who were born before and would be born again.

3. Harivamśa Purāṇ—It was written by Jina Sen in the 8th century A. D. The book describes in 66 sargas the legends of Kṛṣṇa and Balarām. Another Harivamśa in 39 sargas was written by Sakala Kirti in the 15th century A. D.

4. Pāṇḍava Carit—It was written by Devaprabha Śūri in about 1200 A. D. It describes the contents of Mahābhārata in 18 Sargas in a concise form. Another Pāṇḍava Purāṇa which is known as Jaina Mahābhārat was written in 1551 A. D. by Subha Candra.

5. Mahāpurāṇa—It was written by Jina Sen and Guṇa Bhadra. The work describes the life of sixty-three Jinas and consists of Ādipurāṇa in 47 chapters.

6. Neminirvāṇ—It is a Mahākāvya in 15 cantos by the poet Vāgvaṭa. It deals with the life story of Nemināth, a Jina.

7. The Pārvśvanāth Caritra—It was written by Bhavadev Śūri in about 1255 A. D. It not only gives the life story of the saint but deals in details also with his last incarnation.

8. The Tirtha Kalpa—It is otherwise known as Kalpa Pradīp and Rāja Prahlād. The book was written by Jina Prabha Śūri between 1826 and 1881 A. D. It furnishes us
with a description with the Jainistic places of pilgrimages with the name of their founders.

9. Vaśastilaka—It was written by Somadeva Sūri in about 959 A.D. It is written in prose and verse based upon Guṇa Bhadra's Uttar Purāṇ. This depicts the life of king Māri Datta who gave himself up to sensual pleasure when he ascended the throne. There at the advice of his family priest he makes preparation for a great sacrifice and learns from the victims of the sacrifice, who were his own relatives, the gist of the Jaina religion. The king was at last converted to the Jaina faith.

10. Kathā Kośa—It is a treasure house of stories compiled by some unknown authors. It is curious to note that the last story in the book refers to Nala and Damayantī of the Mahābhārata in Jainistic adaptation. There are many charming fairy tales described in it.

11. Moharaja Parājaya—This is an allegorical drama by Jāshpāl describing the defeat of king Delusion. It was composed between 1229 and 1232 A.D. The book in five acts narrates the conversion of king Kumār Pāl to Jainism and his marriage with Kṛpā sundari.

12. Ratana Mandira Stotra—It consists of forty four stanzas composed by the famous Siddha Sen Divākar. The Stotras are in honour of Pārśvanāth.
CHAPTER X

LYRICS (200 B.C.—1800 A.D.)

Poetry that is fit to be sung to the lyre is called lyric poetry. The individual thoughts and the feelings of the poet constitute lyric poetry. It is a free and unrestrained outburst of the poet’s heart that is full to the brim with overflowing thoughts. When the heart is convulsed with passion, sorrow or emotion, the poet gives expression to it in the shape of lyric poetry. So this kind of poetry is the product of the inmost soul of a particular individual. Shelly’s Adonais, Tennyson’s In Memorium and poems of like nature are specimens of lyric poetry. Sanskrit lyrical poetry has not produced many works of any considerable length. We give below the description of a few of them.

1. Meghaduta.—Kālidāsa’s Meghadūta is a lyrical gem which won the admiration of Goethe. It consists of 115 stanzas. The subject-matter of the poem is a message sent by an exile to his wife who dwelt far away at Alaka through a cloud. The book is divided into two parts called Purva Megha and Uttara Megha.

2. Ritusāmphāra—Kālidāsa’s Ritusāmphāra consists of 153 stanzas. It describes in six
chapters all the various seasons. This displays the poet's sympathy with Nature, his keen power of observation and his skill in describing seasons in vivid colours.

3. Ghatakarpara.—A lyric poem consisting of 22 stanzas is named Ghatakarapara after its author. The verses are full of erotic sentiments. The date of the poem is not known.

4. Caurapañcāsika.—The Caurapañcāsika or the Fifty Stanzas of the Thief is a lyrical poem containing considerable beauty. Bilhana, the author of the book, belonged to the latter half of the 18th century. It is said that the poet fell in love with a princess and when detected was sentenced to death. But he pleased the king by his work and was let off.

5. Śrīngārasatuka.—Bhartihari's Śrīngāra Satakam deserves mention here. This deals with erotic sentiment. The poet lived in the first half of the seventh century A. D.

6. Śrīngāratilukam.—This consisting of 22 stanzas is attributed to Kālidāsa. But it is undoubtedly the work of a later poet. This, though full of erotic verses, has much originality in it. According to Mr. Hillebrandt it was written by Kālidāsa.

7. Amarasatakam.—Amarasatakam, or Hundred Stanzas of Amaru, describes skillfully the various stages of estrangement and reconciliation. The poet lived perhaps in the 9th century A. D.
8. *Saptāsatakam.*—This was written by हला in Prakrit before 1000 A. D. Gobardhana translated these in modern Sanskrit under the title of अर्यासप्तसति. His critical estimate of poets and their poems is indeed charming.

9. *Anyokti Muktaśata*—of Sambhu and Anyokti Satak of Viresvar are poems of the nature of अर्या सप्तसति. Both these were written in the eleventh century A. D.

10. *Bhamini Vilās*—of Jagannath who lived in the 17th century A. D. during the rule of Sajahan is a good lyrical poem. Besides this, he composed several जीवन known as पीज्या लहरी, Sudhālahari, Amrita Lahari etc, which too are genuine specimens of lyrical composition.

11. Subhā Raṇjan Satak, Sānti Vilās, Sivotkarṣa Mañjarī etc. of Nīlkanṭha, contemporaneous with the poet Jagannāth are good lyrical poems.

*N. B.*—There is an overwhelming number of जीवन in Sanskrit written by various persons at different times, which can appropriately be taken under this head. Though short, they are indeed good specimens of lyrical poetry. Their number would exceed a thousand. Many of them have been compiled by some publishers under the name of जीवनाभ, चौबार, चौब रामवार etc.
12. Gitagovinda.—The Gitagovinda represents the transitional stage between pure lyric and pure drama. Its author Jayadeva, a native of Bengal, was a contemporary of a Bengal king named Lakaṃṭhasena who lived in the twelfth century A.D. It is famous for its grace of diction and smoothness of style.

Nature in Sanskrit Lyrics.—Plant and animal worlds play an important part in all the lyrics. The bright eyes and beauty of Indian girls are often compared to blossoming trees, fragrant flowers, songs of gay birds, and also to lotus-ponds bathed in tropical sun shine, &c.

ETHICAL POEMS

1. Ethical poems.—There are several ethical poems in Sanskrit. Of these the Niti and Vairāgya Ṣatakas of Bhattṛhari (600 A.D) Sānti Ṣataka of Silhana, the Mohamudgara of Sāṅkarācārya, Cāṇakya Ṣataka, Nītimaṇjarī of Dya Dviveda, Sadukti-karṅābharaṇa of Sridhara Sena (1205 A.D.), Sāraṅgadharpaddhati, and Subhṣitāvali of Ballavadeva are important.

The three Ṣatakas (Niti, Vairāgya, Sānti) are attributed to Bhattṛhari belonging to the Royal house of Ujjainī. But these Ṣatakas seem to be of later origin. They are interspersed with Vedantic phraseology. Several doctrines of the purāṇas also are referred to in these works. According
to Prof. Wilson these were written about the 10th or 12th century A. D. Some think that Bhartṛhari explains chiefly the doctrines of the Vedānta System of Philosophy in these works, though here and there he refers to Yoga doctrine also. The style is simple and lucid. But the meaning is sometimes obscure on account of an attempt at brevity.

Sankarācāryya’s Mohamudgara consisting of several stanzas describes very beautifully the transitoriness of the world and the way to attain salvation. It is believed that he composed these verses and left them under the care of one of his disciples when he with a view to learn Kāmasāstra entered into the body of king Amarakā. The disciple was advised by him to chant these verses before him if he would unfortunately be addicted to worldly pleasures forgetting his real mission.

The Dhammapada in Pāli deserves mention here. It is a collection of aphorisms representing the most beautiful, profound and poetical thought in Buddhistic literature. The keynote of these works is the doctrine of the vanity of human nature.

ANTHOLOGIES OR COLLECTION OF VERSES.

1. Kavindra Vacana Smuccaya—This seems to be the oldest of its kind. It was compiled perhaps in 1200 A. D.
2. *Sadukti Karṇāmyta*—It was compiled by Śrīdhar between 1200 and 1205 A. D. Verses of some 446 poets have been collected in it. It is a matter of great joy that most of these poets hail from Bengal.

3. *Subhaśītsvali*—Some 3500 slokas of 850 poets have been collected in it by Vallava Dev who lived in the 15th century A. D. Most of the original works of the poet referred to here are missing.

4. *Sarṇgadhar Paddhati*—It was compiled by the famous physician Sarṇga Dhar who flourished in the 14th century A. D. The work contains six thousand verses composed by 264 poets.

5. *Vṛhat Stotra Ratnakar and Mahimna-stava*—It is a collection of many stotras. The last mentioned one was composed by Puṣpa Danta who lived in the 9th century A. D. He adores Siva with a view to regain his power which he lost owing to his touching the flowers and bel-leaves by feet, that were offered unto Mahādev.
CHAPTER XI

DRAMA*

The Sanskrit rhetoricians divide kāvyā mainly in two ways—Drṣyakāvyā and Sravyakāvyā. Now kāvyā is रत्नास्तन्त्र, therefore a drama according to Hindu rhetoricians is a composition that can evoke intellectual pleasure and is suitable for representation on the stage. The main function of drama is to employ dialogue to represent a harmonious action springing from circumstances of actual life before us that can be taken to be real.

The earliest form of dramatic literature according to Dr. Hertel and Prof. Macdonell, can be traced to the dialogues of the Rgveda, such as, those of Saramā and Pāṇis.

* गाटकं खाटकं संत् पण रसिःरसिः सिः
    पत्रकिता दमपरसामाह:ं परिवीतिता:।
    प्रभासव्री. राजांचं प्रेमीरदान: प्रतापवर्ज:।
    दिव्यधिहिः दिव्याधिहिः बा गुस्वतान् गायकी भसः।
    एक एव अवेदक्षी प्रहारी वैर एव बा।
    षड्यां रस: सधे काम्यनिः प्रेमेन्तं सर:।
    चलार: पन्न वा सुखा: काम्यवातस्तुद्य:।
    जीवनस्वर्चायवस्तु पुराण तत्सा शैलिंतम्॥

1. इब्राहिममीव युगः काव्य विशा हृतम्। हृतं तमानि।
    इवं संभवम्
    नेवं स्तात्। वाक्यायन्यः।
Yama and Yami, Pururavah and Urvashi etc., as also to the Vedic rites which did not consist merely of the singing of songs or recitation of hymns in honour of the gods, but involved a complex round of ceremonies in which the performers of the rite assumed for the time being personalities other than their own. Prof. Keith has described elaborately in his ‘Drama’ that in the Mahāvrata sacrifice there are sufficient materials for the development of Drama and that there undoubtedly were present elements of dramatic representation. Of various elements which enter into a drama the songs of the Sāmaveda and the use of ceremonial dances occupy the highest place.

According to Profs. Hillebrandt and Sten Konow the drama traces its origin to popular mime along with national epics. Prof. Pischel holds that the puppet play was at the bottom of Sanskrit drama and that India is the cradle of drama, whence it has spread over the world. He believes that dramas had their origin in shadow dramas. Prof. E. B. Hoerwitz is of opinion that Indian drama has its origin in the recitation of national songs at a social or religious gathering. According to Prof. Ridway the time honoured custom of honouring the great led to the development of Hindu drama. So this had its origin in ballads.

1. Kalidas took the last mentioned dialogue as the burden of his immortal drama Vikramorvasiyam.
composed in honour of the actual exploits of famous heroes and distinguished persons. Some scholars however suppose that dramas began with a combination of Vedic hymns in a dramatic form and with religious dances. This is borne out by the fact that the Sanskrit word for play (Nataka) and actor (Naṭa) have sprung from the root ‘nat’ the Prākṛt form of the Sanskrit root ‘nṛt. to dance.

It is believed by the Hindus that the art of drama was at first fully developed in heaven by the divine sage Bharata (whom Bhātabhuti calls तीर्थचित्रकार in his Uttara caritam) and then it came down to earth.

The most primitive sense of the term, drama, is deed or action but ere long it came to mean representation by persons. According to Aristotle tragedy and comedy which are among those arts have the general conception of ‘moves or imitation’. Hence according to some dramatic literature represents action—an idealised representation of human life. Imitation is indeed at the bottom of the rise of drama as it is designed to reproduce events which have already happened or are supposed to be happening.

It is closely connected with epic and lyric with this difference only that the former has only the spoken words, while
the latter always requires action. Emotion of the poet, as in the lyric, does not constitute the plot of the dramatic poet; he must take his subject matter from religion, history or the actual life of man. The subject matter of lyric poetry is therefore opposed to that of drama. The subject matter of epic poetry is also drawn from religion, history or life; but the epic poet speaks in his own person, whereas the dramatic poet lets the characters speak for themselves.

It is linked also to the pictorial art which lacks in spoken word and hence is static, whereas, dramatic art is continuous throughout. It is more akin to music and the dance. Though the origin of drama is wrapped in obscurity still it can be inferred that it was originally purely religious and that it formed a part of magic art. Tradition also declares that the first dramatic representation in the presence of gods consisted of three elements—चतुर्वाट, रूप and नाट्य. They owe their origin to the national epics to a certain extent.

Every drama consists of two forms—external and internal. Actions etc. form its external form or body, while volition is its internal form or soul. So Ferdinand Brunnetiere says, in his *The law of drama*, 'It is not so much “conflict” as “volition”, which constitutes the soul of drama.

The earliest reference to the staged drama is to be found in the *Mahabharata* belonging
to the second century B.C. Therein we find the mention of representations of the Kāṃśa Vadham and Balibandham.

Fragments of Indian palm-leaf manuscripts found in Central Asia show that dramatic literature was flourishing several centuries earlier in the Kusān period. The discovery of Aśvaghoṣe's fragments of drama has shattered the śāstra theory of Prof. Levi. It shows that drama had attained a very definite and complete form long before the advent of the śāstras. The Girnar inscription of Rudra Dāman (about 150 A.D.) and the inscription of Saka Ushava Dāta or Ris̱hava Datta (124 A.D.) point to the above conclusion. The theory that the Western Kshattrapas introduced Sanskrit drama, also falls to the ground from the above facts.

The history of drama must be inferred from (1) the plays themselves, (2) from works dealing with the arts of dramatic composition and dramatic representation, (3) from references in other literatures, (4) and from a consideration of the popular theatre which continues still to flourish in India. In his "A Bibliography of Sanskrit Drama" M. Schuyler notices the names of 500 Sanskrit dramas. The number itself, which has come down to us, is a sufficient guarantee for the rich and varied development of the dramatic literature. This is corroborated also by treatises on the cons-
truction and representation of the plays numbering more than a dozen. Of these treatises the Nāṭya Sūtra of Bharata, the Daśarūpa of Dhanañjaya, the Nāṭaka Candrikā Alaṃkāra of Rūpagosvāmī, the Nāṭya Darpaṇa of Rāmacandra and the Sāhitya Darpaṇa of Viśvanātha Kavirāja deserve mention. Only a few old works have references to the representations of dramatic literature. The Harivaṃśa speaks of a नाटकोपनिलय, the authorship of which is ascribed to Vālmīki. Bhababhūti in his Uttaracaritam perhaps refers to this when he says, “तत्रैव चौधे कहिए: सदभानुरिष्क रसातनानिलयाय:। तत: रसस्वस्विनितं सुनिमंगवान, बाह्यः भवतसा सुनवौषिण्यविरक्तवाच्या” (Act. IV). Epics, generally do not mention anything regarding dramatical literatures. Patañjali, as has been said before, mentions the names of जयच्चालम् and बलिबन्ध by way of illustration of dramatic or graphic presentation. Pāṇini’s mention of नृसूर, a text book for directions or rules for actors, ascribed to Śīlāin and Kṛśāsva also shows that dramatic literature had had its development even before the time of Pāṇini. Though the origin of drama is wrapped in obscurity, still it may fairly be stated that Indian drama flourished side by side, if not earlier than, the Greek drama.

According to Aristotle a drama must have

(1) unity of action, (2) unity of time and-
(3) unity of place. The चातुर्नाट्यम् recognises the first fully and the second to a
certain extent. It does not recognise the third at all.

According to the unity of action all incidents of the play should converge to the same point, i.e. they should directly or indirectly help the principal action of the drama to come to its close nicely. According to the unity of time no drama shall exceed in duration a day. According to the unity of place all dramatical scenes should be laid in one place. The अथवः-कथयित्वम् does not observe the second and third unities in many places. The drama is a state or condition in अथवः-कथयित्वम्, but in Aristotle it is an action. Acting is common in both but dancing is not valued much by Aristotle. Both lay great stress on the plot over much. The division of characters as high, middle and low is akin to the Grecian ideal, real and inferior. Indian stage was quite different from that of Greece. Greek dramas have chorus, while it is absent in Hindu dramas. गीतायान्, प्रवृत्त, प्रकृति etc. are entirely absent in Greek dramas. Similarly the five junctures or तुष्ट्विन्सम् of Hindu drama, though not expressly mentioned, are found in, as Mr. D. N. Basu points out, European dramas too.*

* See प्रकृत्वात्मक नाट्यरत्न by Devendranath Basu.

TYPES OF DRAMA

1. Nataka—The subject-matter of drama is drawn from tradition or religion. The hero is
either king or a royal saint or a god appearing in human form. The dominant sentiment of the play is either heroic or erotic with other sentiments as subsidiary. The tragedy being unknown in Sanskrit, the end of the play must be happy. It is written both in prose and poetry. The prose must be simple and bereft of elaborate compounds and the verses sweet and clear. The number of acts should not be less than five and more than ten. It should be borne in mind in this connection that a play containing every kind of episodes goes by the name of Mahānātaka.

Sakuntalam, Uttara Rāmacaritam, Vejī Samhāram etc. fall under this species.

(2) Prakaran—It is a social comedy and follows mainly the laws of construction of the Nātaka. The subject-matter is a fictitious one chosen by the will of the play-right. Slaves, bitās, merchant chiefs and rogues of various kinds find their place here. The dominant sentiment is erotic. The name of the play is derived from the name of the hero or the heroine or from both. Sometimes it is derived from the principal incident in the subject-matter.

Malati Mādhav, Mycchakatikam etc. fall under this group.

(3) Samājīkā—This describes something supernatural. The plot is derived from some
tale of gods or demons. The Sandhis are omitted here and Vindu (expansion) plays an important part. The number of heroes may reach twelve. The principal sentiment here is heroic Amritamanthan and Pañcarātra etc are the best types of this species.

(4) Ihamrāga—The play derives its name from the fact that in it a maiden is as hard to attain as a deer, which is sought after. The subject-matter is taken partly from legends and partly from poetic imaginations. The death of a great man should not be shown. The hero and his rival would be noble and haughty. In it Mukha, Pratimukha, Avamarṣa and Nirbhāṇ Sandhis are allowed. The number of acts varies from one to five. Rukminiharaṇ and Vatsarājcarit are the best types of this.

(5) Dima—The heroes of the play are to be gods, demigods or demons: all of haughty types. The subject matter is legendary. It is bereft of Sandhi. Magic, sorcery, combats, and eclipses are shown. Erotic and comic sentiments would not find their place here—the predominant sentiment being fury. The number of acts is four. There shall be neither संयुक्त nor विकाशक. It should be devoid of graceful manner. Tripurabhadha and Manmathonmathan are the best specimens of this.

(6) Vyāyoga—It would exhibit a military spectacle, the subject matter here is legendary.
The hero is either a god or a royal saint. It has only one act and the action too extends only for a day. It is full of strife and battle. The erotic and comic sentiments are not allowed. Of the Sandhis Mukha, Pratimukha, and Nirvahana are allowed.

Pārthaparākrama and Madhyama Vya-yoga are the best of the types.

(7) Atika—It is, as the name indicates, a single act play. The subject matter is a derived from legends with poetical development. The hero is a common folk and the sentiment is कड़वा. Mukha Sandhi and Nir-bahan Sandhi are not allowed here. It is a play within a play. In Rāja Ṣekhar’s Bāla Rāmāyaṇa it is called Prenkhanaka.

Sarmiṣṭha-Yajāti is a master piece of this type.

8. Prahasana—Here the plot is the poet’s invention. It deals with the tricks and quarters of low born people of every sort. There is only one act. Mukha Sandhi and Nirbahan Sandhis are allowed. The prevailing sentiment is comic. There are three sorts of Prahasana.

(i) Siddha (pure) in which heretics, maidservants, Parasites and Brahmaṇas are represented in their appropriate costume and languages;
(ii) The modified which represents eunuchs, chamberlains, ascetics in their proper garb and speech;
(iii) The mixed—which contains the
Dramas are divided into two main classes—Rūpakas or Nāṭakas and Uparūpakas or Upanāṭakas. There are ten different species of the former and eighteen of the latter. *

Types of Upanāṭakas.

Of the eighteen varieties of Upanāṭakas the Nāṭikā, Prakaraṇikā, Saṭṭaka, Troṭaka, Gośthi, Hallīsa, Nātyarāsakā, Śrigadita etc. are important.

In a Nāṭikā, the hero must be a gay king intriguing to attain marriage with the heroine who is somehow or other introduced into the royal harem in an inferior capacity. The jealousy of the Crown queen devoted to the king at first stands in the way of the marriage but is induced at last to sanction it. The dramatic personage mainly consist of women.

* नाटकं उपराष्ट्रं सम्पर्षिन्तं आयोगं एव च।
भाषा: समवारक्ष वैधी प्रमणं विसः।
द्विवाकाश चरिपि दायेतविनि विद्वद्वान्।
शीर्षावधीश्यकाण्ड प्रक्षणं साध्यवेत।
द्विवाकाश नौगतिनं भाषाप्रदयां भाषणं।
दुर्मतिस्व प्रेषणं सद्वं राखं तथा।
नायात्मकमुखासुपर्वप्पल्लुभुं तु।
भरत।

In addition to the above Visvanātha enumerates Nāṭika, बीठक, बिलाशिका and प्रकरणी, but he omits साथ in the group of वपरागः. His प्रोक्तम may stand for Bharata’s चक्रबुद्धि, निरंसम् for सद्वं राखं and वेशयम् for नायात्मकम्.
It has four acts and abounds in Prākrit. Ratnasāvali is the best specimen.

Prakaraṇīkā—iṣ precisely of the same character as Nāṭikā excepting that its hero and heroine generally belong to the merchant class.

Saṭṭaka—is also a variant of the Nāṭikā. It is written in Prākrit and has no introductory scene of any kind. The acts are called here यथविकाला. A dance of the Saṭṭaka type is found in abundance here. Troṭaka is a variant of Nāṭaka with love between a human hero and a superhuman heroine.

The Hallīṣa, as it appears from the name, is a glorified dance. The Nāṭyarāṣaka is a ballet-cum-pantomime. The Goṣṭhī has nine or ten men and five or six women as actors.

Besides we have Chhāyā rūpaka or shadow play. Dharmābhhyudaya and Dyutaṅgada are the best specimens of this. Prof. Ludas includes Mahānāṭaka in the list of Chhāyā Nāṭak. Gīta Govinda,—though a lyrical poem is capable of a quasi-dramatic presentation.

Characteristics of the Sanskrit Dramas.

The characteristic features of Indian dramas are that they are a mixture of tragic and comic in one and the same book. As a rule, a Sanskrit drama cannot or rather should not have a tragic end i.e. it should not be a नस्त्यान्तरण one. In the course of the entire drama
it emphasises the plot and brings it to a nice perfection in a conspicuous manner. It is very difficult to single out any drama which is entirely devoted either to tragic or to comic interest. A little attention to the plot of the Mūdrārakṣasam will convince a reader as to how studiously Sanskrit dramatists devoted themselves to the perfection of plot.

_Aim and Nature of dramas._

The aim of the Indian dramatist is not to portray types of character, but individual persons. They do not, like the Greek dramatists, observe the unity of time or place. They often introduce romantic and fabulous elements. They mix prose with verse. They blend the comic with the serious. The character of the Vīduṣaka can be compared with that of the fool in Shakespeare. Contrivances are intended to further the action of the drama. No Sanskrit drama can be found which can serve the full purpose of an English drama like Shakespeare's Comedy of Errors.

Every Sanskrit play begins with a _prologue_ or introduction and ends with an _epilogue_ or conclusion.

Sanskrit drama is divided into scenes and acts. The former is marked by the entrance of one character and the exit of another. To show connection between a previous and
a following act an interlude * is often introduced. The number of acts in a play varies from one to ten. The species called Nāṭikā has four and the farcical prahasana only one.

A curtain divided in the middle was a necessary part of the stage arrangement: this formed the back-ground of the stage.

The best dramas that have come down to us since Kālidāsa are about a dozen in number, and these were written between the 2nd century B.C. and the 8th century A.D.

The greatest dramatist of India is Kālidāsa. Sakuntalam, Vikramorvaśiyam and Mālavikāgnimitram are his works. Next to him stands Bhababhūti who wrote Malatimadhavam, Uttara Rāmacaritam and Viracaritam. Besides Śūdraka’s Mṛchakatikam Śrīharṣa’s Ratnavali, and Nāgarjuna’s, Murārimiśra’s Anargha Rāghavam, Hhaṭṭanārāyaṇa’s Venisāmbharam, Kṛṣṇamīśra’s Prabodha Candrodaya, Rājaśekhara’s Bālayamayam and Bālabhāratam and Dāmodara Miśra’s Hanumān Nāṭakam deserve mention.

Very little is known of the earlier dramatists than Kālidāsa. The poet Rāmila, Sau-milla, Sauvidalla and others live in name only.

* इसवरमिस्वभावानां मध्यान्त्व नित्यं: ।
खिंचिंगस्त दिश्चिथ सार्ववस्तिः सर्ववशस्तः: ॥
वहः कातृ-ष्ठू संस्कृतोऽविभोऽथितिः क्षेत्रं साक्षरितिः: ॥

Predecessors of Kālidāsa
A number of works of the famous poet Bhāsa has recently been discovered and edited by Pandit T. Gaṇapati Śāstri.

I.—BHĀSA AND HIS WORKS.

Pandit T. Gaṇapati Śāstri has proved conclusively in his introduction to the Pratimā Nāṭakam that at the time of the poet Sanskrit was the spoken language, that Bhāsa lived before the time of Patañjali and that the poet Kālidāsa was much influenced both as regards his dramas and poetical literature by the works of Bhāsa. In his opinion Bhāsa lived about 4th century B. C.

Hitherto thirteen plays of Bhāsa have been discovered. These are Pratīṇjñā Yaugandharāyaṇa, Svapna-vāsavadātta, Pañcaratra, Bālacarita, Abhiṣeka, Pratimā, Cārudatta, Dūtaghatotkaca, Avimāraka, Madhyamavyāyoga, Karuabhāra, Urubhanga and Dūtavākya.

1. Pratīṇjñā—This is a nāṭikā in four acts. The story of the drama is as follows: Once Udayana, King of Vatsa, went a-hunting in the Nāga forest. There Sālaṅkāyana, minister of Pradyota, King of Ujjayini, placed an artificial elephant. When Udayana taking that to be a real one was ready to bring it under his control by playing on the harp named Ghosavati, the soldiers fell upon him and took him prisoner. Then Sālaṅkāyana took away his chains and gave him to Pradyota. Pradyota made
over Ghoṣavati to his daughter, Vāsavadattā and made Udayana a prisoner in the palace. It so chanced that once Udayana and Vāsavadattā met each other and fell in love at first sight. Yaugandharāyaṇa, the minister of Udayana, heard what befell Udayana, was sad at heart and engaged spies throughout the length and breadth of Ujjayini. He himself taking the guise of a mad man wandered through Ujjayini and got his own men ready for war. Then when he saw that Vatsarāja was issuing out of Ujjayini with Vāsavadattā riding upon an elephant named Bhadravati in accordance with the instructions of Yaugandharāyaṇa, the latter was unfortunately taken captive by his antagonists. But seeing his uncommon intellect and skill Pradyota released him and sent him back to Kausāmbi with due respect.

2. Svapnānātaka.—This drama in six acts narrates the following story: There was a prophecy that Udayana would marry Padmāvatī, sister of the king Darśaka and regain his whole kingdom. Having belief in this Yaugandharāyaṇa, minister of Udayana, with a view to the quick performance of the marriage, spread the news that Vāsavadattā had been reduced to ashes when the village of Lāvanaka was on fire and placed her in the guise of a Brāhmaṇa woman under the care of Padmāvatī. Vatsarāja though aggrieved
at the loss of Vāsavadattā, wedded Padmāvatī. Once Vāsavadattā while sitting beside the sleeping Udayana heard him say something in his sleep regarding her. She touched him and fled away for fear of his being awakened. Vatsarāja awoke and followed her to bring her back, but she, by this time, was out of sight. This made him uneasy. The mother of Vāsavadattā sent to her son-in-law the picture board of her daughter along with Udayana. Padmāvatī seeing the picture said that there was a Brāhmaṇa girl, a prototype of Vāsavadattā, near her, whom her brother had placed in her custody. Then when she was brought before the king, the latter recognised her and knowing everything in detail from Yaugandharāyaṇa was highly pleased and lived happily long with his wives.

✔ 3. Pañcarātra.—This is a drama in three acts. Droṇa being asked by Duryodhana at the end of the Alavandhabal about his honorarium said that he wished that the Pāṇḍavas would get back their kingdom. Duryodhana consented to this provided the whereabouts of the Pāṇḍavas could be found out within five nights. Then Duryodhana, Karna and others went to the country of Virāṭa to take away his cattle. Virāṭa being away from the country at the time, Arjuna, in the guise of Vṛhannahā, with Uṭtara, son of Virāṭa, attacked the Kaurava
army and signally defeated them. Then it appeared soon after that the Pāṇḍavas with Draupadī were there. Druryodhana on hearing that acted up to his word and returned the kingdom to them.

4. **Bālācarita**—This is a drama in five acts and describes the feats performed by the young Śrīkrṣṇa from the sucking of the life of Pūtanā to the killing of Kaṁśa.

5. **Abhiṣeka.**—This drama in six acts describes the story of the Rāmāyāṇa as stated in the Kīṣkindhāya, Sundara and the Yuddha Kāṇḍas. This relates also the installation of Rāma by the gods with the permission of Daśaratha.

6. **Pratimā**—This is a drama in seven acts. The drama traces its origin to the Pratimā or statue, seeing which in the statue-house Bharata was able to infer the condition of Daśaratha on Rama’s departure to the forest. The subject matter of the book has been taken from the Ayodhyā and Araṇya Kāṇḍas of the Rāmāyāṇa. This describes the story of the Rāmāyāṇa up to Rama’s coronation in the hermitage after the killing of Rāvaṇa.

7. **Avimāraka**—This play in six acts deals with Avimāraka, the prince of the Sauvīrakas. On account of the curse of a sage, the prince with his parents lived in the city of King Kuntī-
bhoja, his uncle, in the guise of a Śvapāka. He once saved Kuraṅgi, daughter of the king, from a fanatic elephant. Thus there grew mutual love and he lived secretly in the palace with her. Then followed their separation. Then he again came in contact with the princess with the help of the magic ring given to him by Vidyādhara. The period of the curse being over he was again reunited with his parents, uncle and others. Then they knew what happened from Nārada.

✓ 8. Cārudatta.—This play in four acts describes the love of Cārudatta, the hero of the drama, towards Vasantaseṇā, the heroine. It has a striking similarity with Śūdraka's Mṛchakāṭikām. It is doubtless that this Cārudatta forms the basis of Śūdraka's drama. The ideas tersely expressed in Cārudatta have been dragged to a tedious length in the Mṛchakāṭikām.

9-13. Madhyamavāyoga, Dātavākyā, Dātaghatokaca, Karnabhāra and Urubhāṅga are the remaining plays of the poet hitherto discovered. Each of these consists of a single act only. The first describes how Bhimasena saved a Brāhmaṇa family from the severe grip of Ghaṭotkaca. In the second Śṛṅgāṇa goes to the Court of Duryodhana as a messenger of the Pāṇḍavas. The third relates how Ghaṭotkaca being sent by Kṛṣṇa, who was angry on account of the death of Abhi-
manyu, acted as a messenger to Duryodhana. The fourth deals with the giving of armour and ear rings of Karṇa to Indra. The very name reveals the subject matter of the fifth book.

II.—KĀLIDĀSA’S WORKS

Kālidāsa.

The earliest authentic reference to Kālidāsa, the greatest poet of India, is an inscription dated 634 A.D. (Jashapur, discovered by Mr. Fleet of Bombay Civil service), in which he and Bhāravi are spoken of as being renowned poets. Bāṇa’s reference to him in his Harṣacaritam shows that he flourished before the time of Bāṇa who lived in the 1st half of the 7th century. It is not yet finally settled who, Vikrama, the patron of Kālidāsa, was. According to popular tradition he flourished in 56 B.C. But scholars do not seem to be yet agreed on the point. Many of them are of opinion that Vikramāditya, the patron of Kālidāsa, preceded Silāditya II and reigned in the sixth century. Macdonell places Kālidāsa in the 5th century A.D. [For a fuller account see “The date of Kālidāsa” ante.

Sakuntalam, Vikramorvaśīyam and Malavikāgnimitram are the existing dramas of the poet. Besides, कुमारबंधनम्, निषुद्धल, नगुंरशनं, ब्रह्मचारिणी, गद्यमित्र, गुडुदीपम्, यमनगलिनम्, युध्वांशविधासम्, युध्वकालिकासम्, युध्वांशविधासम्, युध्वकालिकासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधासम्, युध्वांशविधास
and कृतिविद्यामर्यादा are ascribed to the world poet Kalidāsa.

His style is smooth and flowing. He does not use big compounds like his followers. He is famous for his similes * . In describing nature and tender feelings he all but excels all other poets of the world. But the pandits of India hold generally that 'उष्णरासरिति भवृतिरितिः शिबले' हिंद "

1. Sākuntalam—This is a romantic drama in seven acts. The plot is derived from the first book of the Mahābhārata and Padmapurāṇa. This belongs to the group of Nāṭaka.

Story of Sākuntalam—Duṣyanta, a descendant of the Puru family, once went a-hunting in the hermitage of Kaṇva and found Sākuntalā, his foster-daughter, watering the plants of the grove with her female friends Anasūyā and Priyāvada. The king at first sight fell in love with her and wedded her in the Gandharva manner. He went away to his capital leaving a signet ring to her. Sākuntalā after the departure of the king was absorbed in his thought. Just then Durvāsāh, an angry sage, appeared on the scene and finding Sākuntalā neglecting her duty cursed her saying that the king would not recognise her without seeing the ring he gave her. Sage Kaṇva on his return home knew everything in time

* ददां भाविताक्ष मायेवर्धमीरवस्।
नेष्ठि पद्माशिबलम् माचे शिवि बद्दी गुष्ण।।
and sent Sakuntalā to Duṣyanta with Gautami, his sister, and two of his disciples. It so happened that on their way to the capital Sakuntalā lost the ring while bathing in Śacītirtha. The king on their arrival before him refused to accept Sakuntalā and Gautami and the disciples left the royal house in a rage, and Sakuntalā while following them with a heavy heart, was borne away by Menakā, her mother in the sky. Ere long a fisherman was arrested on a charge of theft of a royal ring. The man related the story of his coming by it. The king then recalled everything and felt exceedingly sad. Then came Mātali, the charioteer of Indra, to take him into heaven in order to subdue a foe of Indra. The king went to heaven and defeated the demon. On his way down from heaven to earth he met Sakuntalā with her son Bharata in the hermitage of Mārīca and was reunited with her.

2. Vikramorvaśīyam—This play consists of five acts and belongs to the Troṭaka group. It traces its origin to the dialogue in the Rgveda known as Pururavah and Urvāśi.

The story of Vikramorvaśīyam:—Once king Pururavah while returning from his worship of the sun heard a plaintive note. He followed the cry and came across the female friends of Urvāśi. The king was told that the latter was taken away perforce by the demon Kesī.
He at once followed the demon and rescued her from his hands. A natural love grew in them. Urvasī being summoned before the throne of Indra, the lovers parted.

Urvasī played the part of Lakṣmī in the play of The Betrothal of Lakṣmī in heaven, and being asked on whom her heart was set she named Pururavah instead of Puru ottama. She was consequently cursed by the teacher, Bharata, but was forgiven by Indra. Indra allowed her to remain with Pururavah till the latter saw his offspring.

Once Urvasī entered into the Kumāra-forest and turned into a creeper. The king was in search of her everywhere but to no purpose. Finally under the influence of a magic stone, the creeper was transformed into Urvasī and they returned to the capital.

Then, as luck would have it, the king discovered his son Āyu. Urvasī must now go to heaven, but then Indra made a new concession and allowed her to remain with Pururavah till his death.

3. Malavikāgnimitram.—The hero of the book belonged to the Sūga dynasty reigning at Vidiśā, the modern Bhilsa. This describes the love of King Agnimitra and Malavikā, one of the queen's attendants. The queen tried to keep her out of the sight of the king but atlast the king saw her and fell
in love with her. At last it turned out that Mālavikā was a princess and therefore there was no objection on the part of the king to marry her.

III.—SUDRAKA'S WORK.

Sūdraka, the author of Mṛcchakaṭika, flourished before Vikrama at whose court the nine gems lived. The play according to Weber could not have been written before the second century A. D. For it mentions nānaka as the name of a coin which according to Wilson is borrowed from the coins of Kanerki, a king, who reigned in the 40 A. D. But a date long subsequent to this will have to be assigned to the drama, since the vernacular dialects it introduces appear in a most barbarous condition. Besides, we get an account of the flourishing state of Buddhism here. Moreover, from the perusal of the drama it is seen that the parts of the Mahābhārata and the Rāmāyaṇa describing wars were a favourite reading at the time of its composition.

No other work is ascribed to him.

This drama describes the social condition of India of the time more fully than any other of its kind. The plot is woven very skilfully and exquisitely. The execution of the work is also very nice.
1. *Mrçchakaṭikam*—This play is attributed to King Śudraka but Daṇḍin was most probably the real author of the book. The book abounds with old rites and customs and the duties of a house-holder. It in ten acts describes the love of Carudatta, a wealthy merchant of the town of Ujjain, who spent all his wealth in charity and was possessed of an untarnished character, towards a rich courtesan of rare qualities named Vasantasena. It belongs to the *prakaraṇa* group. The plot of the drama is the best of other Sanskrit plays. The name of the play is taken from an incident of the sixth act where the heroine gives all her ornaments to the hero's son in a terracotta cart. The poet most probably flourished in the 6th century A.D.

IV.—BHATTANĀRĀYANA'S WORK.

According to tradition Bhattanārāyana, the author of the *Venisamhāra*, was the first ancestor of the illustrious Tagore family. He was a native of Kānyakubja and one of the first of the Gauḍa Brahmans whom Ādiśūra invited to his Yajña. He is quoted by Mammata who lived between 1150 and 1250 A.D. Bhojadeva too mentions him, so he could not have flourished after 1070 A.D. Dasarūpaka written about the middle
of the 10th century has reference to this work. Vāmana who lived about the middle of the 8th century A.D. quotes from Veṇīsaṃhāra in his Alankāra Sūtra. So the drama of Veṇīsaṃhāra belongs perhaps to 6th century A.D.

This is perhaps the only play which he wrote.

He has shown his skill in writing heroic play. This drama conforms more closely to the rules of dramaturgy than any other Sanskrit play.

Veṇīsaṃhāra.—This is a play of Bhaṭṭa-nārāyaṇa in six acts. It derives its plot from the Mahābhārata. This describes the incident of Draupadi's being dragged by the hair of her head into the Court of Duryodhana by one of his brothers and Bhima's promise of binding up her hair with his hand gory on account of drinking the lifefood of Duḥṣasana after his fall in the battle-field.

V.—SRĪHARṢA'S WORK.

1. Ratnavali.—This was written in the first half of the seventh century by Srīharṣa or more commonly known as Hardeva, king of Northern India. This has many points in similarity with Kalidāsa’s Mālavikāgni-mitram and Bhāsa's Svapna nāṭaka. This
in four acts describes the love of Udayana, king of Kausāmbi and Ratnāvali, princess of Ceylon, who had been ship-wrecked and found her way to Vatsa’s Court. The plot is derived from Somadeva’s Kathasarit Sagara, Bhāsa’s Svapna nāṭaka and Kālidāsa’s Malavikā. This belongs to the Nāṭikā-group.

No 2. Nāgananda—The drama in five acts describes the self-sacrifice of Jīmūtavāhana. The subject-matter has been taken from the Brhatkathā of Guṇādhya. The plot of the book is as follows:—

Jīmūtavāhana struck friendship with Mitrā Vasu. This man had a sister named Malāyāvatī. Jīmūtavāhana fell in love with her and married her. Once Jīmūtavāhana saw a heap of bones and asked for its reason. He came to know that these were the bones of the snakes that were offered unto Garuḍa. One day when Saṅkhacūra’s turn came, Jīmūtavāhana went in lieu of him. Garuḍa came to the fixed place at the appointed hour and devoured Jīmūtavāhana, but Gaurī showered nectarine juice from heaven and restored life to Jīmūtavāhana and the snakes that were devoured by Garuḍa.

3. Priya Darśika—The King of Kaliṅga was willing to marry Priyadarśikā, daughter of king Drāha Varma who refused the proposal and got her married with Udayana, King
of Vatsa. The King of Kalinga thereupon made war against Drśha Varamā and drove him out of his kingdom. Vijaysena, the commander of the Vatsa king, rescued the princess and brought her before his royal master. Now she came to be known as ‘Aranyikā.’ This Aranyikā was a cousin of the Queen consort Vāsavadattā. In course of time she was married to Udayana.

VI.—BHAVABHTI AND HIS WORKS.

Bhavabhūti.

According to Rājatarāṅgini Bhavabhūti was patronized by Yasovarmā, King of Kānaug, who reigned in the middle of the 8th century. Bhavabhūti is quoted by Rājaśekhara, who lived in the beginning of the 10th century and also by Māmmapa who wrote Kāvyap Prakāsā in the beginning of the 11th century. In the long list of the poets in Harṣacaritam of Vana Bhavabhūti is not mentioned, therefore it is clear that he came after Vana who flourished in the 1st half of the 7th century. Considering all these points we may say that Bhavabhūti flourished in the 2nd quarter of the eighth century.

Bhavabhūti is the author of three dramatic plays,—the Viracaritam, Malatimadhavam and Uttara Rāmacaritam.

Bhavavūti is a poet of great merit. He
describes exquisitely the beauty and grandeur of nature. He is not inferior to Kālidāsa in depicting human character and deep pathos. The genius of Bhavabhūti was more of a lyric than of a dramatic nature.

Bhavabhūti was a native of Vidarbha in South central India. He is famous for his poetic beauty and feeling, exquisite verse and polished style. As a dramatist he has but moderate power.

1. Mālatīmādhavam—This is a prakaraṇa in ten acts and describes the love between Mālattī, the daughter of the minister of Ujjain, and Mādhava, a young scholar studying in that city and sou of the minister of another state. The story of Makaranda, Mādhava’s friend, and Madayantikā, a sister of the king’s favourite, is skilfully interwoven with it. Kāmandakī here serves the purpose of Friar Lawrence in Shakespeare’s Romeo and Juliet.

2. Mahāvīra Caritam—It describes the early life and fortunes of Rāma. Bhavabhuti, here, closely follows Vālmīki, the author of the Rāmāyaṇa.

3. Uttara Caritam.—This is a sequel to the Mahāvīra Caritam. This is rather a dramatic poem than a play. It describes in seven acts the banishment of Sītā, the birth of Lava and Kuśa and how they were brought up in the hermitage of Vālmīki, Rāma’s Āsvamedha. 

Critical estimate.
Plot of the drama.
Subject matter.
Story of the play.
sacrifice and his re-union with Sītā are described in the last act.

VII.—VAŚAKHADATTA’S WORK.

VAŚAKHADATTA.

In the prelude of *Mudrārāksasm* we find that the poet VAŚAKHAḌATTA was the son of MAHARĀJĀ Pṛthu and grandson of the chieftain VALEŚVARADATTA. But these names are as yet wrapped in darkness. It can be surmised from the भरतवास that the poet was a chieftain under king CANDRA GUPTA during whose rule foreigners invaded India incessantly to settle there permanently. In place of Gupta in the verse the names RAŚTABHĀ and PAVAMIN BHAṢṬA are also found. But from internal evidence of the book it seems fit to take PAṆCAḤU as the correct reading. Now there were three PAṆCAḤU who ruled India. The first was the founder of the Maurya dynasty; the second belonged to the Gupta dynasty of Magadha and the third was CANDRA GUPTA II. who owing to his vast power was styled VIKRAMĀDITYA. The first one being an object of hatred to the author does not deserve consideration; the second is not known to have defeated the foreign invaders, the Mlecchas, the third one is therefore the king under whom the poet served. CANDRA GUPTA II. flourished in the 5th century A. D. So this is most probably the date of the poet.
Viṣṇu Purāṇa, Bhāgavata Purāṇa and Kathāsarit-sāgara are the sources of this drama.

The plot of this drama though intricate in nature has nicely been worked out by the author. The work is replete with social rites and customs. Besides, we find in it the illustration of the relation between king and his subjects, husband and wife and friend and friend.

Mudra-Rākṣasam—It was written by Viśākhadatta about 500 A. D. and deserves special mention. It is unique in its character. It is a historical drama and describes the ascension of Candra Gupta to the throne of Magadha and the destruction of the race of Nandas by the crooked policy of Cāṇḍakya and the winning over of Rākaśa, the minister of the Nanda kings, to the side of Candra Gupta as well.

✓ VIII.—RĀJASEKHARA’S WORKS.

Rājasekhara.

Peterson assures us that Rājasekhara’s date is the middle of the eighth century. According to Mr. A. Borooah the seventh century is his probable date. But Apte after discussing various views comes to the conclusion that Rājasekhara lived between the end of the seventh and the middle of the tenth century, as he is quoted in
the Dasarūpaka. Mr. Fleet has proved from Asani inscription that Rājaśekhara lived at the beginning of the tenth century A.D. This is now admitted on all hands to be the real date of Rājaśekhara.

The four plays, Karpūramaṇjari, Viddhāsālabhaṇjikā, Balarāmāyaṇa and Bālabhārata are ascribed to Rājaśekhara.

Rājaśekhara’s masterly command over more elaborate metres is one of his most noticeable characteristics. His skill was not restricted only to Sanskrit but in Prākṛt versification too. He has shown a really remarkable power in these respects. Another prominent literary characteristic of Rājaśekhara is his fondness for proverbial expressions. Sārdūla vikriḍita, Vasantatilaka, sloka and Śrādgṛhā are his favourite metres.

1. Karpūramaṇjari.—This is perhaps the oldest of the poet’s plays. This belongs to the class of Saṭṭaka. This describes how King Candrapāla married Karpūramaṇjari, the daughter of the Kuntala King, and thus became a paramount sovereign.

2. Viddhāsālabhaṇjikā.—This is a nāṭika in four acts. The author in many respects imitates the author of Ratnāvali. The story of the play runs as follows: King Candravarmā had no son. So he sent his daughter Mṛgān-kanāvali, in the guise of a lad, under the name
of Mrgāṅkavarmā to the queen of king Vidyādharamalla. The king's minister knew who the disguised boy was. He tried to bring about her union with the king, for it was foretold that whoever would marry Mrgāṅkanāvati would become an emperor. Through some contrivance of the minister the king and the girl met and fell in love with each other. Vidūṣaka played some trick upon the Queen's confidante Mekhalā, whereupon she to have her revenge, gets the king married with Mrgāṅkavarmā in the guise of a woman. Then comes a messenger from Candravarmā to say that the king got a son and that the disguised Mrgāṅkavarmā was really the daughter of Candravarmā.

3. Bāla Rāmāyana. This is a nāṭaka in ten acts and relates the whole story of Rāma from Sitā's svayaṁbara to the killing of Rāvanā and Rāma's return to Oudh.

4. Bāla-bhārata.—The play is also called Pracaṇḍa-Pāṇḍava and contains in violation of the rules of drama only two acts. The subject matter has been taken from the Mahā-bhārata. It describes the svayaṁvara of Draupadī, how Yudhisthīra lost everything in gambling, how Draupadī was dragged into the Court of Duryodhana and how the Pāṇḍivas departed to the forest with their wife.
IX—MADHUSUDANA MISHRA'S WORK.

The Mahanātaka—It is also styled Hanumānātaka. There is a tradition that Hanumān, a progeny of Pavana, composed it and engraved it on a smooth rock but not being satisfied with his composition he threw it into the sea. Many years later a learned prince had a great portion of it restored by some expert divers who took impressions of the book on wax. It is also said that Kalidāsa, the brightest jewel of Vikramādītya's Court, rendered it to a perfect drama.

Sometime after Madhusūdana Miśra, a learned Pandit, edited the drama after arranging the slokas. Since then he has been accepted as the composer of the drama. But Macdonell says that the author of the drama was Dāmodara Miśra, who flourished in 11th century A. D. The play in nine acts describes the supernatural actions of Rāma and of Hanumān. Besides, it refers to numerous allusions to other parts of Hindu mythology.

Mr. M. Schuyler, Jr., A. M. in his "A Bibliography of the Sanskrit Drama" writes, "It has fourteen acts in one recension and ten in the other and thus violates the rule which requires

* नामकरणविषयं करते सन्धनासिद्धम् ।
   रामचरितमाधव नामवाक्योत्तमे वे॥
that no (Sanskrit) drama shall exceed ten acts in length". † Prof. Macdonell also holds this to be of fourteen acts. But Mahārāja Kālikṛṣṇa Bāhādur, C. M. R. A. S., &c. &c. in his preface to the English translation of the Mahānāṭika says that he collected a dozen of Manuscript copies both ancient and modern, and each of these contained nine acts only. ‡

The Hindus are of opinion that this is the first regular play on the same subject as the Rāmāyaṇa, but in fact Bhababhūti first dealt with the subject of the Rāmāyaṇa in his Vīra and Uttara Caritam.

It is quite without interest to the students of Sanskrit and is nothing but a collection of various authors.

X.—KRŚNA MIS'RA'S WORK.

Prabodhacandrodaya—This was written about the end of the 11th century by Krśna-misra. This in six acts aims at the glorification of orthodox Brahmanism in the Viṣṇuiste sense. This can be compared to the allegorical plays of the Spanish poet Calderon.

† पञ्चनिधिः दशपदरामायणम् वर्णिता; तः।

वाष्पिक दश्य ।

‡ Thus we see that the drama compiled by Dāmodara Mīśra has either 10 or 14 acts, while that compiled by Madhusūdana has 9 acts only.
here, and various vices have been satirised. The poet has succeeded in attaining his aim.

XI.—VĀNA’S WORK.

Parvati-parinaya—The drama is attributed to Kālidāsa but in reality it was not written by him. Some ascribe it to Vāmana, the rhetorician, but it seems probable that the work was written by Vāṇa, the court poet of Śrīharṣa who flourished in the 7th century A.D.

XII.—KṢEMIS’VARA’S WORK.

Canda Kausika.—This drama was written by Kṣemisvara about 1200 A. D. This in five acts describes how Hariścandra through the curse of the angry priest Kausika (Visvāmitra) lost his wife and child, the former being sold into slavery and the latter by death, how the patience of the monarch, though tried to the utmost, did not fail him and how in the end by divine intervention his son, his wife and his kingdom were restored to him.

We give below the short description of a few dramas with their authors and time.

13. Mahendra Vikram—He was a contemporary of king, Harṣa and wrote Mattavilās at the earlier part of the seventh century A. D. It is a farce.

14. Anavīga Harṣa—He wrote a drama called Tāpasa Vatsa Rāj in the eight century
A. D. The book describes the love story of Udayan and Vasavadatta.

15. Mayu Raja—In the ninth century A. D. he wrote Udātta Rāghava describing the life-sketch of Rāmcandra. Here Rāmcandra did not kill Bāli from a covert but there was a hand to hand fight between them.

16. Murāri—He composed Anargha Rāghava towards the close of the ninth century A. D. His rivalry with Bhavabhūti has sustained a complete failure here.

17. Vilhan—Towards the close of the eleventh century he composed Karṇasundari in celebration of the marriage ceremony of Mianalla Devi, daughter of the Karṇa king Jaykesi with Karna Dev, king of Anihilvar.

18. Jaydev.—He wrote Prasanna Rāghava in the 12th century A. D. This too, deals with the life of Rāmcandra.

19. Rāpa Gosvāmi—In the 15th century A. D. he wrote Vīdagdha Mādhava and Lalitmādhava describing the transcendental love between Rādhā and Kṛṣṇa. He composed besides, Vanakeli Kaumudi which falls under the section Bhāṣā.

20. Uddāndi—His Mallikāmārut was written about 1700 A. D. The author is quite distinct from Daṇḍi, the author of Kavyādarsa.

21. Kancanacaryya.—He is assigned to the 12th century A. D. His Dhanañjaya Vijay
describes the recovery of Virāta’s cattle by Arjun when they were being carried off by the Kurus. This drama belongs to Vyayoga class.

22. *Umavati Dhar*—He was a contemporary of Jaydev and lived in the court of Lakṣaṇasen of Bengal. He wrote Pārijāta harāṇ in the first half of the 12th century A. D. It is a dramatic piece of Rūpaka class. The subject matter has been taken from the Mahābhārat.

23. *Saṅkhadhar*—He lived under the patronage of King Govindacandra who flourished between 1115 and 1143 A. D. He wrote a Prahasan called Latakāmelaka to entertain his royal master at a spring festival.

24. *Rudradev*—He wrote a drama, Yayāticarit which describes in seven acts the intrigue of Yajāti with Sarmiṣṭhā and terminating in his union with her. It describes also his reconciliation with Devayāṇī.

25. *Subhata*—He lived during the reign of King Kumāra Pāl (1088—1172 A. D). He wrote Dūtāṅgada describing the embassy of Angada for negotiation with Rāvana.

26. *Viśvanath*—He lived under the patronage of Pratāp Rudra Deva (1294—1325 A. D). He wrote Saugandhikā Harāṇam about the beginning of the fourteenth century A. D. The plot is based on the story of the Mahābhārat in which Draupadī being attracted
by the beauty of flowers brought by a Gandharva requests Bhīma to fetch some more for her. There is a long vehement altercation between Bhīma and Hanumān.

27. Bhāskara—His Unmatta Rāghva was written to entertain an assembly of the learned that met together to pay homage to Vidyāranya. It was written about the middle of the fourteenth century A. D. It describes in a single act the maddened soliloquies of Rāma on account of the sudden disappearance of Sītā in a shady garden where a tresspasser would turn to a deer owing to Durvasa’s curse. The whole story imitates closely the fourth act of Vikromorvaṣī.

28. Vamana Bhaṭṭa Vāṇā—He wrote Śrīgarabhaṇa about the middle of the 15th century A. D. The book describes the amorous adventure of Vilāsa Sekhar.

29. Kṛṣnadatta—He lived under the patronage of King Puruṣottama Deva of Orrissā (1478-1503 A. D). His Puraṇjaya carit describes in five acts the story of Puraṇjay as narrated in the Bhāgavat Purāṇ. His Kuvalāsvīya, a drama in seven acts, describes how a Vedic student fell in love with a maiden Madālasa by name. The poet was intimately familiar with the dramatic literature of the day.

30. Mathurā Dās.—He wrote Vṛṣa Bhanujā, a nāṭikā in four acts, that describes
the love of Śrīekṛṣṇa and Rādhā. He flourished about 15th century A. D.

31. Samarāja Dīkṣit—He lived at the latter half of the 16th century. He wrote Śreedām Carit, a drama in 5 acts. The subject matter of which has been derived from the 10th skanda of the Bhāgavata Purāṇa.

32. Kṛṣṇa Kavi—He was patronised by Todarmalla, the finance minister of the Emperor Akbar. He wrote Kaṁsa vādha, a drama in seven acts, at the earlier part of the 17th century. The book describes the death of Kaṁsa at the hands of Śreekṛṣṇa.

33. Kavi Karṇapur—He was born in 1525, A. D. His Caitanya Candrodaya describes the history of the reformer Caitanya after the model of Prabhodha Candrodaya.

34. Sundara Miśra—He lived about the end of 16th century A. D. His Abhirama-māṇi describes in seven acts the whole life of Rāma.

35. Nilkanṭha—He wrote Nalacaritam. It describes the history of Nala in seven acts. The work is based upon Śrī Harṣa’s Naishadha caritam.

36. Ramabhadra—He flourished about 1638 A. D. His Jānaki pariṇāya describes in seven acts the marriage of Rām and Śītā. The plot has very skilfully been woven.
Very often he deviates from the original. There is an inter-drama enacted at Rāvana's court. The style is learned and amusing.

37. *Atirātra Jājvā*—His Kusā Kumudvatī describes in five acts the love of Kusā, the eldest son of Rāma, and Kumudvatī, the princess of the Nāga clan.

38. *Cakrakavi*—He flourished about the first half of the seventeenth century A.D. He wrote three dramas, viz. Jānaki pariṇāya, Gaurī Pariṇāyā and Draupadī Pariṇāya.

39. *Candra Sekhar*—His Madhurāniruddha, a drama of eight acts, describes charmingly the love of Aniruddha and Uṣa, daughter of King Vāṇā. He flourished about the second half of the 17th century.

40. *Mahādeva*—He wrote Adbhut Tarpaṇ at the first half of the seventeenth century. The book describes the war of Rāma with Rāvaṇa beginning from Hanumān’s return from Lankā.

41. *Vaidyanath*—He wrote *Caitra Yajña* in the eighteenth century. The drama describes in five acts the legends of Dakṣa.

42. *Rāma Varma*—His Rukmini Pariṇāyā written towards the close of the eighteenth century describes in five acts the marriage of Krṣṇa and Rukmini.
43. Rameśvar—He flourished in the earlier part of the eighteenth century. His Candrābhīṣeka describes the over-throw of the Nandas by Cāṇakya and the coronation of Candra Gupta. He imitates Visākha Datta both in style and subject-matter.

44. Sāṅkar Dikṣit—He wrote Pradyumna Vijay, a drama of seven acts. The book describes the victory of Pradyumna over Vajranābha, the Daitya chief. The subject has been derived from Hari Vaṃśa. It was composed in the first half of the eighteenth century on the occasion of the coronation festival of King Subha Singha.

45. Viśveśvar—He wrote Navamallikā, a Nāṭikā in four acts, in imitation of Ratnāvalī. Besides, he wrote Śrīṅgāra Maṇjarī, a saṭṭaka in pure Prākrit in imitation of Rāja Sekhar’s Karpūra Maṇjarī. The poet flourished in the first quarter of the eighteenth century.

46. Ānanda Rāja Makhi—He lived at the earlier part of the eighteenth century. Of his dramas the Jibānanda, a Nāṭak complete in five acts and the Vidyā pariṇaya consisting of six acts have come down to us.

47. Candra Kānta Tarkalāṅkara—He wrote Kaumudi Sudhākara. The drama falls under prakaraṇa class. It was published in 1887 A.D. and written on the occasion
of the marriage ceremony of Hemcandra and Čārucandra.

48. Pandit Pañcanan Tarkaratna—He wrote Amaramangalam. It is a drama in eight acts. It was written on the occasion of Sarasvatī festival. The drama describes the life of Amar Singh of Rājputanā.

Later plays.—Of the later plays we give below the names of only a few with the names of their authors against them.

(1) Añjanapavanamjaya.—Hastimalla.
(2) Vasumaticitrasetanavilāsa—Appaya Dikṣita.
(3) Candivilāsa—Rudra Sarmā.
(4) Virāja Sarojini—Haridās Siddhānta Vāgīsa etc.

Thus we see that the drama has had a continuous existence from the 4th century B. C. down to the present time.
Exercise

1. Give an account of the origin and history of the Sanskrit drama. What would you consider the distinctive features of Kālidāś’s poetical genius. 1909.P.

2. Give an account of the history of the Indian drama and give the characterisation of that drama as contrasted with the drama of Western nations. 1909.H.

3. Name and characterise the the principal Sanskrit lyrics. 1910. P.

4. State with examples the principal characteristics of Indian drama. 1911 P.

5. Give a survey of Indian ethical poetry. Quote any specimen you may remember. 1911 H, 1818 P, 1920p, 1927 P.

6. What may be conjectured as to the source of dramatic literature in India? Compare and contrast special excellences of Kālidāś and Bhabtbhūti. 1911 H, 1922 H.

7. Give a survey of Indian lyrical poetry with details as to either the Meghadūt, the Gita Gobinda or Rūtusāmbhāra. 1925H, 1932H, 1933P.

8. Point out the characteristic excellences of Kālidāś—1913 H.


10. Describe the origin and character of the Indian Drama. 1916P.

11. On what points do Sanskrit dramas resemble the dramas of Shakespeare? Or what distribution of
dialects is usually adopted for actors of various ranks in Sanskrit dramas. 1928 P.

**Ans.**

"पुरुषाणाम् पनीचानां संहं तं स्नातं हृताक्षुराम्।
शैरश्चेऽवी मृद्गीलाभां तासीयानां वीर्यिताम्॥
मानसेव तु मातासु महाराजौ प्रयोजयेत्।
दण्डोता माणवी स्माय राजानं पुरुषारिषाम्॥
भैरवाना राजपुताना तेर्सानां बावं सातृवी।
प्राच्य विदूषकारीणां पूर्णानां स्नातं च चणिष्या॥
संहं तं संयोजयच्च स्त्रियोपुत्रसानं ॥
ईवदमहात्मावैघायलयत्वो वाचितं तथौदितः।
वीर्यितामहीरविज्ञानवितापकरस्यां तथा॥
वैदमाग्यं प्रहातं संहं तुवानाराजसय॥"

(वासित्रशेष VI)

12. Write all that you know of two important poets preceding Kālidās 1931P.

13. What are the different forms of Indian drama? Illustrate your answers with names of surviving dramas and short description where they may be necessary. 1932P
CHAPTER XII

FAIRY TALES AND FABLES.

The abundant introduction of ethical reflections and proverbial philosophy is the distinct characteristic of fairy tales and fables. Another distinguishing feature of these collections is the insertion of a number of different stories within the frame work of a single narrative. The Vedic literature and Buddhist Jātakas are really a store-house of didactic fables.

The Pañca Tantra is a world literature in the truest sense of the term but unfortunately its original is lost and it has come down to us only through translation. It has wandered from nation to nation through travellers, merchants and monks and thus has become the common property of all nations.

It is divided into five books. From the literary point of view, it is the most important and interesting work in this branch of Indian literature. It is written in prose with an admixture of verse. It was probably written in the first half of 6th century A. D. by Viṣṇu Śarma.

The Pañcatantra, as some scholars say, must have been derived from Buddhistic sources, as a number of fables can be traced to Buddhistic writings. But this is not
agreed to by others, who acknowledge its independent growth.

The framework of the first book, entitled, "Separation of Friends," is the story of a bull and a lion. The main story in the second book, of the name of "Acquisition of Friends" deals with the adventures of a tortoise, a deer, a crow and a mouse. The third book called, "The war of the Crows and the Owls" points out the danger of friendship concluded between those who were old enemies. The fourth book by the name of "Loss of what has been acquired", illustrates how fools can, by flattery, be made to part with their possessions. The fifth book, which is called "Inconsiderate Actions" contains a number of stories connected with the experiences of a barber.

The book is also known as Tantrākhya-[yika]. The meaning of the word tantra is doubtful. This may either refer to chapters or the sources from which it has extracted its subject matter.

Hitopadesa—Another work of the similar nature is the celebrated Hitopadesa. It is based chiefly on the Pañca-Tantra. Hitopadesa is divided into four books,—Acquisition of Friends, Separation of Friends, War, and Peace. The first two books agree with the first two books of the Pañca-Tantra.
but in inverted order. It is said in the book that Nārāyaṇa, who lived in the court of Dhavala Candra, composed it for the sons of Sudarsan, king of Pātaliputra.

These two books belong to the class of literature, called, "Science of Political Ethics." The Nītisāra of Kāmandaka is one of the sources of the maxims introduced by the author of the Hitopadesa.

A collection of Fairy Tales, with a highly oriental colouring, is the Vetalā Pañcabṛhimśati. King Vikrama of Ujjain solves herein 25 problems of a Vetalā and is favoured by him. This work is known to the English reader under the title of Vikrama and the Vampire.

Another collection of the fairy tales is the Simhasana Dwatrimśat, which goes also by the name of Vikrama Carita. Both this and the preceding one are of Buddhistic origin.

Suka-saptati.—This is a prose romance written by some unknown author. It describes the story of a woman whose husband is abroad and who is inclined to run after another man. She asks the advice of her parrot about this. The bird tells a story to her every day and thus makes her pass seventy days after which the husband returns. This gave rise to the composition of
Sukaspatati or the seventy stories of the parrot.

*Kathā-Sarit-Sāgara*—It is a book of this type. Its author is Somadeva, a Kāsmerian poet, who wrote it about 1070 A. D. This book has direct allusion to Buddhist birth stories. The author states the real basis of his work to have been *Vṛhatkathā* of Guṇḍadhyāya (200 A. D.) Kṣemendra Vyāsadās (1000 A. D.) composed *Vṛhatkathāmaṇḍārī*. The Kathā Sarit-Sāgara along with the main story contains the first three books of the Pañca-tantra and the Vetāl Pañcavimśati. It is a store-house of various other rare topics also.

The book is divided into 18 sections called *Lambakas* and subdivided into 125 chapters called *Tarāṅgas*. The book describes the adventures of Udayana and his son Narabāhana Datta in details.
CHAPTER XIII

INDIA AND THE WEST.

Owing to the frequent contact of the Indians with foreign invaders, the literature of India and the West were mutually influenced.

The Epic—The Greek rhetorician Dio Chrysostomos finding some similarity in the leading characters of the Mahābhārata with those of the Iliad, supposes the former to be a translation of the latter. It is also said that the worship of Kṛṣṇa is but an outcome of the influence of Christianity. This theory is improbable on the very face of it. The evidences regarding the age of the Mahābhārata and the statements of Megasthenes and the Mahābhāṣya point to its existence before the Christian era. Prof. Weber's assumption of the Greek influence on the Rāmāyaṇa has been refuted by Prof. Jacobi.

The Drama.—It is found in Philostratus's life of Apollonius of Tyana that Greek literature was held in high esteem by the Brāhmaṇas of India. Indian inscriptions mention Yavana or Greek girls sent to India as a tribute. Kālidāsa and other Sanskrit authors
describe that the Indian princes were waited upon by Yavana girls. Kāma, the Indian god of love, has in his banner a dolphin (makara) resembling the Greek Eros. The existence of the above conditions led Prof. Weber to believe that the Indians imitated the representations of the Greek plays performed at the Court of Greek princes in India. This is corroborated by the fact that the curtain of Indian stage is Yavanikā or "Greek partition". According to Prof. Weber there is no internal connection between Indian and Greek drama. Prof. Windisch goes a step further and says that there is internal connection. The Mṛcchakaṭīka shows the influence of the new attic comedy. The points of resemblance are so meagre that they can be explained as independent development. Moreover there is no authentic proof if Greek plays were ever performed in India. The earliest Sanskrit plays extant existed 400 years before the Greek period. The word Yavanikā a reminiscence of Greek plays did not certainly form the back-ground of the stage and it is not certain if the Greek theatre had a curtain at all. Thus we see that these theories are baseless. The Indian dramas had a thoroughly national development. Some famous modern European dramas, on
the other hand, have been modelled on that of a celebrated Sanskrit play.

**The Fairy tales and Fables.** In the sixth century A.D. there existed a Buddhist collection of fables in India. This work was translated by a Persian physician named Barzoi in Pehlevi under the patronage of Khosru Anushirvan, a Sassanian King. It has two important translations, one Syriac called *Kalilag and Damnas*, the other Arabic called *Kalilah and Dimnah* or "Fables of Pilpay". The Modern Bidpai or Pilpay is derived from Bidbah which corresponds to the Sanskrit word *vidyapati* (master of sciences). The Arabic translation is very important for, it being rendered into various European languages, shaped the literature of the Middle Ages in Europe.

Theodor Benfey in his epoch-making introduction to the German Translation of *Pañcatantra* has traced the history of the book and has laid down the foundation of comparative history and literature. The fame of *Pañcatantra* reached Persia early in the sixth century A.D. A North-western recension of the work was translated into Pehlevi by the Physician Burzoi by the order of the Persian king Khosran Anowerwen (531—579 A.D.) together with
some other Indian stories. The Syrian
Chrishna monk Bud translated it from
Pehlevi into Syrian about 570 A. D. under
the title of Kalilag and Damnag. Abdulla
Eleon Al Maquffa translated the Pañca-
tantra into Arabic with his additions about
750 A. D. under the name Kalita Wa Dimna
(the corruptions for Karataka and
Damanaka).

This Arabic translation was the source
of many translations into European and
Asiatic languages. Philip Wolft, the German
translator of the Arabic version, has rightly
said that it had been translated into most
languages of the world next to the Bible.
According to him the book inspired, more
or less, all nations.

In the eleventh century it was transla-
ted into Greek and from Greek into Italian,
Latin, German and Slavonic languages. It
was translated into Hebrew by Ravi Joel
and the book came out in the beginning of
the 12th century A. D.

It was translated from Hebrew into
Latin by Joha of Kapua between 1268 and
1278 A. D. The German translation of these
Latin versions exercised enormous influence
on German literature.
It is no wonder then if traces of Indian fables and tales be found in the most popular narratives in the work of Western literature, such as, the Gesta Romanoren and similar collections of monks and story tellers.

The relation of the Pāñcatantra to Æsop's fables:

The Buddhistic collection, the Pāñcatantra, and the collections of Æsop and Babrius have some points of resemblance between them. The comparative study of the animal and bird fables, such as, the fable of the lion and the jackal, of the fox and the raven &c., which are natural to the Indian fable but have no basis in fact in the Grecian fable, shows the priority of the Indian fables. According to Profs. Weber and Benfey, the Indians, though they had a number of independent fables of their own, borrowed some fables from the Greeks.

Europe is thus indebted to India for its mediaeval literature of fairy tales and fables.

It would not be out of place here to mention the book of Burlaam and Joasaph composed by a pious Christian monk in the middle ages, which has a great resemblance with Buddhist literature, specially with Lalivistar. The work was probably first composed in the Pehlevi language in
the 6th, or 7th, century A. D. and afterwards translated into Arabian and Syrian. The Greek version was perhaps derived from the Syrian translation. It was then reduced into Latin and was the source of all translations in European languages.

Philosophy.—It is found that the early Greek and the Indian philosophies have many points in common. Some leading doctrines of Greek philosophy are to be found in the philosophy of the Upanishads and the Vedānta. The doctrine of Empedocles again (the doctrine of Satkāryavāda) is found in the Sāṃkhya system. Taking the Greek tradition that Thales, Empedocles, Democritus and others went to the oriental countries to study philosophy to be true, it can be said that the Greeks were influenced by Indian thoughts through Persia. The dependence of Pythagoras on Indian philosophy and science in respect of each of his doctrine, religious, philosophical or mathematical, supports the above view. Besides, we learn that Indian savants resided in Baghdad for teaching purposes.

Science.—With regard to various branches of science, the Indians and the Western people were mutually indebted.

Mathematics.—In mathematics the world is indebted to India. The originality of the
Indians in this respect is surpassingly great. The Indians invented a system of notation and the decimal system which are used all over the world. India again became the teacher of Arabia and Persia and through them of the West in the middle ages. Geometry originated in India from the rules of construction of sacrificial altars. Sulva Sutras are the oldest mathematical writings of the Indians.

Astronomy — In Astronomy the Indians are considerably indebted to the West. The Indian Astronomy though rich at an early stage was affected by that of Greece. This is borne out by the words of Greek origin (e.g. Araj, Helij, Tyan, Kendra, Jamitra, horâ &c.) employed in Indian Astronomical treatises. Thus Varaha Mihir's Horâ Sastra, the Romaka-Siddhânta &c. also bear testimony to the above fact. At a later period the Western Astronomical treatises were influenced by those of the Indians. The Siddhântas attributed to Brahmagupta were translated by the Arabs who in their turn taught these to the Europeans during the 8th and the 9th centuries. Bhaskaracarya was the last Indian to further the cause of this branch of science.

Medical Science — We have said before that the Chapters of the Atharvaveda
dealing with medicine are a compendium of early medical science. It has also been stated that it was the infancy of medicine, while, the Caraka and Suśruta were the products of its mature age and that after Bāgvaṭa the science was on its wane. It is very difficult to say if Indian medical science was influenced by that of the West or the latter by the former. The advanced type of knowledge found in Caraka proves that Indian medical science exercised a great influence over that of the West where no appreciable development was made before the ninth and tenth centuries.

Chemistry.—Alchemy flourished in Arabia and Egypt under Geber and others. This science was introduced into Europe through them. It is seen from Tantra literature that Chemistry had an independent development in India at a very early period. Besides, the process of dyeing, iron-melting, preparations of various compounds etc. were also known in India.

Games.—Chess play originated from Sanskrit Caturanga and was introduced into Europe through Arabia. Thus we see that India exercised an influence over the West in this case also. By the 18th century A. D. it became a popular play in Europe.
Arts and Industries.—India has been famous for her woollen, silk and cotton goods from a very early time. She would send these and other valuable articles of various sorts to European and other ports. They were highly prized by the peoples of the West.