Chapter VI

INFLUENCE OF THE EPISODES IN LATER SANSKRIT LITERATURE

The Mahābhārata is so far the largest and best known work among the world classics of the epic genre, a work that is a once highly informative and truly excellent. What the ocean is to the clouds, the Mahābhārata is to the poets who appeared on the scene after its advent. What is received from the ocean goes up as clouds and comes down as life-giving rain all over the world, thereby ensuring its very existence and enriching its vegetation. In a similar way, what the poets receive from the ocean of knowledge and wisdom enshrined in the Mahābhārata and work allied to it comes down as cultural showers, thereby ensuring and enriching the world's cultural heritage and sustaining the well-being of the community at large. (1)

A good many works based on the central story of the Mahābhārata have made their appearance in Sanskrit literature and many of them have already been the subject of study. But what I propose to do here is entirely different, my investigation being based on the several episodes is the Mahābhārata, like the tale of Sakuntala and the episode of Nala.

The Mahābhārata, the great epic of Indian literature is a highly remarkable contribution. The Indian mind believes that the Rāmāyaṇa is an earlier composition. But the modern scholars have taken great pains to find out that neither of these poems is the work of a single poet and that additions have been made from time to the original kernels, and that the kernel of the Mahābhārata is in all probability older than that of the Rāmāyaṇa. What ever may be the truth regarding their relative chronology, it can never be denied that the literature of the Rāmāyaṇa and the Mahābhārata as a whole has been a perennial source of inspiration to later poets. It is difficult to find a poet of a later age who has not
been influenced by the two great epic is one or other. It may not be an exaggeration to state that later poets thought it desirable to exhibit their poetic skill by writing on one or other topic or episodes of the great poems. In short, the entire classical poetry is indebted to the great epics.

The Mahābhārata is a vast store-house of legends and myths of different types and a repository of Indian culture. It has been a perennial source of inspiration to later Indian writers in different fields of literary activities. Not only the kernel, namely, but also other episodes of the epic have offered ample scope to talented writers for unlimited literary adventure. Free borrowing of the central theme from ancient lore is nothing unusual with notable writers of the world.

In the case of Mahābhārata, some writers preferred to take up the main story of the epic, some remained content with a part of the main story, some remained content with a part of the main story, some turned their attention to the more important legends and episodes, some showed their interest in myths, while other did not forget to utilize the little didactic stories for conveying moral lessons to readers by inserting them with slight modifications in books already well-known for their didactic value.

In most cases, dramatic considerations led a later poet to modify or recast the borrowed themes and his distinctive greatness lines in this ability to mould and adapt them to his own literary purpose. Borrowings of plots or materials from available sources does not in any way undermine the reputation of a poet and his success is measured by the mode of adaptation and re-fashioning. A successful adaptation earns unstained praise for the writer, and it is not rare that is the hand of a successful writer, the adapted form has become so unique that it has completely overshadowed the original. A few works based on the
episodes of the Mahābhārata are instances in point. The great epic touches practically on all subjects and out its confused abundance, many a talented poet wrought an artistic unity.

Sanskrit literature is highly rich in dramatic compositions. A good many of them used to be learned people derived great satisfaction not only from recitals of notable poems, but also from different dramatic performances.

While writing plays, dramatists were particularly careful about selection of plots, art of presentation, characterization and delineation of sentiment. While defining Nāṭaka, Visvanātha says: Nāṭakam Khyāvatītam Syat, i.e. that is the subject matter of the drama must be well known. The influence of the episodes of the Mahābhārata on Sanskrit Literature from the point of subject matter, is really great. The episodes form more than three-fourths of the whole epic, the main narrative acting as a slender thread connecting the numerous independent legends together. But the episodes have become so well-known and they are interwoven in such a way that it is impossible to isolate the strand of the main story.

Innumerable episodes of the Mahābhārata, if properly utilized, would have resulted in countless literary compositions. But Sanskrit writers took literary compositions, but Sanskrit writers took up only a few of them for different types of literary creation which deserve discussion one by one.

Kālidāsa, the most renowned Sanskrit poet, is the author of three dramas- Mālavikāgnimitra, Vikramorvasi, and Abhijñāna Sakuntala. Of these, Abhijñāna-Sakuntala is the production of Kālidāsa's mature hand. The theme of the play is based on the well-known story of Duṣyanta and Sakuntala, which is narrated in the Ādi Parva of the Mahābhārata. Successful deviations from the original have lent additional charm to the play of Kālidāsa.
Among the episodes, that of Nala-Damayanti has attracted only a few. Even the famous 'Sakuntala episode has not attracted many dramatists, possibly because of the phenomenal success of Kālidāsa's Abhijnana 'Sakuntala.

**Abhijnāna Śākuntala.**

The episode of Duṣyanta and Sakuntala has been briefly summarised in chapter III.

Kalidasa has rightly modified the episode. He has changed the whole story in his own way in order to overcome the drawbacks of the original which could have been a prosate piece in the hands of a lesser poet. His innovations in this direction have earned for his work-wide appreciation. These points of deviation are discussed in brief in the following paragraphs.

In the Mahābhārata, king Duṣyantanta enters the hermitage of Kaṇva alone, leaving his whole retinue outside till his return. But in the drama his entry into the forest has been made as natural as possible. King Duṣyanta, bereft of his followers in hot pursuit of deer, enters the hermitage, and being highly charmed by the lovely surroundings of the penance grove, proceeds further and further and at last finds "Sakuntala with her two friends engaged in watering the plants. The bashful Śākuntala, the adopted child of the hermitage, has her radiant beauty all the more brilliantly shining in that graceful environment. The king is greatly amazed to find such divine beauty in a mortal maiden. Kālidasa has taken all possible pains to create Śākuntala's two friends as suitable companions to her in all respects. Śākuntala's birth and lineage the king must know. But how can Śākuntala, his would-be bride, being an embodiment of bashfulness, unravel the mysteries connected with her birth? Her talkative companion Priyamvada does that task well. King Duṣyanta's conversation with her two friends and the shy behavior of Śākuntala have
furthered the dramatic action of the first Act of the play. Sakuntala's love for the king and her friend's detection of her changed feeling have been cleverly delineated by Kālidāsa. 'Sakuntala's heart felt desire to prolong her stay in the garden till the departure of the king has been given expression to by the poet in a befitting manner. The king's love for 'Sakuntala, too, has found superb expression at every step. The unsophisticated 'Sakuntala's sudden change of feeling at the sight of the distinguished stranger shows some inconsti­tency, as, being an Asrama girl, she cannot be expected to enter into the realm of forbidden thoughts. But, really speaking, love knows no restrictions and youthful impulses of the hero to get he wants throw off her shackles of reason and lead her to an unavoidable path. A daughter of a divine nymph as she is, she cannot resist the sudden onrush of passionate love in her. Such a love will truly culminate in marriage; but some time must lapse for the depth of that love to reveal itself.

So, noticing the incongruity in 'Sakuntala's marriage in a different manner. Kanva's long absence from the hermitage prompts the ascetics to approach king Duṣyanta for due protection from evil spirits hovering around with the intention of hampering the daily rites. The king gets an opportunity of sending back all his followers to the capital, and in a love-sick condition, he engages himself in warding off the evil spirits from the hermitage. The love-sick condition of the hero and the heroine has been nicely depicted in the second and third Acts of the drama. 'Sakuntala, an account of her sincere love the king, readily agrees to accept him as her husband, but no string is attached to that marriage as we find it in the original. As a married woman should not stay for a long period in her father's house, Kālidāsa brings into display his faculty of imagination and power of description in the fourth Act where 'Sakuntala is to part from her
associates including the trees, creepers, birds, beasts living in the surrounding places of the hermitage.

In the original, king Duṣyanta knowing fully well 'Sakuntala to be his own married wife, does not waver in the least to denounce her in his court. Thus the king is lowered in estimation, but Kālidāsa ingeniously brings in the episode of Durvasa's curse. The king fails to remember 'Sakuntala' because Durvasa's curse that her husband would not remember her even when reminded of her without the ring of recognition has started functioning already. The king is not to blame. The sole cause of his forgetfulness lies in that curse. In the original, the king admits his marriage with 'Sakuntala only when he hears the divine voice, but in Kālidāsa's play, Duṣyanta's memory received at the sight of the golden. Kālidāsa has full confidence in the union of souls for more physical union is fraught with various difficulties. The marriage of Duṣyanta and 'Sakuntala takes place because of love brought about by more impetuous love, which can shatter at any moment with the result that the severest suffering may be brought upon the hero and heroine after the passing away of the first phase of the emotion. Actually that happens too; so Kālidāsa wants to make it a steadfast sentiment. After public reputations 'Sakuntala goes to the hermitage of Mārīci, and there a life of hard austerities brings to her view the frailties of human nature and creates in her a hankering for a nobler love. The sight of the gold ring, on the other hand, overpowers the king and makes him fully conscious of the wrong done to his wife. Then begins his repentance and purification, in consequence of which he attains moral excellence. His physical love for 'Sakuntala is gradually transformed into spiritual love. Thus Kalidasa's contention that love which is not confined only to the physical beauty of human begins an afford unending bliss and happiness in this sordid world,
has been exemplified in this drama. Here is too, the difference from the original is obvious.

All there important deviations have changed the crude legend of the Mahābhārata into a powerful drama of character and emotion.

**Tapati-Samvarana**

The love story of the Kuru king Samvarana and Tapati, the daughter of the Sun-god, is narrated to Arjuna in the Ādi Parva of the Mahābhārata to give his some idea about his remote ancestors. Taking into consideration the dramatic possibilities of the love legend-Kulasekhara. The story of the Mahābhārata is summarized in chapter. III.

Several changes as are generally met with in Sanskrit dramas are also seen in Tapati Samvarana. The childlessness of the king's first wife, the daughter of king salva, who is absent in the original, increases his unhappiness day by day. One night the sun-god appears in his dream and tells him:-

\[ \text{dayitam tava tanvangim 'Salva rajosutam imam} \]
\[ \text{avehi prasavapetam 'Sarat cuta latam iva.} \]

"Samvarana ! know this slim-figured lady who is your wife and the daughter of king Salva is issueless like the branch of a mango tree in autumn".

The king's unmindfulness and his conversation with the jester regarding the ear-ring, which is found dropped on a slab of stone and which has some words written on it, enable the queen to detect some wrong on the king's part. At the end of the first Act, she angrily leaves the stage, but neither her aggrieved feeling nor her natural rivalry portion of the drama do we find a different picture of the queen; she is said to be eager to accord a filling reception to the king and Tapati with their son.
In the second Act, the king, while hunting in Tapanavana, happens to have a close view of his lady love Tapati, deeply engrossed in thought about him. Her two companions Menaka and Rambha, play to facilitate her union with the king and console her in her love-sick condition. In the original, the king is instructed by the heroine herself to propitiate the sun-god, but here her dear friend Menaka stresses the importance of the worship of sun-god for his ultimate union with the heroine. The family preceptor Vasistha's effort for the king's marriage with the heroine has not been elaborated in the drama; it is only mentioned in a few lines in the interlude. The dramatist has used supernatural elements in his drama. Tapati gives birth to a son, but she is not given to understand anything about it by Rambha who has been previously instructed by the Sun-god to remove the child for the well-being of the gods. The part played by the female night-ranger named Mohinika creates some handicap in the final reunion of the hero and the heroine, as it is necessary in the Vimarsa Sandhi. This character is the poet's own creation. She had a hundred sons killed by king Samvara. So, her spirit of vengeance has been glowingly portrayed. Although unsuccessful in her first attempt to before the king, she succeeds in the last Act of the drama for a short time in misleading the hero, heroine and her two friends.

In the fifth Act, Tapati is cleverly called back to heaven by the Sun-god in the hope of diverting Samvara's attention to the administration of his kingdom. The sudden disappearance of the heroine makes the king restless and sorrowful.

In the fourth Act, Mohinika's false statement with regard is to love of Gaganamala the daughter of the Gandhara king Citraratha, for Samvara, fails to impress the king on account of its absurdity, and herein too, the dramatist's
mode of presentation fails to keep up the interest of the readers. Too much emphasis on delineation of the erotic sentiment without keeping an eye on the general excellence of the drama reflects the culture and taste of the spectators of decadent days. In the last Act of the drama, Tapati, Samvaraṇa, Rambha, Menaka—all of them, misled by the female night-ranger, decode to commit suicide; this ending is peculiar indeed and serves no useful dramatic purpose.

According to the laws of dramaturgy, a happy conclusion is desirable in a drama. Therefore, the dramatist somehow creates interference in their mass suicide and effects their union in a manner that evokes no interest. The Priest Vasiṣṭha, so prominent in the original, is brought on the stage in the end before the king. In the original it is Vasiṣṭha who, takes him back to the capital. But in the drama, the minister Vasumitra comes to takes back the king to the kingdom in order to relieve the people from the terrible of Tapati Samvaraṇa’s merciful attitude is shown even to the mischief-monger Mohimka who is released on his order.

Many defects are found in Kulasekhara’s invention and characterizations. Above all, an unpleasing diction both in prose and verse hinders his constructive ability. ‘Sakuntala Pāramyem by Kerala Varma Valiyakoil Tampuran (1845-1915) is a short metrical piece containing 12 anustup stanzas in which the sterling worth of ‘Sakuntala by Kālidasa is established.

**Dramas based on the Nala episode.**

Though there are fifty-nine episodes in the Mahābhārata, the episode of Nala has attracted many authors. Dramatic works based on the episode are discussed in the following pages.
Nalavilasa

Ramacandra Suri was the author of this drama in seven Acts. He belonged to the 12th century since his patron Kumarapala is said to have ruled between 1173 and 1176.

There is such a difference between the original story and the plot of the play that one may as well say that the poet has conceived an entirely new Nala theme having only the outlines of the original. The author has all along tried to introduce the human element is his drama as far as possible.

Points of disagreement with the Mahabharata story are to be noted in Nalavilasa in many respects. Some of the names have been slightly changed. Nala's father has been named as Naiśadha instead of Vīrasena, and prince Kubara is mentioned in place of the brother Puṣkara. The charioteer of Rtu-parna of Dadhiparna is so named. In the epic, Kali specify assist Puṣkara to defeat king Nala in the game of dice, but in the drama prince Kubera acquires proficiency in the game because of training received from Gharaghona. Nala seeks refuge in the kingdom of Rtu-parna and Damayanti in the palace of Subahu, the king of Cedi: but in the drama. Nala is said to have taken shelter with Dadhiparna and Damayanti with Truparna. Damayanti eating the flesh cooked by Nala disguised as Bahuka comes to know of Nala's presence, but in the drama she learns the skill of the cook of Dadhiparna in Suryapaka. She sends Kalahamsa and Makariaka to study the mind of her husband who has come to see the dramatic performance. The dramatist's major innovation is demonstrated in the well-planned conspiracy laid against Nala by king Citrasena with the help of his spies Ghoraghona and Lambodara, the former being the preceptor of the latter, to prevent the union of Damayanti with any king other than Citrasena. An attempt in made to came this conspiracy successful even at the
end of the drama. Besides these modifications, pathetic laminations of Damayanti and her account of wanderings after her dissertation by Nala have been greatly shortened to suit dramatic purpose.

The author has thus displayed distinctive dramatic genius by treating the story in his own way. No other dramatist has introduced so many significant changes to remodel the story. His style in lucid and pleasing, and he follows the Vaidarbhi style. He has recast the whole story in a quite different way making it full of conflicts and counter-conflicts.

**Nalacarita Nātaka**

Nilakantha Dīksita was the author of this drama. His drama Nalacarita Nātaka, as the name signifies, relates the story of Nala and Damayanti. He has considerably changed it by free play of imagination. It is a drama in six Acts, the sixth Act being unfinished in all manuscripts. The dramatist has stated the reason for selecting this story for the plot of his drama is the prologue.

The abrupt conclusion of the play is really a great handicap to its critical analysis. It is true that the dramatist has introduced modifications for presenting the story in a new garb, but some drawbacks in the narration of the story cannot escape our attention. The first part of the drama demonstrates the dramatic's willingness to alter the story profusely, but in the second part the story is dealt with in a very casual manner. The author has not described the Svayamvara ceremony; so the decision of king Bhima to select Nala as the husband of his daughter without giving a description of the Svayamvara ceremony, which occupies an important position in the original, is rather usual. India's conspiracy with Puskaraksa and Kali is not explicitly stated. Had the author been able to maintain the standard of his writing as seen in the first half
in the subsequent portion too, his work would have been highly impressive.

Accadiksita, one of the four brothers of Nilakantha, has composed a commentary on the play.

**Nalavijaya**

Nalavijaya is a drama of anonymous authorship referred to in Alankarasarasangraha of Amrtyogin who probably lived in 1250 A.D. The reference in Alankarasarasangraha is "Sākuntalam tu Saptāṅkam; astāṅkam Nalavijayah". It indicates that it is a drama having eight Acts.

**Nalavijaya**

In the commentary of Dasarūpaka, Bāhurupamisra has quoted from a drama called Nalavijaya without referring to its author. The Nataka laksana ratnakosa of Sagaranadin. Probably refers to the same work. He states: "nalavijaya Caturika mālavībhya mandasya rājyabrāmsah". In the play under reference, the maids Caturika and Malavika through their conversation report the banishment of Nala from his kingdom as a result of his failure in the game of dice.

**Kalikeliprahasana**

Kalikeliprahasana is a play of anonymous authorship. It belong to the prahasana type. In the Rasaṅava Sudhākara, Singabhūpāla quotes this work. No other detail is known about this interesting work.

**Nalavikrama**

It is a play of anonymous authorship. Sāradātanaya, in his Bhāvaprakaśana refers to it. The author himself remarks that the drama has eight Acts-astāṅkam Nalavikramam. Further details of the work are not available.
Vidhivilasita

It is a drama of anonymous authorship. The Nātyadarpaṇa of Rāmacandra and Guṇacandra refers to the play.

Nalabhu mīpala rūpake

Nalabhumipalarūpaka is a play of anonymous authorship. The manuscript of the play is referred to by Aufrecht in his Catalogus catelogorum. No other detail is known about this work.

Kalitāndava

Kalitāndava is a play on the famous episode of Nala. It is also anonymous. A manuscript of the work was originally noticed at Tanjore. The present whereabouts of the manuscript are not known and it seems to have lost forever.

Anarghanalacaritra

It is a drama composed by Sudarsanacarya of Pancanada. It is termed as a Mahānātaka and it is printed.

Damayantikalyāṇa

Damayantikalyāṇa is a drama in five Acts, written by Nallan Ākṛavartī 'Satha gopacarya. It was composed to be staged at the festival of Lord Viṣṇu probably of Srirangam.

Ranganātha has composed another drama of the same name. It is only is a fragmentary manuscript. It has also five Acts. It is known that the play was enacted during the festival of Sripramesvara in the town of 'Sucīndram on the bank of the Tamraparṇī.
Bhaimiparinaya

Srinivasa Dikśita alias Ratnakhetra has written a drama called Bhaimiparinaya. A manuscript of this work is mentioned by Lewis Rice in his catalogue of Sanskrit Manuscripts in Mysore and Cory. (13)

Another drama on the theme entitled Bhaimiparinaya (14) has been noticed by Aufrecht in his catalogues catelogorum. Satagopacarya is mentioned as the author of this work.

There is another play on the theme bearing the name Bhaimiparinaya, (15) noticed by Rice. The author of this work is learnt to be one Venkatācārya.

Bhaimiparinaya (16) or Nalavijaya is a drama in ten Acts by Ramasatri of Mandikal. The plot of the drama covers the whole story of Nala, and in depicting the succession of events, the arrangement of the scenes displays an original talent. To describe the wanderings of Nala after the desertion of Damayanthi, the author introduces an antarnātaka and its effects in very impressive. He lived in the early half of the 20th century. (16)

Nalānanda

Nalānandanātaka of Jivavibudha (17) relates the story of Nala in seven Acts. Jiva was the son of Koneri, who, though a Brāhmin, became a ruler. He is believed to have lived about the end of the 17th century A.D.

Naladamayantīya

It is a drama written by Tarkacarya. It was serially published in the samskrta Sahitya Patrika (18)

The play which altogether contains seven Acts presents some new charac-
ters like the Vidūṣaka, Vanapala and some friends of Damayanti. In order to portray the qualities of his characters the poet has personified even abstract qualities like Kāma, Dharma, Viveka and Moha. Kama and Moha help Kali throughout, while Dharma and Viveka help Nala. In the end Nala succeeds since he adheres to the righteous path. Here Kali is portrayed as the chief enemy of Nala, and Puṣkara as only a puppet in his hands. The Kirāta king and his subjects are introduced only to show that even such low-born people have such great qualities as remarked by Nala in the last Act.

The differences between the plot of the Mahābhārata and the present play may be noted as follows.(19)

1. Nala comes to deliver the message of the gods, but he does not disclose his intently to Damayanti. She only answers through her friends that she loves Nala and no one else. This change adds to the gracefulness of the context.

2. Terrified by the serpent and tortured by a villainous Kirāta, the heroine is saved by the leader of the Kirātās and is respectfully escorted to the side of her relatives. This novelty helps to bring out the qualities of the tribal people.

3. Nala's meeting with his son Indrasena forms a novel element is the play. Dusyanta's meeting with his son Sarvadamana, portrayed is the episode of 'Sakuntala, most have prompted the poet in conceiving this scene. While Indrasena is playing, a buffalo tries to attack him. Nala who happens to be on the sure is the garb of the charioteer of Rūtparna intervenes and saves the boy from the charging animal. He despiser Nala and the boy becomes enraged and wants to fight with him. Nala is pleased to see the velour of his son though the boy could not recognize his father at that time.

4. Puṣkara is presented in the drama in a more favourable light than in the original. It is Kali who influences him to do evil acts, his own natural inclina-
tions being always good. Sometimes he feels that he is doing wrong to his own brother and wants to refrain from such evil acts. But the villainous Kali would not permit him to do so. Later when Nala has left for the forest with his family Puṣkara feels really sorry for his unworthy acts. He wants to return everything to his brother but under the influence of Kali he could not. As a result Nala had to endure the sufferings.

In the episode of Nala, Nala returns to his country after his sojourn and other events. After he has learnt Akṣa hrdaya from Ṛtuparna, he decides to win back his country again by playing dice with Puṣkara. But Puṣkara quarrels with him and despises Nala proposals. Nala has to fight with his brother to regain his inheritance.

In the present drama the incident is portrayed in another way, introducing a charge of heart in Puṣkara. Thus he comes to Vidarbha once Nala's identity is known. He pays respects to his brother and returns to him the kingdom he had wrongfully obtained. On the whole, the playwright has treated the old theme in a novel way with some changes here and there making it more attractive.

**Dhīranaisadha**

It is a drama edited by Ramavtar Sarma on the Nala theme.(20)

**Naisadham**(21)

It is a drama composed by Sridevikutti Tampuratti of Tiruvannur putiya kovilakam in south Malabar Kerala. She was a member of the family of the 1950 A.D. Except for the Bhāgavata Campu all other works of this write remain unpublished and the manuscripts of these works are at present supposed to be with her family. Further details about the work are not known.
Kalividhúnanam

Kalividhúnanam\(^{(22)}\) is a drama in ten Acts, composed by Nārāyaṇa Śāstri who lived at Nadukaveri in Tanjore district. A born poet, he bore the impressive titles of Bhattasri and Balasarasvati. Altogether he was written 92 drama with themes embracing almost all aspects of Indian mythology and imagination

Kalivijaya

It is another drama on the Nala theme composed by Nārāyaṇa Śāstri himself. Thus it seems that he has chosen the same theme for two among his many dramas. The manuscript of his works are said to be with his son at Ampallam village near Kollamcode. It is referred to by M. Krishnamacharicar who has given a list of his dramas in his work.\(^{(23)}\)

Kāvyās based on the Nala episode

Later Sankrit poets wrote Mahākāvyās in strict conforming with the rules laid down in books on theories of poetry. The rhetoricians were very particular in forming rules regarding the composition of Mahakavyas, Rupakas, proseromancer and other types of poetic works. So far as the conception of the Mahākāya is concerned, we find the earliest definition of the Mahākāya in Dandin's Kāvyādarsa.\(^{(24)}\)It is stated in the definition that the plot of a metrical composition, deserving the title of a Mahākāya, must be chosen from the stories of Itihasa or from some real occurrence. Poets generally tried to observe all the conditions laid down in standard works on poetics, but some went so far as to sacrifice naturalness in their strict pursuit of the rules. Compositions of the Kāvyā type, which have relation to the Nala episode of the Mahābhārata, briefly examined below.
Several interesting legends of the Mahābhārata have been renarrated in a novel form in later literature. To this group belongs the story of Nala and Damayanti, which, on account of its appealing characteristics, has been amply utilized for the composition of dramas and Kāyas. This story covering a large number of the Vana Parva of the Mahābhārata discusses in detail the tragic vicissitudes of Nala's fortunes.(25)

It is narrated by Bṛhaspṛśa to Yudhīṣṭhira in the epic. The story of Nala is very popular throughout India. Tradition has accorded to it, more or less, a religious sanctity and it is widely believed that a recapitulations of the tale destroys sin and ill luck.(26)

The story has been popularly known in India from ancient times. It has been pointed out that the name of finding a place in the Vājasaneyisamhila.(27) The story of Nala is found incorporated and epitomised in other early works like the Bṛhatkatha of Guṇādhya, Bṛhatkathāmanjari and Bhāratamanjari of Kṣemendra Bṛhatkatha sloka sangraha of Budhasvāmin and also the famous Kathāsaritsāgra of Somadeva.

The earlier epic the Rāmāyana, contains a reference to the story which proves that the tale was known in India even before the composition of the Mahābhārata. The Nala story is hinted at in the 'Sundarakānda of the Rāmayana.(28) The story is not enumerated in detail; it is only referred to as a famous theme known to one and all. As such later writes. taking into consideration its wide popularity, and finding in it ample requisites for a literary their poetic talent by accepting it as their theme.

This romantic tale is one of the brightest gems in the golden treasury of Sanskrit verses according to V.S. Sukthankar who has brought out the monumental critical edition of the great epic.(29) The theory has been retold many
times in Indian literature with such modifications as are relevant to the particular bias of the poet. "Presented to us in the plainest manner in the Mahābhārata, it is condensed into the Nalodaya with a compression and concentration absolutely descriptions or overdone with rich imagery; in Somadeva's Kathāsarit sāgara it is again exhibited in its simple form, whilst in Trivikrama's Cāmpu, it is buried under a bead weight of long words, ponderous compounds and inflated periods", observes Monier Williams. (30)

The theme captivated the Indian mind so much that poets and dramatists adopted the story again and again in their compositions. Now there is vast literature on the theme in the several regional languages. There is a considerable literature on the theme in Sanskrit itself besides numerous works in Prakrit including Jaina literature. Among the various forms of literature, Kāvyā and Nāṭaka take a premier position. A survey of the this literature on Sanskrit authors.

Naisadhīvācarita

It is a Mahākāvyya written by Śrīharṣa who lived in the latter half of the 12th century A.D. In this kavya consisting of twenty-two cantos, we do not get the whole account of Nala's life. But tradition carries it further to the length of sixty or even one hundred and twenty. The swan's effort to bring about the union of Nala and Damayanti, Nala's marriage with Damayanti, the happy life of the lovers at the royal adode, and the appearance of Kali in the city of Naiṣadhā, form the subject matter of the poem. The tragic incidents of the couple's life, which generally arouse popular sympathy, have not been touched up on. This abrupt conclusion has been often commented upon. In the opinion of some scholars, Śrīharṣa finished his poem, but the rest of it is lost to us along with other works mentioned in the epilogue stanza. It must be frankly
admitted that the available portion of the poem backs the simple beauty of the original story of the Mahābhārata. The poet is remarkable successful in presenting a past of the Nala story in the most elaborate kavya style full of decorative devices of different types.

The simple story is recounted in the Mahābhārata in less than two hundred 'slokas. but Śrīharsa's lengthy composition spreads over twenty-two cantos containing about two thousand eight hundred verses. His descriptive tendency, discussion of philosophical doctrines including those of the Buddhists, Jainas, Carvakas and above all, the irresistible urge of displaying skill in the manipulation of language, are the main reasons for the inordinate length of this poem. For describing in detail the beauty of Damayanti from head to foot in the words of Nala, the author's imagination runs wild in canto VII. Damayanti's Svayamvāra which is a matter of a few verses in the epic, extends over five long cantos in the poem. The whole of the seventeenth canto is devoted to dry discussion of different philosophical doctrines. The poet is not all interested in the smooth progress of the narrative, on the contrary, he seeks diversions in discussion which give him sufficient scope for displaying his technical skill and varied knowledge.

One significant departure from the original draws our notice. This is the deprecation of Nala's character in a different light in the poem. In the Mahābhārata, Nala accepts as his bounden duty the communication of the gods intention to Damayanti, and gives it preference to his own interest. So he is satisfied by simply delivering the message. But in the epic composition, the failure of his mission causes serious mental conflict making him conscious that his honour is at stake.
This touchingly simple and popular story of the Mahabharata has dealt with is an ornate language in the Naisadhīyacarita. This Naisadhiiyacarita has been reckoned by critics as one among the best five Mahakavyas in Sanskrit. The proverbial expression "naiśadham Vidvādauṣadham" is indicative of the merit of the work which contains Material relating to Various sciences and systems of philosophy. Altogether about 30 commentaries are written on the work\(^{(31)}\)

**Nalodaya**

Kerala poet Vasudeva is generally accepted as author of Nalodaya. He is generally accepted as the author of Nalodaya is a Yamaka kavya in four chapter called Asvasas. The poet has taken up the Nala episode for illustrating the figure of speech Yamaka. The attempt to use figures concerned merely with a play on words never makes a literary composition graceful. Such poets are inspired to show their skill in the use of words and skilful constructive verses; but they do not take into consideration that such compositions will not satisfy the requirements of true poetry.

The poet has retold the Nala story of the Mahābhārata in his work without any appreciable change. The subject matter of the first Asvasa is Nala's marriage to Damayanti. The next Asvasa unnecessarily deals with the mode of love affairs in accordance with the rules of Kamasatra. The third Asvasa again continues the story beginning form Kali's intention to put Nala into trouble and ends with the narration of the couple's untold sufferings in the midst of the forest. The last Asvasa tells the story the final reunion.

At one time the authorship of this work was worngly attributed to Kalidasa. It has been printed in serval editions in Devanagari as well as in Grantha script. This was sometimes regarded as the work of Ravideva, the son of Narayana and the author probably also of the Raksasa Kavya.\(^{(33)}\) It has been
commented on by a number of authors. Some of the commentaries have already been published.

**Nalāvana**

The Nalāyana Kuberapurna is a long poem in 100 cantos. Manikyandra is the author of this work. He considers Nala to be a prior incarnation of Kubera following the Jaina tradition. He lived in the latter half of the 12th century A.D. This interesting work remains to be published.

**Nalakīrthi Kaumudi**

Agastya bhatta wrote a poem called Nalakīrthi Kumudi. It is incomplete and is available only in two cantos. The available portion was originally published in the journal of the Telugu Academy, based on which a recent edition has been brought out.

**Sahrdayanada**

It is a poem composed by Krṣṇanada. It has fifteen cantos and it covers the whole story of Nala. The author notes that he belongs to the Kapingalakula, a Kasyastha family in Puri, and was a Mahapatra or minister probably to the local king. His poetry is charming. His indebtedness to Naisadhiyacarita is apparent. He is mentioned in the Sahityadarpana. He belongs to about the 13th century.

This poem contains fifteen cantos, and has a total of 943 verses. The poet has introduced some minor changes is the plot from the point of view of credibility. This is third canto the swan reports to Nala a conversation between Indra and Kama, in which the latter extols the beauty of Damayanti, there by sowing the seed of desire in the hearts of gods to win the hand of Damayanti. In the eight canto Kali approaches Puskara in the guise of a sage and adviser
him to play dice with Nala with the prospect of acquiring Nala's territory. Nala in his attempt to get hold of them is carried to a distant region and thus fails to be united with his dear wife, who in utter despair and distress rends the whole atmosphere by better lamentations in the eleventh canto. In the original story of the Mahābhārata, Dvāpara is not shown as taking an active part in deceiving Nala and Damayanti. The remaining part of the story without any remarkable modification has been recounted in the last four cantos. Damayanti manages to reach the capital of Vidarbha and then king Bhima sends men in all directions in search of Nala, on the advice of the serpent Karkotaka, who disfigures him by biting, comes to the capital of king Rūparṇa to serve him as a charioteer. The last part of the story is slightly modified. In the original, Nala, on receipt of the news of Damayanti's svayamvara ceremony to be held again, is greatly surprised and reaches the capital of king Rūparṇa, but in this work Nala comes to know of Damayanti's firm resolve to enter fire. Being perturbed at this news, Nala arrives quickly at the capital of king Bhima, and, getting back his own previous form after wearing the cloth given to him by the serpent, appears before Damayanti, and this paves the way for their ultimate reunion. Their heroine's pangs of separation have become intolerable; she prefers death to life-long agony her fateful decision stirs up her lover who tries to reach her place as quickly as possible. Thus the strong love of the hero and the heroine has been indicated by the introduction of this touching since at the end of this work. He is a master of the Vaidarbhiriti 

Naiṣadhapārijāta

Krṣnakavi is the author of this work. It is a dvārayakavya which simultaneously narrates the stories of Nala and Pārijataharaṇa. The poet belonged to the court of king Raghunatha of Tanjore. The author is also known under the appellations of Krṣnadhvarin, Krṣnadiksita and Ayyappadīkṣita.\(^{37}\)
Abodhakara

Abodhakara of Ghanasyama is a poem with three meaning. The author was originally known as Aryaka. This work describes simultaneously, by the use of treble entendre, the stories of Nala, Krsna and Hariscandra. The author himself has written a commentary bringing out the different meaning in connection with the three heroes. He was the minister of king Tukkoji of Tanjore. (A.D 1728-1745)

Raghavanaisadhīva

Raghavanaisadhīva of Hardatta Suri describes simultaneously the stories of Raghava and Nala, with the help of the figure of speech 'Sleṣa. The work seems to have been composed about the beginning of the 18th century A.D. The poem is divided into two cantos. The first canto contains 126 stanzas and the second 22 verses. The first canto deals with the story of Rama and Nala succinctly. The second canto mentions that Kusa succeeded his father Nala. The rest of the canto describes the seasons like Vasantha, Griśma, etc., which the royal scions enjoy in the company of their spouses.

In his own commentary out the meaning with reference to Rama and Nala as well as to Kusa and Indraseana respectively.

Pratinasiadhā

It is a poem jointly composed by Vidyadhara and Laksmana. It was written in Samvat 1708 during the region of the Moghul Emperor Shahjahan.

Damayanti parinaya

Cakrakavi composed a poem called Damayanti parinaya. The work is referred to his Draupadi parinaya. He is considered to be a contemporary of Nilkantha diksita and thus he may assigned to the first half of the 17th century A.D.
Kalvāṇa naṣadha

Vāsudevan Nampūtiri of Kerala is the author of this work. The author was patronized by king Ravi Varman of Vellattunad in Kerala. The author remarks that he has composed the work on the Nala theme in order to please his patron, king Ravi Varman, whose name also is hinted at in the opening verse of the poem.

Ārya naṣadha

Āryanaśāda is a poetic summary of the Nala story composed by A.V. Narasimhachary, Triplicane, Madras.

Sārasatake

This is a poem composed by Srikṛṣṇarahakavi it contains metrical summaries if all the five Mahākāvyas in Sanskrit composed by Kālidasa, Bhāravi, Māgha and Sriharsa in a brief span of 101 stanzas. The work includes epitomes of the five Mahākāvyas in about twenty stanza each. Twenty-two stanza are set apart for the Naisadha story, each composed in the 'Sardulavikridita metre summaries the contents of the cantos in the Mahākāvya. Towards the end of the work the genealogy of the author is given. Sṛṅgarāma was the son of Kundana and the grandson of Lallu.

Nalacandrodaya

Nalacandrodaya, a work recently discovered, is a poem in 13 cantos. The author Karunakara alias Sulapanidasa was a Keralite and belonged to the Variyar community among the temple servants. From the introductory verse it is known that the author belonged to village called Karikananam in South Malabar. This work contains about 2000 verses. The author probably lived in the latter of half of the 17th century. The first twenty-two verses form an introduction to the
work in which it gives some personal details and the poem comes to and end with the enumeration of the final union of the couple after their separation.

*Naisadhänada*

*Naisadhänada*[^1] a poem composed by Srinivasa diksita, also embraces the story of Nala. No other detail is known about this poem.

*Nalavarnanakavya*

The *Nalavarnanakavya*[^2] of Laksmidhara is a poem on the Nala-Damayanti. It is not known whether the work has been printed.

*Uttara naisadhya Carita*

It is a poem in 16 cantos[^3] describing the life of Nala and Damayanti after their marriage. It was written by Vandårubhatta alias madhavan Atitiri of Arur family in the village of Perumanam near Trichur in Kerala. It is composed as a complement to Sriharsa's poem. The author was the son of Nilakantha and Sridevi and was one of the disciples of the famous princess Manoroma of Calicut.

He belonged to the early half of the 19th century A.D. In the *Naisadhacarita*, Sriharsa has not touched upon the last part of the story. So, this Uttarnaisadha must be regarded as a sequel to Sriharsa's book. While Sriharsa claims that he has had the benefit of the mystic formula "Cintamani", Madhava has acquired "Bālamantra" another formula conducive to poetic genius. He has also stated that it is the close study of Naisadha that prompted him to complete it by composing the present work.

The first canto describes the prosperous rule of Nala over his country and indulgence in worldly pleasures with his consort. The second is set apart for the description of garden sporting in water and the pleasures of the vernal
season. The next canto deals with the indulgence in drinking, closing with a description of evening in all its glory. The fourth canto pictures the arrival of the swan which brought about their union. The fifth canto describes the city with all its details. The next refers to Damayanti's pregnancy, the birth of a son and a daughter in due course, and the playful pranks of the children. The seventh canto describes the collaboration between Kali and Dvāpara. The eighth and ninth deal with the dice play in which Nala loses his possessions, his sojourn in the forest and the desertion of Damayanti. The tenth canto describes the waiting of Damayanti, her meeting with traders and her reaching the country of Cedi. The last six cantos deal with Nala's life as Bāhuka, Damayanti's reaching the Vidarbha country, her second Svayamvara ceremony, their reunion, Nala's regaining of Kingdom, and to end the story on an auspicious note, the delineation of worldly pleasures enjoyed by the couple.

Utaranaisadha is to be reckoned as one of the finest Mahākāvyas composed in Kerala. It abounds in beautiful descriptions following the prescriptions for the Mahākāvya. The work was recently published from Trippunithure in the Ramavarma Granthavali.

Kalividambana

This is a poem of Nārāyaṇa Sastri, embracing the Nala theme, according to M. Krishnamacariar. It is not known whether the work has been printed.

Nalākāthārṇava

Nalākathārṇava is a short poem of anonymous authorship. A manuscript of the work is noticed by A. E. Gough in the Records of Ancient Sanskrit Literature.
**Nalavādavarāghavīva pandaviya**

This is a kavya of anonymous authorship noticed by Gustav Oppert, in his list of Sanskrit Manuscripts in South India (2 Vols, Madras). This poem simultaneously deals with the exploits of several heroes and heroines. This little suggests that the work embraces the stories of Nala Yādava, Rāghava, and Pāndava. The poet seems to have based his stories mainly on the Mahabharata, the Rāmāyana and the Bhāgavata Purāṇa.

**Nalacarita kavya**

This poem of anonymous authorship is yet another work on the theme, noticed by Oppert. Further details not known.

**Damavantiparinaya kavya**

Oppert noticed a short poem of anonymous authorship called Damayantiparinaya. It is different from the Damayantiparinaya of Cakrakāvi. The work has not yet been printed.

**Nalahriscandriya**

This dvāśraya kavya of anonymous authorship has come to the notice of scholars. In its natural order the stanzas relate the story of Nala and in the reverse order the story of king Hariscandra.

**Nalodanta**

Nalodanta is a poem composed by Prof V.S.V Gurusvami 'Sāstri, in four cantos, describing the whole story of Nala. Altogether it contains 341 verses. The work is published and the manuscript is with the author who lives in Trivandram. The author is a former Professor of the Sanskrit college.
**Nalabhyudaya**

The colophon Vāmanabhutta- banakṛtau nalabhyudaya at the end of each canto makes it clear that the Nalabhyudaya is a work by Vāmanabhattachāṇa. He is also known as Abhinava Bhatta Bana as he spared no pains to imitate the prose style of Bhatta Bana. The poet Abhinava Bana lived in the court of Vemabhupala the learned rules of Trilinga country. He belongs to the first half of the 15th century A.D.

The only palm-leaf manuscript copy of Nalābhyudaya, written in Malayalam, contains eight cantos and three slokas of the 9th canto. Eight cantos have been published, but we do not get a complete picture of the Nala story from them.

In the first canto the qualities and graceful appearances of both Nala and Damayanti have been described. The second canto refers to the role played by the swan in bringing about their union. King Bhīma's decision to make arrangements for the Svayamvara ceremony at the sight of his daughter's lovesick condition forms the subject matter of the third canto. The 4th canto states Damayanti's strong intention to have Nala as her husband in spite of the earnest pleading for the gods by Nāla, who has been selected by them to act as messenger. The following cantos give us an account of Damayanti's marriage after she has passed the crucial test of differentiating Nala from the gods who come there assuming the shape of Nala. The sixth canto contains a description of the lover's dalliance. Nala's tragic turn of fortune after his crushing defeat in the game of dice, culminating in the pathetic desertion of Damayanti's in a lonely forest infested with wild beasts, has been touched upon in the seventh canto. After a long and frantic search for her husband, she manages to find shelter in the palace of Subāhu, king of Cedi. In the last canto Nala, advised by the serpent Kārkoṭaka who disfigures him by biting, accepts service under the
name of Bāhuka in the palace of Rṣūparṇa, king of Ayodhya. Damayanti on coming back to her father’s palace, sends men in all directions in search of her husband. The existing eight cantos, therefore, do not give us the story of the final reunion.

This work of Vāmanabhatta demonstrates no ingenuity in the manipulation of the plot and invention of incidents. Still its polished style, clear diction and melodious verses make his composition highly appealing to the readers. The poet Śriharṣa has written lengthy canto after canto over this Nala story, but Vāmana bhatta all along keeps his eye on brevity.

_Nalābhvyudaya_

There is another poem called Nalābhvyudaya, composed by Raghunatha, the greatest among the Nayak kings of Tanjore.(53)

_Nalacaritam_

There is a stotra called Nalacarita on the theme in twelve stanzas composed in the sragdhara metre. The last and 13th stanza in the Vasantatilaka metre declares the phalasruti that its recitation gives all purusarthas dispelling the sins of Kali.

Rājasekhara of the 10th century did not miss the opportunity of utilizing the Nala story for composing his work Nala-rāmāyana.

_Campūkāvya_

Campūkāvya(54) is a type of poetical composition wherein the writer employs both prose and verse. There is, however, no hard and fast rule regarding the proportion of prose and verse; rather, it is left to the discretion of the author to employ them. The mingled use of both prose and verse does not entitle it to be included within the range of either real prose, or real poetry, as it stands mid way and can never attain a high literary standard.
**Nalacampu**

The widely known campukāvyā associated with the story of Nala and Damayanti is Nalacampu or Damayantikatha of Trivikramabhatta alias simhaditya. It has seven chapters. It is one of the early campukavyas in Sanskrit.

In seven long ucchvasas the poet attempts to narrate the Nala story. But he being a staunch supporter of verbal embellishment, his attention is diverted from the main story with the inevitable result that his work betrays faulty features of a laboured composition. The narration of the story proceeds at saint's pace, and at the end we find that the poet is able to narrate the story upto Nala's secret presence in the palace of the Vidarbha princess to place before her the case of the gods. In the very beginning of his work the poet has emphasized the idea of making a composition valuable by a wide display of astonishing feats of verbal jugglery. Thus the poet has expressed a desire to follow in the footsteps of his predecessors Bāṇa and Subandhu, who won wide recognition for their skill in the play on words. Rhetorical devices, precision and energy of phrasing, recondite vocabulary, volley of puns and inversions, are fully utilised by them for expression of their thoughts. But Triviktamabhatta has not the ability to maintain such array of verbal tricks in his composition, which is rather overloaded with difficult compounds and long sentences.

The first Ucchvāsa opens with a short account of the poet himself. So far as the narration of the story is concerned, the main object of this ucchvasa is to depict the attraction of the hero and the heroine for each other in glowing terms is a manner different from that of the epic. Minor deviations from the story are often effected with a view to enhancing the merit of his work.

In this work, altogether 63 characters appear in the course of the story including 33 male and 29 female characters besides a Kinnara couple. His prose
abounds is alliteration and double entendre while his stanzas are sweet and melodious. His descriptions may be compared with those the prose works of Subandhu and Bāṇabhatta. In short, this Campu is one of the best of its kind in Sanskrit.

**Nalacarita Prabandha**

This Campukaya of anonymous authorship is a fine specimen of Campukavyas on the theme of Nala. This Kavya closely follows Naisadhīya carita. It has dealt with the story upto the marriage of the hero and the heroine. The work is not divided into chapters. The story ends with the blessing of the gods upon the newly wedded couple.

**Damayanti Campu**

Bhoja in his work 'SrīgāraPrakasa refers to a Damayanti campu which is other than that of Trivikrama bhatta's famous work. He does not refer to the name of the author and he simply illustrates campu in the following line:-

'sadamayanti vasavadallodirihocyata campuh'

Besides Bhoja, Hemachandra has also referred to this anonymous work. A verse is also quoted by Bhoja to illustrate swans as messengers. Two swans named Haimantaka and Vasanthaka go between Nala and Damayanti. The verse under reference speaks of one swan coming and delivering Damayanti's message to Nala. It seems that one swan goes from Nala to Damayanti and other from Damayanti to Nala, a feature forming a novelty in the theme.

A general view of the stories of the Mahābhārata, especially the episodes of Nala, 'Sakuntala, etc; will thus enable a reader to realise fully why this great epic has spread wide influence on subsequent literature. A popular epic with
diverse elements can easily provide a write with necessary subject matter for composing good Kavyas and dramas. He can easily insert in his own work various arguments through different characters, taking necessary help from the Mahabharata. It is also said in the great epic itself.

From these two lines, we can understand that the stories, didactic portion, political laws, and religious sayings of the epic are amply used by later writers who contributed to the growth and development of classical Sanskrit Literature.
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2. Kālam jetum upāyau dvau Kali-Kalmaṣa- Saṃplutam ॥
Kathā vā naṣadhe'sasya Kāsi vā visva-pāvani
(Nalacarita Nataka I.II)

3. N.P. Unni, Nala episode in Sanskrit Literature, P.47

4. HCSL. P.G 74

5. Nātakalaksana ratnako'sa, Ed. Babulal 'Sukla,
Chowkhamba Sanskrit series, Varanasi, 1972,P.30

6. Ed. T. Gaṇapati 'Sastri, Trivandrum Sanskrit series, Trivandrum,
1916,P.89.

7. Bhāvaprakaśa'sana, Gos,Baroda,1930,pp.223237

8. Natyadarpana,Gos,Baroda,1959,p.50

9. CC III,60,HCSL,P.186,oppert II,8869

10. Ms No. 23845 of Sarasvati Mahal Library, Tanjore.

11. Chowkhamba Sanskrit Series, Varanasi; also printed at Bombay. 1908

12. HCSL,p 186

13. N.P Unni,Nala episode in Sanskrit Literature, P.51

also Cc.1,416. HCSL, p. 693

15. Lewis Rice. Clalogue of Sanskrit Manuseripts, in Mysore and coorg,
236;HCSL p.235

16. Edited by Govt: Press, Mysore

17. A.C. Burnell. A Classified Index to the Sanskrit Manuseripts in the
Palace of Tanjore (London), 168, Nos. 10635;5284;HCSL p.186

18. Sanskrte Sahitya Patrika, Calcutta, 1926

19. See Usha Sṭyavrat, Sanskrit Dramas of the 20th Century, Meharchand
Lachmandas, Dethi, 1971,pp.281-87
20. Chowkhamba Sanskrit Series (Books Indology No.10 P.210
22. HCSL.P.668
23. Ibid.P668-69
25. mbh III.50-78
26. mbh.III.(Critical edition) P.253
ye cedam Kathayisyanti nalasya caritam mahat
srosyanti capyabhiksnam vai na laksmitan bhajisyali I
itihasamimam capi Kalina'sanam ucyate II
29. Sukthankar, V.S; 'On the Meaning of the Mahabharata'
Popular Book Depot, Bombay-7, 1957, P.38
30. HCSL,P,182-83
31. Monier Williams,'Nalopakhyana-Story of Nala' Chowhamba Sanskrit Series, Varanasi, 1965,
Preface, P.XIII.
32. Edited with metrical traslation in English by W. Yates Calcutta, 1984;
for a bibliography on the work see S.N. Dasgupta, A history of Sanskrit Literature (clarnical period) Vol 1, Calcutta, 1926; M. Krishnamacriar, History of classical Sanskrit Literature, pp 370-71; Dr. K. KunjunniRāja, Contribution of Kerala Sanskrit Literautre(CKSL) P 22 etc..
34. Calaogue of Sanskrit and Prakrt, Muniraja Shri Punyavijayaji collection, pt II, L.D. Institute of Indology, Ahmedabad, 1965; also No. 57 of 1866-88 BORI Collection, Poona.


37. HCSL, P.236

38. Ibid; P.248


40. HCSL, P.185


42. Nirmaya Sagar Press, Bombay, 1887 (also prefixed to Sivadatta’s edition of the Naisadhiya carita)

43. Sara’sataka, P.18


45. HCSL, P.498

46. Ibid; P.498; cci 280; Also MS No.286 noticed by Babler (See Nalavitasa, Gos, Baroda, 1926, Introduction, P.9)
48. HCSL, p. 184
49. Ibid., p. 308
50. Oppert, 2865, 3799, HCSL, p. 237
51. CC 1.58, HCSL, p. 497
52. TC 11, 1716, HCSL, p. 194
53. There are given in Govindadiksa's Sahitya sudha, HCSL, p. 236
54. Gadya Padyamayi Kaciccampurityabhidhiyate Kavyadarso, 1.31
gadya padyamayam Kavyam campurityabhidhiyate
sahityadarpana, VI.312
55. T.M 241, Kerala University Oriental Research Institute and Manu script Library, Trivandram.