CHAPTER IV

RUPAKA AND RASA

Rupaka:

(a) Social, (b) Chāya and (c) Symbolic; Principal rupakas (dramas) and their Rasas.

(a) Social Rupaka: It is very difficult to say about the Social Rupaka with a few words. Social Rupaka is not a classification of Rupaka as defined by the author of Sanskrit dramaturgy. From the ancient time the word 'Social' is used in a pervasive sense. Though it has pervasive sense yet it is used particularly in special activities of the society. The word 'Social' is used to indicate manners, customs and tradition of a society. A man is Social being. He lives in the society and shares all manners, customs and traditions etc. prevalent in that society. Individual being lives to fulfill all the four goals of human i.e. Purusārthas—dharma, artha, kāma, and moksa. In his effort he may succeed or he may not be successful. And in a work where the problem of an individual or a society is reflected that sort of writing is called social. In that a social theme is different from that of a mythological or a historical or
a pantasia. According to the direction of dramaturgy, mythological and historical theme must be a famous legend. It is also stated by Visvanātha that the theme of play should be a famous legend.¹ From that famous legend laukika and kavikalpita themes come out. Laukika and Kavikalpita themes are the two significant words. Laukika differs from the mythology or alaukika, so as the same case Kavikalpita differs from the famous legend or historical theme which is neither an alaukika nor a historical theme. It is only the creation of a poet. In a social drama, there problems of general people have been reflected.

Thus it may be pointed out that in a social drama like the Cārūdatta which ascribed to Bhaṣa. He wanted to display the social conditions and problems in this drama. Here the love between Cārūdatta and Vasantasena is a vital point. In the first Act, the dramatist represented Cārūdatta in a pitiable condition as a morning moon. His condition evokes karuna rasa, as he was found in a distress condition.³ As long as Vasantasena did not come to the grip of Sakāra then Raudra sentiment was displayed by the speech of Sakāra.⁴ Here Sakāra proclaimed excessive anger with a view to get Vasantasena. Anger is the permanent state or condition of Raudra sentiment.⁵
In the second Act of this drama love between Carudatta and Vasantasena has been depicted very carefully. Here deep-rooted love of Vasantasena for Carudatta is presented by Vasantasena through her speech. In this drama we have seen the sentiment of humour also in the speech of Vidūṣaka. In the third Act when Vasantasena's deposited ornaments had been stolen by the thief from the house of Carudatta then Vidūṣaka told that cutting the thief Sanḍhi entered into the house. It is a matter of humour, because this was created as an abnormal situation. Actually he should have said that cutting the Sanḍhi the thief entered into the house. In the second Act of the drama the dramatist represented the social position of Ujjayini by presenting the character of Saṁvāhaka, how he was protected by Vasantasena from his enemies.

Mrčchakatikā: The Mrčchakatikā is also a social drama where Sudraka depicted the social condition of Ujjayini city at that time. In this drama erotic sentiment is represented by the dramatist predominant between Carudatta and Vasantasena. Their love is not a matter of mortal man, but it is a divine love. Here Hāsya sentiment also is depicted through the speech of Vidūṣaka and Śakara.

In the fifth Act when Vasantasena came to Carudatta's house at that time Ceta, the servant of
Carudatta, created humour through the speech of Vidūṣaka. He asked Vidūṣaka a question, but Vidūṣaka told him that he will keep foot on his head.10 Ceta's first question is that in what season mango trees blossom, Vidūṣaka replied that in summer season. Knowing from Carudatta he told that it occurs in spring season. Second question is that who protects the prosperous villages, Vidūṣaka told military cars, again appropriate answer has been made with the help of Carudatta. After that Ceta asked Vidūṣaka to put the words together and repeat it. He told Senāvasante. Ceta asked to turn the Padas (words), but he turned physically and repeated it again. Ceta rebuked him and asked to turn syllable. Then Vidūṣaka came to know the proper word which he should have said was 'Vasantasena'.11 This type of incident caused a sort of humour in the mind of audience.

In the eighth Act there arose bibhatsa rasa through the action of Sakāra when he wanted to kill Vasantasena seizing her by the neck. This scene spread disgust in the mind of the audience. In the ninth Act there was a struggle between Sakāra and Vidūṣaka in the court. It created Raudra sentiment in the mind of the audience, by anger of Vidūṣaka, Sakāra is the permanent state which helps for the development of Raudra sentiment.13 Karuna sentiment is also displayed in this
drama which would be discussed in the chapter V.

(b) **Chāya**: In the history of Sanskrit dramaturgy there is no characteristic feature of a shadow play. But in the south India where the activities of the kings, ministers etc. are displayed by the leathern person (made of leather), it is recognised as picture show. Pictures are placed in a card board or in a leather and dialogue is delivered by the men from the behind the screen dramatically.  

It is very difficult to say about the actual date of shadow drama in India. As Keith said in his work 'The Sanskrit drama' that Dharmabhūvudava is to be first among all the such type of drama and Dutāṅgada is also of a style of Chāyānātaka. There is no other play which can claim to be enacted as a real shadow drama. There are only three dramas, first is Subhadrāparinaya, second is Rāmāhyudaya and third is Pándavābhuyudaya. But these are not indicated as shadow drama by their title. Luder established that these are not shadow dramas at all. Mahānātaka is not accepted as a shadow drama. This statement of Luder's quoted by Keith in his the Sanskrit drama. There are two such dramas Dharmāhyudaya and Dutāṅgada which are purely shadow plays. Now sentiments contained in these drama may be described as follows:
(1) **Dūtāngada**: The author Subhata himself declares in the prelude to **Dūtāngada** in a conversation between stage manager and his wife that the **Dūtāngada** is a shadow drama. In the **Dūtāngada** there is no classification of Acts. The characteristic feature of Chāvānā-ṭaka is not shown in anywhere by the canonist. But it is heard that in ancient time these types of Nāṭaka had been represented in the island of Java.

In the **Dūtāngada Nāṭaka** , Angada was appointed as a messenger of Rāma and displayed his role of a skill as a messenger. Rāma sent a message to Rāvana through Angada in which it was reported that out of pride or ignorance he had stolen Sītā, but then he was requested to return her, unless he would be destroyed along with his family. In the city of Laṅkā Mando dārī requested her husband Rāvana to return Sītā as she was afraid of her destiny. Rāvana expressed anger with a sense of humour that it will be a great insult for him, if he was compelled to return Sītā. Vibhīṣana advised Rāvana to return Sītā because Rāma and Laksmaṇa are not human beings, but they are divine beings. The dramatist created Raudra sentiment through the speech of Rāvana, hearing the advice of Vibhīṣana, Rāvana wanted to kill him burst in anger. And anger is the permanent state of Raudra sentiment, when
Angada entered into the city of Lanka and he saw Sītā was sitting on the lap of Rāvana. He imagined that she would be treated as hartot lady. After that a female demon communicated a message that hearing the undesired news of Rāma, Sītā wanted to commit suicide, then artificial Sītā was overshadowed by the real Sītā. Angada told Rāvana that these activities were befiting to him being a demon, but the Kṣatriyas were not able to tolerate such work.

The dramatist displayed Raudra sentiment through the speech of Rāvana, when he was advised to return Sītā by Angada. Out of anger he said that 'to day' he himself or Rāma would depart from the earth.

In the Last part of the Dūtāṅgada the mournful news about the death of Rāvana is reported through the conversation between Hemāṅgada and Cītraṅgada. It was a very pathetic for all the sensible human being, and it treats the Karuna rasa that lasts long in the minds of the audience.

(c) Symbolic Rupakas: There is no distinction between symbolic and Allegorical drama. It has been discussed in the Nātyatatva mīmāṃsā. The word Allegory is used in the sense of symbolic. Though we have not found the actual date of an allegorical drama yet allegory is found
to be in use from the very ancient time, when a human character is imposed upon an abstract feeling, quality and some situation, then it is called the allegory. Allegorical drama is not recognised by the author of dramaturgy. Allegory is said to be an imposition of sensual qualities upon an inanimate object.

It is available in the Vedic period also. In the fable book *Pancatantra* animals are represented as intellectual beings and they used to take part in some ethical dialogues. In Asvaghosa’s *Sāripa-prakaraṇa* dhṛti, buddhi and kirti etc. are used as good as a human being. In the history of dramatic literature in Sanskrit we have seen several allegorical drama. Among all these types of drama Sṛṅkarṣnamisra’s *Prabodhacandrodaya* is very much famous one. Sṛṅkarṣna Misra wrote this piece of drama for the satisfaction of the king of Cāndella - Kṛttivarmā. In this drama all the characters like Viveka, Mati, Moha, Mana, Krodha, Īrsya etc. are the abstract emotions.

1. *Prabodhacandrodaya*: In the *Prabodhacandrodaya Nātaka* there Sṛṅkarṣnamisra depicted so many types of rasas. We have seen in the first act of this drama Rati the wife of Kāmadeva who trembled out of fear and embraced her
husband. Here the dramatist represented the erotic sentiment with the help of Kāmadeva that he enjoyed her beloved and his body was horripilated. In the second Act Ḥasya rasa has been seen in the speech of Ahamkāra. He also expressed his anger and said that the attained in Turaskadesa where Rtvig priests are not given water to wash their hands and feet by the householders. It is an example of Raudra rasa, where anger is the permanent state, Alambana, Vibhāba is Ahamkāra. The humorous incidents also have been seen in the speech of vatu when Ahamkāra came to the stage and he wanted to establish himself as a supreme fellow, Vatu asked Ahamkāra to stay away from him because the drops of sweat have come from his body. Vatu prohibited Ahamkāra to sit from the seat of Dantoha. Ahamkāra wanted to establish him as a Supreme being as he told that he was able to sit in that seat of Dantoha. His mother also was not a lady of high birth family and he married a Brahmin daughter; hence he was more honourable to his father. We have found an incident of humour through the speech of Carvāka that the soul separating from the dead body enjoyed the result of his work and he said that if an animal slain in a sacrifice he will be able to go to the heaven, but why a Yajamāna did not kill his father in a sacrifice. In the third Act Buddhist Bhikṣu Kṣapana and Kāpālika's
speeches naturally convey the humour incidents. Ksapanaka asked Bhiksu as to how he know Buddha as all knower. Bhiksu told that it was written in the sacred book. Ksapanaka replied: "If you are convinced by his word then I also tell you that you are my servant along with your father and grandfather.  

In the second Act Bhayānaka rasa is seen in the speech of Mahāmoha. He afraid of Viṣṇubhakti, a great powerful divine lady. Raudra rasa is seen in the speech of Mahāmoha when he came to know that Sānti with his mother Sraddhā tried to make union of Viveka with Upanisā day and night. Here erotic sentiment also has been occurred at the function of Mithyādrsti and Mahāmoha. He asked Mithyādrsti to embrace him sitting in the lap. In the third Act Bhikṣu and Ksapanaka showed abnormal gesture and it created a Hāsya sentiment. When Ksapanaka and Bhikṣu quarrelled between each other to drink wine from Rājasraddhā then it created a humourous incident. In the fourth Act Bhayānaka rasa is seen at the speech of Sraddhā, she was afraid of Mahābhairabī who used scull of man as a garland. Here ālambana vibhāva is Mahābhairabī, trembling of sraddhā is Uddipana vibhāva, great sigh of sraddhā is vyābhicārī vibhāva.
2. Moharāja Parājaya: The drama Maharājaparājaya is written by Yasahpāla which contains five Acts. In the second Act we find that Rāja lamented taking a great sigh. Seeing a very beautiful girl in the hermitage his mind was not pleased anywhere of his kingdom. In this Act surprise is created in the mind of the king that this place is able to germinate the seed without water. In the same Act the dramatist depicted the Srṅgāra sentiment between the king and Kṛpāsundarī. King noticed Kṛpāsundarī hiding behind the trees. He was very much pleased to see the beauty of Kṛpāsundarī. When king touched her hand she refused him out of shame. Then the king was very much pathetic and expressed sorrows that seeing her beauty his eyes became perfect. Along with Jivapāsa the king was able to take her. Out of shame Kṛpāsundarī addressed him as Āryaputra to make her free and entered into the arms of the king. It is an example of Srṅgāra sentiment. When queen saw that her husband was associated with Kṛpāsundarī then she was very much angry and she left her husband. It is a sign of Raudra rasa. In the third Act the dramatist creates the painful situation of the king as he was too sorrowful for Kṛpāsundarī. In the fourth Act Bhayānaka rasa has been introduced by the dramatist in the meeting between Kṛpāsundarī, Vanarājī and Desārī. When Dyutakumāra knew that the future father in law of viveka-candra is the root of all, then he was asked by
Astyakandali as to how Vivekacandra will be defeated.

Dyutakumara said that Kalkan-dala is a friend of Moharaja who would be able to defeat the enemies.

Hearing the views of Dandapāśika Dyutakumara expressed zeal that he would be able to defeat the enemies when Ghatacataka told that all would be banished from the city then hearing this heartfelt news Mārig fainted. After sometimes, she recovered her sense and asked "O my sons what a dreadful misery will be happened." In the fifth Act when Moharaja has come to know that he would be defeated by the king Kumārapala then he was very much pathetic. All the armies of Moharaja like rāge, dvēsa etc. wanted to go away from the battle. At the end of the drama Moha was fully defeated by the king Kumārapala with the help of Vivekacandra. Hence the dramatist wants to say that after marriage of the king with Kṛpasundari he was able to overcome Moharaja.

3. Sankalpasūryodāya: Sankalpasūryodāya is an allegorical drama of Venkatesanaṅtha consists of ten Acts. When Vasanta told that it is Sankalpa who will destroy them at that time Rati embraced her husband and asked to protect her as she was very much afraid of Sankalpa-sūrya. It is necessarily an instance of Bhayānaka rasa.

In the speech of king we find the Karuṇā sentiment that the mother Buddhi remains pale like a eclipsed night
when her husband was so far from her. In the second Act, King Mahāmoha felt a great sorrow that how adhyatma-vidyā would be established in this world. He also heard from the heaven that "what will he do pleasing the three world. From the heaven an excellent speech has come which excited, Siśya and out of anger he disclosed which was no need of pride. Here we find the Raudra sentiment. When the king wanted to get relief from the Bhagavad then Siśya told him that Vaiśeṣikaśāstra is introduced Nyāyaśāstra is also learnt, Sāṅkhya and Yoga are also expressed in this way and now there is nothing to be taught. Here the dramatist wanted to display the hāsya sentiment. In the third Act, Sumati lamented before her husband that creature have to feel anxiety and sorrows and sufferings. The dramatist created hāsya sentiment in the speech of Viveka when a message was communicated by the king Mahāmoha along with a messenger Samvṛtisatya that Viveka is also now controlled by Mahāmoha. In the Fourth Act of the drama, Raudra sentiment also has been depicted with the speech of krodha that let it be thought by Viveka. Bhayānaka sentiment also is available in the speech of Kāma that Lobha, Trṣṇā along with him are afraid of Viveka. In the speech of Vasanta there Karuṇa and bhayānaka sentiments are suggested. In the speech of Darpa Raudra sentiment
is applied by the dramatist. In the fifth Act the king Mahāmoha lamented before his wife Durmati that he will go to quarrel with Viveka. It is a pathetic situation for him.

In the sixth Act of the drama Śrṅgara rasa has been seen that in the hermitage of Āgastya gods enjoyed the young female, therefore, Viveka wanted to leave that hermitage. In the seventh Act dramatist displayed the Adbhūta sentiment that Vyāvasāya was very much surprised to see the picture of Bhagavān in the picture house which cannot be drawn except by Bhagavān. In the eighth Act when Durvāsanā came to know that Kāma is to be defeated by Jugupsa kopa by Titikaś, loba by Trṣā and Ahaṅkāra by Atmaṇavidyā and their Lord Mahāmoha also would be killed then she became very much pathetic. From the speech of Achiniveśa the husband of Durvāsanā we have found the sentiment of Raudra, hearing the pitiable speech of his wife he expressed anger that he will be survive by any means. When a demon was dragging a deadbody of a child then Tumburu was very much hatredul. Karuna sentiment was also displayed by the dramatist describing the death and at the death of Mahāmoha of Mahāmoha. Durmati's lamentation was a very pathetic one. In the ninth Act of this drama we find that Sānta rasa is only predominant rasa.
4. Caitanyacandrodaya: Kavikarṇapūra's Caitanyacandrodaya is an allegorical drama. It contains ten Acts. In the second Act of this drama the dramatist created the Hāsya sentiment through the speech of Bhagavān. When he was told by Srīvāsa that Īśvara is the ānandāsvārūpā and jñānāsvārūpā, hearing this Bhagavān laughed and in the mind of Srīvāsa created the self appearance. In the third Act Premābhakti said that like waves of a ocean all the sentiment produced from premā rasa. In the fourth Act we have tasted a pathetic sentiment that śrīvaiśva lamented for Visvambhara, when he left keeping them in a darkness. Gadādhara also was very much sorrowfull as he passed the two prahara and one day, but he was not able to hear the message of Visvambhara. Jagadānanda also fainted having been very sorroy for Visvambhara. In the sixth Act Kṛṣṇa is called as mūrtānanda. In the seventh Act we have found that Rāma and Kṛṣṇa both are equal, they are called as Brahma. In the eight Act Karuna sentiment had been created by the dramatist. The king promised that he will give up his soul or he will see the feet of Bhagavān. In the tenth Act of this drama Raudra sentiment has been shown through the speech of Svārūpā and after that purīśvara depicted the Adhūṭa sentiment. In the first Act Srīvāsa told that in the Kaliyuga Harināma is only one means.
5. **Amrtodaya**: It is an allegorical drama written by GoKuianatha which contains five Acts. In **Amrtodaya** the dramatist wanted to draw several sentiments like *Srngāra*, *Vibharṣa*, *Karuna* and *Jānta*.

In the second Act *Srngāra* sentiment has been depicted through the speech of Paramārṣa that his heart has struck out by a beautiful girl whose eyes are like a blossomed lotus and he was very much attracted to her. Paksatā was also very much attracted by the beauty of Paramārṣa and it is known from Kathā. In a dream Paksatā was standing in the bank of a pond and Paramārṣa the handsome son of Nyāya coming there and embracing her and left out. We have seen another Raudra sentiment that Paramārṣa and Paksatā have been cursed by Kumārika and Prabhākara when they were neglected by Udayana. Out of anger they cursed such as that with the union of Paramārṣa, Paksatā will be pregnant, but they will not survive after the birth of their child. Karuna sentiment also has been found when Čārvaka slept forever in the battle field. It spreads pathos in the mind of all the sensible being.

In the third Act a person told from behind the screen that he had felt some hatefulness residing in this world. We have found from Patañjali that when a man
have to see the eternal god then all his deed will be end. 93

In the fourth Act Purusa told Purusottama "You are the controller of whole universe, you have created the veda with its six parts. 94 Santa sentiment is also depicted by the dramatist in this Act through the speech of Purusa that now he is free from birth and death. 95 Purusottama told that mahāmoha with his two sons Rāga and Dvesa have dissolved in Viveka. 96 In the fifth Act, Apavarga the son of Śruti had been incarnated in the throne of the city of Ksetrajna. 97 At the end of the drama Apavarga's aim had been fulfilled as all the creatures become annoyed for the world with the help of śramana, Mādana, and Nidāghvāsana and they were able to see Purusottama.

6. vidyāparinaya: It is an allegorical play written by Anandarāya mākhin which contains seven acts. Here the dramatist wanted to establish that Śiva is the supreme god in this universe. 99 In the first Act of this drama Śṛṅgāra sentiment has been drawn through the speech of Śīvarāja. He told that his beloved wife Avidyā was his internal soul and he was highly satisfied by her alluring affection. 100 After that we find Raudra sentiment from the speech of visayavāsana. In the second
Act Avidya repented that Jivaraja was indifferent to her and fell in love with vidya. It was a great patna for Avidya as her husband wanted to marry another lady vidya.

In the third Act Sraṅgāra rasa has been found that Jivaraja noticed a picture of vidya in an album and he was very much attracted to see the beautiful lady. Jivaraja was pleased by the side long glances of vidya. He was burnt by the fire of love and he asked to remove his internal fire. In the fourth Act hearing Lokāyatika's views Cittasarna was angry with Jivaraja and told him that Carvaka's doctrine is very delightful as there is no restriction and no religion. It is an example of Raudra sentiment that Avidya was illtreated by Jivaraja. Vastuvicāra was appointed to restore Jivaraja from evil and to make belief in Vedāranya. In the mean time Avidya the wife of Jivaraja felt herself a great sorrow by making relation with Pārkhanda and all her desires will be useless.

NOTES AND REFERENCES

1. SD, Ch. 6/7. Nāṭakaṁ khyātavṛttam syāt.
2. NTM, p. 468
3. CD, Act 1: tetra bhavāṁśācarudattāḥ prabhātacandraive sakaṇaṁ aprīyadarsane yathāvībhavena grhādvētāṁyayam ita eva vācchati, p. 10.
4. Ibid Act I/12 - kim vāsudevaḥ śāvapattanēśaḥ kuntiśuto
va janamejaya va aham tvām gṛhitvā keśahaste duḥsāsan
ahī sitāmivāharāmī.

5. NS’, ch. 6: atha raudro nāma krodhasāh yāyibhāvatmakāḥ
p. 315

6. CD Act 2: Ganiṅkā - atah khali kāmyate. atiāpuruṣasā
ktā ganiṅkā avaśanīyā bhavati. p. 47

praviṣṭaḥ, p. 79

8. Ibid, 3 after 14: coram cchitvā sandhiḥ praviṣṭaḥ
ceṭīhatāsā: sandhiṁ cchitvā coraḥ praviṣṭaḥ.

9. Mrōcha - The predominant rasa is śrīgāra :
Introduction of Mrōcha, p. 48

10. Ibid Act 5 : ceṭāḥ - are praśnam te dāsyāmi. vidūṣa-
kah ahām te mastakē pādaṁ dāsyāmi, p. 332

11. Ibid, Act 5: Ceṭāḥ - Are, jānīhi tāvat, tenā hi
kasminkāle cūtā mukulitā bhavanti ?

Vidūṣakah - are dāsyāḥ putra grīśme
Ceṭāḥ - are nahi nahi

Vidūṣakāḥ - (Cārudattamupāṣṛtya) Eho vayasya prakṣyāṁ:
tāvad kasminkāle cūtā mukulitā bhavanti.

Cārudattaḥ- Mūrkha ‘ Vasante.
Vidūṣakah : Mūrkha : Vasante

Cetāḥ - Dvitīyauḥ praśnam te dāsyāmi. Susamṛddhā- 
nām grāmānām kā rakṣām karoti?

Vidūṣakah - Rathyā.

Cetāḥ - Are nahi, nahi.

Vidūṣakah - Bhavatu, saṁsaye patitosāmi.

Bhavatu, Cārudattām punarapi prakṣyāmi

Cārudattāḥ - Vayasya senā.

Vidūṣakah - Are dāsyāḥ putra senā.

Cetāḥ - Are, dve apyeśmūnkṛtvā sīghram bhana

Vidūṣakah - Senāvasante.

Cetāḥ - Nanu parivartya bhana.

Vidūṣakah - (Kāyena parivṛtya) Senāvasante

Cetāḥ - Are mūrkha batuka '. pade parivartaya

Vidūṣakah - (Pādau parivartya) Senāvasante.

Cetāḥ - Are mūrkha Añgarapade parivartaya.

Vidūṣakah - Vasantasenā, pp. 332-334


13. Ibid, Act. 9 : Vidūṣakah - tiṣṭha re kuttiniputra

14. HSL, p. 686
15. TSD, p. 269
16. Ibid, p. 270
17. Ibid, p. 270
18. Du - dūtārīgadaṁ nāma cchāyānāṭakamabhinetavyaṁ, p.6
19. Ibid, śrūyate, prācīnakāle yava dvīpe nāt-akāndṛśānyabhiniyante sma, p. 4
21. Ibid 17. Adyāpi na koṣpi doṣo raghuprabhāve deva! dehi vaidehim, manḍodārya maṇḍanamakhaṅgabhāvaṁ samamabhhyetu, p. 21
22. Ibid. 19, Ekāṁ tāvadakṛtyametadatulaṁ yamaṁthiṁ- yaṁ hṛtā dvaitīyikamidam vimśya yadasau tasmai tadā nārpītā, tārtīyikamidam tu yatkapibhatairbaddhe- Šdyā bārāṁ nidhau sandhānāṁ daśakandhāro racayati kṣmānandinīmarpayāṁ, p. 22
23. Ibid, 19- Manusyaṁ na manusyaṁ tau vānarāste na vānaraṁ, vyājena kimapi ochannāṁ deva 'durdaivamevāte, p. 23
24. Ibid, Aṅgadaḥ, api nāma jānakī panyāṅganācaritamā- caret, pp. 35-36
25. Ibid - Aṅgadaḥ, paramārthaṁ māyāṁ māyāṁ māyāṁ manah nāḥaṁ, p. 39

26. Ibid, 32. na doṣaḥ svalpospi prabhavati tavākṣiyak arañādapi kravyādānāṁ bhavati paramāṁ mandanamīva, ataḥ kravyādeoīaḥ tvayi na paramārpaḥ paraṁ manahānacityāṁ kiñcittadapi viṣamaḥ kṣatriyarūpah, p. 40

27. Ibid. Rāvaṇaḥ - (sakroḍhaṁ caḍrāḥ āsamaṇḍaya) reś apasarāpasara meṣgrataḥ, na punah kathāścāṁ karisyāmi, p. 44

28. Ibid, arīvaṇamarāmaṁ vā jagadadya bhaviṣyati, p. 52

29. Ibid, 45, divyāstraṁ bhūrgbhūvaḥ svastitayadamarav oddāmarairyoḍhayitvā lunoṭkaṇṭaṁ śiromaṇiḥ bho darsitaikādāśārkah, kākutsthanavākirpo nijaviṣiktā śīkhyogapīthopathūto brahmastrānāṁ nāghīśet evaṣcārata evaṭevārīrasayāṁ kāṇandhaṁ. p. 53

30. NTM, p. 484

31. Introduction of PC, p. 4

32. HCSL, pp. 675-76

33. HIL, Vol.III ,Part I, pp. 311-12

34. PC, Act. 1/20 sphuradrodheṣaṁ karataraśrāduṣaḥ bhavyakampottunāngaṣtana yugabhāsaṁgasubhasah adhikṣayagurjanmanibalayadorvīaaliracitaṁ parirambho modāṁ janayati ca sammohayatica.
35. Ibid, Act. 2/4. pratyakṣādi pramāśiddhaviruddhārthābodhīnāḥ vedāntāḥ yadi śāstrāṇi bauddhāḥ kimārādhyate p. 33

36. Ibid, Act. 2. ahamkāraḥ (sakrodhaṁ) āh pāpa, turaska desāṁ prāptāḥ smaḥ yatra śrotriyānatīthināsanapādyāṁ; bhirapi grhino napatisthanti, p. 34

37. Ibid, Act. 2 after sloka. dure tāvat sthīyatāṁ, bātihaṁ prasveda-kaṇḍāṁ prasaranti, p. 35


39. Ibid, Act. 2/19. svargāḥ kartṛkriyādravyavināśe yadi yajvanāṁ. tato dāvāgni dagdhanāṁ phalam syād bhūri bhūruḥāṁ


40. CF. Ibid, Act 3. ksāpanakāḥ are sarvaśānu buddha iti kathaṁ tvayā jñātāṁ. bhikṣu - nanu re, tādāgamāṁva prasiddho buddhaḥ sarvaṇāḥ iti. ksāpanakāḥ - are ujjhauddhaka, yadi tasya bhāṣitena sarvaḥatvam pratipanṇośi tēdahamapi sarvaṁ jānāmi. tvamapi pitṛ-pitamāḥ saha saptapurusasamākām dāsā iti. p. 32
41. Ibid, Act. 2: Mahāmoha: āṁ prasidhamahāpraabhāvā sā yoginī-śvabhāvavidvesinī cāsākāmām duruccchedyaśe, p. 44

42. Ibid, Act. 2: mahāmoha (sakrodhā) āṁ -kimēvamurti-mugdhaḥ śānterapi vibhyataḥ kāmādiṣu pratipakṣeṣu ānuttasyāḥ sambhavah, p. 49

43. Ibid. Act. 2/35. mahāmoha-priye, dalitakucana thānka-mānkapāliṁ racaya māmānikamupetya anuhara harinākaṁ sānkarāṅkasthitahima sālasutāvilāsalakṣāṁ.

44. Ibid. Act 3. pānapātraṁ grhitvā pīḷāsāsamupanayati, p. 91

Ibid. Act 3. bhikṣuḥ - mahāprasādaḥ (iti caśa’aṁ grhitvā pibati) aho surāyāṁ saundaryam, p. 91

Ibid. Act. 3: kṣapanaṁ - are bhikṣo, mā sarvam piva āpālinība-anocchīstaṁ mādirām madarthatamapi dhārāya, p. 92

45. Ibid Act. 4/1. ghoraṁ nārakapālakundalabatīṁ bhedavo-hataṁ drṣṭibhi maṁcantiṁ bikalāmūrtimanalajvalāpi-sāṅgaiḥ kacaṁ daśtrācandrakalāṁkurantaralalajhi-vāṁ mahābhairabīṁ pasyantyā iva me manah kadalikośāṁpyaho sepat. p. 107

46. MP, Act 2/9. dirghamāṇīnica niṁśvāsya srutau prāṇidhīvakreṇa drṣṭaṁ gurupavone tāmekāṁ sundarāṁ maṅktyā nānyantra ramate manah.
47. Ibid., Act. 2: aho citram citram! santi tadṛśa api pradeśāh, yatra jalādṛṣṭeśpi prarohanti taravah, p.25

48. Ibid. Act. 2/32 asyaḥ priyāyāḥ badanenduvimbe labanya-paṅke mamadṛṣṭidheruḥ magnātathā bhagnapadeva mandā notthātumīśā kṣaṇamekāmesā

49. Ibid. Act. 2/44 (Saviśādam). pāyaḥ pāyaṁ tasya lāvanyāṁ saśābhṛteva ghaṭitāyāḥ viramati na māna dṛṣṭaḥ tadasa jvariteva sauvṛtta.

50. Ibid. Act. 2: ānya putra mahārāja! muṇca muṇca mām. yata etayā tarutirohitaya ātau ralocanaya vibhemī. iti rājno bhujāntaraṁ praviṣati, p. 38

51. Ibid., Act. 2: are aparanaṁsangasamohataṁ tavāngag-andhaṁ soḍhuniḥ na śaknom tato gamīṣyāmi, p. 39

52. Ibid., Act. 3: vidūṣakāḥ - eṣa priyavayasyaḥ kṛpāsunḍa-rīvirahasamdhukṣitaṁ devyaprasādasāṁdha samvarahaṁ tam hṛdayasamāntāpamudvahan pura eva. p.46

Ibid. Act. 3: Rājā (saviśādaṁ svagataṁ) (prakāśāṁ) aho idṛśa evāyamasaṁraḥ saṁsāraḥ kṣaṇabhaṅguramāyuh, amityam yauvamāṁ, capalaṁ, jīvitaṁ viṇasāvram sārīram, p.51

53. Ibid., Act.41. Sarvāḥ (Satrāsam) atyāhitamatyaḥ hitam kāmīdanaṁ, p.76

54. Ibid., Act. 4: vallabhe, athavāhamevēkāḥ prabhavaṁ pratipakṣāvijaye, p. 85.

56. Ibid, Act. 5: sāvisādam - bhadrāṁ smaranakāraṇāṁ vah prakāśyamānamatitrāpākaram tatkīmacakṣīmahī. p. 130


Act. I

58. Ibid, S.5/13, Ratih (sabhayasaṁbharam) nātha parirakaṇa parirakṣa (iti bhartāramāśisyati), p. 111


60. Ibid. Act. 2. Ah kastam! vyāmohajanakavividhasamaya- paplute jagatī kathamīyamadhyātmavidyā pratiṣṭhāṣyati bho, bho, mahāmohāma saha tribhuvanasamohanena bhavati kiṁ nāma labdham lapsyate vā. rp.210

61. Ibid, Act. 2: Siṣyāḥ (sakrodham) alamalametigārveṇa, p. 255


64. Ibid, Act. 3: devi, kim vayamapi śāsanīyā durātmano mahāmohasya ś, p. 383

65. Ibid, Act. 4. bho vayasya vimśyatam kimpi durātmanā vivekena, p. 441

66. Ibid, Act. 4. Sl. 58

67. Ibid, Act. 4. Sl. 59

68. (Ibid, Act. 4. (Sakrodham) re re mūdha dvijātiriti jātīm vahūmanyā-mānena mayā pādena śirasi na tādyasi

69. Ibid. Act. 5. Priye, adya yāvadaprathataśūrtitrāpa trapesahamsaśārṣena durātmanā vivekena saha vivekaḥ samvṛttan iti., p. 500

Ibid, Act. 6/60

70. vayaṁ punaranyādāspadaṃmanvesayem

71. Ibid, Act. 7, Sl. No. 16

72. Ibid. Act. 8. Durvāsanā (saviśādām) yaddhavam mahāmohaparyantānāmasmatprabhūnam vināśo bhavet, p. 670

73. Ibid. Act. 8. (sabhrukṣepamvicintya) priye, mayā tu jīvitavyameva sarvathā, p. 670

74. Ibid, Act. 8,36 (saviḥbhatam), ayamā kaścit kravyā- padimbho dimbhamaśakaraśanniththaḥ bhēgate. sobhate sumatisahāya īdṛśalobhādīmabrāṇasamarthah eṣassulabhhasaurabrūdhinasugdhāstaraśātale samkhe.
75. Ibid, Act. 8. Sahāke, hanta, hanta, pratibuddhā durmahātā dharmātanā svayam viśvakārya. hā mahārāja, hā durmatijīvitesvara, hā nikhilavanamohana, nātra gatoṣsi, p. 744

76. Ibid, Act 9: Cf. api ca sāntameva rasaṃkām sarāṇayat maniśiṇaḥ punaraśi rasaṃtarāṇi api puṣṭiśiva viśṇubhaktiḥ. p. 820

77. CC, Act. 2. Isvarasya tvānandāsvarūpatvāt jñānasvarūpatvāc ca kiṁ tena bādhyaśāmbhāvan, saṃmitamaś tat khalu madāvihinām na bhavati yamanāsārāyisyati iti taṁantaḥ-karanān svarūpamāvirodhāvayati, p. 101

78. Ibid, Act. 3: sarve rasāsca bhavāsc ca taranga iva vāridhau uṣmājantāti niṣmājantāti yatra sa premābhijñatāḥ p. 114

79. Ibid, Act. 4: anāhikṛtya drśā disośindhatamāsikṛtyāda-dhālapāraṇāṇām, sūṃṣiṣkṛtyā maṇāmsi maṇiṃcati bhavān kenāparādhaḥena naḥ, p. 185

80. Ibid, Act. 4: gato yaśno yāmāvahahā, gatavantau vata gataḥ anī yāmāḥ hā dhīk! dinamapi gataprāyanaḥbhavat kramādāsāpāsāstrāṭathā vata hā' sārdhamasubhīṣṭaḥ-tāśpi tvatvārtāna hi gatavatī śrotrapadavāṁ, p. 137
81. Ibid, Act. 4. ... nāsmadīśeṣṭava padēmoujamaṅgahin ājīviṣyate kṣanamapīti mano na āśīt. lajjāmahe
dayita! he tata eva deva. jīvāma eva divesāṁstva-
dānīkṣanepi, pp. 139-90

82. Ibid. Act. 6: ... ato mūrtānanda eva kṛṣṇa iti śānt rāṛtnaḥ, p. 277

83. Ibid. Act. 7: ... ramante yoginośnante satyānanda-
cidātmani iti rāmapadenāsau parāṁ brahmāḥ śāntaḥ kṛṣīnumūcakaḥ sabdo naśca nāvṛtīvācakaḥ
i tayorākyaṁ parāṁ brahmā kṛṣṇa ityāśāntaḥ, p. 300

84. Ibid. Act. 8: sampratyaho kriyata āśa māyāpi paksā
dpraṇāṁstyaajāmi kim vā kim vā karomi. tat pādaśaṁka
ejyugāṁ nayanāddhvaṁnaṁ, pp. 327-28

85. Ibid. Act. 10. CF. vyāktaṁ raudro asośyam-ambudhva-
vaḥ krodhasya yat sthāyino bhūyāneva vikāra āśa vi-
tatāṁ vedaśāntaḥ tamaṁ, p. 443

86. Ibid. Act. 10. patākāṁ bhūṁdevi kalahanabhogindra
rasanā sahasraṁ dvābhūṁ yupaśāvina lighā dasā
disaṁ, p. 443

87. Ibid. Act. 1: harerñāma harerñāma harerñāmēva kevalah
kalaṁ nastyeva nastyeva nastyeva gati caanyathā, p. 51
88. AM. Act 2/8. prathamānā nipāta yā samagrā mayi ṛṣitarvaladambujāyataksyāḥ na cacāla kathāṃcidapayamāyāḥ smarābānerīva kiliṭasṭriḥbāghāḥ.

89. Ibid, Act. 2. C.F. adya svapnānatāre pramaśavama-vālinīmulalatāgna prāgbhāre tava pārve kimapi mantrayāmāga eṣa janastayā dattasaṁjñāna abhārtamāt-reṇa kenāpi tat Kālamahohonā janena balātkṛtya vistaadbhyām bāhubhyāṁ gāṇītaḥ parītyaktasca, p. 69

90. Ibid, Act. 2/20. garbham dhattām parāmarśasamnī arseṇā pakṣatā. apatye jāmāstre tu dampaṭi na bhaviṣyatāḥ, p. 92


92. Ibid, Act. 3/14 kījagati katamāhnikasya hetoraha-muha vaddhā iti tvameva vettha, svamapi yadi na cetaye na ca tvām mana karuṇāmaye tatra kośparādhaḥ.

93. Ibid, Act. 3 C.F. pataṃjali vatsa jāvāle satyamāna puruṣaḥ bhagavatī parātpare drṣṭe svata eva kṣīyantī karnāṇi, p. 135

94. Ibid, Act. 4/63. CF. tvamakhilajagadīśa saṃbhiraṃśer-upcitadehamajjīnayaḥ sāḍāṅgaḥ. kathaya kathamāsarṣeṣa sattah satatasato bhavataḥ svataḥ prapaṇcaḥ, p. 205
95. Ibid, Act. 4. Cf. jagajjanaka, jānāmi gatamidānīṁ
mama sañcaraṇa carcayā. p. 217

96. Ibid, Act. 4. pasya puruṣa tava viveka pradipe
patanjavṛttaṁśitya vilīne mahāmohe kumārau
rāgadveśāvapi pravṛttivilayāya viramatah, p. 224

97. Ibid, Act. 5. Śruti-vatsa, pratihatāste paripanthisah,
ksetrajñanagarādhirājyabhidhiṁ ktaṁ kavihirupasūkṣyāse,
kim te bhūyaḥ priyamupakaromi, p. 263

98. Ibid, Act. 5/26. ... apavargaḥ - mātah aham pūraṇo-
smi saṁsārātprāpya nirvedāṁ sarve nirvāṇa-lipsayaṁ
śravānāṁmananādhyānāṁt pas/antu pūruṣottamaṁ.

99. vP, Act. 7/38. viliya svāvidyāghanayavanikāyāṁtha
vadān vicitraṁ nepathyāṁ nataśi śiva nānātmakatayā
svayaṁ jāgrat-pasyasyapi ca paramānandabharito
jayatyatyaścaryāṁ jagaditi bhavannātakamāṁ.

100. Ibid Act 1. ... jīvarājaḥ (devīṁ prati) priye,
navan-
avollāsaramanīyāṁbhavābhārati-çamatkarēroti hi nāma
prīṇito mamāyamantarātma, p. 16

101. Ibid. Act 1. višayavāsanaṁ-(sāmarśaṁ) aye, hipunah
khalu bhavānucitopacārāḥ svāmipādapiyacaraṇaṁśu(devīṁ
prati) 'tena kim' ityasaṁadūbhāviteṣu nirasatvamā-
padayātā rājahitēṣīgamunā mahāmantriṁ cītatasāṁmaṇaṁ
pūrvedyur adhiniśithini vinodavyājena devapadavisaye
108

kaścinmahanupacāraḥ kṛtaḥ 'svadārṇaḥ kilāyamasya' iti
taddevena titikṣitaṁ, p. 18

102. Ibid, Act. 2: na kevalamasya vīmukhata eva māṁ
vyathayati api tu tādānamāyaṁānā vimatānāyikāsakti
saṁbhāvanāpi, p. 33

103. Ibid, Act. 3: sūkta no. 26, 27

104. Ibid, Act. 3: sūkta no. 29, 30

105. Ibid, Act. 4: cītaśarmanā (saḥhrūbhaṅgaṁ) vayasaṁ,
lokaṁyaktamataṁcamatirahānaṁyāṁ pratīyate. yadatra
'navidhirna niṣedho na dharmaṁ dharmaṁ nāsti paraṁokhaṁ
ityādinā pratyakṣaṁ daṇḍaṁ vishayābhīrataṁ vratāṁ ṣaṁ
pratīyate, p. 73

106. Ibid, Act. 4: Avidyā (saṁnirvedam) sakhi,
viṣayavāsamane, bahuprakāraṁ manusṭoṁ devaṁ sarvachā
na yathāpuraṁ vasmāsu prasiddhī, p. 39

107. Ibid, Act. 4(saviṣṭdān svagataṁ) hanta, viphalo me
manorathah paśaṁṣeṣu, p. 71.