Chapter - V

A. Sandhyaṅgas

Angas of the Mukhasandhi

Sgn. quotes the definitions of the Sandhyaṅgas from the NS. in almost all cases and illustrates them adding a short gloss on each. There are casual references to other views also.

1. **Upakṣepa**: Upakṣepa is defined as the beginning of the play. Herefrom the 'Kāvyārtha' starts. As an illustration of the Upakṣepa, Sgn. quotes the verse, "nirvāṇa-vairadahanāḥ etc.," from the V. saṁ. The verse practically occurs in the Prastāvanā and is put into the mouth of the Sūtradhāra, though Sgn. says that the illustration is given from the first Act of the drama Venī-saṁhāra. Thus the Prastāvanā also is taken into account in the NLRK, while analysing the plot into Sandhis. Ag. and Rāmacandra take strong objection to this method. Ag. illustrates Upakṣepa with the verse, "lākṣā-ग्रहणाविषया etc.", the first dialogue to be recited by Bhīma from 'nepathyā' before the exit of the Sūtradhāra, i.e., in the Prastāvanā. It thus appears that according to Ag. the plot begins from the first significant speech of one of the characters of the play concerned. Viśvanātha also follows Ag. and quotes the same verse as an illustration of the Upakṣepa. Sgn. seems to maintain that the plot begins from a clear hint to it by the Sūtradhāra in

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1. NLRK. II. 556-557; NS. GOS. XIX. 69. / 2. NLRK. II. 559-562.
3. NLRK. I. 558, yathā Venī-saṁhāre prathamānke.
6. SD. below VI. 82. p. 360. The NS (GOS. V. 168) while describing the Prastāvanā enjoins, "nāna-vidhānair upakṣepeṣāḥ kāvyopakṣepeṣaṁ bhavet"); this in practice is generally done through indirect hints to the central theme of the play. In the Abhiṣaku, the forgetfulness of the Sūtradhāra serves this purpose. So, the first Sandhyaṅga may be included in the prelude.
the Prastāvanā. This is evident from the above illustration of the Upaniṣad in
the Nār. The verse concerned, along with the attached prose portion of Cūtra-
dhāra's speech, expresses a pious wish that let there be a peace between the
Pāṇḍavas and the Kauravas through the attempt of Bhāma and thus indicate the
beginning of the theme, but through 'śleṣa' it also gives a hint to the destruc-
tion of the Kauravas, the ultimate object of the drama.

7. 2. Parikāra:- Sgn. quotes the definition of Parikāra from the iŚ., and elucidates
it by saying that Parikāra is the amplification of the central theme which has
already been started (in the Upaniṣad). As an illustration of the Parikāra, the
verse, - 'yuṣmācchāsana-laṅghanāmbūsi' etc., from the first act of the V. sam.
has been quoted where Bhīma hurls defiance at Yudhiṣṭhira before Sahadeva and
expresses his resolve to destroy the Kauravas. The development of the main issue
is apparent here.

3. Parināyasa:- Parināyasa is the mention of the decision regarding the main issue,
as stated by Sgn. following the iŚ. The verse, - 'caṅcad-vuṣa-כתmīta-कंदा-
yadālīghāta' etc., from the above drama has been taken to be the example of Parin-
āyasa by Ag., Sgn., Rāmacandra-Guṇacandra and Viśvanātha. The verse expresses the
decision of Bhīma that he would break the thighs of Duryodhana and would braid
Draupadī's hair. Dhanika, however, quotes the verse as an example of Saṃadhāna.

8. NLRK. 11. 566-569; NS. Gos. XIX. 70.
9. NLRK. 11. 571-574.
11. DR. p.9.
Sgn. gives another definition of Parinyāsa according to which it consists in the utterance of the truth of the matter, necessitated due to the multiplication of issues.

The DR. defines the above three 'āṅgas' of the Mukha-sandhi as the sowing of the seed, its amplification and the final decision regarding it, respectively and is followed by the ND., Bhā. pra., RS. and the NC.

4. Vilobhana:- The description of the merits (guṇanirvarṇanām) of the object of desire (arthaśya) is Vilobhana. The verse, 'manthāyastāṇavāmbh' etc., of Bhīma, describing the terrible beating of the war drums in the V. sam, has been taken up as an illustration of Vilobhana by Sgn. To Bhīma the immediate object of desire is undoubtedly the war which is indicated here by the beating of drums and the above verse describes its terrible sound. The illustration thus is far-fetched.

The ND., following Abhi. bhā., rightly cites the speech of Draupadi, 'kim pūha! dukkaram tue' etc., supporting the 'guṇavattva' of 'duryodhānavadha', referred to by Bhīma in the verse, 'caṇc-cēd-bhujabhramita' etc., im the same drama; as an illustration of Vilobhana. The RS. takes Vilobhana to mean a description of merits of the hero or the heroine.

Ag. remarks that the above four 'āṅgas' generally occur in the Mukha-

12. NLRK. II. 583-585. ... athavā/saṁsuḍḍhārtha-bhāṣānaṁ yat tat parinyāsaḥ/saṁsuḍḍhām tattvabhūtām yad bhāṣānaṁ sa eva parinyāsaḥ/nāmānurodhād iti/

13. DR. I. 27; ND. pp. 53-54; Bhā. pra. p. 208. II. 11-12-13--; RS. pp. 216-217; NC. pp. 11-12.

14. NLRK. II. 586-587; NS. GOS. XIX. 71.


17. RS. III. 34, p. 217.
sandhi and in the same order in which they have been enumerated. The ND. follows a different order in enumerating the 'āṅgas' but maintains that Vilebhana occurs after Parināśa up to which the ND. follows the order of the NS.

5. Yukti :- Yukti has been defined as the careful consideration of facts. As an illustration of Yukti, Sgn. cites a verse which means that a mighty hero, though unarmed kills the enemy just as Viṣṇu slew Hiranyakaśipu. This seems to be the speech of some one arguing in favour of valour. Yukti according to Ag., discloses what is to be unfolded.

6. Prāpti :- Sgn. defines Prāpti as the reference to or mention of (upagamana) the central issue (Mukhartha) and illustrates it with the verse, - 'mathnāmi Kauravaśatam samare' etc., from the V. sam. In this verse Bhīma expresses his firm determination to disobey Yudhiṣṭhira in avenging of the wrongs done by the Kauravas and to kill them. The central issue, i.e., the destruction of the Kauravas has been mentioned here.

18. NS. GOS. Vol. III. p. 36.
19. ND. p. 56.
20. NLRK. 11. 593-594; NS. GOS. XIX. 71; DR. I. 28; ND. I. 45; SD. VI. 84.
22. NS. GOS. Vol. III. p. 39. asyāḥ prayojanam prakāśya-prakāśanam/
23. NLRK. 11. 598-599, mukharthasyopagamana ( m ?) prāpti-rityabhidihiyate. One ms. of the NS. (GOS. Vol.III. p. 39, 6 bha ) reads, - 'mukhyarthasāyopa'. The ms. of the NLRK reads 'Khysy'....(Cf. NLRK. p. 26 f. m. 1) Thus "mukhyasyārthasyopagamana" might have been the reading of Sgn.'s source.
The NS defines Praṣṭi as the approach of a pleasurable situation.

The DR, ND, and the SD follow this definition of the Praṣṭi.

7. Samādhāna: - Samādhāna is the re-establishment of the purpose of the germ (bijārthasyapagamanaṃ). The concluding verse of the first act of the V. has been cited in the NLRK, as an illustration of Samādhāna. Sgn, defines Praṣṭi as, - 'mukhārthasyapagamana' and Samādhāna as, - 'bijārthopagamana'. Bijārtha and Mukhārtha practically indicate the same thing. Thus one definition overlaps the other. Ag, points out that the Liṣa in Samādhāna comes to be related to the main hero and is properly so.

8. Vidhāna: - A situation, causing both joy and sorrow is Vidhāna. Sgn. cites two examples of Vidhāna, one from the Bālacakṣūṣa and the other from the V. sam.


27. NLRK. 11. 605-606; NS. GOS. YIX. 72.

28. NLRK. I. 608. This verse of Śrīma has been taken to be an example of Āheda by Ag., Dhvanika and Rāmacandra-Guṇacandra. Cf. NS, GOS, Vol. III. p. 42; DR. p. 11; ND. p. 57.


30. NLRK. 11. 609-610. sukhā-duḥkhā-yukto yo artha-stad-vidhānam yadāhāsukhād- duḥkhānvito yo arthaḥ etc. The NS, (GCS, XIX. 73) reads, -sukhāduḥkhā-krto yo'ṛthah. The SD (VI. 85) supports this reading.

31. NLRK. 11. 612-616. There are two other verses in the NLRK (11. 751-753, 755-757) said to be taken from the Bālacakṣūṣa and one (11. 540-542) from the Bālacakṣūṣa Rāmāyaṇa, which are neither from any known drama nor from the Rāmāyaṇa itself. These verses may be surmised to be taken from some text of dramaturgy like the work of M. or some lost play. See f. n. 40 infra. Bālacakṣūṣa, in contrast to the Uttarakarita may be taken to refer simply to the first part of Rāma-story, ending with the coronation of Rāma. Cf. the title Bālākṛṣṇ scripts of Rājaśekhara. There are two verses in the U. ca, (Belvarkar's edition, Act. VI. VS, 31-32) which are said to be taken from the Bālacakṣūṣa and actually occur in the Bālākṛṣṇa of the Rāmāyaṇa (Lahore, N. H. recension, chap. 72, VS, 13-14). This also shows that the first part of the Rāma-story was traditionally called Bālacakṣūṣa.
Visvānātha also cites the same verse from the Lālacarīta as the example of Vidhāna. The verse, "bhūyāḥ-paribhavaktānti-lajja" etc., of Lāma from the V. saṃ., cited by Sgn. as an example of Vidhāna, has also been quoted by Uthānika in the same context, but in the Abhi. bhū. and ND., the same has been taken to illustrate Udbheda.

9. Paribhāvāna:- The incident or situation (artha) that provides for fresh curiosity (kutūhalāntarādāyī) is Paribhāvāna. Ag. maintains that the agitation (āvega) mixed with curiosity is Paribhāvāna. Sgn. illustrates this 'āṅga' by citing from the V. saṃ. Act. I, where Draupadā, on hearing the sudden beating of the war-drums, becomes curious and asks its reason to Āchīna. Ag., Dhanīta and Visvānātha also cite the same situation to illustrate Paribhāvāna.

10. Udbheda:- Udbheda has been defined as the sprouting of the Bīja. Sgn. cites the slaying of Māricū and others as an illustration of Udbheda, as these activities of Lāma have been taken to be the manifestation of the germ of the doom of

32. SD. p. 364.
33. DR. p. 9.
34. NS. GOS. Vol. III. p. 41; ND. p. 55.
35. NLRK. 1. 617; NS. GOS. XIX. 73. reads, - 'kutūhalottarāvego.' The K.M. edition of the NS (XIX. 72) reads, - 'kutūhalottarāveso'.
37. NLRK. 1. 619. pādha kim eso khaṇe khaṇe etc.
39. NLRK. 1. 620; NS. GOS. XIX. 74.
11. Karana:—The NLRK. reads Karana, but all other works follow the N. in reading Karana, which has rightly been suggested by Dr. Raghavan to be the correct reading. Karana has been defined as the commencement of the action to accomplish the desired object (prakṛthāḥ samāraṁbhaḥ). The speech of Śraima, "Let us proceed to destroy the race of Kuru", in the Act I of the V. sam. has been cited by Sqn. as an illustration of Karana. As an 'āṅga' of the 'ukhu-sandhi, Karana (Karaṇa) thus may be described as a situation representing the first step towards the realisation of the purpose. The AD. records a view, said to be main-

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40. NLRK. 11.621-622. Dr. Raghavan in his notes on this verse remarks (ULRK. Eng. Tra. p. 62), "In the quotations made in the NLRK. there are some, printed in small type, which occur frequently in the text; they seem to be taken from some text on dramaturgy in Anuṣṭubhas, like the work of Kāṭṛṣupta, in which the principles and illustrations from the themes of well-known plays are given together in the text. For such verses embodying both 'lakṣya' and 'lakṣaṇa', see below (11.) 707-708, 767-768, 792, 1210-1211, 1239-1240, 1242-1243, 1294-1296; pp. 84-89, the Anuṣṭubhas under Vyāhnicārins and Sāttvikas with illustrations of themes from Rāmāyaṇa and Mahābhārata". The suggestion that the verses containing both 'lakṣya' and 'lakṣaṇa' are taken from the work of Mg., seems to be very much tenable due to the fact that three such Anuṣṭubhas (11.103-108), printed in bold type and referring to the Rāma-story, have been attributed to Mg. by Sqn. himself (1.102). Three other Anuṣṭubhas (11.225-226, 718-719, 918-919) printed in bold type, refer to the Rāma-story and may be said to contain principles and illustrations. Another verse (1276-1277) in the same metre printed in small type, may also be included in the group of Anuṣṭubhas containing both 'lakṣya' and 'lakṣaṇa'.

41. NLRK. Eng. Tra. p. 72.
42. NLRK. 1.623; NS. Gos. XIX. 74.
43. NLRK. 11. 623-624.
tained by some, according to which Karanā is the suppression of difficulties (vipūdān samanam).

12. Bheda:- Authorities differ regarding the exposition of this 'āṅga'. Its definition in the NS seems to mean that the situation, disrupting the union of something, is Bheda. Sgn. takes this definition of the NS. to mean that Bheda is the breaking up of affairs or purposes (artha), united through aggregation. The Anuṣṭubhas have been cited to illustrate this 'āṅga'. These two verses refer to a situation where the confusion of Daśaratha as to how can Rama, forceless and weaponless, be expected to kill Tādākā, is represented as dissolved by Viśvāmitra's reply that it will be possible through his power. From the illustration, it appears that according to Sgn. Bheda is a situation which represents the solution of some problem by dissolving the factors creating it.

According to Ag. Bheda is the situation meant for the exit of characters from the stage. He further points out that Bheda as means (upayātma) should be counted among Sandhyantarās. The ND. defines Bheda (Lhedana) as the exit of characters and follows Abhi. bha. both in exposition and illustration. According to the DR., as interpreted by Dhumika, Bheda is the encouragement of some factor fostering the germ. The SD. follows Ag. The ND. records another view according

44. ND. p.56.
45. NS. GOS. XIX. 75. saṅghāta-bhedanārtho yaḥ sa bhedaḥ /
46. ALRK. 1.626. saṅghātena militasya rthasya daḥco bhedaḥ/
47. ALRK. 11. 628-631.
49. ND. pp. 56-57. (I.44) bhedanam pūtranirgamaḥ.
50. DR. I. 29. Cf. Avaloka. p.11. This view of the DR. has been referred to as the opinion of some in the ND. (p.57) and in the SD. (p.365).
51. SD. VI. 87. p.365.
to which Bhedana (Bheda) is the move that removes the obstacles against the growth of the Bija.

These are the twelve 'āṅgas' of the first Sandhi. Dhanika maintains that among these, upakṣepa, Parikara, Parinīyāsa, Yukti, udbheda and Samādhāna are essential to the presentation of the Mukha-sandhi. The use of the rest according to Dhanika, is thus discretionary.

Aṅgas of the Pratimukha-sandhi.

Sgn. enumerates the 'āṅgas' of the Prati-mukha-sandhi after the NS, with slight deviations in naming of two 'āṅgas', which will be noted in proper places. It is the ND., that differs most from the NS. so far as the names of the 'āṅgas' and their order are concerned. All other authorities mostly follow the NS with bits of changes introduced here and there.

1. Vilāsa;— Following the NS., Sgn. defines Vilāsa as the longing or effort (samīhā) for amorous pleasures. He offers another definition of Vilāsa as the enjoyment of amorous play. The illustration is cited from the second act of the drama Jānakī-rāgha, where Rāma expresses his delight on seeing the Lushful and amorous movements of Sītā. Ag. rightly limits this 'āṅga' to the second Sandhi of those dramas where Śṛṅgāra is the dominant Rasa and criticises the ill-timed and ill-placed inclusion of it in the second Act of the V. sam., depicting Duryod-

52. ND. p. 57.

33. DR. p.11. The ND. (p.52) also maintains the same view. It further opines that Vilobhana etc., may be used, if required in other Sandhis also; the Bheda on the other hand should be used (avaśyāṁ nilandhanīyaḥ) at the close of each Act, Pravesaḥ and Viśkambhaka.


2. MLBK. 11. 651-656.
dhana's dalliance with Bhānumati. Ag., however, does not exclude this 'āṅga' from the second Sandhi of dramas having Vīra as the dominant Rasa. He maintains that in these dramas Utsāha should take the place of ātī, as the word 'rati' in Bharata's definition here stands for the Sthāyi-bhava. The point has been made clear in the ND, where it is clearly stated that the Utsāha etc., expressed through the behaviour of man and woman is to be taken as Vilāsa in dramas with Vīra etc., as the main Rasa. Thus, according to this view, 'āṅga' Vilāsa may also occur in dramas with a Rasa other than the Śṛṅgāra, as the main.

2. Parisarpa:—Following the NS, Sgn. describes Parisarpa as the pursuing of what has been seen at first and is lost afterwards. The illustration cited by Sgn. from the drama Janaki-rāghava, depicts the situation where Rāma depicts Sītā who spent many days when he, seen formerly, is no longer in her sight, and now casts glances on some pretext without speaking to him. The ND places it as the last 'āṅga' of the second Sandhi and calls it as Anusarpa. In definition, however, the ND follows the NS. The Bhā. pra. defines Parisarpa as the pursuing of the Bija, seen before but lost sight of temporarily. This definition suits well with the 'drśṭa-nāṣṭa' characteristic of the Pratimukha-sandhi, which has already been discussed in details.

4. NS. GOS. Vol. III. p. 42
5. ND. p. 62.
6. MLRK. 1. 657. NS. GOS. XI. 76; DR. I. 32; SC. VI. 90
6a. MLRK. 11. 659-662.
7. ND. p. 72. While enumerating the 'āṅgas' etc. (I. 47) read Upasarpa.
3. Vidhūta:—Vidhūta is the non-acceptance of a courtesy or request at the first instance. Ag. makes the definition of the NŚ. more clear and says that Vidhūta is non-acceptance of the request at the first instance and the acceptance of the same. Sgn. for illustration quotes the verse, ‘vikirō dhūla-
dīrghāpāṅga-saṃsarpi’ etc., from the second Act (Lāhanumatyaṅka) of the NŚ. where Duryodhana’s entreaties to Lāhanumati has been described.” The DR. takes Vidhūta to mean ‘arati’ i.e., unrequitedness. Only ‘arati’ cannot explain the situation, taken as Vidhūta in the NŚ., and this definition has been rejected in the NŚ. on the ground that it overlaps the definition of Hūda (Hiroda).

4. Tāpana:—Tāpana has been defined in the NLRK. after the NŚ., as the visualisation of a danger. As an illustration, the verse, ‘dullaha-jānāturāo’ etc., from the second Act (kadalīgrha) of the R.Ś. has been quoted, where Sūkṣmikā pines for her love for a person beyond her reach and finds nothing but death as the last refuge. Ag. also quotes the same verse to illustrate Tāpana. Visvanātha defines Tāpana as the non-availability of any means but quotes the same verse as above for illustration. The DR. reads Sāma instead of Tāpana and defines it as the dispelling of the ‘arati’ which is the characteristic of Vidhūta.

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NŚ. (p.62) names the ‘āṅga’ as ‘dhūnana’ and defines it as, ‘sāmnyānādara’ and takes ‘anādara’ to mean ‘manāgaṇaḍrti’.

10. NŚ. Gos. Vol.III. p.43...pascāt punaraṅgi karaṇum iti.


17. SD.VI. 91. upāyādursaṇaḥ yattu etc. p.638.

18. DR.I.33. p.13. The NŚ. (p.68) refers to this view, one ms. of the NŚ. reads Sāma instead of Tāpana and defines it as the dispelling of that (arati) created in Vidhūta. Cf. NŚ.Gos. Vol.III. p.43. f.n. 2 and 3.
5. Narma:—While describing the 'āṅga' of the Kāśīkī-vṛtti, Sān. defines Narma. Evidently, Narma, the 'āṅga' of the Pratimukha-sandhi, has been taken in the Āṅgika as identical with Narma, the 'āṅga' of the Kāśīkī-vṛtti. There Sān. gives the view of Ācārya, i.e., Bharata, according to which Narma consists mainly in the use of dialogues provoking laughter and promoting love (Śṛṅgāra). The Dh. in the context of Sāndhyāṅgas defines Narma as the laughter, caused in sport. According to the Dh. it is simply humourous speech and this definition has been taken up by Viśvanātha.

6. Narmadyuti:—Narmadyuti, according to the Āṅgika, is the laughter for the purpose of play and allurement. For illustration Sān. quotes for the second act of the R.v, a passage where the Vidūṣaka on hearing the words of the 'sūrika', says to the king that there is a ghost on the tree. The NŚ. however, defines Narmadyuti as the humourous speech used to cover one's own flat and the Dh. also maintains the same view. Rāmacandra and Guṇacandra restrict Narma and Narmadyuti in plays depicting love affairs where the Kāśīkī-vṛtti gets prominence. Udbhājaya takes this 'āṅga' to mean the joy arising out of Narma and finds Viśvanātha as his follower.

19. AMK. 11.1312-1313.
20. NS., Gos. XI. 78; NS. I. 49.
22. XX SD. VI. 91, p. 368.
23. AMK. 1.672. kṛdā-vilobhanărtham hāsyam.
24. AMK. 11.674-675.
25. NS., Gos. XIX. 78. doṣapraccādanărtham tu hāsyam narmadyutī.../NS. I. 49, p. 67.
26. NS. p. 67, ete ca narma-narmadyuti ange kāma-pradhihnesyeva rū ucwordsā niśandha-
marhataḥ, kāśike-pradhānyena teṣaḥ hāsyocitattvād iti/ DR. I. 33, p. 13; SD. VI. 91, p. 369.
7. Pragamana:—The name of this 'ān̄ga' has been variously read in different treatises. Ag. reads Pragayāna and says that it is a 'rūkṣi-sabdā'. He, however, gives an elaborate etymology of the term following other's opinion and records another name Pragayāna. The Dh., Bhā. pra., lŚ. and the Sr. read Pragamana.

The NS., as followed by Sgn., defines Pragamana simply as a series of questions and answers. For illustration, a portion consisting of a series of questions and answers between Janaka and a 'Laṭu' (pupil) has been quoted from the second Act of the drama Rāma-vikrama. From this characteristic of the pragamana, it appears that this 'ān̄ga' may occur anywhere in a drama and has no special connection with any Sandhi. Dhananjaya defines this 'ān̄ga' as 'uttara vāk' and Dhanika seems to interpret it as a repartee contributing to the progress of the main topic. The Bhā. pra. defines it as 'yuktottara' which means nothing more than a fit reply.

8. Virodha:—Without any substantial difference in the definition some treatises like the MLKr., SD., RS and NC, read the name as Virodha while others like the

30. MLKr. I. 676, uttarottaram vākyam pragamanam/ḥē. GŚ. XII. 79, uttarottaravākyam.../SD. VI. 92. The definition, 'prāgamāḥ prati-vāk-śṛṇiḥ' found in the lŚ. (I. 50, p. 69) also means the something.
31. MLKr. I. 676-682. The drama has been cited but once in the LLKr. Neither any citation from this drama nor its name is found to occur in renowned works like the Abhi. Bhā., DR., Bhā. pra., lŚ. RS. SD. etc. Dr. Raghavan maintains that the lāṭaka Rāma-vikrama deals with the earlier Rāmāyana story. Cf. SLLKr. 77. 96-97.
32. DR. I. 34. p. 14...anyonya-vacaneottarottaranurāgačālinkojātṛāt.../
DR. and Bha. pra. read Nirodha. The ND. reads Rodha while the IS (Gos) reads Nirodha but one ms. reads Virodha. Virodha is the appearance of some trouble (vyasana-samprapti). Sgn. cites illustration of this 'ānega' from the second act of the Jānakī-rāghava where Śītā expresses her apprehension of troubles to Rāma for his enmity with Dvāsürāma. The DR. defines it as 'hitrodha' and the ND. says that Rodha is 'arti' and makes this definition clear then it says, - 'artiḥ kheda vyasanam iṣṭarodhād rodhaḥ' i.e., Nirodha (Rodha) consists in the frustration due to the obstruction to the desired aim.

9. Paryupāsana:- Paryupāsana is the propitiation of an angry person and has been illustrated by Sgn. with reference to the situation where Daśaratha tries to appease Bhārgava with conciliatory words. Other authorities also agree with the definition of the NS., as followed by Sgn. The ND. however, names this 'ānega' as Sāntvana.

10. Puṣpa:- Puṣpa has been described as flowery speech (viṣeṣa-vacana) in the NS. and Sgn. explains the significance of 'viṣeṣa-vacana' as a speech describing the

34. NLK. 1. 683; NS. Gos. XI. 79; SD. VI. 92. p. 369.
36. DR. I. 34; ND. p. 62.
37. NS. Gos. XIX. 80; NLK. 11. 687-690. The illustrations of the three 'ānegas'. Virodha, Paryupāsana and Puṣpa have been cited with quotations in the NLK. from different phases of the Parasūrāma episode of the Rāma-story. The first and the last are said to be taken from the drama Jānakī-rāghava (Cf. NLK. 1. 684 and 1. 692). The verse, 'alām bhārgava' etc., (11. 689-690), quoted as an illustration of the Paryupāsana seems to be taken from the same drama.
39. NLK. 1. 691; NS. Gos. XIX. 80; Cf. DR. I. 34. p. 14; SD. VI. 93. p. 370; ND. I. 49. p. 68.
excellence of a particular action with reference to some other action. The illustration, cited from the second act of the Jūnakī-rāghava is the speech of a character who consoles Sītā by describing the excellence of Lāma's process and his victory over Paraśurāma.

Ag. says that the speech expressing the ardour of love is also Puṣpa.

This is most suitable to the Pratimukha-sandhi of dramas, depicting love intrigues. The ND. states that a statement becomes 'viśeṣavat' when it says something over and above a former statement and it is Puṣpa(flower) as it enhances the beauty of the former statement like flower doing the same of the braid.

11. Vajra:- The 'aṅga' Vajra, consists in a harsh statement, i.e., a shocking utterance. The illustration is cited from the Pumsavanāṅka where Rāma is accused of

40. NLRK. 11, 691-692. anyatra kriyāyāmitara-kriyādhikyām Viśeṣa-vacanam /.

41. NLRK. 11, 692-696.

42. NŚ. GOS. Vol. III. p. 46...Prema-vikāsi puṣpam.../

43. ND. P. 68.

44. NLRK. 1, 697. The NŚ (GOS. XIX, 81) defines Vajra as a harsh speech, uttered to one's face, - 'Pratyakṣa-ruksaṃ yad vākyam,' Lut the reading 'ruksapraṇyam' of the NLRh. is supported by one ms. Cf. NŚ. GOS. Vol.III. p.46. ms. Lha; Śr. pra. X (XII. p.513) and the SU. (VI. 63) follow the reading of Ag. as adopted in the GOS. version. The DR. (I. 35) and the ND. (I. 50) also follow this reading and keep the word 'Pratyakṣa', replacing only 'ruksa' by 'niṣṭiura' and 'varṣaka' respectively.
not abandoning Sītā, taken away and kept so long by ḍāvanā.

12. Upanyāsa:— According to the NS, as accepted by both ag. and sūn., Upanyāsa consists in logical statement. This tāṅga has been illustrated by sūn. by a citation from the second Act of the Jānaki-rūghava where Śatāṅga, on hearing the reasoned speech of Daśaratha expresses his pleasure and supports it. This defini-

45. NLRK. 11.697-699. Another reference to the act called Pumśavana, occur in the NLRK. (11.2820-2821) and the bhā. pra. (p.250. 11.20-21) also contains the same in the same context, i.e., as an illustration of the third variety of śatā. Dr. Kaghavan informs us (NLRK. Eng. Tra. pp.62, 63, SULP. p.53) that it is the opening Act of the lost Rama-play Chalita-rāma. The name of the author is unknown to us. In the NLRK. (11.974-976, 1824-1825) there are two more references to another act, named Anutāpā of this drama. Sūn. does not mention the name of the drama itself which, however, has been referred to once in the āṭhi. bhā. (NS. Gos. Vol.I. p.39). Citations from the Chalita-rāma are found in the Avaloka (DR. pp.72,66,68), N. (pp. 86, 92, 132, 133, 137), SD. (p.445). The verse, 'āsādita-prakāṭa-nirmalacandra-hūṣah' etc., anonymously quoted by Dhaniku (DR. pp.63,65), Visvanātha (SD. p.332) and Lhoja (Sr. pra. vol.II. p.497), is from the Prasūtavanā of this drama, as informs the ND. (p.137). From the citations in above mentioned works it appears that like the Uttara-rāma-carita and the Kundanāḷa, the Chalita-rāma also takes up the uttara-kānda of the Ṛmaṇyaṇa as its subject matter and there are striking deviations from the story of Vālmīki. Koith seems to be in favour of placing this drama in 1000 A.D. (Sanskrit drama, p.223), while Dr. K.K.Vattō S.Śrī (Vāmī. Vol. I. p.181) places it in the 9th century A.D. The said scholar also remarks, "The Uttara-rāma-carita and the Chalita-rāma seem to have some influence of the Kundanāḷa on them" (Ku.Śrī. pt. I. p.184). Cf. also SULP. pp. 50-59.

46. NLRK. 1,700; NS. Gos. XIX. 81. uparattikṛto yo'ṛthaḥ. Kā. in his Arthadhyotanikā (Abhi. śuku. p.108) ascribes this definition to Ādi-Śhārāta.

47. NLRK. 11,700-703.
tion has also been followed in the ND. But according to one ms. of the \textit{ND}, \textit{Upānyāsa} consists in a statement embodying some means (\textit{upāya}) and the \textit{Dr.} follows this definition. It is interesting to note that the editor of the \textit{Dr.} records a different definition according to which \textit{Upānyāsa} is propitiation; \textit{Visvarāthu} and \textit{śūt.} follow this definition of the 'āṅga'. It is curious to note that \textit{ḥoja} omits this 'āṅga' of the Pratimukha-sandhi and says that this sandhi has got twelve 'āṅgas' instead of thirteen. \textit{Śūt.} spots out this āṅga in two places in his \textit{Arthadyotanika} in two different senses.

13. \textit{Varga-samhāra:—} The \textit{MLRK.} records two definitions of this 'āṅga'. According to the first one \textit{Varga-samhāra} consists in concealing or repudiation of something which has already been exposed. The illustration is cited from the incidents of the Kadalīgrha in the Act. II. of the \textit{Nataśāvalī} where the Vidūṣaka asks the king to win over the tattling Sūruṅgātā by a reward so that the secret, i.e., the pic-

48. \textit{ND.} p. 71. The \textit{RS.} (p. 224) follows this definition.

49. \textit{īŚ. GCE.} Vol. III. p. 46. f. n. 2 (\textit{bha}) \textit{spāya-vacanam yattuśa upānyāsa ucyate}/\textit{Dr.} I. 35. p. 15.


52. \textit{Abhi. śāku.} p. 107. \textit{Upānyāsa, as 'prasādana; p. 100, Upānyāsa as 'upapatti-krto yo'ṛthaḥ'.}

53. \textit{MLRK.} 1. 704. \textit{Varnitasyārthasya tiraskāro vṛga-samhārā/} \textit{The \textit{Sr. pra.} (vol. II. p. 513) also describes the 'āṅga' as :- varnitārthatiraskāro vṛgasamhāra ucyate.}
ture incident, which has already been known to her, may be guarded. Sūn. further informs us that according to some Varga-samhāra consists in the congregation of four casts. The GOS. edition of the NŚ. gives this second definition of the Varṇa-samhāra but one ms. of the NŚ. supports the first definition. It is evident that Sūn. takes the first definition as authentic, the second one is introduced as the opinion of some. Ag., following his teacher, takes 'cāturvarṇanyoḥjana', to mean the drawing together of the 'Vargas', i.e., the characters, dissociated for some reason and rejects the view that the congregation of four casts is ṽarnaṇaḥāra. The ND. follows the Abhi. bhū. but refers to other two views found in the NLRK., as opinions of some. The DR., Bha. pra. and the SD. uphold the view maintaining the assemblage of different casts to be the Varṇa-samhāra.

Dhanika maintains that among the above thirteen 'aṅgas' of the Pratimukha-sandhi, Parisarpa, Praśama (Śāma), Vajra, Upānyāsa and Kuṣpa are essential (prādhana) and the others may be used whenever possible or necessary and this is also the view upheld in the ND. Bhoja, as has been stated above, maintain that the Pratimukha-sandhi contains twelve 'aṅgas'.

54. NLRK. II. 704-705.
55. NLRK. I. 706. cāturṇāṁ varṇānāṁ sammilanāṁ api Ke'pi varṇayanti/
56. NŚ. GOS. XIX. 82. cāturvarṇyoḥjagamānāṁ varṇa-samhāra isyate/ Cf. the ms. reading (pa) varṇitārthatiraskāro...ucyate/ This definition is found in the Śr. pra., as quoted above.
57. NŚ. GOS. Vol. III. p. 47.
58. ND. p. 65.
59. DR. I. 35. p.15; Bha. pra. p. 209. 1.18; SD. VI. 94. p.391. The ND., however records the view of Ag.
60. DR. p.16.; ND. I. 46-47, pp. 60-61. Pragamana and Upasarpapa (p.72 Anusarpapa) of the ND. are Praśama and Parisarpa respectively of Dhanika.
Angas of the Garbhah-siddhi.

1. Abhūtodāharāga:— The NS, as well as other text books, read the name of this 'āṅga' as Abhūtāharāga instead of Abhūtodāharāga of the ALBK, and Atatyāharāga of the ND. All the theorists follow Līharata in defining this 'āṅga' as consisting in a deceptive statement. For illustration Sgn. refers to the passage from the Act called Asvatthāma, i.e., the Act. III of the Vēśi-samhāra, where the Sūta describes how Yudhiṣṭhira took resort to falsehood in announcing the death of Asvatthāma.

2. Mārga:— All the theorists agree in describing Mārga as a statement of truth or facts. This 'āṅga' has been illustrated in the ALBK, by citing a passage from the Act. III of the Jānakī-rāghava where Hanumāt describes the achievements of Rāma which are facts.

3. Rūpa:— Following the NS. Sgn. defines Rūpa as a conjecture having a 'citrārtha.' By 'citrārtha' Sgn. seems to mean 'unusual' or 'wonderful sense,' as it is evident from the illustration, cited from the Sāṅketāṅka, (the Act III of the Ratnāvalī) where the love-lorn king describes his own condition and says that it is really wonderful or unusual that Kāma pierces with all his arrows at a time the mind which is fickle by nature. The same illustration has been cited by Lhoja and Viśvanātha. Lut Ag. and Rāmacandra refer to the above situation to illustrate Upāharāga.

1. NS, GOS. XIX. 82; NLBK. 1.727; DR. I. 36. p.16; ND. I. 55 p.80; SD. VI. 95, p.372.
2. NLBK. 11.728-729. The SD. (p.372) cites the same illustration, so also does the Śr. pra (vol.II. p.514).
3. NS. GOS. XIX. 83; NLBK. 1.730; DR. I. 38; p.16; ND. I. 55 P.79; SD. VI. 95, Śr. pra. vol. II. p.514.
4. NLBK. 11. 730-734.
5. NLBK. 1.735. citrārtha-samāyukto vitarko rūpam/ NS. GOS. XIX. 83. citrārtha-samāvaye tu vitarko rūpam-īṣyate/
7. NS. GOS. Vol.III. p.48; ND. p.75.
Ag. interpretes the definition of Rūpa of the NS, as some inconclusive statement due to the diversity of facts and distinguishes this 'uṇa' from the Yuktì by saying that the latter contains a fixed conclusion which is wanting in the former. For illustration of Rūpa, Ag. cites from the Act II of the Ratnāvali the verse, - 'prasīdetī brūyām idam asati' etc., forming a speech of the king which has been taken as an illustration of the Paryupāsana by Dhanika. The DR. omits the epithet 'citra' and states that the Rūpa consists in a statement containing 11 conjectures. The ND. follows Abhi. bhū but records the view held by Dhananjaya, as the opinion of some and also refer to a view according to which Rūpa is a striking description, as is clear from the illustration cited from the V. sam. (Act IV) where Sundaraka gives a vivid description of the battle-scene.

4. Udāhurana:- The NS, as accepted by Ag. defines Udāhurana as a statement expressing excellence of something. Sgn. does not differ very much from this in describing Udāhurana as an exaggerated statement. For illustration Sgn. refers to the verse, - 'yo yah śastram bivartti' etc., from the V. sam (Act.III) where Asvāthāman boastfully declares that he would kill all the heroes of the Pāṇḍava camp. The Sr., pra. and the SD. also cite the same illustration.

9. NS. GOS. Vol.III. p.48; vicitrārhānāṃ samāvaye sambhāvane sarva-viśaya eva viruddhastarkaḥ/...yuktistu niyata-pratipatti-paryanteti viśeṣaḥ.../Thus according to Ag.'s interpretation the Rūpa coes not differ from the Sandehālāmkāra.


11. DR. I.39.

12. ND. pp. 73-74.

13. NS. GOS. XIX. 84. yat sātisayavad-vākyam.../

14. NLRK. 1.738. sātisayam vacanaṃ udāharaṇam/ This is supported by two ms. readings of the NS. (GOS. Vol.III. p.48).

15. NLRK. 1.739.

5. **Krama** - The NS., as interpreted by Ag., describes Krama as the knowing of the real state of affairs concerning something pondered over. Sgn. defines Krama as the knowledge of the events to come, - 'bhavatattvopalabdhi'. The illustration is cited from the Asvatthamānka (Act III of the V.śam) where Krpa asserts that given the supreme command, Asvatthāman is able to destroy the whole world, not to speak of the Pāṇḍavas. But strictly speaking this cannot be taken as, 'bhavisyattattva,' it is simply a bold assertion of Krpa regarding the future events which never materialised. It thus appears that any bold assertion regarding a future event is Krama according to Sgn. The view held by Sgn. with illustration has been recorded in the ND., as the opinion of some. Dhananjaya describes Krama as the accomplishment of the desired end and this view has also been recorded in the ND., as the opinion of some, while the Bhā. pra. repeats it. The DR. further says that according to some the Krama consists in 'bhavajñānam'. This view is in conformity with that of Ag. and the ND. upholds this view. The SD. gives the definition of Krama from the NS.

17. **NS.** GOS. XIX. 84. bhavatattvopalabdhiṣtu krama ityabhidhiyate/Abhi-bhā. (Vol. III, p. 49) says, - bhūvasya bhūvyamānaśya vastunah.........ya pariṁarthopalabdhiḥ.

18. **NLRK.** I. 740.


20. **ND.** p. 76.


23. **ND.** I. 54. p. 76.

6. **Samgraha:** All the authorities agree in describing Samgraha as a statement introducing conciliation (sāma) or offer of some gift (dana) or other expedients like 'bheda' and 'daṇḍa'. Sgn. illustrates this 'anga' with the conciliatory speech of Dhṛtarāṣṭra from the Act. V. of the V.sam.

7. **Anumāna:** Anumāna has been described as arriving at a logical conclusion through inference from something perceptible. This 'anga' has been illustrated in the NLRK with the second half of a verse, quoted from the Jānaki-rāghava, as informs the SD. Herein the conclusion of one's being the son of the Sun has been drawn from one's lustrous body and prowess.

8. **Prarthana:** Dhananjaya, Śāradātana and Śīṅgabhūpāla do not take this 'anga' into account and maintain that there are twelve 'āngas' (instead of thirteen according to the NS, NLRK, ND, and SD) of the third Sandhi. The editor of the NS informs that the 'mātrīka', designated as 'bha-', of the NS (GOS) does not contain the definition of the Prarthana. The ND also informs us, - 'kecit tu prāktanam idāṁ cāṅgam na manyante'. Prarthana according to the NS is a request for the enjoyment of love (rati), rejoicing (haṛṣa) or festivity (utsava). But Sgn. describes

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25. NS, GOS. XIX. 85; NLRK. 1.744; DR. I.40. p.18.
26. NLRK. 1.745.
27. NS, GOS. XIX. 85; NLRK. 1.746; DR. I.40. p.18; ND.I, 53 p.74; SD.VI.98. p.375.
28. NLRK.11.747-748. The SD. as an illustration of Anumāna (below VI.96,p.375) quotes the whole verse and informs, - 'yathā jānakī-rāghava-nāke rāmaḥ'. The first half of the verse, as quoted there is, - "Iīlāgatairapi taraṅgayato dharitrīm ālokanaṁ namayato jagataṁ sirāmsi'. Here Sugrīva is described.
31. ND. p.75.
32. NS. GOS. XIX. 86.
this 'āṅga’ simply as a request and for illustration quotes from the Sampātyyanka where Māyāvati seems to try her wit on someone.

9. Utkṣipta:— There are several variants so far as the name of this 'āṅga’ is concerned. According to the NS., as interpreted by Ag. Ākṣipti consists in the bursting out of the secret (garbhasyodbhedenam), hidden in the heart. The ND. defines the 'āṅga’ as the revealing of the Bija but accepts the above view of Ag. as an alternative. The SD. also follows Abhi. bhā. Sgn. describes Utkṣipti as the revealing out of the Bija (bijodbhedanam). For illustration a verse from the Bālacarita, an unidentified work, is quoted where it is said that Rāma promised the kingdom as a reward for the recovery of Sītā and slaying Vālīn he had given it to Sugrīva. Sgn. comments on this illustration that the accomplishment of the

33. NLRK. 11.749-750. There are three more citations (NLRK. 11.758-760, 761-765, 1666-1670) from the Act called after Sampāti, the brother of Jaṭāyus. This is an Act from a lost Rāma-play, not referred to in any other work. From a study of the above four citations (SOLRP. pp.102-103) Dr. Raghavan shows the power of the poet in innovating ideas, such as an attempt of the Rākṣasas to dupe the monkeys; and a female character, a Rākṣasi named Māyāvati, trying her wits on Aṅgada, Hanumān and others.

34. Ag. reads Ākṣipti, three ms. readings are recorded in the NS. (GOS. Vol. III P.50) viz., Ākṣepa, Ākṣipta and upākṣipta. DR. (I.42) reads Ākṣepa and this reading is found in the ND (I.54), Bhā.pra. (P.211, 1.8), RS(III.51). The SD. (VI.99) reads Kṣipti.

35. NS. GOS. XIX.86. Ag. comments. ‘hrdayāntah sthitam (tasya)...kutaścinnimittād udbhedaṇam........'/

36. ND. I.54. P.78. Ākṣepo bijaprakāśanam. It takes 'bijasya’ to mean 'mukha-kāryopāyasya’ and also 'hrdaya-bhūmi-nigūḍhatvād abhiprāyasya’, as an alternative.

37. SD.VI.99. rahasyārthasya tadbhedaḥ kṣiptiḥ syāt.

38. NLRK. l. 751.

39. NLRK. 11.751-753 - For note on Bālacarita see supra f.n. 31 below Vidhāna (Mukha-sandhi).
'garbhābija' has been disclosed. The accomplishment of the hidden Bija here evidently refers to the recovery of Sītā. The DR. also defines Ākṣepa as the disclosing of the 'garbha-bija'. From the above it appears that here the word 'garbha' in the definition of the NS. has been taken by some to mean 'secret feeling' while others take it in the sense of main purpose (bijā), remaining hidden and as a result we get almost three separate definition of this 'ānga', - disclosing of the hidden feeling, that of the main purpose and the same of the hidden main purpose. The ND. informs us that some authorities do not take this 'ānga' into account at all.

10. TOṬAKA:- Sgn. describes Toṭaka after the NS as the speech full of 'sāmrambha' (excitement). For illustration a verse from the Bālacarita has been quoted where Rāvana in excitement declares that his fire of anger will fall on the forest of enemies. Here Rāvana's agitation is due to anger. The point has been made clear by Ag. who says that a speech, pregnant with excitement (āvega) is Toṭaka, as it pierces the heart and this excitement may be due to joy, anger or to some other reason. The ND. also means the same.

11. ADHIBALA:- The NS., as interpreted by Ag., defines Adhībala as a situation where one is overpowered by another through deceit, as is the case in the Act III.

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40. NLRK. 754.
41. DR. 1. 42. p. 20.
42. ND. p. 78
43. NLRK. 1. 755± NS. GOS. XIX. 87.
44. NLRK. 11. 755 -757.
45. NS. GOS. Vol.III. P.51. āvega-garbhaṁ yad-vacanaṁ tattotakam/sa cāvego harṣat, krodhāt, anyato 'pivā/bhinatti yato hṛdayaṁ tatastotakam/
46. ND. p. 81.
of the R. v. where the king is deceived through the foolishness of the Vidūṣaka by Vāsavadattā in the guise of Sāgarikā. The DR., ND., Bhā. pra. and SD. follow Ag. 47

But one ms. of the NS. defines Adhibala as, 'kapaṭasyāṇyathābhāva. This defini-
tion has been accepted by Sgn. and Bhoja. Adhibala, thus according to Sgn. and Bhoja consists in the baffling an attempt of deception. The illustration is cited

from the Sampātyanka where an attempt of the Rākaśasi Māyāvati to dupe Āṅgada,
Hanūmān and others has been depicted as foiled. The ND also refers to this view as the opinion of some. The DR. informs us that in some works Adhibala is defined
as, - 'toṭakasyāṇyathābhāva'. The ND. records a view that describes it as, 'sopā-
lambham vākyam'.

12. UDVEGA:- Fear from the king, or the enemy, or the robber gives rise to the situation of Udvega according to the NS. Ag. maintains that here 'enemy' (ari) includes even the heroine, evidently in love intrigues. Dhanika also means the same when he illustrates the 'āṅga' by referring to the situation where Sāgarikā

47. NS. GOS. 87. Kapatenātisandhanam bruvate 'dhivalam budāḥ/ See also Abhi. bhā (Vol.III. p.51).
49. NS. GOS. Vol.III. p.51. f.n. 2. ms. 'pa'.
50. NLRK. 1.758. kapaṭasya anyathākaraṇam adhibalam/Sr. pra. Vol.II. p.517. kapaṭasyāṇyathābhāvam...../
51. NLRK. 11. 758-760.
52. ND. p. 79.
54. ND. p. 79.
55. NS. GOS. XIX. 88.
56. NS. GOS. Vol.III p. 51. ariśabdānnāci (yī ? ) kādi /
is afraid of Vāsavadatta. But Dhananjaya defines Udvega as 'ariṅtā bhītih'.

The ND. follows Ag. and the NS.

In the light of the above, the scope of Sgn.'s definition of Udvega as, 59
'nṛpatijanitabhayam' (fear from the king) is too small. The reading here in the
text may be amended as, 'nṛpādijanitabhayam'. This reading finds support from a
ms. of the NS., the SD. and the Sr. pra. As an illustration of Udvega, Sgn.
quotes a verse from the Sampātyaṇka where Aṅgada being unable to find out Sītā
thinks in despair what will he say to Rāma. The verse really depicts Aṅgada's
anxiety (udvega) and not fear from the king.

13. VIRDRAVA:- Sgn. says that the Virdra (agitation, panic) is due to 'śāṅkā',
62 'bhaya' and 'trāsa'. A subtle difference in meanings of these three words has
been brought home to us by Sgn. when he illustrates Virdra with a verse that
depicts a situation where, on hearing terrible noise created by Khara etc., Rāma
apprehended (śāṅkā) some mischief, Sītā became afraid (bhaya) and the sages
became panic-stricken (trāsa). Thus, Virdra according to Sgn. is a state of
confusion arising out of apprehension, fear and panic and Viśvanātha also means
the same. For this exposition of Virdra Sgn. seems to be indebted to Śaṅkuka

57. DR. I. 42. Avaloka p. 20.
58. ND. p. 77.
59. NLRK. I. 761.
60. NS. GOS. Vol. III. p. 51. f.n. 3, ms. 'ta.' SD. VI. 100, nṛpādijanitabhītih
   etc. Sr. pra. Vol. II p. 518, bhaya nṛpādijanitam etc.
61. NLRK. II. 1. 761-765.
62. NLRK. I. 766; NS. GOS. XIX. 88.
63. NLRK. II. 11. 767-768.
64. SD. VI. 100.
whose view has been reproduced in the Abhi. bhū. Sgn. further says that according to some the Vidrava may arise from any one of the above three causes. Ag. himself maintains that Vidrava is 'śaṅkā' produced by 'bhaya' and 'trāsā' and this interpretation has been accepted by Bhoja and Rāmacandra-Guṇacandra. The DR. names the 'ānga' as Sambhrāma and defines it as, 'śaṅkā-trāsau' and Bhū.pra. simply reiterates this.

It is thus shown that Sgn. follows the NS in enumerating the above thirteen 'āṅgas' of the Garbha-sandhi. It has already been pointed out that Dhanāñjaya, Sāradātanaya and Śingabhubāla omit Prārthanā and maintain that the third Sandhi has got twelve 'āṅgas'. The view has been recorded in the ND. as shown above. Viśvanātha also refers to the view. Among these 'āṅgas' Abhūṭabaraṇa, Mārga, Tūtaka, Adhibala and Ākṣepa are main according to Dhanika and Rāmacandra-Guṇacandra.

**Āṅgas of the Vimarśa-sandhi**

1. **APAVADA:** Apavāda is censure and all the authorities beginning from Bharata define it as the declaration of fault. The ND., however, makes the point more

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65. NS. GOS. Vol. III. p. 52. anye tu śaṅkā-bhaya-trāsaiḥ kṛto yah sa vidrava iti/tatra ca viśeṣya padam anveṣyam, samudāya eva viśeṣya iti śrī-śaṅkukah/

66. NLRK. 1. 769.


68. Sr. pra. Vol. II. p. 518; ND. p. 77. The ND. names the 'āṅga' Drava.

69. DR. I. 42. p. 20; Bhū. pra. p. 211. 1. 7.

70. SD. p. 376.


72. NS. GOS. XIX. 89; NLRK. 1. 801; DR. I. 45; SD. VI. 102.
clear and asy that Apavāda is 'parivāda' which means, 'sva-para-dosodghaṭṭanam.'

The illustration in the NLRK. is taken from the Act Māyā-lakṣa-(kṣma)-ṇa of the drama Jānakī-rāghava. The verse quoted for the purpose, gives a list of wrongs committed by Rāvana and declares that the terrible consequence of these is sure to come.

2. **Sampheta:** Sampheta is an exchange of angry speeches. Sgn. offers two illustrations of this 'aṅga'; one is from the V. sam (Act. VI) where Yudhishṭhira and Cārvāka engage in altercation regarding the duel between Bhīma and Duryodhana and the other is from the Samketāhka, i.e., the Act III of the R. v. where Vāsavadatta chastises the king. Ag. informs that some name the 'aṅga' as Samsphota, taking the root 'sphota' to mean 'anādara'.

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2. NDL. p. 83.

3. NLRK. 11. 801-806. There is one more citation in the NLRK (11, 1703-1707) from the Māyā-lakṣaṇa Act of the Jānakī-rāghava. In the present case, the NLRK says, - yatha-Jānakī-rāghave Māyā-lakṣa-(kṣma)ne rāvanaḥ' and the last line of the verse runs, 'kariṣyante ghoraṃ vyasanam adhunā rākṣasapateḥ'. It is evident that the verse cannot be put in the month of Rāvana (as is done in the NLRK.) who is referred to in the last line in the third person, 'rāvanaṃ prati' or 'rāvanaṃasya', might have been the correct reading. From these two citations, as noted above, nothing can be guessed as to the nature of the innovation of a Māyā or its relation with Laksamana or the dramatic purpose achieved through it. (Cf. SOLRP. pp. 68-70)

4. NS. GOS. XIX. 89; NLRK. 1. 807; DR. I. 45; ND. I. 58; SD. VI. 102.

5. NLRK. 11. 808-812.

3. Drava: - The NLRK defines Drava after the NS., as 'guruvyatikrama,' and distinguishes it from Vidrava of the Garbha-sandhi by stating, 'śāṅkādibhir-
manasāḥ kṣobho vidravah/ sa eva paribhava-kṛto dravah/'. Thus, according to Sgn., both Vidrava and Drava signify mental agitation, the difference lies in the cause of that agitation. In the case of Vidrava, it is caused by 'śāṅkā' etc., while in case of Drava, it is caused by 'paribhava' (humiliation). The illustration is cited from the Act VI of the V.sam. where Yudhiṣṭhira expresses his mental agitation before Draupadī by referring to the great humiliation they suffered at the hands of the Kauravas even before the superiors and kinsmen, the only remedy for which is their own death or that of Duryodhana. Ag., however, takes the expression 'guruvyatikrama,' in the sense of disrespect or insou-
ience towards the superiors. Dhanañjaya, Rāmacandra-Gunacandra and Bhoja also define Drava as consisting in showing of disrespect to the superiors; to this Viśvanātha adds the reason 'sokāvegādisambhava'. According to this view, Drava is the showing of disrespect to the superiors by some one out of grief, mental agitation etc.

It may be noted here that the ND. admits of two Dravas, one in the Garbha-
sandhi and the other in the Vimarśa-sandhi. The first is the Vidrava of the NS., and NLRK.
4. Sakti:- Almost all the theorists follow the NS. in defining Sakti as the putting down of an antagonism; - Virodhaspaśama. Ag., evidently with love-dramas in his mind, interprets the definition of the NS., as placating one who is angry. Sgn. picks up the illustration from the Cūḍāmaṇi-saṃhāra (Act.V. of the Nāgā.) where Garuda at the advice of the hero promises not to kill any living being in future. The situation, referred to in the illustration may be taken to depict the putting down of the 'virodha' of Garuda with the Nāgas. The ND. defines Sakti following the above explanation of Ag. as, 'kruddha-prasādanam' but extends its scope and says that Sakti consists also in the total anihilation of the angry enemy. It also informs us that some theorists omit Sakti and admit a new 'anga' Bhāvāntara, while some others place Ājñā in the place of Sakti. Bhāvāntara is said to be the existence of contrary intentions and Ājñā consists in giving an order without considering the propriety.

5. Vyavasaśya:- Vyavasāya has been defined in the NLRK. as a statement connected with the 'pratijnā-hetu'. The expression 'pratijnā-hetu' has not been explained by Sgn. For illustration Sgn. quotes a portion of a speech from the V. sam (Act. VI) where Pāṇcālaka describes the finding out of Duryodhana by Bhīma and refers to the statement of Vāsudeva that Duryodhana knows the art of mastery over water (jalastambhana). From this illustration it appears that 'pratijnā-hetu' has been...

14. NS'. GOS. Vol.III. p.53. Cf. also the illustration, taken from the R.v. (Act.IV) where the king says that the queen has been pacified.
15. NLRK. 11. 819-823.
16. ND. I. 60. p. 86.
17. ND. p. 89.
18. NLRK. 1. 824; NS'. GOS. XIX. 91. vyavasāyasca viññeyah pratijnā-hetu-sambhavaḥ/
understood by Sgn. to mean the 'means for the fulfilment of the resolved end.' Here the finding of Duryodhana is the resolved end of Lhima, who secures the means from the above statement of Vasudeva. The definition of Vyavasaya in the NS. has been explained by Ag. also in the sense of acquisition of means for the accomplishment of undertakings. The DR. defines this 'aanga' as the declaration of one's own power, i.e., boasting. The Lhū. pra. and the RS. follow this view, and the ND. refers to it as the opinion of some.

6. Prasanga:—Prasanga according to Sgn. is the declaration of something which is not the chief subject-matter; i.e., irrelevant. The mourning of Yudhishthira on hearing the false news of Lhima's defeat and death from Ārkvāka in the V. sam. (Act. VI) has been cited as an illustration of Prasanga. Here lamentation over Lhima's death is entirely irrelevant as the fact is otherwise than the defeat of Lhima. This definition of Prasanga, though supported by one of the mss. of the NS., differs from that accepted by Ag. but is followed by the Lhū. pra. and is referred to in the ND. as maintained by some.

The definition of Prasanga in the NS., as accepted by Ag. and followed by Dhananjaya, Rāmacandra and Visvanātha, means that the 'aanga' consists in the statement where superiors are respectfully referred to.

22. Lhū. pra. p. 212. 1.I; Rs. III. 65; ND. p. 91: the Lhū. pra. (p. 217. 1.2) gives also the definition of Vyavasaya as accepted by Sgn.
27. NS. Gos. XIX. 91. gurūnām yārikiritanam/DR. I. 46. p. 24; Ā. I. 38. p. 82; SD. VI. 104 pp. 380-381.
7. Dyuti:—The NS. defines Dyuti as a contemptuous speech, - 'vākyamādharṣa-samyuktam'. Sgn. adds two more adjectives, viz., threatening (tarjana) and insulting (adhiṅṣepa) to the speech and concludes that an address (āhūti) with a harsh effect (durukti-parināma) is meant here. The challenging rebukes and harsh addresses hurled to Duryodhana who was hidden under water, by Bhīma, as reported to Yudhiṣṭhira by Pāṇḍālaka in the V. sam. have been referred to as forming an illustration of Dyuti by Sgn. The same situation has been referred to for illustration of Dyuti in the DR. and SD., while defining the 'aṅga' as consisting in a threatening and intimidating speech. The ND. takes this 'aṅga' to be simply 'tiraskāra' and refers to all the above views as those of others.

8. Kheda:—Theorists like Dhananjaya, Śaradātanaya, and Śiṅgabhūpāla do not count 'kheda' as an 'aṅga'. The reason perhaps is, as indicated by Ag., that 'śrama' a Vyabhicārabhāva cannot be included in the list of Sandhyāṅgas. Ag. himself, however, maintains that 'śrama', 'udvega', 'vitarka' etc., though included in the list of Vyabhicārinis, may also be used as Sandhyāṅgas if there is scope. The NS. followed by the NLRK., ND. and the SD., define kheda as exhaustion (śrama) due to mental and physical over-working. For illustration Sgn. quotes a verse from the Jānaki-rāghava (Act VI) where Rāma visualises Sītā's weariness.

28. NS. GOS. XIX. 92.
29. NLRK. I. 829-830.
30. NLRK. II. 830-831.
32. ND. p. 85.
34. NLRK. I. 832. manāscēṣṭā-samutpannāḥ śrāmaḥ khedah/ The GOS. version of the NS (XIX-92) reads, - 'manāscēṣṭāviniṃpanna etc. ND.I.59. p.85,SD.VI.105,p.281.
35. NLRK. II. 832-837.
9. Pratiṣedha:- The NLRK. and the SD. follow the NS. in taking Pratiṣedha into account as an 'āṅga'. The ND. also seems to admit this 'āṅga' but terms it as Virodha. Pratiṣedha has been defined as the obstruction to the (achievement of the) desired object. Sgn., for illustration, refers to the situation where Śaṅkhacūḍā describes his frustration in offering his body to Gāruḍa, due to Jīmūtavāhana's intervention in the Act V of the Nāgānanda.

10. Virodhana:- In complete agreement with the NS. (GOS. edition) Sgn. defines Virodhana as the appearance of delay or lapse (atyaya) to the 'kārya', i.e., the accomplishment of one's own desire (kāryātīyatayopagamanam). Bhoja and Viśvanātha also maintain this view. As an illustration of this 'āṅga' Sgn. refers to the situation in the Act VI of the V. sam. where the Kaṇcukin mistakes Bhīma as Dur-yodhana, evidently out of fear, and declares that the latter after killing the former is coming here and is seeking Pāncaḷī here and there. The Virodha of the ND., as identified with Pratiṣedha above, also comes very near to this 'āṅga'.

There is a confusion among the theorists regarding the exact significance of this 'āṅga'. The DR. defines it as, - 'samrabdhānām virodhanām and Dhankia cites the angry exchange of hot words between Bhīma and Duryodhana from the V. sam.

36. ND. I. 59. p.86. But it reads Nirodha (I.56) in enumerating the 'āṅgas'.
37. NS. GOS. XIX. 93; NLRK. 838; SD. VI. 105. p. 382.
38. NLRK. 11. 838-839.
39. NS. GOS. XIX. 93; NLRK. 1. 840.
41. NLRK. 11. 840-843. The Śr. pra. (vol.II. p. 524) also refers to the same situation as an illustration of the 'āṅga'.

(act. V) as an illustration. The Lha. prā. gives two similar definitions of Virodhana. The RS. also defines the 'āṅga' as, 'virodhanam nirodchikitā ādānām ca parasarārṇam'. Several mss. of the N. also define Virodhana in the similar words. It thus appears that from an early time there have been two distinct views regarding the nature of Virodhana, one taking it in the sense represented by Sgn., Ag., Lhoja and Viśvanātha and the other supporting the explanation offered by Dhananjaya, Saradatanaya etc.

11. Ādāna:— Sgn. quotes the definition of Ādāna from the NS. According to this definition Ādāna signifies a situation that shows the nearness of the object indicated by the Ājīva. It shows that the final fruition of the Ājīva is drawing near. Sgn. illustrates this 'āṅga' from the Act IV of the Kāṭhāvalī by citing the speech of Vāsavadatta who seeing the conflagration requests the king to save Śūcarika, kept bound and the king readily accepts. The NS. also defines Ādāna as, -'phalasamipyama'. Another school of thought represented by the NS., Lha. prā., NS. etc., define Ādāna as a recitation of the action.

42. DR. p. 25. In the light of Dhanika's illustration the ms. reading 'samramchokti' seems to be better.

43. Lha. prā. p. 212. 11.3-4. 'samrabhdhānāmavajñā' and 'Parasparasya samgrāmaḥ samrambhena.


46. MLRK. I.844. ājīva-kāryopagamanam; NS. GOS. XIX. 94, the reading, Ādāna here is undoubtedly an instance of printing mistake. Cf. also Śr. pra. Vol.II. p.524.

47. MLRK. I.844-847. Act IV of the K.V. has been referred to by Pālīyaṇika in the MLRK. Śr. pra. (vol.II. p.524) also refers to the same situation as illustration of Ādāna.

12. Sadana:—The term 'Sadana' as an 'anga' of the fourth Sandhi is found only in the NLRK. The NS., followed by the ND. and the SD. names the 'anga' as Chādana, while the DR., Bhā. pra., and RS. read Chalana. Sgn. describes this 'anga' as an insulting speech, - 'apamānakṛtam vākyam', while the NS. enjoins that this insulting speech is to serve a purpose (kāryārtham). The illustration cited in the NLRK. is from the Act. VI of the V. sam. where Bhīma after his final triumph returns and from behind the screen asks for the whereabouts of Draupadī and refers to the insults she had to suffer in the past. Here the speech of Bhīma cannot be taken to be an insulting one though it refers to the past humiliations of Draupadī. Ag. makes the point clear and justifies the name Chādana as it covers the insult. Sgn.'s illustration may also be taken in this sense. The ND. follows Abhi. bhā and defines Chādana as 'manyumārjana.

The DR. and the Bhā. pra. understand Chalana simply as insult and the view is recorded in the ND. Similarly the RS. defines Chalana as, 'avamānādikaraṇam kāryāntam' Viśvanātha, following the NS., defines Chādana as the suffering of an insult or the like for the sake of a purpose. The KM. edition of the

50. NLRK. l. 848. NS. GOS. XIX. 94.
51. NLRK. 11. 848-849.
52. NS. GOS. Vol. III. p. 56. apamūna-kalāṅkāpavāraṇācchādanamiti/ In this sense the name Chādana suits well.
53. ND. p. 84.
54. DR. I. 46. p. 24; Chalanaṃ cāvamānanam; Bhā. pra. p. 212. l. l., ND. p. 84. anye tvasya sthāne chalanaṃ avamānanarūpam āhuh/
55. RS. III. 64. p. 231.
56. SD. VI. 107. p. 384. kāryārtham apamānādeḥ sahanam....
NS. records a ms. reading according to which Chalana is 'sammohā' due to an insult or a similar discomfiture. It is interesting to note that the ND. records both the views as opinions of some. That there were divergent views regarding the implication of this Sandhyānga is evident from the above.

13. **Prarocana**— Sgn. defines Prarocana as a situation that shows the 'samhatārtha', but what is exactly meant by 'samhatārtha' is not clear. For illustration Sgn. refers to a verse in the Act. VI of the Jānakī-rāghava where Lakṣmana appears to console Rāma and says that more formidable and young enemies like Kumbhakarna, Indrajit and Kumbha have already been killed and it is the old Rāvaṇa who remains. This verse foresees the final victory of Rāma, i.e., the consistency of the final accomplishment is shown here. 'samhatārtha' in the definition may thus be taken to mean consistent or coherent purpose to be served. Prarocana may thus be taken to signify a situation that foreshows the final end of the play.

The NS. defines Prarocana as 'samhārārtha-pradarśini' which has been explained by Ag. as, 'nirvāhyamānasyārthasya daśikā.' Thus according to Ag. also, Prarocana means a situation that shows the desired end which is going to be accomplished. The final accomplishment, however, is represented in the last Sandhi. Bhoja and Viśvanātha also give the above definition of the NS. The ND. defines Prarocana as 'bhāvasiddhiḥ' but follows Abhi. bhā in its commentary. The definition of the

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57. *NS.*, *KM.*, *XIX*, 93 and f.n. 9.

58. ND. p. 84.

59. *NLRK.* 1, 850.


62. *Sr.* pra. Vol. II p. 524; SD. VI. 106. p. 383. In the light of the readings found in the NS., Sr. pra. and SD., the reading of the *NLRK.* may be amended as 'samhārārtha-'

63. ND. p. 90.
DR. which seems to be followed by the Bhā. pra. and the RS., do not differ in sense from that of the NS., as interpreted by Ag.

Besides the thirteen 'āṅgas' discussed above, the GOS. edition of the NS. gives names and definitions of three other 'āṅgas' of the Vimarṣa-sandhi which are not commented upon by Ag. They are,—Vyāhāra, Yukti and Vicalana which are defined respectively as, 'pratyakṣa-vacanam', 'savicchedaṁ vacah' and 'avama-nārtha-samyuta'. On the other hand Dhanañjaya omits Keśada and Pratīṣedha of the NS. and admits two new 'āṅgas' Vidrava and Vicalana; defined as 'vadha-bandhādi' and 'vikatthanā', respectively. Sāradātanaya, Singabhūpāla and Rūpagsvāmin follow the DR. in this respect. All these simply show that the confusion regarding the numbers and definitions of the Sandhyāṅgas is very old. Ag. himself informs us that some authorities omit any of the above thirteen 'āṅgas' and maintain that the fourth Sandhi consists of only twelve 'āṅgas'. The ND also records this view.

Dhanika maintains that among the thirteen 'āṅgas' of the Vimarṣa-sandhi, Apavāda, Śakti, Vyavaśaya, Prarocana and Ādāna are important. The ND omits Apavāda from this list.

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64. DR. I. 47. siddhaṁmantraṁato bhāvidarśīkā syat prarocana, Bhā. pra. p. 212. 1.5; RS. III. 66. p. 232.
65. NS. GOS. XIX. 95-96.
68. NS. GOS. Vol. III. p. 56.
69. ND. p. 91.
70. DR. p. 27.
71. ND. I. 56-57.
Angas of the kīrvaṇa-sandhi.

1. Artha:- Artha, as a name of an 'āṅga' of the last Sandhi occurs only in the NLRK, where it is defined as an allusion to the main theme. In this sense it is not different from the Sandhi of all other authorities including Ṛṣabha. Sandhi has been defined in the NS. as the coming up of the Liṇa seen in the Mokṣha-sandhi. Pradhānārtha of Śrn. may be taken to mean the Liṇa of Ṛṣabha's definition. The definitions offered by other authorities do not differ in sense from that of the NS. The illustration cited in the NLRK, is said to be taken from the māricavāxcitaka. Here Lakṣmaṇa requests Kāma to enter Laṅka and accept the hospitality of the citizens. The killing of Kāma and the recovery of Śīta appear to constitute the 'pradhānārtha' of the play which has been indirectly hinted at in the portion cited as illustration.

2. Grathana:- Grathana according to the NS., as followed by Śrn., Viśvanātha and Bhoja, is a reference to different purposes. All other authorities define Grathana as a reference to the Kārīya, evidently the main one represented to be served in the play (and not 'kāryas' as taken in the Ś. NLRK, etc.). Even Ag.

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1. NLRK. 1. 861. Pradhānārthopakṣepah arthāḥ/Perhaps the name Sandhi has been omitted to avoid a confusion with Sandhi, the division of the plot.

2. NS. GCS. XIX. 97.


4. NLRK. 11. 861-863. There is in the NLRK, only one citation from this lost Lāma-play. Saradātanaya refers to it twice; Bhoj. pra. p. 217. 1.14. p. 273. 1.2. From the first reference we know that it was a Nāṭaka (māricavāxcite nāṭake kṛtaḥ) and the second (Pancāṅkametan māricavāxcitam) informs us that it was of five acts.

5. NS. GCS. XIX. 98. upakṣepastu kāryāṇām grathanam.../The NLRK. 1. 864. Kāryāṇām labhānupakṣepo grathanam; Śr. Pra. (Vol.II. p.525) quotes the Ś. verbatim, SD. VI. 110. p. 306 upanyāsastu kāryāṇām grathanam......

6. DR. I. 51. p. 28; Bhoj. pra. p. 212. 1.19, NS.I. 63. pp.92-93; Ś. III 70. Illustrations of Grathana cited in these works also show that a reference to the main purpose is intended to.
and Visvanātha in their notes on illustrations cited, remark, 'kāryasyopakṣepād,' meaning thereby that the 'aṅga' consists in a reference to the 'kārya.' Sgn., on the other hand, for illustration cites a verse from the Samhāra (last Act) of the Jñānakī-rāghava where Laksmanā refers to several purposes shown as served in the drama; these are the killing of Khara, Dūṣaṇa etc., removal of the obstacles of penance, the death of Rāvaṇa, the enemy of Indra and the installation of Vibhiṣāṇa on the throne. In the concluding paragraph of our discussion on the Avasthas, it has been pointed out that Indian dramatist always favour a mono-centric plot. In the light of the above the validity of the reading 'kāryanam' as well as Sgn.'s exposition become questionable. From the standpoint of Sgn, it may be said that the kārya (main purpose) is 'ānusaṅgika-sampāna' i.e., the term kārya is to be taken to mean the main purpose along with the subsidiary ones. The point has already been elaborately discussed. Thus there is no harm in taking Grathana to signify the recapitulation of Kāryas. Moreover, the accomplishment of the main purpose (phala) is always associated with the serving of different subsidiary but connected purposes. So, a reference to the main purpose (kārya) imply the same to subsidiary ones. In the illustration cited by Sgn., the killing of Rāvaṇa is the main purpose and others are subsidiary ones.

3. Nirṇaya:- Nirṇaya is the narration of past experiences. For illustration both Ag. and Sgn. refer to the situation in the Act. IV. of the R.V. where Vasubhūti and Sagarikā come to recognise each other and the identity of the latter is disclosed.

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8. NLRK. 11. 864-869.
10. Cf. supra, discussion on kārya.
11. NS' GOS. XIX. 99; NLRK. 1. 870; DR. I. 51; ND. I.63; SD. p. 386
4. Paribhāṣaṇa:—Paribhāṣaṇa has been described in the NS, as dialogues containing censure and the 'aṅga' is accepted in this sense by Sgn., Viśvanātha, Rāmacandra and Bhoja. Ag. and following him Rāmacandra-Gupacandra, however, restrict this censuring to one's own self only. For illustration Sgn. refers to the situation in the V.śam. (Act.VI) where Bhima censures Duryodhana and Duḥśāsana, and begs Yudhiṣṭhira for leave to tie up the braid of Draupadī with his hands, tinged with the blood of the chief enemy. Bhoja also refers to the same situation for illustration. Dhananājaya understands this 'aṅga' as mutual conversation simply and the view has been referred to in the ND, as the opinion of some. The Bhū. pra. accepts both the above views.

5. Dyuti (Kṛti):—Dyuti according to Sgn. is the removal of the torment produced by jealousy or that of the jealousy and torment. Sr. pra. defines this 'aṅga' as the removal of jealousy and anger and a ms. of the NS. supports this definition. The sense of the illustration, a single sentence, cited by Sgn. from the Kāmadattā-śvanīndanaṁ/
pūrti is not clear. This view on the 'ānga', however, has been referred to in the ND., as maintained by some. The NS., as interpreted by Ag., difimes Dyutī, as the appeasement of anger etc. Excepting the NS., NLRK. and the Śr. pra. all other works read the name of the 'ānga' as Kṛti. A ms. of the NS. also uses the term Kṛti instead of Dyutī. The DR. defines Kṛti as, 'labdhārthaśāmanam' i.e., pacification due to the attainment. Kṛti may also imply the confirmation of the thing attained, as it appears from the Avaloka. The Bhā. pra. also gives these

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23. NLRK. ll. 876-878. The name Kāmadattā-pūrti is hitherto unheard. The RS. refers to a Prakāra Kāmadattā (RS. III. 216. gaṇīkāṇyikām dhūrtam kāmadattāvayādikam) Dr. S. N. Das Gupta (Hist. of Sans. Lit. Cal. Uni. p. 762) informs us that Kāmadattā, a work referred to in the Bhāṣa Padma-prābhārtaka was probably a Prakāra written by Śūdraka himself. A Bhāṣīkā with the title Kāmadattā has been referred to in the NLRK (l. 3161) and in the SD (p. 458). In both the cases the name has been cited as an example of Bhāṣīkā. However, it is evident that there were a Prakāra (from which Sgn. cites here) and a Bhāṣīkā bearing the same title Kāmadattā.

24. ND. pp. 95-96. apare tu krodhādeh prāptasya śāmanam dyutim śāmananti/After the illustration it is remarked, anena,.....īrṣyā-kopasya śāmanam/. 

25. NS. GOS. XIX. 100. labdhāyārthasya śāmanam..../Ag. says, "śāmartyaḥ prāśāmanīyasya krodhāderarthasya prāptasyāpi yat prāśāmanām sa dyutih/

26. NS. GOS. Vol. III. p. 58. f.n. 5 ms. 'bha'. The reading 'kṛti' seems to be better, as there is another Dyutī in the Vimarsa-sandhi also.

27. DR. I. 53.

28. DR. Avaloka. P. 30....ītyanena prāptaratāṣṭyābhiṣeka-māṅgalaiḥ sthīr-karanaṁ kṛtih/
two implications of Kṛti. The SD. quotes the definition of Kṛti from the DR. and illustration from the Avalok verbatim. The ND. gives a quite new definition of the 'āṅga' as 'Kṛtiḥ ksemam', i.e., the maintenance of the result attained. This definition does not differ in sense from that of the DR. as interpreted by Dhanika. The ND. further informs us that some substitute Dyuti for Kṛti and define it as, 'prāptasya Prātikulyaśāmanam'.

6. Prasāda :- According to the NS., as followed by Ag., Sgn. and bhoja, Prasāda consists in a propitiatory speech or situation. Both Ag. and Sgn. cite the same speech of Vāsavadattā for illustration from the R.V. (Act.IV) where she propitiates Sāgarikā and dresses her with ornaments. Ag. informs that some read this 'āṅga' just after Dyuti, as is actually done in the NLRK. The ND. names an 'āṅga' Upāsti and defines it as 'sevā' which is 'paraprasattiheturvyūpāraḥ', but informs us that some recognise Prasāda instead of Upāsti. Thus some sort of propitiation is the main element of Prasāda and this is the opinion of all other theorists.

29. Bhā. pra. p.213. 1.2. kṛtirlabdhrthasāmanam tat sthirikaraṇam tu vā/
30. SD. VI. III. p. 387.
31. ND. p. 95. labdhasya paripālanam kṣemah/
32. ND. p. 95.
33. NS. GOS. XIX. 101. śuśrūṣādyupasampannah prasādahprīturucyate/NLRK.
1.879. śuśrūṣādyupapannarthah Prasādah/ Śr. pra. Vol. II. p.527 śuśrūṣādyupasampannah Prasādah iti kīrttitath/
34. NS. GOS. Vol. III. p. 59; NLRK. 11. 879-880.
36. ND. I. 64. p. 94.
37. DR. I. 52. p.29; Bhā. pra. p.212. 1.22; SD. p. 387.
7. **Ananda** :- All the theorists agree with Bharata in defining Ananda as the attainment of the desired object. Ag. very aptly remarks that the name is Ananda as it gives joy. Ag. and Sgn. cite the same illustration from the R.V. (Act.IV) where the king gladly accepts the offer of Vásavadatta, i.e., the hand of Sāgarikā.

8. **Samaya** :- Samaya has been taken in the NS., Sr. pra., DR., ND., SD. etc., as the disappearance of misery. But Sgn. defines it as the end of opposition, 'Virodha-śamanam,' and illustrates it by quoting from the Act. IV. of the R.V., the speech of Vásavadatta where she herself presents Sāgarikā to the king and requests to treat her affectionately. Thus by 'virodha-śamanam' Sgn. also means a situation which depicts the disappearance of troubles for principal characters.

9. **Anuyoga** :- The term Anuyoga denoting a Sandhyāṅga, is used only in the NLRK where it is defined as the searching for the right object. For illustration Sgn. cites a speech from the Saṁhārāṅka (last Act) of the Jānaki-ṛāghava where Rama eagerly asks Vibhiṣaṇa whether it is a fact that Sītā is unburnt, as he himself

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38. NS. GOS, XIX. 100; NLRK. 1, 861; DR. I. 52, p. 29; ND. p. 96., Sr. pra.
40. NLRK. 11. 881-882.
41. NS. GOS. XIX. 101; Sr. pra. Vol. II. p. 520; DR. I. 52; ND. I. 64;
Bha pra. p. 213, 1.1; SD. VI. 112. p. 387.
42. NLRK. 11. 883-885; Ag. (NS. GOS. Vol.III. P.59) also cites the same illustration.
43. NLRK. 1. 886. yukta-kāryāṇveṣanām anuyogāḥ/
fails to see clearly due to the overflow of tears of joy. That Sita is safe and that the reunion, which is the final end (kārya) of the drama is approaching, may be taken as the 'yukta-kārya' here and Rāma is a seeking that. From the above exposition it appears that Anuyoga of Sgn. is the Nirodha of the NS. and ND, while it is termed as Virodha in the Bha. pra., and Vibodha in the DR. and SD. The NS, as interpreted by Ag., defines Nirodha as the search for the final object of desire through reason. The same has been said about Nirodha in the ND, in different words. The DR. omits 'yuktya' from the definition of the NS, and says Vivodha is, 'karyamārgaṇam'; this definition seems to be followed by other theorists.

10. Upaguha:- (ND. Parigūhana, RS. Upagūḍha) All the theorists follow Bhrāta in defining Upaguha, as the occurrence of something marvellous or wonderful. This is considered to be an important characteristic of the concluding portion of a drama and the point has already been elaborately discussed in connection with the Nirvahana-sandhi. Sgn. illustrates this 'āṅga', by referring to the concluding portion of the V. sam. where Kṛṣṇa describes how a marvellous situation is going to be created as all sages, generals, princes of different dynasties and even Vyāsa, Vālmīki and Parāśurāma themselves are coming to celebrate the coronation of Yudhīṣṭhira.

44. NLRK. 11. 886-888.
45. NS. GOS. XIX. 98. kāryasyanvesaṇam yuktya nirodha iti kīrtitaḥ/ The reading in the Sr. pra. (Vol. II. p. 525) as 'anyasyanvesaṇam yuktya etc.', is evidently corrupt.
46. ND. I. 63. p. 92.
47. DR. I. 51. p. 27; SD. VI. 110. p. 385; Bha. pra. p. 212. l. 18.
48. NS. GOS. XIX. 102; NLRK. 1. 889; DR. I. 53; ND. I. 64; SD. VI. 112. p. 388.
49. NLRK. 11. 889-890.
11. **Bhasana**: According to Sgn., Bhasana is a statement of conciliation etc. The NS. also means the same thing when it says that Bhasana is the statement accompanied by conciliation or gifts or the like. Other theorists also understand this 'anga' as acquisition of honour, or conciliatory statement or praise. Both Ag. and Sgn., for illustration refer to the same situation from the R.V. (Act.IV) where Vasubhuti praises Vasavadatta, as she herself gives Sagarikā to the king. Ag. rightly points out that Samgha of the Garbhasandhi also bears the same characteristics as Bhasana and maintains that as the latter is compulsory in the Nirvaha-sandhi, it is enumerated here. The ND. also maintains that the use of this 'anga' is compulsory in the last Sandhi.

12. **Pūrvavākya**: The definition of the Pūrvavākya, as given in the NS. and commented upon by Ag., signifies that this 'anga' consists in the disclosure of the main purpose, proposed (evidently in the Mukha-sandhi) to be served. Sgn. also seems to mean the same when he says that Pūrva-vākya is the disclosure of the Bija. As an illustration Sgn. cites the speech of Bhima from V.

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50. NLRK. I. 891.
51. NS. GOS. XIX. 102. sāma-dārādi-sampānnaṃ bhasanaṃ samudāhytāṃ/
52. DR. I. 53; SD. VI. p. 388; ND. I. 65; Bha. pra. p. 213. 1. 3.
53. NS. GOS. Vol. III. p. 59. NLRK. 11. 891-892. The reading 'visvabhūti' in the NLRK, is evidently corrupt and 'vasubhūti' is the correct reading.
55. ND. p. 99.
56. NS. GOS. XIX. 103......yathokta-kārya-pradarśānām/ Śr. pra. (Vol. II. p. 529) reads 'yathokta-kēśepadarśānām' and this reading is supported by ms., {pa} as recorded by the editor of the NS. GOS. Vol. III. p. 60.
57. NLRK. I. 893. bijodghātaṇām/
sam (Act.VI) where he says to the maid "Where is Bhūnumatī? Now let her insult the wife of the Pāṇḍavas". The reference is directly to the insult of Draupadī by Bhūnumatī, reported to Bhīma by the maid in the Mukha-sandhi. This gives rise to a confusion as to the suitability of the illustration as the above does not contain any reference to the Bija. But the speech of Bhīma really refers in a covert way, to the total annihilation of the Kauravas and the victory of the Pāṇḍavas which is the Phala of the drama. Moreover the prose portion quoted by Sgn. is a part of the whole speech of Bhīma and is immediately preceded by a verse (krṣṭā yenāsi etc.) where the killing of both Duryodhana and Duḥṣāsana has been referred to.

The DR. defines the 'aṅga' as the sight of the Kārya and in this respect is followed by the ND. and the Bhū. pra. The SD. follows the definition of the NS. The ND. further informs that some authorities understand Pūrvavākyas a statement similar to that made in the Mukha-sandhi. etc.

13. Kāvyā-samhāra:—Sgn. defines Kāvyā-samhāra in the words of the NS., as the granting of the boon and obtaining of the desired end. The definition of other authorities also do not differ in sense from that of the NS. For illustration Sgn. refers to the verse "krodhāndhai sakalam' etc., from the concluding portion of the V. sam, where Yudhiṣṭhīra says that he has already obtained all the desired

58. NLRK. 11. 893-894.
59. Dr. Mainkar, The TSS. p. 132.
60. DR. I. 53; ND. I. 65. p. 99; Bhū. pra. p. 213. 1. 4. The ND., however, uses the term Prāgbhāva instead of Pūrvavākya.
61. SD. VI. 113. p. 308.
63. NS. GOS. XIX. 103; NLRK. 1. 895.
64. DR. I. 64; ND. I. 65; Bhū. pra. p. 213. 1. 5; SD. VI. 114.
ends in reply to Vāsudeva’s question, "What are you wish”. It is a convention that towards the conclusion of a Sanskrit play some senior or noble character or the main helper of the hero, as the case may be; asks the hero a question like, "kiṃ te bhuyāḥ priyam upakaromi”. The hero in reply expresses his full satisfaction and in most cases gives a list of attainments. This portion of the play is designated as Kāvyasamhāra and marks the termination of the dramatic business of a play and also is invariably followed by the Prasasti.

14. Prasasti :- Sgn. following the NS., says that Prasasti is the end of the play and consists of a prayer for the welfare of the king, the Brāhmaṇas and cows etc. For illustration, the concluding verse from the Rāghavālīhyudaya is quoted. This is the conventional ending of a Sanskrit play and as a Sandhyāṅga, Prasasti should be used compulsarily. The ND. enjoins that Kāvyasamhāra and Prasasti are compulsory aṅgas and the latter also forms a part of the play. Prasasti is always written in verse and is generally known as the Bharata-vākyya.

The term Bharata-vākyya is not found in the NS., NLRK., DR., or even in the SD. But the Prasasti verse is a compulsory feature of all the Sanskrit plays. We do not know when and how the term Bharata-vākyya came into vogue. The term, however, signifies that the Prasasti-verse is to be chanted or sung by an actor or actors (Lharatas) present on the stage.

These are the fourteen aṅgas of the last Sandhi all of which are generally held to be equally important. The ND. rightly restricts the use of Sandhi, Lirodha, Grathana, Purvalhava, Kāvyasamhāra and Prasasti in the Nirvahana-sandhi only.

65. NLRK. 11. 895-896.
66. NLRK. 11. 897-898; NS. XIX. 104. Cf. DR. 1.54; ND.I. 65, SD. VI. 114; bha. pra. p.213. 1.6.
68. ND. p.91. visesāñupādānāt sarvānyevaitānī tradānānī.
70. ND. PP. 101-102.
B. Number, name and definitions of the Sandhyāṅgas.

There has been a long standing confusion regarding the number, name and definitions of the Sandhyāṅgas. Like all other theorists Sgn. maintains that the number of the Sandhyāṅgas is sixtyfour, but following the NS, he himself has described sixtyfive Sandhyāṅgas. The great commentator of the NS, Ag., also does the same. The NS, as it has come down to us, cannot help in the matter much. It distinctly says that the number of the Sandhyāṅgas is sixty four, but enumerates and defines sixtyfive of them. It has also been shown above that three extra 'āṅgas' of the Vimarsa-sandhi have been recognised and defined in the GCS. text of the NS; but Ag. omits them.

There is no controversy regarding the number of 'āṅgas' of the first, second and the last Sandhis. Ag. seems to be in favour of accepting twelve 'āṅgas' of the fourth Sandhi, though the view in another place has been referred to as maintained by some in the Abhi. bha. itself. The ND. records a view that admits twelve 'āṅgas' of each of the third and fourth Sandhi. Broadly speaking there are two views regarding the number of the 'āṅgas' of the third Sandhi. The DR., followed by the Bhā. pra., RS. and the NC. assigns twelve 'āṅgas'.

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1. NLRK. 1. 903.
2. Both Sgn. and Ag. accept the numbers of the five successive Sandhis as 12, 13, 13, 13, 14; thus the total is 65.
3. NS. GOS. XIX. 67.
4. NS. GOS. XIX. 95-96. Cf. supra, concluding portion of the 'āṅgas' of Vimarsa-sandhi.
5. Śr. pra (Vol. II. p. 504) maintains that the number of the Pratimukha-sandhi is twelve.
6. NS. GOS. Vol. III. p. 34.
7. NS. GOS. Vol. III p. 56.
8. ND. p. 91. In this case the total number becomes 63.
to this Sandhi, while the NS., as interpreted by Ag. and Sgn., makes the number thirteen. The ND. and the SD. follow this view. Besides the Abhi. bhā., NlBK, and Sr. pra., the ND. and SD. may be said to be close followers of the NS., so far as the Sandhyāṅgas are concerned. The first group of works omits Prārthana from the list. Similar controversy regarding the acceptance of the Ākṣepa (Utkṣiptam) as an 'āṅga' has also been noted before.

Ag. fails to assert which one of the sixty five Sandhyāṅgas, explained by himself, is to be dropped so that the total number becomes sixty four. He records a view that omits Prāṣasti, as it is not included in the subject matter of the play. Viśvanātha also informs us that some omit Prārthana of the third Sandhi to make the total number sixty four and some omit Prāṣasti for the same purpose.

All the theorists of Indian dramaturgy and the commentators of plays are of opinion that the total number of Sandhyāṅgas is sixty four. The view had its origin in the dim past and can be taken as one of Bharata, no matter whether the term Bharata signifies a sage or the 'naṭa-sampradāya' of the day, as taken by many. The present NS. is the product of a long tradition and when it came to be codified it acquired a religious sanctity. But even after its codification the dramatic literature went on developing and new situations and moods came to be depicted in those works, all of which certainly could not be explained by the earliest terminology and definitions of the Sandhyāṅgas. So, new terminology and definitions of the Sandhyāṅgas evolved, but always there was a persistent endeavour to keep the total number sixty four.

10. NS. GOS. Vol.III. p.56. The text is corrupt here. It reads, "nirvahana-sandhavapi Prasakteryivṛttāntarbhūtavena gaṇanamanayāyyam iti." / The correct reading seems to be, "Prasāsterivṛttāntarbhūta......"/ The correct reading seems to be, "Prasāsterivṛttāntarbhūta......"
11. SD. (P.376) below VI. 96.
In the expositions of the respective Sandhyangas, it has been shown that there are divergent views regarding their names and definitions. Moreover, some of the names of the 'āṅgas' of the Pratimukha-sandhi (Vilāsa, Vidhūtā, Narma, Narmadyuti) show that they were evolved, mainly for the analysis of love-plays. But the attempt of the later theorists and critics to make them suit in dramas with other sentiments depicted in the second Sandhi, resulted into twists of definitions of the NS. So far as the Sandhyāṅgas are concerned, the text of the NS, as followed by Sgn. is essentially similar to that followed by Ag. It has been shown in respective places that where the readings of the NLRK do not agree to that accepted by Ag., Sgn. finds support from ms. readings recorded in the GOS. 

That long before Sgn., Ag., Dhananjaya and Rāmacandra-Guṇacandra, different versions of the Sandhyāṅga-portion of the NS, evolved, is evident from the divergent views held and referred to in their works, (as noted above in respective connections) and also from the variant readings of the mss. of the NS, itself, Sgn. followed the text of the NS, that was available to him and evidently in that text there were names and definitions of sixty five Sandhyāṅgas inspite of the well-established view that their number is sixty four.

II

Application of the Sandhyāṅgas

Sgn. himself says nothing explicitly regarding the problems whether the Sandhyāṅgas are to be used in the plays in the same order as they are enumerated and whether one 'āṅga' of a particular Sandhi can be used in another Sandhi also. So far as the first problem is concerned, Sgn. seems to maintain that the Sandhyāṅgas need not necessarily be used in a play according to the order of their enumeration. This

13. Cf. Prasanga and Vidrava, supra. It may be noted that the definition of Krama in the NLRK, finds no support from above sources.
can be shown from the passages he cites for illustration from the Act I only of the V. sam.

Ag. clearly states that no order is required to be maintained in the use of the 'angas' of a particular Sandhi and refutes the theory of Udbhata and others who hold that the 'angas' of a Particular Sandhi should be used in due order and in that Sandhi only. According to Ag. an 'anga' of a particular Sandhi can be used in another Sandhi also. He further states that if the Sandhyaangas occur one after another in due order then Sandhyantaras, Lasyangas etc., cannot be used at all. From this remark it is evident that according to Ag. Sandhyaangas are neither the subdivisions of Sandhis nor the Sandhis are mere combinations of Sandhyaangas arranged in an order, there are other elements to be used along with the 'angas' in a Sandhi.

Saradatanaya and Singabhumala maintain that no order is to be maintained in using the Sandhyaangas in a play. The ND. also maintains the same opinion and enumerates the Sandhyaangas in a different order than the NS. The DR. like the NLRK. keeps mum but Dhanika seems to support the view of Ag. as is evident from the illustrations he cites.

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1. C.f. V. sam. Ed. Jivananda vidyasagar, Calcutta, 1934. According to Syn.'s citations from the Act. I of the drama, Prapti (p.19) occurs before Parin-yasa (p.25); Vidhana is used before Samadhana (p.31); while Paribhavana (p.29) and Karana (p.30) are located before Samadhana and Vidhana (p.31). Thus the order of enumeration (NLRK. II. 553-555) is not maintained while locating the 'angas'.

2. NS. GOS. Vol.III. p.36. lakshana evayam kramo na nibandhama iti yavat/ tena yuddhaataprabhrtayo' nganam sandhau krame ca niyamam ahustad yuktyagama-viruddhameva/

3. NS. GOS. Vol.III. p.62. Ag. unequivocally states,- sammisraniiti sandhyantaroktam sandhyantare'pityartha/Cl. ND. p.102. amisam ca svasandhau sandhyantare ca yogyata nibandha/


5. Bha. pra. p. 208. 1.20; p.209. 1. 19; p.211. 1. 9; BS.III.76 p.238.

Among the commentators Rāghavabhaṭṭa specifically states that the Sandhyāṅgas may be used in a play by altering the order in which they are enumerated and all the Sandhyāṅgas need not be used in a play. Kāṭayavema also gives no stress on their order, as is evident from his commentary on Mā. ag. Thus the view of Udbhata, as referred to by Ag., finds no support either from the theorists or from the commentators like Rāghavabhaṭṭa and Kāṭayavema.

The view of Ag. and Rāmacandra regarding the problem whether an 'āṅga' assigned to a particular Sandhi can be used in another Sandhi or not, has been discussed above. Ag. however, maintains that some of the ‘āṅgas’ of some Sandhis necessarily and naturally belong to those Sandhis only.

The text of the NLRK. on this point is not clear. It states, - saṃmīśrānyāpi dvi-tri-samkhya-yuktāni anantarasamdhiteṣu bhavantyetāni rasa-bhāvā-pekṣayā'\text{\footnote{Abhi. śaku. p.33. nānvaṅgodesā-vākye upakṣepa-parikara.....ityuddhiṣṭam/udāharaṇe ca kathāṃ vyatyaya iti cet/ naiṣa doṣaḥ\text{\footnote{Mā. ag. Vilobhana is in p.32 whereas Yukti is located in p.27.}} p.114. atra pratimukhasandhau.....āṅgāni noktāni/kānicit vyatyayena)puktaṇi tat kathamīti na vācyam/bharata-bhāg-dibhīreva tathokteḥ/}} It is difficult to find out from this sūtra-like cryptic statement what Sgn. exactly means. In support of this statement Sgn. however, quotes two easily intelligible verses, attributed to Ācarya, i.e., Bharata. The verses ac-
tually occur in the NS. The first one of these two verses means that poets considering Rasa and Bhāva should use the 'āṅgas' in a drama according to the Sandhis. The second verse according to Ag. means that one 'āṅga', assigned to a particular Sandhi may be used in another Sandhi and that an 'āṅga' belonging to a particular Sandhi may be used there twice or thrice, and also that a single 'āṅga' may serve the purpose of the two or three 'āṅgas'. In the light of this explanation of the two verses of the NS. quoted in support of the above statement of Sgn., the statement itself may be taken to mean that according to the exigencies of Rasa and Bhāva (rasabhāvapekṣayā) 'āṅgas' of a particular Sandhi may be used in other Sandhis (sammisrāṇyapi, anantara-sandhitēṣu) and that a single 'āṅga' may be used twice or thrice, or a single 'āṅga' may serve the purpose of two or three 'āṅgas' (dvitri-saṃkhyā-yukta). In actual practice also some of the 'āṅgas' are seen to be used more than once in a drama. The ND. points out that Sampheta and Vidrava in the V. sam. and 14 Vilāsa in the P.V. have been used more than once.

The GOS. text reads the third line as, - sammisrāṇi kadācīttu dvitriyogena va punah/ RB. (Abhi. saku- p.114) quotes second and third lines and attributes them to Ādibharata. He reads the third line as, "sarvāṅgāni kadācīttu dvitri-hināni va punah"/ He also quotes a part of another verse as, - 'vyutkrāmenāpi kāryāni' in the same context and this is not found in the NS.

12. NS. GOS. Vol.III. p.62. tenai排出 api sandhyaṅgam tatrāvai sandhau dvistrivā kārtyavayam/The ND. maintains the same opinion. Cf. ND. p.102. te

naikamapyaṅgam rasapoṣakatvād ekasminnapi sandhau dvistrivā nibadhyate/

13. NS. GOS. Vol.III. p.63. tathā dvayoryogo dvābhāyām āṅgahyām sampūdayam tadekenaiva ced ghatate tat kim apareṇa/evaṁ triyogah/Cf. ND. p.102. tathā́n-
gadvayena sādhyaṁ yadekenaiva sidhyati, tadekameva nibadhyate/

14. ND. p. 102.
Sgn. enjoins that these sixty four Sandhyāṅgas should be used by poets in Nāṭakas. This may be taken to be a general rule based on 'yathā sandhi' etc., of the NŚ., quoted in the NLRK. From this it cannot be concluded that according to Sgn. each and every Nāṭaka should contain all the 'āṅgas', as no attempt has been made in the NLRK, to locate all the 'āṅgas' in a single Nāṭaka. Ag. also maintains that all the 'āṅgas' may be used in a drama but not as a rule. This is also the opinion of Sdt. Among the theorists only Vidyānātha and Śīṅgabhūpāla illustrate all the sixty four Sandhyāṅgas, each from a single work. Vidyānātha, truly speaking, to illustrate the rules of dramaturgy, writes a novel Nāṭaka in five Acts co-related to five Sandhis depicting the career of his patron Pratāparudra, upto his coronation. The drama itself is practically a part of the work Pratāparudrayaśobhūṣaṇa. Śīṅgabhūpāla, however, illustrates sixty four Sandhyāṅgas from the Bālarāmaśaṇa and proudly declares his achievements.

Among the commentators Dhundirāja is the single person in his class to point out all the Sandhyāṅgas from a single drama, the Mudrārākṣasa. The very nature of the Sandhyāṅgas shows that all of them cannot be used in a single drama of normal type. The 'āṅgas' like Narma and Narmadyuti, intimately related to the Śīṅgāra-rasa according to the NŚ., cannot be comprehended to occur in aārāmā like the Mudrā-rākṣasa. Logically speaking, no hard and fast rule can be for-

15. NLRK. 1. 903.
16. see f.n. 11 supra.
17. NŚ. GOS. Vol.III. p.37. sambhavamātram eśāmuktāṁ na tu niyamaḥ/
18. Bhū. pra. p.214. 1.1. Sdt. here (11.2-3) informs us that according to Bhoja all the 'āṅgas' should be used by the experts. But the Śr. pra. (Vol.II. p.505) says, sambadhāna-vasācca nyūndhikabhūvena vyutkrameṇa ca prayogāḥ/
19. RS. III. 78.
mulated regarding the use of the Sandhyāṅgas, and this is the standpoint of the NS. itself. To sum up, according to Indian dramaturgy all the 'āṅgas' of each Sandhi need not be used, neither they are to be used in a particular order nor all of them are to be confined to the particular Sandhi to which they are assigned.

III

Necessity and Nature of the Sandhyāṅgas.

Sandhyāṅgas are generally regarded as subdivisions of Sandhis and the subdivisions of each Sandhi are understood to have formed the Sandhi concerned. But in the foregoing discussion it has been shown that Sandhis are meant for a structural analysis of the plot and the Sandhyāṅgas only do not form a Sandhi. If the 'āṅgas' of a particular Sandhi are regarded as its subdivisions, they cannot be logically expected to occur in another Sandhi which they actually do and this is accepted both in theory and practice, as shown above. So, strictly speaking Sandhyāṅgas cannot be treated as the subdivisions of Sandhis. Dr. Raghavan rightly remarks that the Sandhyāṅgas indicate so many points in the unfoldment of a story or action. In the NS. they are really treated as but different moods and situations which help the expansion of the plot and leads the entire action to its logical conclusion.

The NS. maintains that the Sandhyāṅgas serve sixfold purposes; other authorities also generally accept this view. Following the commentary of Ag.

1. Dr. Kulkarni. The conception of Sandhis in Sanskrit drama, JOR. Vol.V. No. 4 p.379; Dr. Mainkar. The TSS. p.18
2. see discussion on Sandhis and application of the Sandhyāṅgas.
3. see the view of Ag. discussed above. p.197...supra.
it may be stated that the Sandhyāṅgas help the gradual expansion of the plot to evoke the desired Rasa and rouse the interests of the audience; through their assistance the poet can conceal what ought to be done so and a known story can be so modelled as to create suspense and wonder by giving it a new form. The 'āṅgas' also contribute to the expansion of that which is more essential for the delineation of the Rasa. No conscious attempt should be there on the part of the poet to use them, that may spoil the very purpose of the Sandhyāṅgas. Like the Alamkāras their use should be 'prayatnāntarāṇa-pekṣa'.

All these have been very aptly and precisely stated in the ND. According to the NS, as followed by the NLRK, the Sandhyāṅgas should be used considering the exigencies of the Rasa and Bhāva. The Dhvanyāloka enjoins that the Sandhis and Sandhyāṅgas are to be used in a way so that they can contribute to the desired Rasa and not only to observe faithfully the precepts of the Śāstras. Ag. bitterly criticises the introduction of a love scene (vilāsa) between Duryodhana and Bhaṭṭārakī in the V. sam., as it is out of place there. In the light of the above discussion Sandhyāṅgas cannot be considered as "having no real value" and their definition and classification also are not without any "substantial interest".

7. ND, p. 102. sarvasandhināṃ cāṅgānītivṛttaviccchedārtham upādiyantvā ity-vṛttaśāiccchedāśca rasapuṣṭyartham, vicchede hi sthāvyādestruṣṭitavit kutastyo rasāsvādad̄hī tato rasavidhānakātāna-cetasasah kaveḥ prayatnāntarāna-pekṣam yadaṅgam ujjṛmbhate tadeva upanibandham sahṛdayānāṁ hṛdayam ānandayati/

8. NS, GOS. XIX. 105; NLRK. 1. 907.

9. Dh, a. III. 12., also quoted by Ag. (NS, GOS. Vol.III. p. 42) Sandhi-sandhyāṅgaghaṭanāṃ rasābhivyaktyapekṣayā (Ag. reads rasabandhavyapēkṣayā)/ na tu kevalayā śāstra-sthitisampādanecchayā (Ag. na tu kevalasāstrārtha etc.)/ Cf. also SD. VI. 120.


11. Keith, The Skt. Dr. PP. 299-300.
That the theory of Sandhis and Sandhyaṅgas was over-developed, is a fact. This becomes apparent when the entire scheme is taken into account with all the divergent views on their number, name and definition. There were also schools of thought which did not follow Bharata closely. At least one such school has been referred to in the Bhā. pra., where Subandhu has been credited with a novel theory of Sandhis. The name of Drauhiṇī is also associated with this theory. It groups the Nāṭakas into five types of Pūrṇa, Praśūnta, Bhāṣvara, Lalita and Samagra. Their mutual difference lies in the nature and number of the Sandhis, contained by each class. No trace of this theory is found in the NS. and the Sandhis of Subandhu, as represented in the Bhā. pra., have got no similarity with those of the NS. This is altogether a separate theory and the RS. summarily dispenses with it as unsatisfactory and unrecognised by Bharata.

Mātrgypta's view on Sandhis and the theory of Anusandhis of Lollaṭa have already been discussed. Then there is the Daśā-theory which is referred to and refuted by Ag. This theory mainly divides each Avasthā into three Sthānas 'upakrama', 'upasamhāra' and 'madhya'; each of these Sthānas has been divided into five Daśās (stages) Ārambha, Yatna etc. Thus there are fifteen Daśās in every Avasthā and altogether seventy five Daśās in a drama. The theory is undoubtedly of post-Bharata origin and rejected by Ag.

14. RS.III. 213-214. nāṭakasya tu pūrṇādibhedāḥ kecana kalpitāḥ/teṣām nāṭīva ramyatvādaptarīkṣaṁ samatvatatḥ/ munināndṛtatvācca tūnuddeśāmūdāsmahe/ The Sā. dā (p. 96. last two lines) also refers to the view. But Subhāṅkara wrongly understands the names of above five types as those of five Sandhis. He reads, "samagram iti vijnaye nāṭake paṇca sandhayāḥ" instead of Sdt.'s (bha. pra. p.238. 1.17)......nāṭake paṇca jātayaḥ/ 15. NS. GOS. Vol.III. pp.34-36.
From the above it is evident that structural analysis of plays attracted the attention of many a scholar in an early age in India. As a result there arose different theories and views. There was also a tendency to remodel and simplify the views of Bharata as was actually done by Subandhu and Mātrgupta. The Daśā-theory, the Sandhyantāras and the Anusandhis of Lollaṭa undoubtedly point out a drift towards over elaboration. There were also some authorities who tried to stick to the principles laid down by Bharata and Sgn. belongs to this group though he pays due respect to other 'pūrvacāryas', specially to Mātrgupta.

Another interesting tendency of grouping can be mentioned in this connection; Ag. refers to a view that makes no difference between the Laksāṇas and Sandhyāṅgas. Daṇḍin goes a step further and considers the Sandhyāṅgas, Vṛttyāṅgas and Laksāṇas as Alaṅkāras. Dr. Raghavan rightly remarks, "Alaṅkāra in Daṇḍin is a wide berth which can conveniently accommodate these and many more". But from the standpoint of dramaturgy it may be said that the Sandhyāṅgas as different moods and situations contributing to the progress and forming parts of the dramatic action cannot be brought under Alaṅkāras, the poetical embellishments.

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16. see next Chap. for the Theory of Sandhyantāras.
17. NS. GOS. Vol.II. pp.295-296. anye manyante:- itivṛttā-khaṇḍa-lakṣaṇa-nyeva sandhyāṅgakāṇi lakṣaṇānīti ca vyapadiṣyante!.
19. Dr. Raghavan, SCAS. p. 25.