a pupil of Tilaka Sūri of Koṭika Gaṇa (Peterson iv, p. cv).
his own work on the same subject. This gives us one terminus to his date at the middle of the 13th century.

The other terminus is given by the fact that a verse of Deveśvara's (nāga-viśeṣe ṣeṣe p. 155) is quoted under his name in the Paddhati of Śāṅgadhara (543, deveśvarasya). As this anthology was compiled about 1363 A.D., we get the middle of the 14th century as the other terminus. Allowing half a century to elapse between Deveśvara and Arisimha, on the one hand, and a similar period of time between Deveśvara and the compiler of the Paddhati, on the other, we may roughly fix the beginning of the 14th century as his approximate date.

Deveśvara describes himself as son of Vāgbhaṭa, who was a mahāmātya to some prince of Mālava (?); and in one of the samasyā-slokas, there is a panegyric of Hammīra-mahīmahendra, who is apparently the Cauhan prince of that name who reigned about 1283-1301 A.D. ¹

( 3 )

Two other Kavi-śikṣā works by Jaina authors are known, namely, by Ācārya Vinayacandra (about 1250 A.D.) and by Jaymaṅgala who wrote in the times of Jayasimha Siddharāja (1094-1143 A.D.). A large part of Rājaśekhara's Kāvyamīmāṁśa is concerned with similar topics. There is another work on Kavi-śikṣa by Gaṅgādāsa, the well-known author of Chāndomāṇjarī. It appears to be an elementary treatise on miscellaneous topics, such as Chandaḥ-kathana, Śāmānya-

¹ See S. K. De in JRAS 1922, pp. 571f on the date of Deveśvara. In the footnote there, omit the words "from the author's own comment on the word." Deveśvara also refers to another work of his, called Candra-kalāpa (matkṛta-candrakalāpe 'maḷa-matibhis tad budhair jñacyam, ŚgŚ u. p. 225; also in Bibl. Ind. ed.). The variant in the Calcutta edition (1900) reads (p. 42) instead matkṛta-kavikalpalā- parimalatasū, while an alternative reading noticed in the Bibl. Indica ed. (p. 52) is matkṛta-kavi-kalpalatāyām amala-matibhiḥ.
śabda, Rasa, Guṇa, Śabdālamkāra, Kāvyā-doṣa and Samasyā-
pūraṇa (see IQQ xxiv, p. 315-16). The Kavi-śikṣā of Jaya-
maṅgala and Kavi-kalpalatā of Rāghava-caitanya will be
noticed below in the chapter on Minor Writers.

All these manuals are directed to the practical object of
Kavi-śikṣā or instruction of poets in the composition of their
works. They have little direct relation to Poetics proper.

BIBLIOGRAPHY

Kāvyā-kalpalatā and its Vṛtti Kavi-śikṣā

Editions. (1) Rama Sastri, Benares 1886. (2) Yamana Sastri,
Bombay 1891. (3) ed. Jagannath Sastri Hoshing, Chow-
khamba Skt. Ser. Benares 1931 (our references are to this
ed.).

Commentary. "Makaranda by śubhavijaya Gaṇi, pupil of
Hiravijaya Sūri of Tapā-gaccha who lived in the reign of
‘Akbabar Śahi’. Aufrecht i. 101a, iii. 22b; KBod 497.
Our author lived in the reign of Salem or Jahangir (śrīmat-
salem-śāhi-rājye) and wrote the commentary in Sarvpvāt
1665=1608-9 A.D. at the request of Vijayadeva Sūri
(Peterson vi, p. 25f).

Kavi-kalpalatā

Editions. (1) with Comm. by Vecārāma Sārvabhauma, in the
Hindu Commentator, vols. 1-3, Benares 1867-70. (2) with
Comm. by Ramgopal Kaviratna 1900 (our references
are to this edition). (3) together with his own comm. by
Saraccandra Sastri, Bibl. Indica, Calcutta 1913. (4) in
Pratna-krama-nandini, Benares nos. 1-31. The work is
divided into four Stabakas.

Commentaries. (1) Bāla-bodhikā by Sūrya Kavi, also known
as Sūrya-dāsa or Sūrya Sūri. His genealogy is given thus:
Rāma of Pārthapura (under Rāma, king of Devagiri)→
Viṣṇu→ Nilkanṭha→ Nāganātha→ Nṛsiṁha→ Nāganātha
→Jñānarāja (author of Siddhānta-sundara)→ Sūrya (Weber
i, p. 231). He was a versatile author (for his works see
Aufrecht i. 731b, ii. 175b). His *Līlāvatī-ṭīkā* was composed in 1542, while *Sūrya-prakāśa* on Bhāskara’s *Bījagaṇita* is dated in 1539 A.D. He also wrote an artificial poem called *Rāma-kṛṣṇa-viloma-kāvyā* (ed in Haeberlin’s *Kāvyasaṁgraha*, and Kāvyamālā Gucchaka xi, p. 147f), which praises in alternate verses Rāma and Kṛṣṇa, and gives the same text to be read forward or backward respectively. He also wrote a *Nṛsiṁha-campū* in five Ucchvāsas (I&C vii, p. 1548; see also *ibid.* p. 1478). He belonged to the Bharadvāja-gotra and lived in Pārtha-pura near the confluence of the Godāvari and Vidarbhā. Aufrecht i. 87a; iii. 19a.

(2) Comm. by Vecārāma. Probably the same work as printed in the Benares ed. Aufrecht ii. 16b; the name is given as Vecārāma Sārvabhauma in Jammu MS no. 3482 (*Jammu Cat.* p. 59). See under Minor Writers below.

(3) anonymous "Ṭīkā in *SCC* vii. 8.

CHAPTER X

MINOR WRITERS ON ALAMKĀRA

(1)

We propose in this chapter to deal with the minor writers on Alamkāra, other than the commentators as well as less known authors already mentioned in the preceding chapters, arranging them alphabetically, and giving the names of their works and such details as can be collected about them.

1. AKABARA ŚĀHA, alias Bāche Sāheb

Śṛṅgāra-mañjari

(Ed. V. Raghavan, Hyderabad Arch. Dept. 1951)

The author is described as son of Shaha Raja, and Guru of Sultan Abul Hasan Qutb Shah of Golconda (1672-87 A.D.), who was captured by Aurangzeb in 1687 and who died in 1704 A.D. Akbar was born about 1646 and died between 1672 and 1675 A.D. The Sanskrit work mentioned is said to be a translation of a Telugu original by Akbar Shah himself. Possibly at the instance of Akbar some Telugu scholar wrote the original Śṛṅgāra-mañjari in Telugu, and a Sanskrit scholar translated it (V. Raghavan, introd. p. 7). The work is based on Bhānudatta’s Rasa-mañjari, and is concerned mainly with the theme of Nāyaka-Nāyikā, topically dealing with Śṛṅgāra-rasa. Total number of verses 312.

2. ACYUTA ŚARMAN or ACYUTARĀYA MODAKA

Śāhitya-sāra and its commentary Sarasāmoda

(Ed. in litho MS form, Bombay 1860; ed. W. L. Panshikar, NSP, Bombay 1906)

The work is dated in Śaka 1753=1831 A.D. The author describes himself as pupil of Śaṣṭi Nārāyaṇa. He was son of

1 Doubtful names to be found in some catalogues, as well as those about which there is no reliable information, have been omitted from this list; and care has been taken to avoid useless or trifling entries.
Nārāyaṇa and Annapūrṇā and lived at Pañcavatī near Nasik. He appears to be identical with Acyutarāya who wrote the Praṇaya-prakāśa commentary on Jagannātha's Bhāmini-vilāsa; for in it he refers to the Sāhitya-sāra as his own (ed. N. S. P. 1894, p. 1), citing the verses i. 14-15 from the latter. In his Sāhitya-sāra, again, he refers to the Bhāmini-vilāsa at p. 7.

The work consists of twelve chapters called Rātnas, the metaphor being that these precious doctrines are churned by the author from the ocean of Alamkara-śāstra. The chapters are accordingly named: 1. Dhanvantari-ratna (the general characteristics of kāvya), 2. Airāvata-ratna (function of subda and artha), 3. Indirā-ratna (the vyaṅgya and its occasions), 4. Dakṣiṇāvarta-kambu-ratna (divisions of dhvani, including rasa-dhvani), 5. Āsvavara-ratna (other inferior divisions of dhvani), 6. Viṣa-ratna (doṣa), 7. Guṇa-ratna (guṇa), 8. Kaustubha-ratna (arthālaṃkāras), 9. Kāmadhenu-ratna (śabdālaṃkāras), 10. Rambhā-ratna (nāyikā), 11. Candra-ratna (nāyaka) and 12. Amṛta-ratna (conclusion). Quite a recent writer, who holds some novel views which are neither historically nor theoretically sound. He is identical with Acyuta, author of the Bhāgirathī-champū (written in the 1814 A.D.), who is described by Aufrecht (i. 770b) as son of Nārāyaṇa. This work is divided into seven chapters called manorathas. For the author and his other works, some of which are dated, see New Cat. Cat. i. p. 59-60.

3. AJITASENĀCĀRYA or AJITASENA-DEVA YATĪŚVARA

a. Alamkāra-cintāmaṇi
(Ed. by Padmaraja Pandit in the Kāvyāmbudhi 1893-94; see Ind. Office Printed Bks., 1938, p. 72)

b. Śṛṅgāra-maṇijari
(ŚgŚ ii, pp. 83, 231 extract; Madras Cat. xxii 12956-57)

The author was a Digambara Jaina priest of Cāmuṇḍarāya, minister of the Gaṅga king Rācamalla, and flourished in
the latter part of the 10th century. He was a teacher of Nāgavarman, a Kanarese poet, who lived under the protection of Rakkasa Gaṅga, younger brother of Rācamalla. His works were written in the Śāntiśvara temple at Baṅgavādipura. He wrote the Alamkāra-cintāmaṇi in five chapters. Ajitasena also wrote Cintāmaṇi-prakāśikā on Yakṣavarman’s Cintāmaṇi, which is itself a commentary on Śākaṭāyana’s Śabdānuśāsana. See Rice p. 308. The Ajitasena who was the author of the Kālidāsa apocrypha Śruta-bodha on Metrics is probably a different person.

There is another Ajitasena of the Senagaṇa who wrote the Śṛṅgāra-mañjarī at the instance of a Jaina Ālūpa prince of the lunar race1, named Rāya or Kāmirāya, son of Viṭṭhala-devi, for his instruction. It consists of three chapters and 128 stanzas, dealing with (1) pada-doṣa (viz. alakṣaṇa, śrutī-katu, vyāghāṭārtha, anarthaka, aprasiddha, neyārtha, grāmya, and asaṃmata), which ends with a discussion of the Viṭṭis, (2) the ten guṇas of Vāmana and (3) arthālaṃkāras (viz. upamā, rūpaka, jāti, bhrāntimat, hetu, saṃśaya, pratvastūpama, ākṣepa, drśṭānta and tulyayogita). On the two Ajitasenas see New Cat. Cat. i, p. 69 which, however, distinguishes all the known Ajitasenas.

The entry of Alamkāra-cintāmaṇi as a work of Śāntarāja is some MS Catalogue is a mistake, for Śāntarāja was the scribe and not the author of the work.

4. AṆURATNAMAṆḌANA or RATNAMAṆḌANA GAṆI
   a. Jalpa-kalpalatā
      (Weber 1722, long extract given ii, pp. 278-80)

This Jaina author was a pupil of Ratnaśekhara Sūri2 of Tapā-gaccha, who died in Saṃvat 1517=1460-61 A.D.3

1 Among the Ālūpa princes matriarchy prevailed. Baṅgavāḍi was the capital perhaps of a branch of the Ālūpas.

2 For Ratnaśekhara, see Bhandarkar Rep. 1883-84, pp. 156-7: Peterson iv, p. cii f ; IA xi, p. 256.

3 Ratnaśekhara Sūri composed his Kriyā-ratna-samuccaya (ed. Jaina Yośovijaya Granthamālā Series) in Saṃvat 1466=1410 A.D.
Añuratna, therefore, belonged roughly to the middle of the 15th century. The work, in three stabakas, gives practical instruction on poetical composition (*kavi-śiksā*).

b. Mugdha-medhākara *Alaṃkāra-vṛtti*

(Peterson vi, p. xv, extract given at p. 31; also *BORI Cat.* xii, p. 222-23)

A manual on poetic figures and kindred topics.

5. ANANTA

*Sāhitya-kalpavallī* (*Madras Trm. Cat.* no. 5483)

The author was of Tirumala family and Śaṭhamaṭaṇa-gotra and son of Tocamiṃbā. He was a protégé of the Orissa king Gajapati Puruṣottama-deva. The work is fully called *Gajapati-Puruṣottamadeva-Sāhityakalpavallī*

6. ANANTĀRYA or ANANTĀCĀRYA (Anantālvan)

*Kavi-samaya-kalāloka* (*Madras Cat.* xxii 12808, extract)

This recent South Indian writer of the Śeṣācārya family was son of Śiṅgarācārya. His family was resident at Yādavagiri or Melkote in Mysore. The work cites from Dharmasūri, Narasimha’s *Naṅjarāja-yaśo-bhūṣana*, and Pratāpraṇārūḍīya. He flourished in the court of Kṛṣṇarāja Wodeyar III. His dates are 1822-62 A.D. He refers to a Kāvyā by himself, called *Kṛṣṇarāja-yaśo-śrīdīna*. He was a Viśiṣṭādvaitin and wrote a large number of Vādas which have been published in *Vedanta-vādavali*, Bangalore 1898 etc. (See *New Cat. Cat.* i, p. 143).

7. AMRTĀNANDA YOGIN

*Alaṃkāra-saṃgraha*

(ed. Calcutta 1887 with Engl. trans.; ed. also in the Adyar Library Series, and by the Sri Venkatesvara Oriental Institute, Tirupati. MS in *Madras Cat.* xxii, 12794, extract)

The work consists of five chapters dealing with (1) *varṇa-gaṇa*, (2) *śabdārtha*, (3) *rasa-bhāva*, (4) *nāyaka-bhedā*, and (5)
alaṃkāra. The author says that he wrote this work at the request of Manvasamudra, son of Bhakti-bhūmipati, who was a devotee of Śiva. It appears from the introductory verse that the author also intended to deal with guṇa, doṣa and daśa-rūpaka. He is not identical with the Tāntrika Amṛtānandanātha (pupil of Puṇyānanda) who is said to have corrected (Weber p. 361) the Tantra-sāra of Kṛṣṇānanda; but in the introd. to his Yoginī-hṛdaya-dīpikā (ed. Sarasvati Bhavan Text, no. 7) it is said that this Amṛtānanda could not have done so because Kṛṣṇānanda was much later in date.

8. ARUṆAGIRI KAVI

Godavarma yaśo-bhūṣuṇa

(Printed in Journal of Travancore Univ. MS Library, vol. i)

The work is on Arthālaṃkāras only. The author is described as belonging to the Kauṇḍinya-gotra, son of Śeṣādri and pupil of Veṅkaṭādri. He was patronised by Godavarma, king of Vadakkumkūr. Circa 1550-1650 A.D.

9. ALLARĀJA or MALLARĀJA

Rasa-ratna-pradīpikā

(Ed. R. N. Dandekar, Bharatiya Vidya Series 8, Bombay 1945; the work called is Rasa-ratna-pradīpikā)

A work called Rasa-ratna-dīpikā is cited by Bhāṇudatta in his Rasa-taraṅgiṇī (=Allarāja v. 57), and by Ratnakaṇṭha on Mammaṭa (Peterson ii, p. 17). See above p. 242, fn 4. The work is called Rasa-ratna-pradīpa by Allarāja in Bhandarkar Rep. 1884-87, no. 533. The author was son of Hammīra, the Cauhan king of Ranathambor who conquered Koṅkaṇa and whose regnal period was 1283-1301 A.D. The work is a manual of six chapters (called Paricchedas) which deals in prose and verse exclusively with the topic of Rasa and Bhāva.

1 The question of Allarāja’s date is discussed by the editor of the text. In honour of this Hammīra Nayacandra Sūri wrote his Hammīra-Mahākāvya in 1486 (ed. N. J. Kirtane, Bombay 1879).
It borrows verbatim extensively from Bharata and the Daśarūpaka. There is hardly any originality either in subject-matter or treatment.

10 ĀŚĀDHARA

Kovidānanda (Aufrecht ii. 25a)

Trivenikā (ed. Batuknath Sarma and J. S. Hosching,
Sarasvati Bhavana Texts, Benares 1925).

We have already mentioned above (p. 228) Āśādhara as the
author of the Alaṃkāra-dīpikā commentary on Kuvālayānanda. He was son of Rāmāji and disciple of Dharaṇidhara,
and should be distinguished from the much earlier Jaina
Āśādhara, son of Sañalakṣaṇa and commentator on Rudrasa (see p. 93). The Kovidānanda, with its commentary called
Kādambini, is concerned (as the author himself states) with
Śabda-vyāpāra-nirṇaya. His (Śabda-) Trivenikā ‘having three
streams’ also deals with the same theme of the three Vṛttis,
namely, Abhidhā, Lakṣaṇā and Vyañjanā and refers
frequently to his Kovidānanda. As Āśādhara comments on
Appayya’s work and quotes Bhaṭṭoji’s Siddhānta-kaumudi
he must be later than the first half of the 17th century. A MS
of his Alaṃkāra-dīpikā is dated in Śaka 1775 (=1850 A.D.),
while a MS of his Kovidānanda appears to have been copied
in Śaka 1783 (=1861 A.D.).¹ In all probability Āśādhara
flourished in the middle and latter half of the 18th century.

11. INDRAJIT

Rasika-priyā in 16 Pravāhas (Peterson vi, no. 379)

A MS of this work in BORI MS Cat. xii, p. 293 is dated
Samvat 1729 (=1672-73 A.D.). In two of the BORI MSS
the author is called Mahārāja-kumāra in the colophon.
This is not a Sanskrit but an old Hindi work. The author
also wrote a Bāla-bodha commentary on the Vairāgya-sataka

¹ R. G. Bhandarkar, List of Skt. MSS, pt. i, Bombay 1893, p. 68.
MINOR WRITERS ON ALĀṆKĀRA

(Aufrecht iii. 13b). Bühler mentions (ZDMG. xliii. p. 543) a work on Alamkāra called Rāmacandra-candrikā by Indrajila (sic), the date of which is given as 1712 A.D.

12. KACCHAPESVARA DĪKṢITA

Rāmacandra-yaśo-bhūṣāṇa

(Madras Cat. xxii. 12950, extract)

The author was son of Vāsudeva and grandson of Kālahastiśvara who was a native of Brahmadeśa, a village in the North Arcot district. He wrote also a commentary on the Bhāgavata. His grandfather had two other sons, named Nārāyaṇa and Kṛṣṇa, his father being the second son. The work consists of three chapters dealing with the Rasas, viz. (1) Śṛṅgāra, (2) the other 8 Rasas, (3) Bhāva-nirūpaṇa. The illustrations are in praise of the valour of Bommarāja (probably of the Kavetnagar zamindary in North Arcot).

13. KANDĀLAYĀRYA

Alamkāra-śirobhūṣāṇa

(Hultsch i no, 371, extract at p. 75; Madras Trm A 168)

The author was son of Rāmānujārya of the Kauśika-gotra and grandson of Keśavārya of the Rāyalūri family. He tells us that he lived in the court of Veṅkaṭa-bhūpati, son of Soma-bhūpati (and Girijambā), who was son of Nallareḍdi of Muṣṭipallī (also called Pākanāḍu) family and of Miṭilla-gotra. He resided in Naṅgadāḍa country which lies between the Tungabhadṛa and Kṛṣṇā. But see New Cat. Cat. i, p. 297a. It seems that he probably lived at the court of either Veṅkaṭa I or II of the third Vijayanagar dynasty, and was thus a contemporary of Appayya Dīkṣita. The work is in ten Ullāsas as follow: (i) Upodghāta (ii) Kāvyā-lakṣaṇa (iii) Dhvani-prakaraṇa (iv) Rasa-prakaraṇa (v) Doṣa-praka-

14. KĀLYĀṆA-SUBRAHMAṆYA SŪRI

Alaṃkāra-kaustubha with commentary

(§§ ii, pp. 80, 220 extract; Madras Cat. xxii, 12790)

The author was son of Subrahmaṇya and grandson of Gopāla of the Perūru or Perur family. The work invokes and sings the praise throughout of Padmanābha, the god of the temple of Anantaśayana (Travancore), and of the Vaijī-pāla (Bāla-) Rāma Varma Kulaśekhara, king of Travancore (1758-98). It deals with Arthaalaṃkāras only, gives the characteristics of those figures that are dealt with in the Candra-loka, and illustrates them with examples composed by the author himself in praise of his patron and his deity.¹

15. KĀŚI or KASHĪKARA LAKSMAṆA KAVI

Alaṃkāra-grantha (Burnell 54a).

This work was probably written at the end of the 17th or beginning of the 18th century, as the examples are all in praise of the Tanjore prince Šāhaji (1684-1711 A.D.). It is also called Šāharājiya. See Tanjore Descriptive Cat. ix, nos. 5304-05. Also see V. Raghavan’s ed. of Sāhendra-vilāsa, Tanjore Sarasvati Mahal Series (p. 23).

16. KĀŚĪŚVARA MIṢRA

Rasa-mīmāṃsā

This work is mentioned and cited by Viśveśvara Kavi-
candra (g.v.) in his Camatkāra-candrikā, ch. v: tathā coktam

¹ On this author see K. Kunjunni Raja, Contribution of Kerala to Skt. Lit. (Madras 1958), p. 175. Bāla Rāma Varman appears also to be eulogised in the illustrative verses of Bālarāma-varma-yaśobhūṣaṇa of Sādāsiva Dīkṣita which includes (as some Yaśobhūṣaṇa works do) a play in five Acts, called Vasu-lakṣmi-kalyāṇa, of which the king is the hero. See Cat. Trivandrum Palace Lib. vi, p. 2354.
Samad-ācāryaiḥ kāstīvara-miśraiḥ rasa-mimāṃsāyām. As Viśveśvara’s teacher his date would be about 1300 A.D. See V. Raghavan in Abori, xvi (1934-35), p. 139-40.

17. KUMĀRAGIRI

Vasanta-rājiya Nāṭya-tāstra

The author is quoted by Kāṭayavema as his patron. The work is cited by Kumārasvāmin as vasanta-rājiya p. 178, by Mallinātha on Śīṣu ii, 8 and by Sarvānanda on Amara-kośa. These citations make it clear that this metrical work on Dramaturgy cannot be later than the 14th century. This Nāṭya-tāstra, probably an Āndhra work, is also mentioned in a commentary on the Southern recension of the Sakuntalā by Kāṭayavema who is described as a minister of king Vasantarāja Kumāragiri. This commentary proposes to follow the exposition of Vasantarāja’s Nāṭya-tāstra (IOC vii, p. 157-76). The author’s genealogy is given in a MS of the work, which states that Vasantarāja Kumāragiri was son of Anapota and grandson of Vēma Reḍḍi. Kāṭayavema was son of Kāṭaya-bhūpati by his wife Woḍdāmbā, who was the daughter of Vēma Reḍḍi. The Reḍḍi king Kumāragiri ruled in the Telugu country in the second half of the 14th century. As his work is lost, we know nothing about its scope and extent, but later citations show that it dealt chiefly with Dramaturgy and incidentally with Rasa.

18. KUMBHA or KUMBHAkarṇa, Śrīrājādhirāja

Rasa-ratna-kośa (Aufrecht i. 495b)

A MS of this work in Devanāgarī characters in the Paris

1 Burnell 173a. 2 ŚGS ii, p. 30. 3 In Madras Trm I A 295 (6), but the stanzas are missing in Burnell and IOC MSS.

Biblioth. Nationale (no. 243) is described by Regnau. p. 379. It is a treatise on Rasa and kindred topics in eleven chapters¹, dealing with (1) 1-4 rasas, (2) 5-6 nāyaka and nāyikā, (3) 7 abhinaya, (4) 8-9 anubhāva and vyabhicāri-bhāvas, (5) 10-11 rasa and bhāva. The treatment and subject-matter correspond to those of the 3rd chapter of the Sāhitya darpana and Bhānudatta’s two works on Rasa. The author is probably king Kumbha of Mewad (1428-1459 A.D.) who wrote, besides some treatises on Samgīta, a commentary entitled Rasika-priyā (ed. NSP. 1917) on Jayadeva’s Gita-govinda, and flourished in the first half of the 15th century.

19. KURAVIRĀMA

Daśarūpaka-paddhati

See above pp. 127, 229 for information about this author.

20. KRŚNA

Sāhitya-taraṇginī (Aufrecht ii 171a)

21. KRŚNA DĪKŚITA or KRŚNA YAJVAN

Raghunātha-bhūpāliya

(Aufrecht i. 446a ; Madras Trm C 656d ; Adyar II, p. 336)

The work was written in honour of the author’s patron, whose name it bears in its title, after the manner of the Pra-tāpa-rudra-yaśovbhūṣaṇa of Vidyānatha who is referred to as Vidyāpati in the introductory part. Raghunātha, son of Acyuta, distinguished himself as one of the Nāyaka rulers of Tanjore (17th century A.D.) and patron of literature. His mistress Rudrāmbā wrote the semi-historical poem, Raghunāthā-bhūyadayā,² to celebrate in twelve cantos the greatness of her

¹ The work appears from citations in his Rasika-priyā to be a part of the author’s voluminous Samgīta-rāja; see V. Raghavan in ABORI, xiv, 1933, pp. 258-62. Kumbha also wrote a comm. on the Samgīta-ratnākara of Sāṅgadeva.

² Ed. T. R. Chintamani, Madras Univ. 1934.
lover. Кṛṣṇa Dīkṣita's work consists of eight Vilāsas dealing with (i) Nāyaka-guṇa (ii) Kāvyā-svārūpa (iii) Saṃlakṣya-krama-vyaṅga (iv) Asaṃlakṣya-krama-vyaṅga (v) Guṇī-bhūta-vyaṅga (vi) Śabdālaṃkāra (vii) Arthālaṃkāra and (viii) Guṇa. Кṛṣṇa Yajvan also appears to have written an Alamkāra-muktāvali. A commentary called Sāhitya-sāmrājya by Sumatīndra Yati, pupil of Sudhindra-pūjyapāda, is mentioned in Rice 288.—Another work of this type which praises Shahaji of Tanjore (1648-1710) is Sāharājiya of Lakṣmana Kavi; see above p. 270, no. 15.

22. Кṛṣṇa Bhaṭṭa or Jayakṛṣṇa Maunin

Vṛtti-dipikā (Aufrecht i. 598a)

The author was a grammarian, and the work probably dealt with the grammatico-rhetorical question of the Vṛttis of words. For his other works, see Aufrecht i. 198a. He is described as son of Raghunātha Bhaṭṭa and grandson of Govardhana Bhaṭṭa.

23. Кṛṣṇa Sarmān or КṛṣṇaNAVadhūta

a. Mandāra-maranda-campū

(ed. Sivadatta and K. P. Parab, Nir. Sag. Press Bombay 1895, with Mādhurya-rañjani commentary)

b. Kāvyā-lakṣaṇa

c. Śaṅgasvatālaṃkāra, Sūtra and Bhāṣya

The first-named work is a so-called Campū dealing in reality with Prosody, Dramaturgy and Poetics, as well as practical Kavi-sikṣā. The work consists of eleven chapters called bindus, dealing with (1) chandas (2) nāyaka-varṇana (3) śleṣa (4) yamaka and citra (5) the different bandhas (6) enigmatology (7) dramaturgy (8) nāyaka-lakṣaṇa (9) bhāva and rasa (10) alaṃkāra with dhvani-nirūpaṇa etc. and (11) doṣa, which however includes sections on śabdārtha, the three vṛttis etc., pāka, kāvyā-bheda, and a section of practical hints for
descriptive poetry. The work appears to be ill-arranged and ill-digested, having no fixed theory but forming a cyclopaedic compilation from various sources, meant to serve as a complete handbook for the poet. The author, who is described as an inhabitant of Guhapura and a pupil of Vasudeva Yogisvara, gives us no clue to his date; but his work belongs to quite recent times. He copies, for instance, many definitions and illustrations from Appayya’s Kuvalayananda, and even appropriates the whole section on Paka from Vidyânatha. Some of the new poetic figures, which appear to be first adduced and illustrated by Appayya, find a place in this comprehensive compilation. For the author and his work see Karnatak Univ. Journal (Humanities), 1957, pp. 127f. His date is given as 1835-1909 A.D. He also wrote a commentary Rasa-prakäsa on Mamba (see p. 173).

24. KRŠNA SUDHI
Kavya-kalânidhi

The author was son of Sivarâma and grandson of Upadeśtî-panḍita Nârâyana. He was a native of Uttaramerûr in Toṇḍaimandalam on the banks of the Ceyyâr near Kâncî. He wrote the Kavya-kalânidhi in 1845 A.D. under the patronage of Ravivarman, râjâ of Kolaṭṭanâd. The work is in ten sections in which the illustrations are all in praise of the poet’s patron.¹

25. KRŠNA SÜRI
Alamkâra-mimāṃsā (Madras Cat. xxii, no. 2700)

The author was son of Gopâlaçarya, who was son of Krśnârya of the Sântalûri family. There is one Krśna Sûri who wrote a commentary called Ratna-śobhâkara on the Alamkâra-muktâvali of Ramasudhi, son of Nrisimha (ed. in Telugu script. Vizagapatam 1897-98).

¹ See K. Kunjunni Râja, Contribution of Kerala to Skt.-Lit. pp 62, 244.
26. KEŚAVA BHĀṬṬA

*Rasika-saṃjīvanī*

(Aufrecht i, 127b, 497b; *Br. Mus.* no. 424, extract)

The work, dealing with Rasa is in three viśāsas. The author, son of Harivaṃśa Bhāṭṭa, is claimed as a Vaiṣṇava disciple of Viśhaleśvarā, who is apparently the son of the reformer Vallabhācārya. Hence our author probably belongs to the second half of the 16th century. He is not the same as Keśava Bhāṭṭa Kāśmirī, son of Śrīmaṅgala and a veteran champion of the Nimbārka school. The first Viśāsa (11 śl. only) of the work is mainly introductory; the second deals with nāyikās, and the third with māna, praṇaya, rāga, śṛṅgāra etc.

27. KOLLŪRI RĀJAŚEKHARA

*Alaṃkāra-makaranda* (*Mudras Trm* 2285)

The author belonged to a family of Drāviḍas of Perūru in Andhra. The work quotes *Catmatkāra-candrikā* (see below under Viśveśvara Kavicandra) and praises a chief called Rāmeśvara of Aṇipiṇḍivaṃśa, son of Viśveśvara and Kāmakṣi, and described as Ammaṇa Mahī-mahendra of Mukteśvara (near Godāvari). This Rājaśekhara is said to have been also patronised by Peshwa Madhava Rao (1760-72 A.D.).

28. GAṆGĀDHARA MIŚRA

*Catura-cintāmaṇi*

(H. P. Sāstri, *Cat. ASB MSS*, vi, 4934/Ś162, p. 485-86)

This is a work on the nine Rasas, but chiefly on Śṛṅgāra Rasa, in eighteen Prakāsas. The author is described as son of Miśra Saṃdoha.

---

29. GÂNGÂNANDA MAITHILA

Karṇa-bhūṣaṇa

Kāvyā-ākānī
(ed. P. Jagannath Hoshing. Sarasvati Bhavana Texts, Benares 1924)

The first is a work on the Rasas in five chapters, dealing with (1) vibhāvas (2) anubhāvas (3) vyabhicāri-bhāvas (4) sthāyi-bhāvas and (5) rasa. It was written, as the author himself says, at the command of king Śrīkarna of Bikaner (bikāneri-pūri), who appears to be the same as Lūṇakarṇaji who ruled at Bikaner from 1505 to 1526 A.D. The Kāvyā-ākānī deals in five chapters (called Drśṭis) with Doṣas.

30. GÂNGĀRĀMA JAḌI or JAḌIN

Rasa-mīmāṃsā
(ed. with his own Chāyā, Kashi Samskrita Press, Benares 1885)

It is a small work of 114 verses on the poetic sentiments. For details about the author and his commentary on Bhānudatta’s work, see above p. 250. He belongs to the second quarter of the 18th century.

31. GÂDÂDHARA BHÂṬṬA

Rasika-jivana (Aufrecht i. 497b, ii. 116b).

This work on Rasa, which bears the character of an anthology rather than a work on Poetics, is in ten prabandhas and contains 1562 verses comprising selection from no less than 122 authors. The author is the son of Gauripati or Gaurīsā and Umā, and grandson of Dāmodara. Regnaud (p. 379) gives an account of the Paris Biblioth. Nationale MS of this work. The work quotes Jagannātha’s Rasa-
gahgōdhara, and hence it must be later than the middle of the 17th century.1

32. GIRIDHARA

Kalyāṇa-kallola

(H. P Sastri, Cat. ASB MSS. vi, 4932/8312, p. 482)

This is a work on the nine Rasas (including Śānta) composed under the patronage of Kalyāṇa Dāsa, son of Toḍara Malla.

33. GOKULANĀTHA MAITHILA

Rasa-mahārṇava

The author is the celebrated Maithili Smārta and Naiyāyika Gokulanātha, son of Pītāmbara and Umādevī of Phaṇadaha family in Maṅgrauṇī, who lived and wrote in Benares at the end of the 17th and beginning of the 18th century. The work is referred to by himself in his Pada-vākya-ratnākara.2 He is probably the same as wrote a commentary on Mammaṭa, see above p. 173. His drama Amṛtodaya (written about 1693 A.D.) has been published in Kāvyamālā 59, Nir. Sag. Press, Bombay 1897a.

34. GAURANĀRYA

Lakṣaṇa-dīpikā

Prabandha-dīpikā or Padārtha-dīpikā (Madras Cat. xxii, 12951, extract)

The first work, which breaks off with the sixth prakāśa, deals with (1) kāvyā-svarūpa (2) paribhāṣā (3) kāvyā-lakṣaṇa-

1 P. K. Gode in ABORI xii, pp. 296-99 and Hara Dutt Sarma in Jha Comm. Volume pp. 359-65. For list of authors quoted see BORI MS Cat. xii, no. 247, at p. 288-90.
2 ABod 246a.
3 See HPS i p. 17f.
*bheda* (4) *kalikotkaliśā* (5) *udāharaṇa-bheda* and (6) *nāyikā*. The other work *Padārtha-dīpikā* covers common ground. The author is described as son of Āyamaprabhu and brother of Mitarāja, who was minister of Śiṅgaya Mādhava of Recarla family. The work cites *Śāhitya-cūḍāmaṇi* (of Bhaṭṭa Gopāla?). Another work in four *paricchedas*, also called *Lakṣaṇa-dīpikā* (consisting of Kārikā and 'Vṛtti), is attributed in the same Catalogue (no. 12952, extract) to Gauranārya; but the author is here described as son of Ayyalu-mantrin, brother of *amātya* Potama. They may be identical. The latter work cites the *Alaṅkāra-saṃgraha*, *Kavi-kaṇṭha-pāsa*, *Camatkāra-candrikā*, *Śāhitya-candra* and *Śāhitya-ratnākara* (of Dharma Sūri?). The *Kavi-kaṇṭha-pāsa*, of which two MSS (without the name of the author) are noticed in *Madras Cat.* xii 12802-03, is a treatise (said to be based on some work of Piṅgala’s) on the characteristics of a poet’s personal appearance and qualities, on the effect of the initial words of a poem, on the auspicious day for beginning a composition and so forth.

35. **GHĀŚI or GHĀŚĪ RĀMA PAṆḌITA**

   a. *Rasa-candra*

   (*IOC* iii, 1210/295, pp. 351-53; extract)

   b. *Rasa-kaumudi*

   (*Madras Cat.* xii 12921, extract; *BORI MSS Cat.* xxii, no. 197, p. 223)

   The first work was composed in 1696 A.D. The second work describes the nine Rasas. The anonymous *Rasa-kaumudi* in Peterson v. 414 refers apparently to this work.¹ The *Rasa-candra* is in four chapters, dealing with: 1. *nāyikā-gaṇa-bheda* (198 śl.), 2. *nāyaka-saṃgha* (85 śl.), 3. *anubhāvādi gaṇa*  

¹ P. K. Gode (*Cal. Orient. Journal* iii, pp. 35-37) gives the latter half of the 18th century A.D. as the probable date of this anonymous work.
(150śl.), 4. *rasa-daśaka* (162śl.). Is this Ghāsirāma of Gautama-
vaṃśa identical with Ghāsirāma Bhaṭṭa, father Śrīnātha who
wrote the medical work *Jagat-prakāśa* (Stein pp. 193, 348)?
He, however, appears to be the same as wrote the *Padya-
muktāvalī* (erotic verses).

36. **CAṆḌIDĀSA**

*Dhvani-siddhānta-grantha*

The work is referred to by himself in his commentary on
Mammaṭa. See above p. 160.

37. **CANDRACUDA**

*Prastāva-cintāmaṇi* (Ulwar 1064, extract 223;
Weber 826)

It is a work in five Ucchvāsas on the art of writing poetic
descriptions. The author is described as son of Puruṣottama
Bhaṭṭa. For citations in this work, see Weber *loc. cit.* It
cites Candrasekara-campū-prabandha which, Regnaud thinks,
is a campū by Candrasekhara, father of Viśvanātha (*q.v.*).

38. **CIRAṆJIVA or RĀMADEVA (VĀMADEVA)**

**CIRAṆJIVA BHAṬṬĀCĀRYA**

a. *Kāvyavilāsa*

(Ed. Batuk Nath Sarma and Jagannāth Sastri Ḥoshing.
Sarasvati Bhavana Texts, Benares 1925. See *IOC*, iii no.
1191, pp. 343-44 for a detailed summary of contents.

b. *Srīgāra-taṭinī* (Aufrecht i. 660b).

The author was son of Rāghavendra (described as *ācārya-
śatāvadhāna*) and grandson of Kāśīnātha of Rādhāpura in
Gauḍa country. He is the author of the *Vidvanmoda-
taraṅgini* (a campū)¹ and also of *Vṛtta-ratnāvalī*, a work on

¹ Ed. Venkatesvara Press, Bombay 1912; also ed. Satyavrata Sama-
srami in the *Hindu Commentator* iv, nos. 1-4, 1871; and ed. Kali-
krishna Deb, Serampore Press 1832 (text and *tras.*), 2nd ed. 1834. The
author's genealogy as above is given by himself in this work.
prosody. The India Office MS, as well as the printed text, of the Kāvyavilāsa consists of two chapters (called Bhaṅgī), dealing with Rasa and Alamkāra respectively. We are told that the definitions in this work are taken from old standard writers, while the illustrative stanzas are the author's own. The section on sabdālāṃkāra from this work has been printed and inadvertently included in the text of Appayya's Kuvalayānanda, published by N. S. P. (ed. Vāsudeva L. Panshikar Bombay, 1909) with Āśādhara's commentary. See above p. 223 fn 3. The illustrative verses of his Vṛttaratnāvalī panegyrisce Yasovanta Siṃha, Nayeb-dewan of Dacca under Sujau-d-daulah of Bengal, about Śaṅkara 1653-1731 A.D. His Kāvyavilāsa was composed in 1703 A.D. He belongs, therefore, to the last quarter of the 17th and first half of the 18th century. Ciraṇjīva also wrote Mādhava-campū (ed. Satyavrata Samasrami, in the Hindu Commentator iv, no. 4-7, Calcutta 1871), as well as Kalpa-latā and Siva-stotra mentioned in his Kāvyavilāsa.

39. JAYAMAṆGALA

Kavi-śikṣā (Peterson i, no. 120, extract)

This work is apparently cited by Ratnakarṇaṭha on Stutikusumāṇjali i. 1. The author was a Jaina who wrote at the time of Jayasimha Siddharāja (1094-1143 A.D.) and was thus a contemporary of Hemacandra.

40. JINAVALLABHA SURI

Praśnottara (Br. Mus. MS no. 426, extract)

This is a collection of riddles and verbal puzzles. On the author (about 1110 A.D.), see Klatt p. 36 and Bhandarkar Rep 1882-83, p. 48, where other works of his are mentioned. It is accompanied by an avacūri by Kamalamandira.

1 See pp. 97-100 of this edition.
2 HPS iii, no. 280.
3 Peterson, Detailed Report 1883, p. 68
41. Jivanātha
Alamkāra-śekhara (Oudh iii. 12)

42. TIRUMALA or TRIMALLA BHATA
Alamkāra-mañjarī (extract in ALeip 851)

This South Indian author was son of Vallabhabhaṭṭa, and his name is also given as Trimmala or Tirmala, and sometimes incorrectly as Nirmala. The work, written in Benares in 43 verses, deals only with arthaalamkāras. The Artha-alamkāra-mañjarī entered under this author's name in Bühler's Catalogue (1871-73) is probably this work. The author appears to be identical with Trimalla Kavi, son of Vallabha and grandson of Śiṅghaṇa Bhaṭṭa, who wrote some works on medicine (see ALeip 1182-85). His date is fixed between 1383-1499 A.D.

43. TRILOCANĀDITYA
Nāṭya-locana (Aufrecht i. 284b. iii. 61a)

This work (without the author's name) is extensively cited, e.g. by Rāghavabhaṭṭa on Śakuntalā ed. NSP, 1886, p. 7, by Vāsudeva on Karpūra-mañjarī, by Raṅganātha on Vikramorvaśīya i. 1, by Dinakara and Cāitravardhana on Raghu. As Dinakara's date is 1385 A.D., this work cannot be placed later than the middle or third quarter of the 14th century. A commentary called, *Locana-vyākhyāṇjana, by the author himself, is mentioned in Oppert 2695.

44. TRYAMBAKA
Nāṭaka-dīpa (Aufrecht i. 284b)

Three commentaries on the work are entered by Aufrecht

1 The list of 38 figures dealt with is given at the outset; the passage in quoted in ALeip, MS no. 851, p. 273.
2 New Catalogus Catalogorum i, p. 295 enters them separately. Most of the MSS contain Arthālamkāra only.
3 See Cat. R.A.S (Bombay Branch) vol. i, no. 126, p. 42.
4 Nandargikar's ed. of Raghu, 1897. Pref. p. 17.
loc. cit. One of the Deccan College MSS of the work contains a Prakrit commentary¹.

45. DĀMODARA BHAṬṬA HAR Şe

_Alaṃkāra-krama mālā_ (Aufrecht i. 32a)

46. DINA KRŚNADĀSA

_Rasa-kallola_

The work was written about 1480 A.D. when Gajapati Puruṣottama was reigning².

47. DEVANĀTHA

_Rasika-prakāśa_ (Aufrecht i. 497b)

The author is probably the same as Devanātha Tarkapaṇi-cānana who wrote a commentary named _Kāvyā-kaumudī_, on Mammaṭa (see above p. 174). A Devanātha is cited by Bharatammallika (18th century) on Bhaṭṭi x. 73

48. DEVAŚAṀKARA, surnamed Purohita

_Alaṃkāra-maṅjūśā_


The author, a Gujarati Brahman, was son of Nāhanābhāi and a native of Rāner (Rānder near Surat), and lived at Uraḥpattana (probably Olpād in the same district). The work deals with poetic figures alone, and the illustrations sing the glory of the Peshwas Mādhava Rāo I of Poona and Nārāyaṇa Rāo. and their uncle Raghunātha Rāo who flourished between 1761 and 1772 A.D. The author, there-

---

¹ _Deccan Coll. Catalogue_ p. 417 no. 38.—The comm. by Rāmakṛṣṇa Paṇḍita on _Nāṭaka-dīpa_ is not a comm. on this work, but (as Aufrecht points out, i. 791a) a comm. on the Nāṭaka-dīpa in the _Paṅcadaśī_. Correct this error in Schuyler’s _Bibliography_ p. 18 and in Harichand Sastri, p. 35, no. 361.

² See _IA_ i, p. 215.
fore, belonged to the third and fourth quarters of the 18th century.\(^1\) The work deals almost exclusively with poetic figures, which are enumerated as 115 and classified into Arthā-alamkāras (102), Pramāṇālamkāras (103-6), Dhvanyālamkāras (107-13) and Miśrālamkāras (114-15). The Kārikās, as well as prose explanations, are generally based on the corresponding passages of Appayya's Kuvalayānanda. In spite of its editor's eulogy, the work does not seem to be a striking or original contribution to the subject. Devaśaṃkara also wrote a commentary on the Amaru-śataka (Mitra x, pp. 81-82).

49. DHARMADĀSA SŪRI

_Vidagdha-mukha-maṇḍana, with vṛtti_ (Ed. Haeberlin in Kāvyasamgraha, Calcutta 1847, p. 269f. Also in Kāvya-kalāpa (pub. Haridas Hira-chand) Bombay 1865 Printed many times in India; but ed. N.S.P., Bombay 1914, is useful. MSS: Aufrecht i. 572b, ii. 135b, 225a, iii. 121a).

The work of Dharmadāsa is in four paricchedas, dealing with enigmatology and Citra-kāvya, and at the same time describes the feeling of separation from a lover. The concluding verse in the Bombay edition of the text (wanting in Br. Mus. MS, Bendall no. 427), as well as the first verse (which invokes Śauddhodani) and the colophon to Jinaprabha's commentary, makes the author a Buddhist ascetic. The known dates of Jinaprabha put the limit of Dharmadāsa's date earlier than the last quarter of the 13th century. This work is also cited by name by Kumārasvāmin (p. 122=iv. 1), by Rāyamukuta on Amara\(^2\), and quoted in the Paddhati of Śāṅgadhara. These citations themselves would put the date of our author earlier than the 14th century.

Commentaries on this work are numerous:

(1) By Jinaprabha Sūri, pupil of Jinasimha Sūri (Weber

---

1 See ABORI xv, pp. 92-96 and xxi p. 152-54.
2 Composed 1431 A.D.; see Bhandarkar, Rep. 1883-84, p. 63.
1728). For this Jaina writer, whose known dates are 1293 and 1309 A.D. see Peterson iv, p. xxxvii and Klatt’s Onomasticon. His Guru Jinasimha founded the Laghukharatara-gaccha in 1275 A.D. The date of our commentator, therefore, will be the last quarter of the 13th and beginning of the 14th century. (2) Commentary by Ātmārāma. Aufrecht i. 573a. The full name of this writer appears to be Svātmārāma Yogindra. (3) Vidvan-manoramā by Tārācandra Kāyastha. Aufrecht i. 573a, ii. 135b, iii. 121a. For his other works, see ibid i. 229a. (4) Śravana-bhūṣaṇa by Narahari Bhaṭṭa, Aufrecht i. 573a. (5) Subodhinī by Trilocana. Aufrecht ii. 135b (extract in Stein p. 274). (6) Commentary by Śivacandra. Aufrecht iii 121a. Its date is 1613 A.D.¹ (7) Ṭīkā by Durgādāsa, son of Vāsudeva and pupil of Bhafta Devacandra. Aufrecht ii. 135b, iii. 121a; extract in Peterson iv p. 36.

50. DHARMA SUDHĪ or DHARMA SūRI

Sāhitya-ratnākara

(ed. Tiruvenkatchcharya with commentary, Madras 1871 ; ed. Nellore 1885. MSS: Aufrecht i. 716a, ii. 171a, iii. 148a ; BORI MSS Cat. xxii, no. 301, pp. 366-70 (extract) ; Madras Cat. xxii, 12970-75 ; HPS ii, no. 246, extract).

The author’s name is given variously as Dharma-simha or Dharma-paṇḍita. Son of Parvatanātha and Allamāmba, he belonged to a Benares family distinguished for the high proficiency of its members in philosophical studies, and his genealogy is thus given (Hultzsch i. p. 70): Tripurārī→Dharma→Parvatanātha or Parvatesā→Dharma Sūri. He was also the author of two plays, called Naraka-dhvaṃsa or Narakā-suravijjaya² (a vyāyoga) and Kaṃsa-vaḍha (a nāṭaka), and of

² Ed. Madras 1885 (in Telugu characters) ; Hultzsch 323, Aufrecht i. 277a.
some Kāvyas and Stotras. The author is cited by Anantārya (q. v.) in his Kavi-samaya-kallōla. A commentary on this Sāhitya-ratnākara, called "Naukā, by Veṅkaṭa Sūri is mentioned in Madras Cat. xxii, 12974-75 (ed. Madhusudan Mishra, Bomra 1901). Veṅkaṭa Sūri was son of Lakṣmaṇa Sūri and Suramāmbā, and grandson of Brahmāntara-vāṇī and disciple of Veṅkaṭācārya. There is another commentary called Mandara by Mallāḍī Lakṣaṇa-sūri (ed. Madras 1891 in Telugu characters). The Sāhitya-ratnākara (c. 1425 A.D.) is in ten taraṅgas, dealing with the conventional topics of Poetics as follow: (i) Granthārambha (ii) Vācaka-sabdārtha-vṛtti (iii) Lakṣaṇa-sabdārtha-vṛtti (v) Guṇa (vi) Sabdālaṃkāra (vii) Arthālaṃkāra (viii) Doṣa (ix) Dhvani-bheda (x) Rasa. Most of the illustrative verses are in praise of Rāma as a deity (śrimat-raghu-tilaka-yaśoghanasāra-surabhīta). Dharma Sūri must have been later than Vidyānātha; for in one of his verses he anonymously ridicules Vidyānātha’s method of praising his patron (alamkriyāḥ pūrvatariḥ praṇītāḥ / prayogītāh kāśca naṇayaka/kaiścī tu kuśimbharibhir nibaddhāḥ / kṣodīyasā kāśca naṇayakeṇa). His date is roughly the first half of the 15th century.1

51. NARASĪMHA

Guṇa-ratnākara (Tanjore Cat. ix, no 5207, p. 4028)

This work deals with a hundred poetic figures. It was written under Serfoji of Tanjore (1684-1710 A.D.)

52. NARASĪMHA or NṛSĪMHA KAVI

Nāḍjarāja-yaśo-bhūṣaṇa

(Ed. E. Krishnamacharya, Gaekwad Orient. Ser. Baroda 1930)

The author, son of Śivarāma-sudhī-maṇi and disciple of an ascetic Yogānanda, belonged to the Sanagara class of Brah-

1 See E.M.V. Raghavacharya in Proc. A.I.O.C ix. Trivandrum 1940, pp. 503-17; also N.I.A ii, 1939, pp. 428-441 for Dharma Sūri’s date and works. The date of the work is given as c. 1425 A.D.
mans, and was patronised by Naṉjarāja, whose name is borne by the title of his work and whose glory it sings in the illustrative verses. Naṉjarāja was Sarvādhikaraṇa (revenue minister) of Chikka Krishnaraja of Mysore from 1739 to 1759 A.D., after which came Naṉjarāja’s downfall terminating with his miserable death in Hyder Ali’s imprisonment in 1773. Naraśimha’s work must have been written during the twenty years of his patron’s flourishing period. The work is divided into seven chapters called Vilāsas; and it deals with all topics of Poetics including Dramaturgy. The seven Ullāsas deal with (1) Nāyaka (2) Kāvyar svarūpa (3) Dhvani (4-5) Doṣa-Guṇa (6) Nāṭya, including Candrakalā-kalyāṇa (a short typical drama) (7) Alāṃkāra. It is obviously modelled on the Pratāparudra-yaśobhūṣaṇa of Vidyānātha and freely appropriates much of its subject-matter verbatim. He inserts, after Vidyānātha, a model five-act drama called Candrakalā-kalyāṇa to illustrate his treatment of Dramaturgy in ch. vi. The author had the grandiose title Abhinava-Kālidāsa; and he describes himself as the friend of Abhinava Bhavabhūti (alias Ālūra Tīrumala-kavi).

53. NARASIMHĀCARYA or VENKATĀ NṛŚIMHA KAVI

Alāṃkārendu-śekhara

(Madras Cat. xxii, 12978, extract; contains the first prakaraṇa only)

This South Indian author was son of Dāsamācārya of Śrīśaila family and wrote a commentary on a work on music, called Sānta-vilāsa, composed by Subrahmanya Sud hi (alias Hariśāba Kavindra) son of Harirāya and grandson of Kṛṣṇaraṇa of Carīṇusāla village. He refers to a Gīta-maṅjarī by this Hariśāba Kavindra, and to a Campū of his own called Jānaki-parinaya, and quotes Sāhitya-ratnākara of Dharma Sūri. The manual on Alāṃkāra mentioned above deals in five Prakaraṇas with (1) nāyaka lakṣaṇa (2) kāvyar svarūpa (3) rasa-lakṣaṇa, especially śṛṅgāra (4) doṣa and guṇa, and
(5) **alamkāra.** It is based generally upon the *Pratāparudrīya.* Our author also wrote a commentary, also called *Alamkārendu-ṣekhara,* on some Kārikās on Poetics entitled *Lakṣaṇa-mālikā.*

54. **NARAHARI SŪRI**

*Rasa-nirūpaṇa*

This work and the author are mentioned by Kumārasvāmin at p. 224.

55. **NARENDRAPRABHA SŪRI** (Maladhāri)

*Alamkāra-mahodadhi*

(Ed. L. B. Gandhi, Gackwad Orient. Series, Baroda 1942)

The author was a pupil of Naracandra of Harṣapuriya-gaccha. The work was composed at the request of Vastupāla (d. 1242 A.D.) in whose honour he wrote three Praśastis. It consists of eight chapters and deals with (i) Kāvyaphalādi (ii) Sabda-vacictrya (iii) Dhvani including Rasa (iv) Guṇībhūta-vyaṅgya (v) Doṣa (vi) Guṇa (vii) Sabdālāṁkāra and (viii) Arthālāṁkāra. The work is stated to have been composed in Saṁvat 1282 (=1225-26 A.D.).

---

1. See Madras Cat. xxii 12955, extract; ŚgS i, 98-99 extract, also p. 11. V. Raghavan (New Cat. Cat. i p. 300) thinks that probably “the basic text of the *Lakṣaṇa-mālikā* is also by Nṛsiṁha himself.”

2. The *Alamkāra-candrīkā* of Nārāyaṇa Deva referred to by himself in his *Saṁgīta-nārāyaṇa* (*ABod* 201) is not a work on Rhetoric but deals with the subject of musical Alamkāras. The author, also called Gajapati Vīrānārāyaṇa-deva, was son of Padmanābha and disciple of Purusottama Miśra. Similarly, the *Kāma-samāha* of Ananta, son of Maṇḍana and grandson of Nārāyaṇa (composed in 1457 A.D.), is really an anthology of erotic verses; see P. K. Gode in *JOR,* Madras, xiv, pp. 74-81. The *Śrigārālāpa* of Rāma, of which a MS is dated 1556 A.D., is a similar work (see P. K. Gode in *Journal of Bom. Univ.* xv (N.S.), pt. 2, 1946, pp. 81-88.
56. NĀRĀYĀṆA

Kāvyā-vṛtti-ratnāvalī (Tanjore Cat. ix, no 5173)

The work is in nine Prakaranaś. Its avowed object is to
deal with Kavi-svarūpa, Kāvyā-lakṣaṇa, Rasa-svarūpa and
general principles of poetry.

57. NĀRĀYĀṆA

Sabda-bhedā-nirūpaṇa

The work deals with the three Vṛttis of word (Abhidhā etc).
The author refers to Śāha Mahārāja whose protégé he was
(=Shahaji, king of Tanjore 1686-1710). There is another work
of Lakṣaṇa-kavi, called Śāharājīva (Tanjore Cat. ix, no.
5304), the illustrations of which eulogise this prince. See above
p. 270, no. 15. Several works called Sabda-bhedā-nirūpaṇa are
found in Tanjore Cat. ix, no 5301-3.

58. PADMASUNDARA

(Akabara-śāhī) Śrīgāra-darpaṇa

(Ed. Anup Skt. Series, Bikaner 1943)

The author was a Jaina monk of Akbar’s time. The work is
in four Ullāsas, but it is a rehashing of Rudrabhaṭṭa’s Śrīgāra-
silaka. The illustrative verses are addressed to the Mughal
emperor Akbar. MS (Bikaner 9356) is dated 1569 A.D.
See paper on the work by V. Raghavan in C. Kunhan Raja
Presentation Vol.

59. PUṆJARĀṆA

a. Dhvani-pradīpa (Aufrecht i. 273b)

b. Kāvyālaṃkāra-śīśu-prabodha or Śīśu-pra-
bodhālaṃkāra (Aufrecht i. 103a)

The author was son of Jīvana (or Jivānanda) and Makā,
of the Śrīmāla family of Malabar (mālabhāra), and his genea-
logy is given thus: Śādhu-sadepāla→Kora(?)->Pāma(?)
→Govā→Yāmpaca→Jīvana. Jīvana’s brother Megha and him-
self were ministers of Khalaci Śāhi Gayāsa; and Jīvana had two sons Puṇja and Muṇja. Puṇja became king, but abandoning his kingdom to his younger brother, devoted himself to study, and wrote some works. The colophon to Puṇjaraṇa's Sārasvata-ṭīkā on Sārasvata-prakriyā says: śrīmāla-kuṭa-
śrīmālābhārasi-puṇjaraṇa, on which Bhandarkar remarks that Puṇjaraṇa was the ornament of the Mālava circle. Aufrech thinks that the patron of Puṇja's father and uncle was Ghiyas Shah Khalji of Mālava (about 1475 A.D.) and that Puṇjaraṇa must have lived between 1475 and 1520 A. D. or at the end of the 15th and beginning of the 16th century.

60. PUṆḌARĪKA

Nāṭaka-lakṣaṇa (Aufrech i. 284b; SCB 308)

61. PUṆḌARĪKA (or PAUṆḌARĪKA) RĀMEŚVARA

Rasa-sindhu (Aufrech iii. 106a)

The work consists of fourteen chapters called Ratnas. It quotes Darpana (of Viśvanātha) and Rasa-taraṅgiṇī of Bhānudatta; hence later than 1500 A.D. For its date see P. K. Gode in Calcutta Orient. Journal ii, pp. 30-32, dating the work at the beginning of the 15th century.

62. PURUṢOTTAMA SUDHINDRA

Kavitāvatāra (Aufrech i. 87a)

The work, in ten chapters (called Vihāras), is dedicated to one Nāgabhūpāla, whom its illustrative verses panegyrisate. A Puruṣottama is cited by Viśvanātha in his Sāhitya-darpaṇa, see above p. 214, fn 6.

1 Peterson Report v, pp. xliii, 166-69.
2 Peterson Report v, p. 169; AFI 181.
3 Rep. 1882-83, p. 12; cf also the colophon to his Śisu-prabodha quoted in op. cit p. 199. See P. K. Gode, Studies in Ind. Literary Criticism, i, pp. 68-72 on Puṇjarāja's date.
63. PRAKĀŚVARĀ

Rasārṇavālāmkāra

The text in Roman transliteration was published by V. Venkataram Sarma with an account of the work in IHQ v. 1929, pp. 173ff. The Madras MS gives the work in five chapters, the first four of which deal with Doṣa, Guṇa and Alaṃkāra, the last (incomplete) with Rasa. It is possible that the whole of ch. v (now lost) dealt with Ubbhayālāṃkāras and the major part of ch. vi (now recovered incomplete) with Rasa. See the question discussed by S. K. De in IHQ v. 770-780 and by V. Raghavan in JQR viii, 1934, pp. 267-276. The work is later than Bhoja whose works are extensively utilised. See also on this work S. P. Bhattacharya in JOI, Baroda, vii, 1957, nos. 1-2 and ix, 1959, pp. 5-16.

64. PRABHĀKARA BHAṬṬA

a. Rasa-pradīpa

(Ed. Narayan Sastri Khistē, Sarasvati Bhavana Text, Benares 1925. MSS: Weber 823; SCC vii 42, extracts in both)

b. Alaṃkāra-rahasya, cited in his Rasa-pradīpa, pp. 8, 9, 10, 13, 15, 20, 37, 38, 39, 40, 51.

The author was son of Mādhava Bhaṭṭa and grandson of Rāmeśvara Bhaṭṭa, and younger brother of Raghunātha and Viśvanātha, the last of whom he calls his ‘vidyā-guru’. The Rasa-pradīpa was composed in Saṃvat 1640 = 1583 A.D. at the age of nineteen (Weber loc. cit.)¹. Prabhākara was thus born in 1564 A. D. His Ėaghu-saptaśatika-stotra, an epitome of the Devī-māhātmya was written in 1629 A.D. He belongs, therefore, to the last quarter of the 16th and first quarter of the 17th century. The Rasa-pradīpa consists of three chapters (called ālokas) dealing with (1) kāvyā-lakṣāṇa (2).

¹ The date given in SCC vii, no. 42 is Saṃvat 1170 = 1114 A.D.: but this must be a mistake.
rasa-viveka (3) vyājanā-nirūpaṇa. The author cites Śrīharṣa Miśra, Miśra Rucinātha, Dharmadatta, Locanakāra (Abhinavagupta), Pradipakṛt, Sāhityadarpaṇa-kāra. The Dharmadatta may be the same as quoted by Viśvanātha in his Sāhityadarpaṇa. Ananta in his commentary on Āryā-saptāṣati quotes a Rucinātha Miśra as a writer on Poetics. For Prabhākara’s other works, see Aufrecht i. 353b. On citations in Rasa-pradīpa see S. K. De in IHQ viii, 1932, p. 358.

65. BALADEVA

Śrṅgāra-hāra

(Kielhorn, Rep. 1880-81, p. 71=BORI MS Cat. xii, no. 295, p. 351)

The author is described as son of Keśava. MS is dated in Saṁvat 1845 (=1789-90 A.D.).

66. BALADEVA VIDYĀBHUṢAṆA

Kāvyā-kaustubha

(Ed. Haridas Das, Navadvip, Bengal, 1957)

This work consists of nine prabhās and deals respectively with (1) Kāvyā-phalādi (2) Śabdārtha-vṛtti (3) Rasa (4) Guṇa (5) Rīti (6) Doṣa (7) Dhvani-bheda (8) Madhyama-kāvyā and (9) Śabdārthālamkāra. See above pp. 171-72 under commentators on Mammaṭa.

67. BĀLAKRŚṆA BHAṬṬA

Alaṃkāra-sāra (Aufrecht i. 32b)

The work consists of ten chapters. Bālakṛśṇa Bhaṭṭa, styled Tighara, was son of Govardhana Bhaṭṭa and belonged to the Vallabha Sampradāya. A work of this name is cited by Jayaratha (pp. 88, 97, 171, 172, 184); also in Bühler’s Catalogue 1871-73. The Alaṃkāra-sāra quotes Kuvalayānanda and Citra-mimāṃśa; and the Deccan College MS of the work (no. 23 of 1881-82) appears to have been copied in Saṁvat
1758 (=1702 A.D.). We can, therefore, assign it to a period between 1625 and 1700 A.D.

The ten Ullāsas of the work have the following topics respectively: (i) Kāvyaprayojana-kāraṇa-svarūpa (ii) Šabdānirṇāya (iii) Artha-nirṇāya (iv) Dhvani-nirṇāya (v) Guṇibhūta-vyaṅgya-nirṇāya (vi) Šabdārtha-nirṇāya (vii) Doṣa (viii) Guṇa (ix) Šabdālaṃkāra and (x) Arthālaṃkāra.

68. BHĀVA MIṢRA or MIṢRA BHĀVA

Śṛṅgāra-sarasī

(SCC vii 43, extract)

The author of this treatise on amorous sentiments is described as son of Miṣra Bhaṭaka.

69. BHĀSYKĀRĀCĀRYA (or ? BHĀSKARĀCĀRYA)

Sāhitya-kallolini

(Madras Cat. xxii, 12964, extract)

The author is described as a descendant of Varadaguru of Śrīvatsa-gotra, and a resident of Bhūtapuri or Śrīpūrumbūdūr. The verses are taken copiously from several well-known rhetorical works, e.g. Mammaṭa, the Bhāva-prakāśa etc. The author states his indebtedness to the Rasārṇava-sudhākara of Śiṅga-bhūpāla; hence he should be placed later than the middle of the 14th century. The topics dealt with are prabandha-bheda, nāṭya-nṛtta-nṛtya, vastu, saṃdhi nāyaka-lakṣaṇa, rūpaka, uparūpaka and kāvyalakṣaṇa.

70. BHĪMASENA DĪKṢITA

a. Alamkāra-sāroddhāra

b. Alamkāra-sāra-sthiti or Kuvalayānanda-khanḍana, see above p. 225 under Appayya Dīkṣita.

He refers to both these works in his Sudhā-sāgara commentary on Mammaṭa (see p. 171). Date between 1650-1725 A.D.
71. BHĪMEŚVARA BHATTĀ

Rasa-sarvasva (Burnell 57a)

The author was son of Raṅga Bhaṭṭa.

72. BHŪDEVA ŚUKLA

Rasa-vilāsa

(Ed. Prem Lata Sarma, Poona 1952)

The author, son of Śukadeva of Jambusara in Gujarat, flourished between 1660 and 1720 A.D.¹ For his other works, see Aufrecht i. 414b and introd. to above ed. p. xii. The India Office MS of the present work (no. 1209/2526b) contains only three stabakas and the beginning of a fourth. Our author is the same as Bhūdeva Śukla who wrote the drama Dharmavijaya² in five Acts.

The Rasa-vilāsa consists of seven chapters, called Stabakas. The topics dealt with are as follow, according to chapters:

1-2 Rasa, counted as nine including Śānta. 3 Bhava. 4 Guṇa. 5-6 Doṣa. 7 Vṛtti (Abhidhā, Lakṣaṇā and Vyañjanā).

As its editor rightly says it is a mediocre manual on Rasa and allied topics, which derives its material chiefly from Maṁmaṭa and Jagannātha and shows little originality.

73. MĀNASĪMHA

Sāhitya-sāra (Aufrecht i. 716a)

74. MOHANADĀSA

Rasodadhī

The work is cited by himself in his commentary on the

¹ P. K. Gode, however, in ABORI xiii, p. 183, thinks that the Rasa-vilāsa was composed about 1550 A.D. As the Rasa-vilāsa refers to the definition of poetry given by Rasa-gaṅgādhara, it could not have been composed earlier than 1660 A.D.

² Ed. Granthamālī iii, 1889; also ed. Narayan Sastri Khiste, Sarasvati Bhavana Texts, Benares 1930. See Mitra i, p. 37; Weber 1561; IOC vii, p. 1596.
Mahāṉāṭaka (*ABod* 143a). The author was son of Kamalāpati.

75. YAJṆANĀRĀṆAḌIKAṬA

*Ālaṃkāra-ratnākara (Tanjore Cat. ix, no. 5131)*

*Sāhitya-ratnākara* (ed. T. R. Chintamani, Madras 1932)

The author was son of Govinda Dīkṣita, minister of Raghunātha Nāyaka of Tanjore who ruled between 1614 and 1633 A.D. Almost all the verses of the first work eulogise Raghunātha. The second work is really a Kāvyā in sixteen cantos, dealing with the exploits of the same prince. Both the works form a companion to the author’s *Raghunāṭhābhhyudaya*. K. Kunjunni Raja (*Contribution of Kerala*, p. 134) is not correct in identifying him with Yajñēśvara Dīkṣita mentioned below.¹

76. YAJṆĒŚVARA DĪKṢITA

*Ālaṃkāra-rāghava (Tanjore Cat. 5132-33)*

*Ālaṃkāra-sūryodaya (Tanjore Cat. 5140-41)*

The author was son of Cerukūri Koṇḍubhaṭṭa and brother of Tirumala Yajvan.² The first work quotes *Rasāṁava-sudhākara* of Śiṅga-bhūpāla and *Sāhitya-cintāmaṇi* (apparently of Vīrāṇārāyaṇa, *q.v.*); hence later than the 15th century (*c.* 1600 A.D.). The work is so called from the circumstance that the illustrative verses refer to Rāma. The author may be identical with Yajñēśvara already mentioned as a commentator on Mammatā (see p. 175). He may have been related to Lakṣmīdhara (*q.v.*) who also came from Cerukūri.

¹ So also in *Tanjore* ix, 1933, no. 5132. The *Ālaṃkāra-ratnākara* ascribed Yajñānārāyaṇa (no. 5131), also eulogises Raghunātha Nāyaka, the poet’s patron. Yajñēśvara and Yajñānārāyaṇa appear to be different persons.

² See *ŚgS* ii, p. 65.
77. YAŚASVIN KĀVI

*Sāhitya-kautūhala* and its commentary *Ujjvalapadā* (Aufrecht i. 715b, ii. 171a)

The author is described as son of Gopāla and Kāśi. The India Office MS (*Cat.* iii, p. 337) was copied in 1730 A.D.; it contains only the first chapter which deals with enigmatology and Citra-kāvya. There is another *Sāhitya-kutūhala* of Raghunātha, a protégé of queen Dipābai of Tanjore (between 1675-1712 A.D.), also on Citra-kāvya (see *Journal Bomb. Univ.* x, p. 132f).

78. RATNABHŪṢĀŅA

*Kāvya-kaumudī* (*HPS* ii, no. 35, extract)

This work in ten *paricchedas* is apparently a very modern composition by a Vaidya Pandit of East Bengal. It deals with (1) nāma, (2) liṅgādi, (3) dhātu-pratyaya, (4) kāvya-lakṣaṇa, (5) dhvani, (6) guṇībhūta-vyaṅga, (7) guṇa, (8) and (9) alaṃkāra, and (10) doṣa, the first three chapters being devoted to grammar. The date śaka 1781 (=1859 A.D.) may be the date of its composition (*HPS ibid.*, preface p. viii).

79. RAGHUNĀTHA MANOHARA

*Kavi-kaustubha*

P. K. Gode (*Poona Orientalist* vii, 1943, pp. 157-64) places this work between 1675 and 1700 A.D.

80. RĀGHAVA-CAITANYA

*Kavi-kalpalatā* (Aufrecht i. 87a)

Possibly the poet of the same name cited in the *Paddhati* as Rāghavacaitanya Śrīcaraṇa (71, 168, 877, 1557-8), which title apparently indicates that he was a well-known Vaiṣṇava. In the colophon to the codex containing Deveśvara’s *Kavi-kalpalatā* in *SCC* vii, no. 7 (cf. *ABod* 211b), the reading is *māgha-caitanya-viracita-kavi-kalpalatāyāḥ* etc. This may be
a corruption of or mistake for the name Rāghavacaitanya, whose work may have got mixed up with that of Deveśvara himself.

81. RĀJACŪḌĀMAṆI DIḴṢĪ

a. Kāvyā darpaṇa

(Ed. S. Subrahmanya Sastri, Vani Vilasa Press, Srirangam (no date). MSS: Madras Cat. xxii, 12809-814, with the commentary of Ravi-paṇḍita)

b. Alamkāra-cūḍāmaṇi

Mentioned in his Kāvyā-darpaṇa (Madras Cat. xxii. 12809) or Alamkāra-śiromaṇi (Hultzsch i. extract p 86)

The author, who is a well-known and prolific South Indian author, was son of Satyamahgala Ratnakheṭa śrīnivāsa Dīkṣita and Kāmākṣi, and step-brother of Keśava Dīkṣita and Śeṣādri-śekhara Dīkṣita. He was grandson of Bhāvasvāmin and Lakṣmī and great-grandson of Kṛṣṇabhaṭṭa Dīkṣita, and pupil of Ardhanāriśvara Dīkṣita who was his brother (Hultzsch ii. p. x). The date of composition of his Tantra-śikhāmaṇi, a work on Mīmāṃsā, is stated to be 1636 A.D. He was, thus, a contemporary of Nīlakanṭha Dīkṣita, whose Nīlakanṭha-vijaya Campū was also composed in 1636 A.D., and belonged to the first half of the 17th century. In his poem Rukmiṇī-kalīṇī (in ten cantos) he states that he composed it when Raghunātha, son of Acyuta, was ruling at Tanjore; and his two dramas Ānanda-ṛāghava and Kamalini-kalahāṃsa were staged in the court of the same prince. His genealogy and a long list of his other works are given in the concluding verses of his Kāvyā-darpaṇa1 and in his drama Ānanda-ṛāghava 2. The Kāvyā-darpaṇa in ten ullāsas covers generally all the topics of Poetics, while his other work deals specially with the poetic figures. The ten Ullāsas of the Kāvyā-darpaṇa

1 Extract in Madras Cat. xxii no. 12809 and Hultzsch i, pp. 85-6.

2 Madras Cat. xiii, no. 12495. The Kāvyā-darpaṇa mentions 26 works of the author.
deal with (i) Kāvyasvarūpa (ii) Śabdārtha (iii) Vyaṅgārtha (iv-vi) Kāvyabheda (vii) Doṣa (viii) Guṇa (ix) Śabdālamkāra and (x) Arthālamkāra. The family to which Rājacūḍāmaṇi belonged was known as atrātra-yājin. Śrīnivāsa Atirātrayājin in Aufrecht i. 672a is identical with Rājacūḍāmaṇi’s father. He lived in Surasamudra in Toṇḍāra (i.e. in the region of Kāñcī). Cf Sten Konow, Ind. Drama p. 94. For a list of his other works see Hultsch i, pp. ix-x, and introd. to the Vanivilasa Press ed. of Kamalinī-kalahamsa. His Saṃkara-bhyudaya has also been published by Vanivilasa Press, Srirangam.

82. RĀMACANDRA and GUṆACANDRA

Nāṭya dārpana


A work of this name, but probably not identical, is cited by Raṅganātha on Vikramorvasīya and Bharatamallika on Bhaṭṭi. The present work is in four vivekas, dealing with Dramaturgy, and mentions twelve varieties of Rūpaka and a number of Uparūpakas. The author Rāmacandra was the one-eyed pupil of Jaina Hemacandra¹ of whom Guṇacandra was also a pupil. He thus flourished between 1100 and 1175 A.D. He also wrote two dramatic works respectively called Rāghu-vilāsa² or Rāghu-vilāpa³ where he mentions four other works by himself, as well as Satya-harīscandra (ed. B. R. Arte, Nir. Sag. Press, Bombay 1898) which gives a curious Jaina version of the Hariścandra legend. Rāmacandra is said to have been the author of a hundred works (prabandha-sata-kāra) ; and no less

¹ Peterson, Report iv, pp. 16-7 ; Bühler's Hemacandra p. 44. The present work was first brought to notice by Sylvain Lévi in JA, cciii. 1923. P. K. Gode (Studies, i, pp. 36-42) places the work at 1150-1170 A.D.
² Peterson Report v. 145.
than eleven of his dramatic works are quoted in the *Nāyā- 

darpana*.

83. RĀMACANDRA NYĀYAVĀGISĀ

*Kāvyacandrika* or *Alaṃkāra-candrika* (Aufrecht 
i. 101a, 778b), with commentary called *Alaṃkāra- 
maṇjūṣā* 
(ed. Comilla 1885; ed. Dacca 1886 with commentary 
of Jagabandhu Tarkavagisa; ed. Venkatesvara Press, 
Bombay 1912, with commentary *Alaṃkāra-maṇjūṣā* by 
Rāmacandra Śarman who may be the author himself) 
A Bengal writer described as son of Vidyānidhi. Is 
he identical with Nyāyavāgīśa Bhaṭṭācārya, author of the 
*Kāvyamaṇjari* commentary on the * Kuvalayānanda* (see above 
p. 229)?

84. RĀMA ŚARMAN or RĀMA KAVI

*Nāyikā-varṇana* in 42 stanzas (*Madras Cat. xxii, 
no. 12901*).

85. RĀMA SUBRAHMANYA

*Alaṃkāra-śāstra-saṃgraha* (Hultsch 1562) or 
*Alaṃkāra-śāstra-viṃśa* (*Madras Trm II C 1802, 1805*; 
extract) 
The author, also called Rāmasubbā, belonged to Tiruvissa-
lore. He seems to be a very recent author, who appears to 
have also written some philosophical works noticed in the 
Catalogues cited above.

86. RĀMA SUDHI or SUDHISVARA

*Alaṃkāra-muktāvalī* 
(Ed. with *Ratna-śobhākara* comm. of Kṛṣṇa Śūri in 
Telugu script, Vizagapatam 1877-98) 
The author was son of Nṛsiṃha.
87. LAKŚMİDHARA DĪKṢITA

a. Alamkāra-muktāvali (Aufrecht i. 32a)¹

b. Rasa-mañjarī, cited by himself in his commentary on the Gītā-govinda

c. Bharata-śāstra-grantha (BORI MS no. 40 1916-18)²

The author was son of Yajñēśvara and Sarvāmbikā (or Ambikāmbā), grandson of Timmaya Somayājin, and brother and pupil of Koṇḍubhaṭṭa. He belonged to the Kāśyapa Gotra and bore the surname of Dakṣināmūrti-kīṃkara. His family came from Cerukūri on the Kṛṣṇā river (in Andhra country) which place Hultzsch thinks to be identical with modern Peddacerukūru near Bāpāṭla. He is identical with Lakṣmīdhara, author of the Prakrit grammar Śadbhāṣā-candrīkā. He also wrote commentaries on the Anargha-rāghava, Prasanna-rāghava and Gītā-govinda. In the first of these commentaries it is said that after having led the life of a householder for a long time, he travelled to different countries and conquered all literary opponents, and then having renounced the cares of the world he became a saṃnyāśin or yati with the name Rāmānanda or Rāmānandāśrama, under a Guru called Kṛṣṇāśrama. Lakṣmīdhara (who is also sometimes called Lakṣmanabhaṭṭa or Lakṣmaṇa Sūri) was patronised by Tirumalarāja, probably Tirumala I of the third Vijayanagar dynasty³, to whom his Śruti-raṇjanī commentary on Jayadeva’s

¹ V. Raghavan (New Catalogus Cat. i, p. 296) queries whether this work is really the Alomk. muktāvali of Viśveśvara (q.v.), son of Lakṣmīdhara, and refers to ABORI, xviii, 1937, p. 200.

² See P. K. Gode ABORI xv, 1953, p. 240-42. Mentions Bharatārṇava and Kavi-kaṇṭha-pāsa. The Kavi-kaṇṭha-pāsa (Madras Cat. xxii, no. 12802), said to be based on some work of Pingala’s, gives miscellaneous information about a poet’s personal appearance, qualities etc. (cf. Rāja-śekhara, Kav. Mim. ch. x); the name of the author is not known. See above under Gauranārya, p. 278.

³ EI iii p. 238 Table. He died in 1572 A.D.
Gītā-govinda is sometimes attributed\(^1\). As the prince flourished in the middle of the 16th century, Lakṣmīdharā's date would be the same\(^2\).

88. VALLABHA BHAṬṬA

Ālaṃkāra-kaumudi (ed. Granthamālā ii, 1889)

A short treatise of very recent times, dealing with poetic figures, the illustrations being in praise of Rāma.

89. VIṬṬHALEŚVARA or VIṬṬHALA DIKSITA

Rīti-vṛtti-lakṣaṇa (Kielhorn, Central Prov. Cat. p. 104)

The author, also called Agnikumāra, was the second son of Vallabhācārya the famous religious reformer, and brother of Gopīnātha, and father of seven sons, Giridhara, Raghunātha and others. He was born in 1515 A.D. For his other works, see Aufricht i. 572ab, 135a, 225a, iii. 121a. His Śṛṅgāra-rasa-maṇḍana (ed. Mulchand Tulsidas Telivala, with a Gujarati trs. Bombay 1919) in ten Uḷāsas is not a work on Śṛṅgāra Rasa, but an erotic-religious poem on Rādhā-Kṛṣṇa modelled obviously on Jayadeva's Gītā-govinda and introducing songs in rhythmic rhymed metres.

90. VIDYĀRĀMA

Rasa-dīrghikā

(Peterson iii. no. 336; for a description of this work and extracts see BORI MS Cat. xii, no. 210, p. 240. MS incomplete)

Nothing is known of the author, but the work in five Sopānas was composed in Saṃvat 1706 (=1649-50 A. D.). It names Kavi-kalpalatā as one of the sources.

---

\(^1\) See Hultzsch 2112; SgŚ ii, pp. 203-5. See also SgŚ ii, pp. 63-5, 67; Hultzsch iii, pp. viii-ix.

MINOR WRITERS ON ALAMKĀRA

91. VĪŚVANĀṬHA

Sāhitya-sudhā-sindhu (Ulwar Catalogue, extract 235; also Jammu Cat. no. 1254)

This South Indian author, who wrote in Benares, was son of Trimala or Trimalla Deva and grandson of Ananta of Dhārāsura city on the Godāvari. Stein’s Kashmirian MS1 is dated in 1602 A.D.2 He quotes at the beginning of his work from Mammaṭa and Bhoja, and elsewhere cites Caṇḍīdāsa (probably the same as the commentator on Mammaṭa) and Mahimabhaṭṭa. The work is in eight taraṅgas. Vīśvanāṭha also wrote a drama called Mṛgāṅka-lekhā3, a MS of which is dated Sāṃvat 1664 (=1608 A.D.).

92. VĪŚVANĀṬHA NYĀYA-(or SIDDHĀNTA-)

PAṢCĀNANA

Alamkāra-pariśkāra

This work is mentioned under Vīśvanāṭha Nyāya-paṇcānana in S. C. Vidyabhushana’s Indian Logic p. 479 (also p. 392). The author was son of Vidyānīvāsa Bhaṭṭācārya and a brother of Rudra Vācaspati. He composed his well known Vaiśeṣika treatise Bhāṣṭa-pariccheda in 1634 A.D. and also wrote a Piṅgala-prakāśikā. He was a native of Navadvipa (Bengal) and an adherent of the Navya Nyāya school of Raghunāṭha Śiromāni. See H. P. Sastri in JASB vi, 1910, p. 313.

1 Jammu Cat. p. xxix.
2 Stein speaks of a MS “transcribed from an autograph copy of the author. In the colophon referring to this original copy, which is added by another hand at the end of the Jammu MS, the date sāṃvat 1659 (=A.D. 1602) can be made out with difficulty.”
3 Sten Konow, Ind. Drama p. 113. The work has been published in the Sarasvati Bhavana Text Series, Benares.
93. VIṢVEṢVARA KAVICANDRA

_Camatkāra-candrikā_

*(IOC vii, p. 1507; Madras Trm Cat. 1916-19, 1918-19, R 2679)*

The author, a protégé of Śiṅga-bhūpāla (1330 A. D.) wrote this work in eight Vilāsas or chapters on principles of rhetoric, the illustrative verses being in praise of the author’s patron (*siṃhabhūpāla-kirti-sudhā-sāra-śitalā*). He gives seven elements of Camatkāra in poetry, and the names of the chapters will sufficiently illustrate its scope. They are as follow: (i) Varna, Pada and Pada-doṣas (ii) Vākya and Vākya-doṣas (iii) Artha and Artha-doṣas; varieties of composition (iv) Guṇas; Riti, Vṛtti, Pāka and Šayyā (v) Rasa (vi) Šabdālāṃkāras (vii) Arthālāṃkāras and (viii) Ubhayālāṃkāras. The work is noteworthy as one of the few Alamkāra-treatises which generally follow Bhoja; but the author does not do so in respect of the treatment of Rasa, eight of which he accepts, dismissing Śānta. Four Ritis are recognised, and called Asamāsā, Madhyamasamāsā, Atidīrgha-samāsā and Miśrā. He anticipates later writers in describing Rasa as Lokottarāhlāda, Anubhavaikavedya and Vigalita-vedyāntara. It is perhaps the first work which makes an approach through Camatkāra, on the basis of which poetry is classified into three groups: Camatkāri (Šabda-citra), "kāritara (Artha-citra and Guṇībhūta-vyaṅgya) and "kāritama (Vyaṅgya-pradhāna). For detailed information and estimate of the work see V. Raghavan, _ABORI_, xvi (1934-35), pp. 131-39.

94. VIṢVEṢVARA BHAṬṬA

a. _Alaṃkāra-kaustubha_

(with his own gloss, ed. Sivadatta and K.P. Parab, Nir. Sag. Press, Bombay 1898)


d. *Kavīndra-karnābharana* (ed. in *Kāvyamālā* Gučchaka viii, 1891)


The author was son of Lakṣmīdhara. He was born in Ālmoḍa; hence he is called Pārvatiya. He flourished in the first half of the 18th century and died about its middle¹ at the age of 34. In the first work, the author refers to two dramas called *Śṛṅgāra-mañjarī* (saṭṭaka)² p. 347 and *Rukmiṇī-pariṇāṇa* pp. 381, 387 by himself; and the latest writers that he quotes appear to be Appayya Dīkṣita and Jagannātha (both cited extensively). He cites also Mallinātha (p. 69) as a commentator on Daṇḍin (see above p. 71), Caṇḍīdāsa (pp. 125, 166), Maheśvara (p. 49, 111) who is probably the commentator on Māmaṭa, cited as Nyāyālaṃkāra (p. 82), as well as a work (p. 157) called *Kāvyā-dākinī* ³. The Nyāyapañcānana, so extensively (eleven times) quoted, is probably Jayarāma Nyāyapañcānana (q.v.), another commentator on Māmaṭa. He gives the name of his elder brother as Umāpati (p. 357). In this work he deals with 61 poetic figures. The second work of our author, as he himself says, was written as an easier and briefer manual for beginners, after his first more extensive work. The third work *Alaṃkāra-pradīpa* deals entirely with poetic figures, enumerated as 119 and defined with illustrations. The fourth work deals in four chapters with enigmatology and Citra-kāvya (58 varieties). The fifth work deals with the different classes of heroes and heroines, and their characteristics. Viśveśvara was a scholiast of considerable activity and wrote a commentary called *Vyaṅgyārtha-kaumudī* or *Samañjasārthā* on Bhānudatta's

¹ See *Kāvyamālā*, Gučchaka viii, pp. 51-52 fn.
² Also quoted in his *Rasa-candrikā* p. 90.
³ See above p. 276.
Rasa-mañjari (see above p. 249). For his other works, see Aufrecht ii. 139b. The Kāvyamālā editors (Gucchaka viii, p. 52) mention two other works Kāvya-tilaka and Kāvya-ratna by Viśveśvara.

95. VIŚNUDĀSA

a. Śīsu-prabodha Alaṃkāra (AFI 469)
b. Kavi-kautuka cited by himself in chapter vii of the above work

The author was son of Mādhava. The Florentine MS, referred to above, contains only chapters 6 and 7, which deal with artha-guṇa and sabdālaṃkāra respectively.

96. VIRA NĀRĀYANA

Sāhitya-cintāmaṇi with a commentary
(Madras Cat. xxii, 12265-68, extract)

According to the colophon, Vira Nārāyaṇa is the author; but in the work itself he is in the vocative case and praised, as in the Pratāparudra. Vāmana Bhaṭṭa Bāṇa¹ is the real author of the work which bears the name of his patron. The alleged author seems to be the same as the Reḍḍi prince Vema of Koṇḍavīḍu (end of the 14th and beginning of the 15th century), the hero of the prose Vemabhūpāla-carita or Vīranārāyaṇa-carita of Vāmana (or Abhinava) Bhaṭṭa Bāṇa (ed. R. V. Krishnamachariar, Srivani-Vilasa Press 1910). There is also a reference to Pedakomaṭi Vema-bhūpāla who is the same person. A commentary called Śṛṅgāra-dīpikā on the Amaru-śataka is attributed to Vīranārāyaṇa (Aufrecht ii. 141b) or Vema-bhūpāla (ibid i, 609b). The Sāhitya-cintāmaṇi (also called cūḍāmaṇi) consists of seven chapters² which deal

¹ For Vāmana Bhaṭṭa Bāṇa, see introd to the Vani Vilas ed. of his drama Pārvati-pariṇaya.
² In the Tanjore Catalogue, ix, no. 5308, p. 4100 the work is described as having thirteen chapters.
with (1) dhvani (2) śabdārtha (3) dhvani-bhedā (4) guṇībhūtavyaṅga (5) doṣa (6) guṇa and (7) alaṃkāra. Possibly this is the work cited under the name Sāhitya-cintāmaṇi by Kumāraśvāmin (p. 97) and in the Vṛtti-vārttika (p. 4).

97. VĪREŚVARA PAṆḌITA (BHAṬṬĀCĀRYA)
surnamed Śrīvara

Rasa-ratnāvali (IOC iii, 1233/12576, p. 359)

This Vīreśvara is the son of Lakṣmaṇa and father of Veṇidatta, the last of whom, besides being the author of the Alaṃkāra-candrodaya, wrote a commentary on Bhānu’s Rasa-taraṅgiṇī (see above p. 250). The present work quotes Rudrabhaṭṭa’s Śṛṅgāra-tilaka, and is limited chiefly to Śṛṅgāra-rasa and treatment of the Nāyikās.

98. VECĀRĀMA NYĀYĀLAṂKĀRA

Kāvyā-ratnākara

The author was a Bengal writer, son of Rājārāma. He mentions this work in his Ānanda-taraṅgiṇī, which describes an itinerary from Chandernagar to Benares (Mitra 305). He also wrote a work on Jyotiṣa, and is probably identical with Vecārāma, who wrote a commentary on Devesvara’s Kavi-kalpalatā (see above p. 262).

99. VEṆKAPAYYA PRADHĀNA

Alaṃkāra-maṇi-darpaṇa (Rice 280)

The author is known as Pradhāni Veṅkayāmātya of Mysore, ca. 1753-80 A.D.

100. VEṆKĀTA NĀRĀYAṆA DĪKṢITA

Śṛṅgāra-sāra (Madras Cat. xxii, 12958-9, extract)

The author, son of Kāmeśvara Vaidika of the Godavarti family and Lakṣmī, refers in this work to his larger Śṛṅgāra.
sārāvali for fuller treatment. The present work consists of six  ullāsas dealing with (1) kāvya-svarūpa (2) nāyaka-nāyikā- lakṣaṇa-vibhāga (3) nāyakādi-sahāya-nirūpaṇa (4) rasa-bhāva- svarūpa (5) caturvidha-śrīgāra (6) daśarūpaka-svarūpa. The author is said to have composed works in eight languages.

101. VENKAṬĀCARYA (also called Kiriti Venkatacarya)
surnamed Tarkālaṃkāra Vāgīsvara

Alaṃkāra-kaustubha

(New Catalogus Catalogorum i, p. 292-93)

This writer, son of Aṇṇayārya Dīkṣita of Surapuram and of the Tirumala Bukkapāṭṭaṇam Śrīśaila family, should be distinguished from the poet Venktatācarya (author of the Viśvagunādaṭa) who was son of Raghunātha and grandson of Appayya. Our author was patronised by Venkata, son of Pāmi Nāyaka (died in 1802 A.D.). See Journal of Andhra Hist. Res. Society xiii, i, pp. 17 and 20-22.

102. VENIDATTA ŠARMAN, TARKAṆĀGISA BHATṬĀ- CARYA, surnamed Śrivara

Alaṃkāra-candrodaya (IOC iii, 1198/235)

This author, son of Viresvara Śrivara, also wrote a commentary on Bhānudatta’s Rasa-taraṅgini (q.v.). His genealogy is given thus: Mahīdhara (a māṇtrika of Kāśīpati) → Kalyāṇa → Lakṣmaṇa → Viresvara. He had the surname Śrivara and belonged to nāgacchitra-dhara-dvijottama- kula. The Alaṃkāra-candrodaya is in six  ullāsas dealing with (1) kāvya-svarūpa (2) kāvya-vibhāga (3) doṣa (4) guṇa (5) alaṃkāra and (6) upamā.

103. ŚANKHA, ŚANKHADHARA or ŚAŚKHAČUḌA
(sometimes called ŚAŚKARA), surnamed Kavirāja

Kavi-karaṇī or Kavi-karaṇīka-raṇanā
The word *kavi-karpaśa* means "the ragged cloth of a poet," and the work is a strange effort at supplying a profuse stock of expressions which may be of use in poetic compositions for ideas of frequent occurrence. Various ways of expressing one and the same thought are indicated to suit various metres. The author, who also wrote the *Laśakamelaka-prahasana* (ed. Durgaprasad and K. P. Parab, Nir. Sag. Press, Bombay 1889), was court-poet of *mahāmāndalikādhīrāja* Govinda-parāpati, king of Kānyakubja, and wrote in the first half of the 12th century (about 1113-1143 A.D.). His verses are quoted in the anthologies of Śārāgadharā (nos. 155, 3632) and Jahlaṇa, and in the *Sāhitya-darpaṇa* (*ad* iii. 219 p. 176, *guror girah paṇca*, anonymously). The verse cited under Kārpaṭika in Kṣemendra’s *Aucitya-vicāra* (under  śl. 15) is attributed to Mātreṇa by Kahlana (iii. 181) and in the *Subhāṣitāvali* (3181).

104. ĀLAMBHUNĀTHA

*Ālambkāra-lakṣaṇa*

(Peterson v. 407; *BORI* Cat. xii. no. 19, p. 18)

105. ŚĀTAKARṆI

Cited as a writer on Dramaturgy (on Śūtra-dhāra) by Śaṃkara in his commentary on *Śakuntalā* 2, and by Śāgara Nandin in his *Nāṭaka-lakṣaṇa-ratna-kośa* (on Śūtradhāra).

1 See Peterson’s paper on *Aucitya-vicāra*, 1885, p. 21. There is a *Kavi-karpaśāl* of Vāḍindra noticed in *Tanjore* Cat. vi, no. 3753-56 (pp. 2711-14); one of these MSS belonged king Serfoji who acquired it during his pilgrimage to Besaars.

2 *Abod* 135a. Mention is also made of an *Kavi-kaṇṭha-bhāra*. 
106. ŚIVARĀMA TRIPĀTHIN

a. Rasa-ratna-hāra and its commentary Lakṣmī-vihāra (ed. Kāvyamālā Gucchaka 6, 1890, pp. 118-140; Jammu Cat. p. 273 (extract))

b. Alaṃkāra-samudgaka, cited at the end of his Rāvaṇa-puravadha, where he gives a list of his own 34 works. Stein p. 292.

For the author, son of Kṛṣṇarāma and grandson of Trilokacandra, and brother of Govindarāma, Mukundarāma and Keśavarāma, see JAOS xxiv 57-63. He appears to be a comparatively recent writer, quoting Paribhāṣendu-śekhara, which alone will suffice to place him in the beginning of the 18th century. He is identical with the commentator on the Vāsavadattā (see Fitzedward Hall, Bibl. Ind. ed. 1859); for in this commentary he refers to his Rasa-ratna-hāra pp. 4, 9, 193, 206, 207. The present work, in 100 stanzas, deals with the characteristics of rasa and nāyaka-nāyikā, and quotes extensively Bhānudatta and Daśa-rūpaka. For his other works, see Aufrecht i. 652b, ii. 155b; also Stein, Jammu Cat. p. 292. He also appears to have written a commentary (Viśama-padi) on Mammaṭa (see above, p. 176) and a work on metrics called Kāvya-lakṣmī-prakāśa or "vihāra, as well as a commentary on the Siddhānta-kaumudi, called Vidyā-vilāsa1.

107. ŚOBHĀKARAMITRA

Alaṃkāra-ratnākara

(Ed. C. R. Devadhar, Poona 1942)

The author belonging to Kashmir was son of Trayīśvaramitra. The work is written in the form of Sūtra (107 in number), Vṛtti and illustrations. The poet Yaśaskara of Kashmir extracted the Sūtras from this work and wrote his Devi-stotra for the purpose of illustrating them (Peterson i, pp. 77-78; extract p. 81). Ratnakaṇṭha (q.v.) appears to have commented

upon both the Sūtras and the Stotra. The date of Šobhākara is not known, but from the definitions and number of Alamkāras given, he appears to be a comparatively recent writer, considerably later than Ruyyaka whom he criticises. But as he is quoted by Jagannātha (p. 202=sūtra 11)\(^1\) and by Appayya (Vṛtti-vārttika, p. 20), he is earlier than the end of the 16th century. It appears, however, that Jayaratha in his Vimarśinī commentary defends Ruyyaka against Šobhākara’s attacks. Coming after Ruyyaka and preceding Jayaratha Šobhākara probably belonged to the end of the 12th or beginning of the 13th century. The work deals entirely with poetic figures, the number of which is 109.

108. ŚRIKĀṬHA

Rasa-kaumudi

(Aufrecht i. 494a=BORI MS no. 303 of 1880-81 ; Cat. xii, no. 347, p. 463f. Also H. P. Sastri, Cat. ASB MSS vi, no. 4931/8383, p. 481 ; the MS was copied in Saṃvat 1652=1596 A.D.

The work combines Sāhitya and Saṅgīta in ten chapters divided into two Khāṇḍas, Pūrva and Uttara. It was composed in 1575 A.D. The author was patronised by Śatrughna or Śatruṣālya Jāma (Jam. Sattarsal) of Navanagar (1569 to 1608 A.D.).\(^2\)

109. ŚRIKARA MĪṢRA

Alamkāra-tilaka (Aufrecht i. 32a)

110. ŚRĪNĪṆĀSA DĪKṢITA

a. Alamkāra-kaustubha (Aufrecht i. 31b)
b. Kāvyā-darpaṇa (Rice 282)

1 See above p. 235 (under Jagannātha).
2 P. K. Gode in ABORI xii, 1931, p. 202-4 ; also xiv, 1933, p. 329 see MSS Cat. BORI, xii, pp. 463-66.
c. Kāvyā-sāra-saṁgraha (Aufrecht i. 102b ; SCC vii 19)

d. Sāhitya-sūkṣma-saraṇī (Rice 244)

This author may be identical with Ratnakheṭa Śrīnivāsa, father of Rājaçūḍāmaṇi Dīkṣita (q.v.). If this were so, then the Kāvyā-darpaṇa above is the work of his son bearing the same title (see above p. 296), mistakenly entered here in most catalogues. As the first verse of the third work shows, it is three parts: (1) kāvyā-lakṣaṇa-saṁgraha (2) varṇa-saṁgraha and (2) subhāśita-saṁgraha. It quotes the Kāvyā-prakāśa. About 1800 A.D.

111. SĀGARA NANDIN

Nāṭaka-lakṣaṇa-ratna-kośa

(Ed. Myles Dillon, Oxford Univ. Press 1937)

The work is published from Devanāgarī transcript of a unique MS discovered by Sylvain Lévi in Nepal. As its name signifies, the work brings together a number of views of different notable writers on important dramaturgic topics. Its date is uncertain; but as it cites from Rājaśekhara’s Kāvyamīmāṃsā (p. 44, vilāsa-vinyāsa-krama) it cannot be earlier than the first quarter of the 10th century. On the other hand, it is known to Rāyamukuta (1431 A.D.), Viśvanātha (between 1300 and 1350) and Bahurūpa Miśra (later than 1250 A.D.). The topics dealt with are: 1. Rūpaka and its ten varieties. 2-5. Five Avasthas, dialects to be employed, five Artha-prakṛtis. 6-10. Five Upakṣepakas, five Saṃdhis, 21 Pradeśas of Saṃdhi, four Patākāsthāna, Viṭṭis and their division. 11. Excelencies of the Nāyaka. 12-13. Thirty-six Nāṭya-lakṣaṇas, ten Guṇas,

thirty-four Nāṭyālāṃkārās. 14-16. Rasas and Bhāvas. 17. Types of Nāyikā and their excellences. 18. Minor forms of Rūpaka. The work is important not only for its collection of various views on these topics, but also for its citation of a large number of dramatic and dramaturgic works.¹

112. SĀMARĀJA DIKŚITA

Śṛṅgārāṅṛta-lahārī

(ed. Kāvyamāla Gucchaka xiv. MSS: Jammu Cat. no. 1243; Madras Cat. xxii, 12961)

The author, also called Śyāmarāja, was son of Narahari Bindupurandara, and wrote also Tripura-sundarī-mānasapājana-stotra (ed. Kāvyamāla Gucchaka ix) and other poems. He lived in Mathurā at the latter part of the 17th century. His son Kāmarāja, whose Śṛṅgāra-kalikā-kāvyā is published in Kāvyamāla Gucchaka xiv, as well as a Prahasana named Dhiṛtā-nartaka² was also a poet; while his grandson Vrajarāja and his great-grandson Jīvarāja wrote commentaries on the Rasa-mahājā and Rasa-taraṅgini of Bhānudatta respectively (q.v.). The present work deals with Rasa, especially Śṛṅgāra, after Bhānudatta. Our author wrote his drama Śrīdāma-carīta in 1681 A.D.⁴ for the Bundela-prince Ānandarāya. His son Kāmarāja also appears to have written a Kāvyendu-prakūśa in 15 Ullāsas (Kalās), which is apparently the same work as entered anonymously in Bhandarkar, Rep. 1887-91, no. 601 and in BORI MSS Cat. xii, no. 142, pp. 158-60, which see for information about this work.

Sāmarāja, who wrote Rati-kailolini in 1719 A.D. but who does not give his parentage, is probably a different person.⁵

¹ For an index of authors and titles, see ed. as above pp. 145-47 and P. K. Gode as cited above p. 485 fn. As authors on Nāṭya-kāstra are mentioned Aṣmakūṭa (lines 83, 437, 2766, 2775), Cārāyaṇa (l. 392; also mentioned in Vātseyāyana’s Kīma-sūtra i. 1.12; i. 5. 22), and Bādara.
² Wilson ii. 407; Keith, Sanskrit Drama, pp. 262-63.
113. SĀYAṆA

Ālaṃkāra-sudhānidhi

Cited by Appayya Dikṣita and Kumārasvāmin; see above p. 225 fn 3.

114. SUKHADEVA MIŚRA

Śṛṅgāra-latā (Aufrecht i. 661a)

A bhāṣā-work, called Rasārṇarva, by Sukhadeva is mentioned in Peterson iv, no. 770 (App. p. 29).

115. SUKHALĀLA

Ālaṃkāra-mañjarī (AFI 213)

The author, pupil of Gaṅgeśa Miśra and his son Hariprasāda (q.v.), professes to follow the Kārikās of Jayadeva. Aufrecht thinks that he must have flourished about 1740 A.D. The work begins with upamā and takes up rūpaka, pariṇāma, smṛtimat, bhrāntimat, saṃdeha, utprekṣā, where the MS breaks off. A Kāvyā called Śṛṅgāra-mālā, composed in Saṃvat 1801 = 1745 A.D. by Sukhalāla, son of Bābūrāya Miśra, is entered in Stein 75 and Ulwar Cat. no. 1083 (extract 230).

116. SUDHĀKARA PUṆḌARIKA YĀJIN

Śṛṅgāra-sārodadhi (Aufrecht iii 137b)

117. SUDHĪNDRA YOGIN or YATI

Ālaṃkāra-nikaśa

(Madras Cat. xxii, 12976, extract)

Ālaṃkāra mañjarī with commentary, Madhu-dhāra by Sumatindra

(Tanjore Cat. ix, 5129-30)

The Ālaṃkāra-nikaśa is a short work on Arthālaṃkāra. The colophon gives the author's name as above; but in the work it is said that the author, following the views of ancient and
modern authorities on the subject, deals with and illustrates the Arthālāmḵāras by means of examples eulogising the virtues of Sudhindra Yati himself who is made out to be a follower of the Mādhva sect. He is probably the same as Sudhindra Yati, disciple and successor of Vijayindra Yati (d. 1623 A. D.). The Alamkāra-nIKARSHA by Sudhendra in Oppert 4797 is probably this work. The Alamkāra-mañjarī appears to be separate work by Sudhindra Yati in which the illustrative verses are in praise of the teacher Vijayindra. Most of the MSS contain the Śabdālāmḵāras only. There is a commentary on this work called Madhu-dhārā by Sumatindra, a successor of Sudhindra. We are told that Sudhindra was living in the Tanjore district in the 17th century. A drama called Subhadrā-parināya is attributed to Sudhindra Yati in Madras Cat. xxi no. 12729 and a drama called Subhadrā-dhanañjaya to Vijayindra Yati in ibid no. 12728.

118. SUNDARA MIŚRA AUJĀGARI

Nāṭya-pradīpa (Aufrecht i. 284b, 791a)

The work is dated in 1613 A.D. It is cited by Rāghavabhaṭṭa on Śakuntalā (ed. N.S.P. 1886, p. 6). This work repeats verbatim a large portion of the Daśa-rūpaka (see pref. to Hall’s ed.). In the work itself the Sāhitya-darpaṇa is referred to. The author is the same as Sundara Miśra who wrote the Abhirāmamaṇi-nāṭaka in seven acts in 1599 A. D. which is mentioned as his own (ABod. 137b-138a; Kielhorn Central Prov. p. 68; Wilson ii p. 395). See IOC iii, pp. 347-48, no. 1199/1148d (extract).

119. SOMANĀRYA

Nāṭya-cūḍāmani

(Madras Cat. xxii 12998, with a Telugu commentary)

This is a very recent work on dancing and music¹. The

¹ See V. Raghavan on Later Sampīta Literature in the Journal of Madras Music Acad. iv.
author is described as one famous for *avadhāna* (attention to eight things at a time).

120. HARIDĀSA

*Prastāva-ratnakara*

(Weber 827; Aufrechte i 360a, ii 212a iii 77a)

The author was son of Puruṣottama of the Karaṇa family, and the work is a metrical compilation dealing with *kīṭa*, *samasyā* and enigmatic composition in general, as well as with miscellaneous subjects including Nīti, Jyotiṣa etc. It was compiled in 1557 A.D.

121. HARIPRASĀDA MĀTHURA

a. *Kāvyārtha-gumpha*

(Aufrechte ii. 20b; *BORI MS Cat.* xii, no. 131, p. 145, the MS is dated Saṃvat 1775)

b. *Kāvyāloka*

(Aufrechtii. 103a, extract in Petersoniiii p. 356-7)

The second work in seven *prakāśas* is dated in Saṃvat 734=1728 A.D. A MS of the first work bears the date 1775 which is possibly the date also of its composition. Hariprāśa is also author of a work on *ācāra* (*māsādi-nirūpaṇa*), see Peterson iv, p. cxxvii. A *Kāvyāloka* is cited by Appayya in his *Citra-mīmāṃsā*; but this must have been an earlier work. The *Kāvyāloka* cited by Kumāravāmin p. 73 refers the *Dhvanyāloka* (p. 221), and is not, as supposed by Harichand Sastrī (p. 27, no. 234) a reference to the present work. The author was son of Māthura Miśra Gaṅgeśa (see above under Sukhalāl).

122. HARIHARA

a. *Śṛṅgāra-bheda-pradīpa* (Burnell 59a)

b. *Bindvalamkāra*, cited in *Ekāvali* p. 242 (on Dīpaka)

One Harihara is referred to in the *Ekāvali* p. 19 as having received amazing wealth from king Arjuna, who is supposed
by Bhandarkar and Trivedi (see above p. 206) to be identical with Arjunavarman of Mālava, whose earliest and latest known dates are 1211 and 1216 A.D. If this Harihara be our author, then his date will be the first quarter of the 13th century. The Śṛṅgāra-bheda deals, among other topics, with the ten Avasthās of Vipralambha Śṛṅgāra, as we know from a passage which is quoted by Viśveśvara in his Rasa-candrikā (p. 55).

123. HALADHARA RATHA

Kāvyā-tattva-vicāra

(H. P. Sastri’s Report, 1895-1900, p. 16).
ANONYMOUS WORKS

We give below a list of some minor works on Alaṅkāra, of which the names of the authors are unknown or uncertain:

1. Alaṅkāra-kārikā. Aufrecht i. 31b.
2. Alaṅkāra-kaumudi-vyākhyā. Madras Cat. xxii, 12784. Neither the name of the author of the original treatise nor that of the commentary is given. It treats of poetic figures.
3. Alaṅkāra-candrikā. Rice 284 (Aufrecht i. 32).
5. Alaṅkāra-prakaraṇa. SgŚ i, no. 52.
6. Alaṅkāra-prakāśikā. Madras Cat. xxii, 12791. It deals with poetic figures and quotes from the Kāvyapraṅga.
7. Alaṅkāra-mayūkha. Oppert 1754 (Aufrecht i. 32).
8. Alaṅkāra-vādārtha. Šabda-bhedā discussion, starting with the Sāhitya-darpana. HPS i, 12.
9. Alaṅkāra-saṃgraha. Madras Cat. xxii, 12795. It enumerates and classifies the various poetic figures.
10. Alamkāra-sarvasva. Madras Cat. xxii, 12798 (MS. incomplete). The author says that his teacher composed a work on Alaṅkāra in praise of king Gopāladeva. It is a treatise on the general topics of Alaṅkāra, but the MS is incomplete, breaking off with the Guṇa-prakaraṇa. It appears to be a recast of Pratāparudrīya. For the uncertain name of the author see V. Raghavan, New Cat., Cat. i, 2976 ; Number of Rasas p. 50, also note in Addendum.
11. Alaṅkārānuṅkramanīkā. Oppert 5489 (Aufrecht i. 32b).


18. *Kāvyya-dipikā*. Oppert 541, 636; *Madras Cat.* xxii. 12815. A compilation for beginners. Probably the same as Kānticandra’s *Kāvyya-dipikā* (see below).


25. *Daśarūpaka-vivaraṇa*. *Madras Cat.* xxii, 12892. This work is not a commentary on the *Daśa-rūpaka*, but a short treatise, mostly in the nature of a compilation, explaining the characteristics of dramatic composition. It may have formed the Nāṭaka-section of some comprehensive work on Poetics. It refers to *Daśa-rūpaka* by name.

26. *Nāṭaka-ratna-kośa*, cited by Rāyamukuta and Bhānuji. *ABod* 182b. This may be the Nāṭaka-lakṣaṇa-ratnakośa of Sāgara Nandin, see above p. 310.

27. *Nāṭakāvatāra*, mentioned by Mohanadāsa (*q.v.*). *ABod* 142a.

29. Nāṭya-sarvasva-dipikā. BORI MS no. 41 of 1916-18 (Cat. xii, no. 344, p. 453). Purports to be a comm. on the so-called Ādibharata in 5 Skandhas, 32 Adhyāyas and 221 Prakaraṇas, of which a fragment is found in a Mysore MS named Ādibharata. For an account of this MS and the work see S. K. De. The Problem of Bharata and Ādi-Bharata in Some Problems of Skt. Poetics, Calcutta 1959, pp. 156-76.

30. Rasa-kalikā, cited by Vāsudeva on Karpūra-maṇjari (Aufrecht i 494a) For a Rasa-kalikā by Rudrabhaṭṭa see V. Raghavan Number of Rasas, p. 53f. This work is found in two MSS in the Govt. Orient. Library, Madras (nos. R. 2241 and 3274). It is identical with the work cited by Vāsudeva, for all the six verses quoted by him are found in it.

31. Rasa-kaumudi. Peterson v, no. 414. P. K. Gode (Cal. Oriental Journal iii, pp. 35-37) gives the latter half of the 18th century A. D. as the probable date of this anonymous work.


33. Rasa-gāṇḍhāra. Aufrecht i. 494b (may be a mistake for Rasa-gaṅgādhara of Jagannātha).

34. Rasa-ratnākara, cited by Mallinātha on Kirāta ix. 71 and on Meghadūta (ed. Nandargikar, 1894, pp. 64, 67, 85, 91). Aufrecht, i. 496a (commentary by Hṛdayarāma Miśra).

35. Rasa-ratna-kośa, anonymous, is mentioned in Aufrecht i. 495b; but it may be Kumbha’s work of the same name (see p. 271-72).

36. Rasa-bindu and Rasāmṛta-sindhu. Kathvate no. 703 and 707; BORI MS Cat xii, no. 212, pp. 245-46.


38. Rasa-samuccaya. Aufrecht i. 496b.

39. Rasa-sāgara, cited by Mallinātha on Śiśu xv. 89.

40. Rasa-sudhākara, cited by Mallinātha on Rāghu vi. 12.