CHAPTER - VI

DIVISIONS OF POETRY

The topic of 'Divisions of Poetry' which is discussed hereunder following works on Sanskrit Poetics is very vast and also very interesting.

Every Sanskrit rhetorician divides poetry into Sravya and Dr̥ya i.e. Poetic composition to be heard or read and Dramatic composition to be witnessed. We know that Poetry, including drama, is the creation of a poet. But to know easily Sanskrit rhetoricians discuss these separately. Some works discuss only Poetic compositions e.g. the Kāvyālāṅkāra and the Kāvyādarśa. Some works discuss only Dramatic compositions e.g. the Nātyaśāstra and the Daśarūpaka. Some discuss both e.g. the Sāhityadarpana and the Śrṅgāra Prakāśa.

This chapter also has three-fold discussion:

1. Poetic compositions
2. Dramatic compositions
3. Poetry of gradation i.e. Uttama, Madhyama and Adhama.
I. Poetic Compositions

Bhāmaha makes division of Kāvyā of Gadya and Padya and again he divides these both into three on the basis of language: Saṃskṛta, Prākṛta and Apabhramśa. And again he divides on the basis of subject as (a) Vy̱tta devādi-caritaśaṃsi i.e. narrating legends of dieties; (b) Utpādyavastu i.e. imaginary subject; (c) Kalāśraya i.e. which is based on Arts; (d) Śāstrasraya i.e. which is based on treatises. Bhāmaha again divides Kāvyā into five: (1) Mahākāvyā, (2) Abhineyartha i.e. Dramas, (3) Akhyāyikā (4) Kathā, (5) Muktaka. And also he divides Abhineyartha as Nāṭaka, Dvipadī, Sāmya, Rāsakāṣṭhanda and so on.

Next rhetorician Daṇḍin says- "Kāvyā is classified as three-fold Padya, Gadya and Misra." Daṇḍin considers Mahākāvyā which consists of a number of chapter; only the main form of Padya division so he brushes aside little consequences like Muktaka and Kulaka. He says- "Muktaka, Kulaka, Koṣa, Saṅghāta and such like classification of Poetry have not been mentioned, because they are but fragments of poems constituted of chapters."

According to Daṇḍin Gadya is divided into two classes: Akhyāyikā and Kathā.
Dandin now passes on to the third and last type of literature known as Misra. "Nāṭaka and others are a mixture of prose and poetry. An elaborate description of them is to be sought for elsewhere. There is also a type consisting of prose and verse called Caṁpu."

Dandin now passes on to a different classification of literature according to the language in which it appears. Four such classes are mentioned. "This whole body of literature, scholars declare, can again be divided into four classes viz. Sanskrit, Prākrt, Apabhramśa and Misra."

"Lasya, Chalika, Sāmya and others relate to objects fit to be seen whereas the rest is fit to be heard. A two-fold distinction of this nature has been propounded."

About this Dandin's classification C. Shankara Rama Sastri opines: "It is usual to classify literature as Dṛṣya and Śravya - that which is seen and that which is heard. All Rūpakas and Uparūpakas which are dramatic compositions are classed under Dṛṣya, because in unison with music, dance and action they are seen, presented on the stage. Literature other than dramatic is fit only to be heard and as such it is Śravya. It is doubtful if Dandin in this verse refers to this
classification. Though commentators are affirmative about it the difficulty in agreeing with their construction lies in the fact that Lāsya and the other two kinds referred to in the verse are really varieties of dance. They are an accompaniment to the dramatic literature when staged and do not represent literature by themselves. Perhaps the proper view will be to treat the verse as dealing with the two-fold aspect of drama as presented on the stage. The one consists of action, dance, music etc., and the other is the purely literary aspect." (C. Shankar Rama Sastri: Kavyādārśa (Ed), The Sri Balamanorama Press, 1963, Notes on I.39, p.47-48).

Vāmana agrees with the opinion of Bhamaha and Dandin, because he also divides Kāvya into two as Gadya and Padya.¹¹

Then he says- "Gadya can be divided into three types as Vṛtttagandhi, Cūrṇa and Utkalikapraya."¹² "Padya has various divisions as 'Sama', 'Ardhasama', 'Viṣama' etc."¹³

Vāmana again classifies Gadya and Padya as Anibaddha and Nibaddha.¹⁴

In Nibaddha- Prabandha kāvya, Daśarūpakas i.e. ten types of Dramas are the best.¹⁵
Rudrata divides Prabandhas like Kāvyā, Akhyāyikā, Kathā etc. into two main varieties as Utpādyā and Anutpādyā. And again divides these two into two each as Mahān and Laghu.\textsuperscript{16} And also he names some various types of Poetry like Varpaka, Praśasti, Kulaka, Ten types of Dramas, Vicitra.\textsuperscript{17} But Namisādhu, the commentator of Rudrata's Kāvyālāñkāra adds some more varieties as Muktaka, Sandānitaka, Viśeṣaka, Kalāpaka, Kośa and Parikathā.\textsuperscript{18}

Ānandavardhana names various forms of Poetry- "Literature in Sanskrit, Prakrit and Apabhramsa has various forms such as 'pearls' (Muktakas i.e. single stanzas forming a self-contained unit) or run-on verses of two, three, four or more stanzas in the same metre forming a single unit, stanzas in one or more metres describing a single topic, didactic stories in verse, fullfledged fiction in verse, short stories in verse, epics, dramatic works, historical novels in prose and romantic novels in prose."\textsuperscript{19}

Ahinavagupta adds- Nāṭikā, Troṭaka, Rāsaka, Prakaranikā etc. apart from ten varieties of dramas in the Abhineyārtha form. And also he mentions 'Campū'.\textsuperscript{20}

"One of the important sections of the 'Śṛṅgāraprakāśa' is that giving definitions and examples for the various
kinds of non-dramatic poetic compositions, the Śravya-kāvyas. The only somewhat early work of importance describing completely all known kinds of poetic compositions is the Śṛṅgāraprakāśa of Bhoja." (Dr. V. Raghavan: Bhoja's Śṛṅgāraprakāśa; Punarvasu, Madras; 1963; Ch.XXI, p.608).

Bhoja first divides Kāvyā into two as Preksya and Śravya. In the Preksya i.e. Abhineya or Drama he counts twenty-four varieties.

And also in non-dramatic compositions, i.e. Śravya-kāvyas, varieties are given by him as Akhyāyikā, Akhyāna, Upākhyāna, Nidarsana and so on.

"In this list names in bold type are completely new. Under Kāthā Daṇḍīn brings not only the Akhyāyikā but other forms of Akhyāna also, thus putting under one name all kinds of stories in all kinds of languages. Bhoja has omitted Ānandavardhana's Sakalakathā and has in addition to the Kāthās in the Dhvanyāloka of Ānandavardhana, the Upakathā and the Brhatkathā. The classification into Muktaka or Anibaddha which Bhāmaha and Vāmana made and Ānandavardhana elaborated is not found in Bhoja in this context, though it is found elsewhere as can be seen
towards the end of this chapter. The Āśvāsabandha of Bhoja
is the Skandhakabandha of Dāṇḍin, the Prakrit counter-part
of the Saṃskṛta Sargabandha. Bhoja who gives two types
called Śāstra-kāvyā and Kāvyā-śāstra was perhaps inspired
by Bhāmaha's text- 'Kalāśāstrāśrayam cetī', but he omits
the Kalāśraya variety of Bhāmaha (V.Raghavan: SP XXI, p.613.)

Hemacandra divides Kāvyā into a Prekṣya and Śravya
types or forms. Of these two types, the Prekṣya literary
form is again two-fold: Pāthyā and Geya.

The Pāthyā types of representational (i.e. dramatic)
poetry consist of 12 types. And also he enumerates twelve
varieties of Geya Rūpakas or Musical compositions.

Hemacandra declares five main types of the Śravya-kāvyā
those are: (a) Mahākāvyā, (b) Akhyāyikā, (c) Kathā, (d) Cāmpū,
(e) Anibaddha.

Like Bhāmaha and Dāṇḍin, Hemacandra also does language
based classification as: Saṃskṛta, Prākrit, Apabhramśa and
Grāmya.

Hemacandra mentions a few varieties of the Kathā-
(a) Upākhyāna, (b) Nidarsana, (c) Pravahlikā, (d) Manthallikā,
(e) Parikathā, (f) Khaṇḍakathā, (g) Sakalakathā, (h) Brhat-kathā. 29

"We are tempted to contrast Hemacandra's limited varieties with the 24 varieties of Bhoja. We have two main prose types and ten sub-types of Kathā besides Kathā. Thus prose varieties are twelve in Hemacandra's opinion. He follows Bhoja in general" (Dr. A.M. Upadhyaya: The Kāvyānuśāsana of Ācārya Hemacandra: A Critical Study; Pub. by author, 1987, pp. 441-442). Hemacandra's varieties include Bhoja's Ākhyāyikā, Nidarsana, Pravahlikā, Manthullikā, Manikulyā, Kathā, Parikathā, Khaṇḍakathā, Upakathā, Brhatkathā and Ākhyāna. Hemacandra also adopts the Sakalakathā of Anandavardhana. He mentions the Upākhyāna variety in the commentary. (Dr. A.M. Upadhyaya, Ibid, p. 510). The Ānibaddha type of literary form includes (a) Mukta, (b) Sandānitaka, (c) Vaiśeṣaka, (d) Kalāpaka, (e) Kulaka, (f) Parya, (g) Kośa, (h) Saṁghāta (i) Saṁhitā etc. 30

S. P. Bhattacharya comments on the literary forms given in the Kāvyānuśāsana:

"The other way of dividing Kāvyas based on their form which is as old as Danda, is found in the last chapter (i.e. VIII) of the Kāvyānuśāsana, as it is also in
Kāvyālamkāra of Rudraṭa. The source book for the whole chapter in all its details is the Śṛṅgāra prakāsa (Chapter XI) ... Hemacandra's citation in this chapter from Bhaṭṭa Tauta, who had a pronounced leaning towards Drṣṭyaśāstra, brings into relief the thinness of the veil separating Drṣṭya ... from Śravyaśāstra, a point hinted at by earlier authorities including Vāmana. His affiliation to the Kashmir line of thought is apparent in his echoing the view of Ānandavardhana on the place of lyrics in literature." (Dr. A. M. Upadhyaya: Ibid., pp. 472-73).

Vāgbhaṭa II seems to be a follower of Hemacandra. His work Kavyānuśāsana follows and uses lines of Hemacandra though Vāgbhaṭa II sometime differs from Hemacandra.

Vāgbhaṭa II classifies Kāvyā into three types i.e. Padya, Gadya and Mīśra. He considers Mahākāvyā, Muktaka Sandānitaka, Viśeṣaka, Kalāpaka and Kulaka as the various forms of Padya section.

Gadya is only Akhyāyīka. But 'Mīśra' is divided into well-known ten varieties of drama.
Vāgbhaṭa II names Nāṭikā, prakaraṇikā and Saṭṭaka in his own commentary 'Alāṃkāratīlakāvṛtti' on his own work 'Kāvyānuśāsana'. He considers 'Geya' classification and also classifies that 'Geya' into eleven types which are already declared by Hemacandra.

He divides Mīśra into 'Campū' also.

Vidyānātha, author of 'Prataparudrīya' classifies Kāvyā into mainly three types: (a) Māhākāvya, (b) Kṣudrabandha, (c) Nāṭaka. And again he divides Mahākāvya as (a) Gadyakāvya, (b) Padyakāvya, (c) Upakāvya, (Campū), (e) Ākhyāyikā.

"It is interesting to note that Vidyānātha calls the minor poems not organised in cantos as Upakāvyas, and gives the example of the Sūryaśātaka. The classical name of this class is Saṃghāta." (V. Raghavan: Pratāparudrīya of Vidyānātha (Ed) Samskrit Education Society, Madras, 1970; Introduction, p.23).

Vidyānātha describes varieties of Kṣudrabandhas.
Those are: (a) Udāharaṇa, (b) Cakravālaka, (c) Bhogāvalī, (d) Birudāvalī, (e) Tārāvalī etc.
This classification of काद्रनिबंध म and its divisions are new to Sanskrit Poetics. These varieties have not gained a significant place in Sanskrit Poetry.

The noteworthy point here is that every rhetorician of Sanskrit has considered महाकाव्य as a form of पद्य. But Vidyānātha differs. He divides महाकाव्य into गद्य महाकाव्य, पद्य महाकाव्य, चंपु महाकाव्य. It seems to be a wise classification.

ヴィ WANATHA one of the main rhetoricians of Sanskrit divides काव्य म ainly into two-fold. First is ध्वनि काव्य and गुणिभुतावयंग्य काव्य (It will be discussed later) second fold shows काव्य into द्र्या and स्रव्या.40

Drśyakāvyā is divided into mainly ten varieties of drama and 18 varieties of उपरुपकas (It will also be discussed later).

Sravya is of two varieties: पद्य i.e. Poetical, गद्य i.e. Prosaic.41

Poetical pieces of composition are to be described into (a) मुक्तका, (b) युग्मका, (c) संदृनितका, (d) कलापका and (e) कुलका.42
And also he classifies superior type in Kāvya is Mahākāvyas. And again he names Prakrit cantos as Āśvāsa and Apabhramśa-cantos as Kuḍāvaka.

Viśvanātha names Khaṇḍa kāvya and Koṣa as the forms of Padyakāvyas.

Gadyakāvya is of four varieties: Muktaka, Vṛttagandhi, Utkalikāprāya and Gūṇaka.

And again he classifies Gadyakāvya as Kathā and Ākhyāyikā. And also he opines—"Ākhyāna and other prose-works are included in Kathā and Ākhyāyikā and hence they are not separately mentioned.

Viśvanātha declares—"A work written in both prose and poem is called Campū. Further, the Royal Eulogy, composed in prose and poem is called Viruda. And what is called as Karambhaka is composed in so many dialects."

Here Viśvanātha shows a scientific classification. This type of division is not new to Sanskrit poetics, but his opinion seems to be more perfect.
Viśveśvara, (the author of 'Camatkaracandrika') classifies poetry into three main classes: Prose, Verse and mixed. He then sub-classifies Padya or metrical composition into major poem, Mahākāvyya or Sargabandha, which he describes Akṣudra i.e. Mahat, and minor poem which he calls Kṣudra i.e. Khanda. The latter, he says, comprises of Muktaka etc. Regarding the other varieties, Viśveśvara refers to earlier writers like Bhāmahā, the other varieties being Kulaka, Sandānitaka etc.

It is to be noted that Viśveśvara is completely silent on the distinction between Kathā and Ākhyāyikā, which some writers mention under Gadya.

Coming to Miśra, Viśveśvara mentions two main varieties Drśya (drama) and Śravya (Campu). While all this is well-known, the further varieties under Campū or Śravya variety of Miśra given by Viśveśvara are noteworthy. Viśveśvara is one of the few Alāṅkārikas to give a good number of these minor compositions in the mixed prose and verse style. It may also be noted that Viśveśvara gives a comprehensive name called Upacampū. We owe to him a classification of even the minor compositions according to their different media and the apt name, Upacampū, which he gives to them.

The varieties described by Viśveśvara under this
Upacampū are Caturbhadra, Aṣṭabhadra, Dvibhadra, Birudāvalī, Bhogāvalī, Vijayāvalī, Udāharana, Udāharanamātrika and Cakravāla.

Here also we find one more new idea introduced by Viśveśvara in analysing these Upacampū varieties. Under the title, 'Bhadra' which is a unit of one verse (Padya) followed by an equal length of prose. 56

And this is of three kinds: Satālabhadra, Atālabhadra and Miśrabhadra based on the nature of the prose passages therein i.e. Bhadras that have the prose passages falling into regular rhythmical patterns, the passages of both kinds. Udāharana etc. are given under Satālabhadra; Cakravāla etc. under Atālabhadra and the varieties like Caturbhadra under Miśrabhadra." 57 (Dr. (Mrs.) Pandiri Sarasvati Mohan: The Camatkāracandrikā of Śrī Viśveśvara Kavicandra critical edition and study; Pub. Meherchand Lachāmandas Sanskrit Book Depot, Delhi, 1972, Introduction, Pp. 100-102).

"Before Viśveśvara, Viśvanātha mentions in his Śhityadarpāṇa two varieties of Campū composition: Biruda (panegyric) and Karambhaka (composition with many languages). Amṛtānanda-yogin describes in the XIth Pariccheda of his Alankāra-saṅgraha many varieties under the title 'Cātuprabandhas'. Similarly Pratāparudrīya also deals with them under Kṣudra-prabandhas. Besides these treatises in print there are
many manuscripts which deal with these types of minor compositions. A brief description of the varieties as found in these works may be added now, as this topic still remains to be dealt with at length by scholars." (Dr.(Mrs.) Pandiri Sarasvati Mohan: Ibid., Introduction, p.104).

Amṛtānandayogin describes in the XIth Pariccheda of his work Alaṅkāra saṅgraha many varieties under the title Cātuprabandhas. But here notable is that he did not mention the Mahākāvyas and other superior varieties of Kāvya.

He gives nearly 16 varieties of Cātuprabandhas and also he quotes sub-divisions of them. He names Muktaka, Udāharaṇa, Addalī, Kalyāṇī, Utpullakavatī, Phalodāharaṇa, Navamapikyamālā, Nakṣatramālā, Bhogāvalī, Bīrudāvalī, Guṇāvalī, Ragalā, Cakravālam, Lokottaram, Tyāgaghoshāṇam, and Caturbhadram.

Most of the varieties of Cātuprabandhas are novel contribution of Amṛtānandayogin.

So, this vast study of classification of Poetry which is mentioned in the various works of Sanskrit Poetics
shows us seventy varieties of Poetic compositions. For an easy study we may classify these seventy varieties into five as (a) Mahākāvyā, (b) Ākhyāyikā, (c) Kathā, (d) Campū and (e) Anibaddhas or minor varieties of Poetry.

Mahākāvyā

This variety of Poetry is accepted by most of the rhetoricians like Bhāmaha, Daṇḍin, Rudraṭa, Hemacandra, Vāgbhaṭa II, Vidyānātha, Viśvanātha and Viśveśvara.

It has become usual with almost all the scholars to quote the characteristics of a Mahākāvyā.

Here, to know the characteristics of a Mahākāvyā we can go through works of Bhāmaha, Daṇḍin and Viśvanātha. These three rhetoricians are main to lay down the characteristics of a Mahākāvyā, because remaining rhetoricians like Rudraṭa, Hemacandra, Vāgbhaṭa II, Vidyānātha and Viśveśvara simply follow Bhāmaha and Daṇḍin.

Now we can note the characteristics of a Mahākāvyā as laid down by these three oft-quoted rhetoricians. As Bhāmaha and Daṇḍin are almost contemporaries and have many points in common, we can take their statements together. And it is also usual with the scholars to take note of
Daṇḍin rather than of Bhāmaha as Daṇḍin has the general tendency to elaborate the matter in hand and it is true of his definition of Mahākavya also. The following are the characteristics of a Mahākavya as laid down by Daṇḍin:

1. Its beginning should consist of either a blessing or a dedication or an indication of the subject-matter which should be good, historical or otherwise.
2. It should deal with four goals of human life and must have a great and generous person as its hero.
3. It should be well decorated with descriptions of cities, oceans, hills, the seasons, the moonrise, the sunrise, sports in gardens and in waters, drinking scenes, festivals of enjoyment, separation of lovers, their marriages, nuptials and birth of a son, consultation with ministers, embassies, army campaigns, war and hero's triumph.
4. It should be of a sizeable length and should be continuously filled with sentiments and emotions.
5. Its cantos should be not too lengthy, should have well-formed joints and metres pleasing to the ears, and it should end in a different metre.
6. Such a poem possessing good figures of speech will be pleasing to the world at large and will survive several kalpas.
7. When any of these characteristics are wanting, still it does become acceptable if the structure of the parts incorporated in the poem is pleasing to those who know a poem.
8. The qualities of the hero should be described
in the beginning and then should be described his victory over his rivals whose qualities should also be narrated.\textsuperscript{58}

Here we can note that Bhāmaha's definition has one or two important points, which Dāndin has excluded:

1. Bhāmaha's phrase 'Mahatām' seems to allow more than one hero;
2. he states that there should be the Pañcasandhis;
3. he lays down that it should be simple and easy to understand (Na^ivyākhyeyam);
4. it should be imparting instruction to the readers;
5. Bhāmaha opines that there is no need to describe the hero's rival.\textsuperscript{59}

Viśvanātha's description brings in many more characteristics; prominent among them are:

1. The hero may not be one alone; there may be many more of the same dynasty.
2. There should be censure of the wicked and praise of the good.
3. The cantos should be eight or more, composed in only one metre and ending in a different metre.
4. A canto should generally deal with one incident only and should hint, towards the end, the incident of the following canto.
5. The *Mahākāvyya* should be named after the poet or the story or the hero or some one else; similarly the cantos may be named after the happenings they relate.

(a) Sargabandha: Ānandavardhana and Bhoja consider it as 'Sargabandha'. We know that Bhāmaha and Daṇḍin considered the phrase Sargabandha as a definition of Mahākāvyya. "This is the well known Mahākāvyya in Sanskrit with its cantos called Sargas. Bhoja specially mentions that in a Mahākāvyya the poet takes the epic story, beautiful or not beautiful itself, and makes it beautiful. Else where describing the many features that go to embellish the Mahākāvyya, Bhoja completely borrows Daṇḍin's long description of the Mahākāvyya." (Dr. V. Raghavan: *SP*, p. 627).

Bhoja's Parvabandha, Kāṇḍabandha, Āśvāsakabandha, Sandhibandha, and Avaskandhabandha do also come under Mahākāvyya. Hemacandra also mentions these varieties except the former two.

(b) Parvabandha: "The *Mahābhārata* is called an Itihāsa and the Mahābhārata itself says that it is a Kāvyya. Bhoja constitutes this into a separate category by itself called Parvabandha, because its major divisions are called Parvans. It is also distinguished by the fact
that it includes innumerable stories.62

(c) Kāndabandha: This class specially made for the Rāmāyana, is also unique like the Brhatkathā and the Mahābhārata. This differs from the Parvabandha in that it has Kāandas instead of Parvans as the division-name.63

(d) Āsvāsakabandha: This is the Prakrit counterpart of the Sanskrit Sargabandha Mahākāvyā. It is what Dāṇḍin calls in 1.37 as Skandhaka (Bandha).64

(e) Sandhi-bandha: This is another Prakrit counterpart of the Sanskrit Mahākāvyā. It is in Apabhramṣa language in Matrācchandas verses. Its divisions are called as Sandhis.65

(f) Avaskandha-bandha: This is a composition of the same nature as Mahākāvyā in Sanskrit and its Prakrit and Apabhramṣa counterparts. It is written in a very low variety of Apabhramṣa, Gramya-Apabhramṣa. Its divisions are called Avaskandhas.66

Part of Bhoja's definition 'Dvicārikā vāk' is unintelligible and Hemacandra conveniently omits it."67 (V.Raghavan-SP, p.626 & 628).
But Viśvanātha calls this by the name Kuḍavaka. Dandin opines this to be 'Osara'.

The second type of poetry is the Ākhyāyikā. Bhāmaha defines the Ākhyāyikā as a prose composition, with chapter divisions named Ucchvāsas, the story being narrated by the hero himself, with verses in Vaktra and Aparavaktra metres forefelling coming events and marked with some stories introduced by the poet himself.

Rudraṭa, Bhoja, Hemacandra, Vāgbhaṭa II, Vidyānātha and Viśvanātha give the same opinion about Ākhyāyikā. But Dandin disagrees with Bhāmaha. Dandin says: "A group of words without metrical feet is called prose. This is divided into two classes - Ākhyāyikā and Kathā. Of the two, Ākhyāyikā is to be narrated by the hero alone, the other by the hero or somebody else. There is no fault to describe one's own virtues when one is speaking to actual facts. No such distinction is observed, for even in Ākhyāyikā the narration is made by others too. Be the speaker the hero himself or a different person, what sort of ground is it for distinction? If the Vaktra and Aparavaktra metres and the division into chapters are supposed to be distinguishing marks of an Ākhyāyikā, it may casually be so in Kathā too. Why should not Vaktra and Apavaktra
metres occur in Kathās as Āryā and others do? The distinction that we meet with between Lambha etc., and Ucchvāsa is no criterion. Be it called as it may, what follows? Hence Kathā and Ākhyāyikā are a single type known by two different names. The rest of the prose-works belonging to the class of Ākhyāna will indeed come under this head. The kidnapping of damsels, battles, separations of lovers, the promotion of prosperity and others are common to Mahākāvyas too, and as such they are not distinguishing characteristics. The mark impressed on literature by its author with a view to distinguishing himself is not open to objection in Kathās too., which preamble will fail to serve its purpose if handled by master minds."

"Dandin as an unique reformer in the field of literary criticism has shattered that distinction to pieces. Thanks to Dandin's vigorous advocacy, the distinction of Ākhyāyikā and Kathā has paled into insignificance in the Post-Dandin era. The latter-day scholar is oblivious of this difference, and Dandin's treatment will really seem perplexing if one is not able to see the historical setting in which it appears." (C. Shankara Ramasastri, KD, Comm. on I.23-30).

"According to Bhāmaha Kathā is Ākhyāyikā without Vaktra and Aparavaktra verses, without Ucchvāsas and written in
either Sāṃskṛta or Apabhraṃśa. In the Kathā some one other than the hero relates the story. It is not clearly stated whether the Kathā also is like the Ākhyāyikā, in prose. The alternative mentioned by Bhāmaha, viz. that a Kathā may be in Apabhraṃśa seems to have been necessitated by the existence of the non-Sanskritic Bṛhatkathā in Paisaci language." (V.Raghavan, SP, p. ).

"According to older school of rhetoricians headed by Bhāmaha, there are six points of distinction between Ākhyāyikā and Kathā.

1. In Ākhyāyikā the narration is made by the hero himself; whereas in Kathā the narration is made by others. Ākhyāyikā roughly corresponds to autobiography in English literature.

2. Ākhyāyikā is divided into chapters known as Ucchvāsas; whereas in Kathā either there is no division at all or the division is known as Lambaka.

3. Verses of the Vaktra and Aparavaktra metres forecasting future events are inserted in an Ākhyāyikā, whereas in Kathā, Vaktra and Aparavaktra metres should not occur. But there is no objection to Āryā and certain other metres.
4. An Ākhyāyikā should be impressed with certain favourite marks of the poet in ideas or words. They are known as Mudrā or Anka or Kavisahasāṅka. By way of illustration for Mudrā may be cited the use of the word Lakṣṇī in the concluding stanzas of all Sargas in Kirātārjunīya by Bhāravi, the word Śrī likewise in all concluding stanzas of Śīśupālavadhā by Māgha and the phrase 'nīlakayṭhamakhi-nihitakāruṇya' in Nīlakanṭhavijaya by Nīlakanṭhadāksita. This distinguishing characteristic of Ākhyāyikā is thus referred to by Bhamaha:

'Kaverabhiprayakṛtaḥ
Kathanaiḥ kaiścidaṅkitā'

5. The next distinction relates to the topics in Ākhyayikā as contrasted with Kathā. Ākhyayikā deals with the kidnapping of maidens, battles, separation of lovers, the hero's material progress and so on.

6. The next point of difference lies in the preamble. An Ākhyāyikā should begin with a description of the author's heridity in prose and in extenso; whereas Kathā should begin with a description of the same in verse and in brief, and further a preliminary story should be introduced by way of preamble to the principal narrative.
Dandin refers to all these points and attacks them on the ground that none of them is a valid ground for distinction.

1. Whether the story is related by the hero himself or another, it makes little difference.

2. What does it matter if the narrative is divided into chapters, Ucchvāsas and Lambaka are but different nomenclatures.

3. What is the rule that Vaktra and Aparavaktra metres alone should find a place in Ākhyāyikā, and Āryā and other metres in Kathā? The difference is extremely artificial.

4. A Poet is free to utilise his favourite ideas and favourite expressions in any composition he chooses. Why should it be restricted to Ākhyāyikās?

5. With regard to topics like Kanyāharaga etc. Ākhyāyikā has obviously no monopoly. Are they not found in Mahākāvyas which are classed under poetry? If they be common to poetry and a species of prose why should and other species of prose alone be deprived of those incidents.
6. How does a preamble alter the character of a narrative? It is the genius of the author that will decide the appropriate introduction to a story. Men of genius will impart excellence into a work, whichever way they begin - 'Mukhamiśṭārthasaṁsiddhau bhavet kim na kṛtātmanām.'

The distinction between Ākhyāyikā and Kathā having thus been found to be baseless, there is no reason to divide prose into those two classes. Other varieties of prose composition seem to have been recognised in the days of Daṇḍin, and the author says that all of them can well be treated as representing one species - 'Atraivāntarbhashishyantī śeṣāścākhyāna jātayaḥ.'

However revolutionary might have been the theory of Daṇḍin in his days, it should be admitted that to the latter-day scholar and much more so to the modern reader the whole controversy of Ākhyāyikā and Kathā is purely a matter of antiquarian research. Viśvanātha in his Sāhityadarpaṇa makes a feeble attempt to revive this distinction. But we may take it that Daṇḍin's word is the last say on the matter. 73

Regarding Hemacandra's opinion about Kathā and Ākhyāyikā, Dr. V. Raghavan observes: "Hemacandra follows Bhāmaha and
Bhoja on Ākhyāyikā (p.388), but makes this ingenious suggestion that the hero in an Ākhyāyikā is a Dhiroddhata, and in a Kathā, a Dhirāśānta. This is due to his own deduction from Bhāmaha's remark that in an Ākhyāyikā the hero relates his own story; but in a Kathā someone else does; for, how can a noble man, Abhijāta, be conceived as vainly singing of his own doings? From Bhamaha's line (1.29) - 'svagūpā- viskṛtim kuryādabhijātah kathām janaḥ'.

Hemacandra draws out his distinction of the heroes of these two as Dhiroddhata and Dhirāśānta respectively."

"Hemacandra's Kathā shares this feature in common with the Ākhyāyikā in this that the Hero does not describe the story. But the hero is Dhirāśānta. Again the Kathā can be both in prose and verse: 'Gadyām padyām vā sarvabhāṣa kathā'. This is an important feature of the Kathā. While the Ākhyāyikā has to be in Sanskrit and in prose, the Kathā may be in any language and in prose or verse. Hemacandra's distinction is noteworthy." (A.M. Upadhyaya, KNS, p.441).

"Commenting on Ānandavardhana's text 'Ākhyāyikākathe' (p.141) Abhinavagupta says that the two are clubbed together because they are both in prose: 'Ubhayorapi gadyābandha svarūpatayā dvandvena nirdeśah' (p.141). Bhoja's view
differs and he illustrates this point with the *Lilāvati* that *kāthā* could be in verse also. Saradātanaya, following Bhoja, says definitely that it is *ākhyāyikā* alone that is always to be written in prose." (p.283).76

The keen observation of the definitions of *kāthā* and *ākhyāyikā* may conclude this discussion. Undoubtedly we may say that *kāthā* is not *ākhyāyikā* and *ākhyāyikā* is not *kāthā*; because, every rhetorician including Daṇḍin divides *gādya* into *kāthā* and *ākhyāyikā*. It indicates that *kāthā* and *ākhyāyikā* are separate forms. Even Viśvanātha found some differentiation between *kāthā* and *ākhyāyikā*. So, he says "*kāthā* iva *ākhyāyikā*" (SD VI. ) (*ākhyāyikā* is like *kāthā*). It seems *ākhyāyikā* is not *kāthā*. To conclude this discussion we show one main feature of distinction.

*ākhyāyikā* is an autobiographical work. Sometime it may be the history of rare personalities. But *kāthā* is purely fantasy or imaginary.

Varieties of the *kāthā* form: Upākhyāna, Ākhyānā, Parikāthā Khaṇḍakāthā, Sakalakāthā, Nidārśana, Pravahlikā, Manthalikā, Manikulyā, Upakāthā and Brhatkāthā.

These are purely minor varieties of *kāthā* form.

Upākhyāna is a minor *ākhyānā*, occurring in the midst of
a big story. This is mentioned by Bhoja and Hemacandra. 

Ākhyāna is mentioned by Bhoja and Viśvanātha "Bhoja defines the Ākhyāna as Upākhyāna itself dramatised. One expounder sits in an assembly, sings, reads or expounds and renders the songs through gestures." (V.Raghavan, SP p.619).

Parikathā and Khaṇḍakathā are mentioned by Ānandavardhana, Abhinavagupta, Bhoja and Hemacandra. Sakalakathā is mentioned by Ānandavardhana, Abhinavagupta and Hemacandra. But Bhoja has not mentioned it.

"These three types or forms of story are interrelated. They narrate stories expounding one of the four Puruṣārthas or all of them. Parikathā gives many anecdotes to expound a Puruṣārtha; the Khaṇḍa-kathā is very much smaller in scope; the Sakalakathā is bigger in scope than the Parikathā.

The Parikathā is a narrative in Sanskrit or Prakrit while the Khaṇḍakathā and the Sakalakathā are narratives, small and big, always in Prakrit and in verse. The main thing common to all the three of them is that in them the narration of the story is stressed, and not so much the Rasa." (A.M. Upadhyaya: KNS, Pp.439-40).
Nidarsana (Bhoja and Hemacandra) is also a story but definitely didactic. Its chief feature is known from its very name. It is fable, an allegory or a parable.\textsuperscript{78}

Pravahlikā (Bhoja and Hemacandra) is said to be partly in Prākṛt; the composition is perhaps an eulogy of a king or of some such hero. Two persons in an assembly get into discussion about the hero.\textsuperscript{79}

Manthallikā seems to possess two different views. The first view makes it a short story in the Maharāṣṭri Prākṛt. According to the second view, it is a humorous piece making fun of priests, ministers and hermits who have failed in their undertakings.\textsuperscript{80}

The Maṇiṅkulyā is a story with a mystery which is not plain at the beginning but is unravelled at the end.\textsuperscript{81}

An Upakathā is what is very well known by that name, a sub-story coming up in the middle of a main story.\textsuperscript{82} (To explain the varieties of Kathā, here some passages have been extracted from the article 'Types of Poetic Composition' by V.Raghavan, SP, ).

The Brhatkathā relates the lives of many persons,
contains marvellous incidents and has chapters which are named Lambhas.\textsuperscript{83}

All varieties said above of Kathā are purely minor. But this keen classification of Kathā is appreciable.

**Campū** is another main form of literary composition. First it is mentioned by Dāndin. He says: Campū is written partly in prose and partly in verse.\textsuperscript{84}

This definition is literally accepted by almost all rhetoricians of Sanskrit.

Vidyānatha, Viśvanātha, Viśvesvara and Amṛtānandayogin declare some varieties of Campū i.e. Upacampūs viz. Udāharana, Cakravālaka, Birudāvali, Bhogāvali, Karmabhaka, Caturbhadra, Aṣṭabhadra, Dvibhadra, Vijayāvalī and Udāharanamātrka.

According to Vidyānātha, the Udāharana, is set to Tāla composed in Campū form, opens with the word 'Jaya', uses alliteration, and comprises passages in all the eight cases (Vibhaktis) (p.65). It is these latter, the passages in the eight cases, that are in Tāla and alliteration.\textsuperscript{85} The Cakravāla opens with a verse and has profuse addresses in the vocative and the use of words which are dropped and
then again taken up. Amṛtānanda's description of this is different. The Bhogāvalī, according to Vidyānātha, opens and ends with verse, employs Sanskrit and Prākṛt, is in sections called Skandhas, each section having eight or four sentences set in different styles, is in praise of God or King and abounds in the occurrence of the word 'Deva'. The Birudāvalī strings eulogistic titles and descriptive epithets and is in high sounding periods.

The Sāhityadarpaṇa mentions the Biruda which is a royal panegyric in Gadya and Padya and a Karambhaka also is a royal panegyric, which is a composition in all languages.

Visveśvara's Caturbhādra, Aṣṭabhādra, Dvibhādra, Vijayāvalī and Udāharaṇa mātrka merge in the above said varieties of Campū. So these are not discussed separately.

"Sanskrit literature abounds in many lovely, stray verses. These single verses which are unconnected are subsumed under the fifth type of Śravya kāvya viz. Anibaddha.
The Anibaddha type of literary form includes Muktakas, Sandânitaka, Viśeṣaka, Kalâpaka, Paryā, Koṣa etc. When a verse is complete in itself and is independent of any other verse or idea, it is called a Muktaka. Amaru's Muktakas oozing erotic sentiments are well-known. His one hundred stanzas on love in its many facets are excellent in point of poetic charm and beauty. (Note: Amarakaveh ekah ślokah prabandhasatāyate).

When two such verses form a group, it is a Sandâhitaka. Three such verses make a Viśeṣaka. A group of four verses forms Kalâpaka. A group of five or more verses up to fourteen forms a Kulaka. These may be in any and every language but in verse form.

When a number of such stray verses is introduced in a big poem it is called Paryā. Generally in a Mahākāvya such Paryās are found copiously in the portrayal of seasons, sunrise, night &c.

When there is a collection of one's stray verses it is Koṣa. Even the collection of the stray verses of others is called Koṣa; for instance, the Gāthā saptaśatī of Hāla is a Koṣa.
Other types of stray verses are Saṁghāta and Saṁhitā. These are collections of a single poet. When the subjects are varied, it is Saṁhitā."90

We find some panegyric varieties of minor poetic compositions, viz. Rudrāṭa's 'Prasasti', Vidyānātha's Tārāvalī, Amṛtānandayogin's Āḍḍali, Kalyāṇī, Uṭphullakavati, Phalodāharana, Navamāṃśikyamālā, Nakṣatramālā, Guṇāvalī, Rāgalā, Lokaṭtara, Tyāgaghoṣana.

"All these are varieties of court panegyric. The Alahkāra samgraha of Amṛtānandayogin(Adyar edn.) devotes its last (XIIth) chapter to these varieties of court panegyric called Cāṭuprabandhas. First, among smaller collections of verses is called Gajamālā, in nine Ratnamālā, in twelve Indukalā, in twenty-seven Tārāvalī. Specific names are also given here to sub-varieties of Udāharana - Āḍḍali, Kalyāṇī, Uṭphullakavati, Phalodāharana, Navamāṃśikyamālā and Nakṣatramālā. Additional varieties of panegyrics mentioned here are Guṇāvalī, Rāgalā, Lokaṭtara and Cāṭubhadra. Viśvesvara's Camatkāracandrikā classifies all these panegyrics as Upacampus (mixture of prose and verse being their main characteristic), otherwise called Bhadra and subdivided into Satāla (set to musical rhythm), Atāla and Miśra. The new names met with in Camatkāracandrikā are Udāharana-
mātrka, Dvibhadra and Vijayāvalī."  

Thus these varieties of poetry are endless. So, Vidyānātha rightly says that there are many other varieties which poets invent with their skill.  

II. Dramatic compositions

'Drama is the reproduction of certain situations so as to induce in the spectators a sense of identification with the hero and other characters by the way the actors render them'.  

Bharata defines representation as that art of an actor by means of which he recreates the sentiments (rasa) inherent in the original situation forming the theme of the drama under enactment.  

The first work of Sanskrit poetics deals with dramaturgy viz., Nāṭyaśāstra.  

Bharata begins by announcing that he will describe the ten types of Dramas viz. Nāṭaka, Prakarana, Aṅka, Vyāyoga, Bhāṇa, Samavakāra, Vīthī, Prahasana, Pīma and Īhāmṛga.
"The text of Bharata's Nātyaśāstra speaks only of Daśarūpaka, 'ten dramas', in Chapter XX. But we find Bharata defining actually eleven kinds of drama, the addition being the Nāṭikā described immediately after the description of the Nāṭaka and the Prakaraṇa. Whether Bharata's original text described the Nāṭikā also or whether the description of the Nāṭikā is a later accretion cannot be easily judged; the question lands us into the bigger problem of determining the original text of Bharata. Abhinavagupta says that the Nāṭikā also is included in the name Daśarūpaka since it is only a derivative from the Nāṭaka and the Prakaraṇa."⁹⁷ (Dr.V.Raghavan - SP, p.535).

Vāmana, Rudraṭa, Vidyānātha, Viśvanātha and Viśveśvara accept these ten types of Dramas. But Bhoja and Hemacandra include Nāṭikā and Saṭṭaka in the list of ten.

Uparūpakas are not mentioned by Bharata and Dhanaṇjaya; but one of them the Nāṭikā receives special consideration by both.

But "the earliest work now available to us from which we gather the names together with the features of some of the Uparūpakas is the Abhinavabhārati."⁹⁸ Abhinavagupta quotes Uparūpakas like Toṭaka, Saṭṭaka, Rāsaka, Kāvyā and
Rāgakāvyā and others. These seem to have been first defined by Kohala.

While classifying compositions, Bhāmaha (1.24) mentions Dvipadi, Śāmyā, Rāsaka, and Skandhaka, and Daṇḍin in 1.39 mentions Lāsyā, Chalika, and Śāmyā. As already noted Vātsyāyana mentions in his Kāmasūtras Hallīsaka, Nātyarāsaka, and Prekṣanaka; and Kumārila in his Tantravārttikā, mentions the Dvipadi and Rāsaka. Between p.168 and 184 Chap.IV, the Abhinavabhārati mentions the following Uparūpakas: Dombika, Prasthāna, Śilpaka (Sidgaka), Bhāṇaka (Bhāga), Rāgakāvyā (Kāvyā), Bhānikā, Prerāṇa, Rāmākrīḍaka, Rāsaka and Hallīsaka. (Vāgbhata's Kāvyānusāsana K,M.43 p.18 reproduces these from Abhinavagupta adding to them the Śrīgadita and Gośthī). The Avaloka on the Daśarūpaka (1.8) cites a verse which mentions Dombī, Śrīgadita, Bhāṇa, Bhānī, Prasthāna, Rāsaka and Kāvyā as the seven varieties of Nrtya, all of which are to be depicted by one person, like the Bhāṇa of the Daśarūpaka group.99 (Dr.V.Raghavan - SP, p. ).

Bhoja described twelve types of Uparūpakas in his Śrīgānaprakāśa, viz. Śrīgadita, Durmilikā, Prasthāna, Kāvyā (Citrakāvyā), Bhāṇa (Suddha, Citra, and Samkīrṇa), Bhānikā, Gośthī, Hallīsaka, Nartanaka, Prekṣanaka, Rāsaka and Nātyarrāsaka (called also Carcarī).100
Hemacandra also enumerates twelve types of Geyarūpakas or Uparūpakas. But he puts Śīṅgaka in the place of Bhoja's Durmilika.

Viśvanātha proclaims some special varieties of Uparūpakas. He says: "There are eighteen kinds of Uparūpakas. They are the following: Nāṭikā, Irotaka, Goṇṭhī, Sattaka, Nāṭyarāsaka, Prasthāna, Ullāpya, Kāvya, Preṅkṣaṇa, Rāsaka, Sāmālayan, Śrīgadita, Śilpaka, Viḷāsika, Durmallikā, Prakaraṇī, Hallīṣa and Bhāṇī, and each of them has got some special feature, reserved for each of them, their general characteristics are just like those of a Nāṭaka." Śāradātanaya in his Bhāvaprakāśana, declares twenty types of Uparūpakas. He adds Kalpavallī, Mallikā and Pārivātaka and excludes Saṭṭaka from the list of Viśvanātha.

"A Nāṭaka is a variety of Rūpaka, wherein the subject-matter must be a well-known one, being borrowed from either history, or mythology or some folk-lore; the plot underlying the subject-matter must have five successive stages each one of which being denominated as Śandhi; the language of the Nāṭaka will be graceful as well as forceful and will also abound with several of the merits enumerated by ancient rhetoricians or it will describe the dalliance - like
movements of heroes and heroines together with some advance-
ment, of course, in the process of their love-affair and also
some other facts such as the secret meeting of the hero and
the heroine; the Nāṭaka will exhibit prosperous condition
of the hero as well as the subject and display a variety of
sentiments (Rasas), giving occasional rise to the experience
of weal and woe; and it will contain any number of acts
ranging from five to ten."^{102} It may be added that 'a
nāṭaka should also contain representation of both pleasure
and pain.'^{103}

Śāradātanaya says: 'In Subandhu's opinion Nāṭaka is
of five species: Pūrṇa, Praśānta, Bhāsvara, Lalita and
Samagra.'

"It may be observed here that Sabandhu has indeed
chosen to give different names to the junctures constituting
the plot of the different categories of the nāṭakas, yet he
agrees to the division of the dramatic plot into five
stages of development of action which forms a common feature
all throughout." (Surendranath Shastri: *The Laws and
practice of Sanskrit Drama*, Chowkhamba Sanskrit Series,
Varanasi; 1961, p.15.)

"Now in a Prakarāṇa the action should be invented
and should take place on the earth and one should make the Hero a minister, a Brāhmaṇa, or a merchant of the type known as self-controlled and calm (dhirapraśānta = dhirasanta), undergoing misfortune, and with virtue, pleasure and wealth as his chief objects. The remaining features—Junctures, Introductory scenes, Sentiments and the like—are as in the Nāṭaka.

In a Prakaraṇa the Heroine may be of two kinds: the high-born wife of the hero or a courtesan. In some plays there should be only one high born woman; in some plays the courtesan; in some plays both.

The high born woman should be indoors, the courtesan outside; and the two should never meet. Because of these varieties of heroine the Prakaraṇa is of three kinds i.e. Suddha, with the wife as Heroine; Vikṛta, with the courtesan; Saṃkīrṇa, with both. The mixed variety (Saṃkīrṇa) abounds in rogues.  

The Kāvyenduprakāśa, on the other hand, classifies Prakaraṇa in three types: Simple (Suddha), Artificial (Dhūrta) and Mixed (Miśra).

The additional limitation imposed by Viśvanātha has no support in the Nātyasastra, and in the practice of the play-wrights too. What Viśvanātha holds could be true only in case of the Mṛcchakaṭṭika, but does not find application to the Mālatī-Mādhava, not to the Mallikā-Māruta.
Viśvanātha continues to say that in a Prakarāga the hero should be only of dhīra-praśānta type, and the erotic alone could be the ruling sentiment." (Surendranatha Sastri, Laws and Practice of Sanskrit Drama, pp.16-17).

"The Bhāna i.e. Monologue is a kind of drama in which a single clever and shrewed parasite describes roguish exploits engaged in by himself or by some one else. He is to make remarks conveying information as well as replies to imaginary remarks, by means of conversations with imaginary persons (ākāśa-bhāṣita); and he should indicate the heroic and erotic sentiments by means of descriptions of prowess and of beauty. Generally the eloquent style is employed; the subject, is invented by the author, the opening (Mukha) and the conclusion (Nirvahana), with their sub-divisions, and also the ten divisions of the Gentle dance (Lasya).

The Lāsyāṅgas said to be required in a Bhāna are:
(1) Geyapada (song), (2) Sthitapāthya (recitation by one standing), (3) Āśīnapāthya (recitation by one seated), (4) Puspagadhiṣṭa, (5) Pracchedaka, (6) Trīgūḍha, (7) Saindhava, (8) Dvīgūḍha, (9) Uttamottamaka and (10) Uktapratyukta (Amoebean song). 105

"Thus Bhāna is dramatised with the help of lāsyāṅgas"
to which the character resorts when he narrates the story through imaginary dialogue. While narrating to the audience different situations and scenes, and the condition of the imaginary characters taking part in it, the lone character partly mimics and partly narrates the love-lorn condition of women and their mental agonies, love quarrels, grief, worries, fraud, cheating etc. This would certainly create some tension of mild suspense. Lasyangas, therefore, help the sole character of Bhana in describing the situations having conflict." (Minakshi L. Dalal: Conflict in Sanskrit Drama: Somaiya Publications, Bombay, pp.152-3).

Similar is the prahasana i.e. Farce with comic characters which is of three kinds: regular (śuddha), modified (Vikrta), mixed (Śāṅkara).

The regular Prahasana contains heretics, brahmins, and other such characters; servants, maid-servants and parasites. It is performed with appropriate costume and language, and full of comic speeches.

The modified Prahasana contains eunuchs, chamberlains and ascetics represented with the speech and dress of lovers and the like; the mixed Prahasana, so called because of its admixture of features of the Vithi, is filled with rogues.
"The analysis of Prahasana would show that there is little scope for conflict on the face of it. Prahasana, as the title would suggest, is expected to provide fun and frolic to the spectators, and treats life and its problems humorously. It sometimes laughs at a problem or an object which has faults, or it sometimes resorts to ridicule. Sometimes the jokes and satires are full of irony and act like a sugar-coated pill. This brings home what one wants to say more emphatically to a person than any other device. The object of our ridicule and jokes sometimes may suffer mental distress or agony. The exposure of hypocrisy would depend upon non-conformity with certain rules of behaviour, the only conflict which the situation would admit. The play of words and ideas in a humourous dialogue, presents us a battle of wits. e.g. the Mattavilāsa, the Laṭakamelakam and the Bhagavadajjukiyam. Ridicule, joke, or satire, would eliminate tension, if there is any."

"In the Dima subject must be well-known; all the styles may be employed in it except the gay style; its heroes, sixteen in number, should be Gods, Gandharvas, Yakṣas, Rākṣasas, Bhūtas, Pretas, Piśācas, and the like, all of the type known as vehement. It contains the six excited sentiments, omitting the comic and Erotic, the
customary principal sentiment being the furious, called forth by deeds of magic, sorcery, combat, wrath, excitement and the like, and by eclipses of the sun and moon. The Dima is declared to have four acts and four Junctures, there being no pause (Juncture)."\[^{108}\]

"All this would make Dima a drama mainly based on conflict that is of various forms, the famous example of Dima is Tripuradāha,\[^{109}\] which Bharata himself has mentioned as presented before Lord Siva by his pupils. Once again, Bharata makes a reference to the performance of Dima before the gods and the very title viz. Tripuradāha suggests that it must be a play of sharp conflict and violence."\[^{110}\]

"The Vyāyoga (Military spectacle) has a well-known subject, and has as principal characters men that are well-known and of the type known as vehement; it lacks the Development and the pause as junctures; the sentiments in it are the excited ones as in the Dima. It should represent a combat not occasioned by a woman, as in the case of the victory of Paraśurāma (Jāmadagnya). The Vyāyoga consists of one act, presenting the doings of a single day, and contains many male characters."\[^{111}\]
"In the 'Samavakāra' there is to be an Introduction, as in the Nāṭaka and the other varieties of drama. The subject is to be well-known and connected with gods or demons; it should have all the Junctures except the pause, and all the styles, with but little of the gay style. Its heroes are to be gods and demons, twelve in number, of the type known as exalted, and far-famed, each striving for and attaining a separate object. It contains all the sentiments, with much of the heroic as in the story of the churning of the ocean. In its three acts it presents the three kinds of deception, the three kinds of love, and the three kinds of the excitement should be those resulting from the besieging of a city, from a battle, and from violent winds, fires, and the like, the three kinds of love of gain and that actuated by passion. The Samavakāra has no expansion and no Introductory scene. One may employ the subdivisions of the Vīthī in it according to one's requirements, as in the Prahasana."

Minakshi Dalal comments- "Theory postulates the employment of 'triple' violence and 'triple' fraud in the theme of Samavakāra. In the short compass of three Acts, it has to manage these elements violence and fraud of varying nature. The predominant characteristic of a Samavakāra, therefore, would be violence - revealing itself through conflicts and fighty - an intense degree of
conflict. Although it is supposed to have three types of Sṛṅgāra, it is obvious that the element of love will be set in an atmosphere of fraud and violence. The description of the Amṛtamānthaṇa would amply bear out the predominance of the element of conflict through violence etc. in this type of drama. The employment of Trividrava, Trikapaṭa and Triśṛṅgāra shows the nature of this type of drama as violent and full of intrigues. Vīthyāṅgas also add motives and aggravate the conflict. Thus Samavakāra is, if the metaphor be permitted, a stick of dynamite stuffed with conflict. This conclusion is well borne out by Bharata when he says: 'Evaṁ kāryastajjñaiḥ sukha-Duṅkha samāsrayaḥ samavakāraḥ.' (NS XX, 81).”

"The Vīthī is written in the Gay style and resembles the Bhāṇa in its Junctures, subdivisions and Acts. The Erotic sentiment is to be indicated, but one should touch on another sentiment as well. The Vīthī contains the parts named Induction and so forth, and the subdivisions, beginning with the Abrupt Dialogue (Udghātyaka). In this way the 'Vīthī' is to be arranged, with the employment of one character or of two."

"In the Uṣrṣṭikāṅka one should develop a well-known subject by the means of Imagination. The pathetic should
be the permanent sentiment, and the Heroes should be ordinary men. Its Junctures, styles, and subdivisions are like those of the Bhāṣa, and it contains lamentations of women. A battle is to be presented by means of a descriptive speech, and likewise ultimate victory or defeat.\(^{115}\)

"The nature of Uṭṛṣṭikāṅka is quiet, for fights etc. are avoided. But Bhāvaprakāsana explains that it can have some comic element. Even then, the Karuṇa sentiment and the existence of unhappy women show the hidden turmoil, and reveal the conflict which though not as obvious as in Samavakāra or Pīma is deep enough to shatter the hearts if not the bodies. Thus mental conflict herein is sharp, and has a vital role to play... Sometimes, divinities appear in this type of drama. In that case the locare of the drama should be Bharata only, Bharata and others state that sometimes fights and killings can be included in such a story. Of course, at the end some how or other, a person is to be shown as alive again. This may bring in some external conflict but mainly turns as an element of conflict which is of a suppressed or psychological nature on account of pathos figuring in it."\(^{116}\)

"In the Iḥāmṛga the story is mixed i.e. partly legendary and partly invented; it is divided into four
Acts with three Junctures. The Hero and the opponent of the Hero may be either human or divine, without restriction; both should be renowned and of the type known as self-controlled and vehement, latter committing improper acts by mistake. One should also present, though only to a slight extent, the semblance of love on the part of one who tries to obtain a divine woman against her will by carrying her off or some such means. Though hostile wrath is provoked, the battle should be prevented by an artifice. One should not present the death of a great person, even though he is killed in the legend from which the plot is derived. 117

"With all these factors this Rūpaka becomes a conflagration, burning and smouldering, leaving behind a trial of repentance, grief and misery. Moreover, the male characters are haughty by nature: the hero is Dhīroddhata type, and the women provide a cause for fighting. Obviously, the element of conflict and that too of a pronounced character is inevitable in the Ḥāmṛga. 118

Apart from these main ten varieties of drama the type called Nāṭikā is also included in this list by most of the rhetoricians who described dramaturgy. The first and main and authoritative author of classical dramaturgy, Bharata enumerates Nāṭikā also as one of the main form of the dramas. So Bharata considers Nāṭikā as a type
derived from both the Nāṭaka and Prakarana. ¹¹⁹

Even Dhanañjaya and others follow Bharata.

"This type of Rūpaka is a mixture of both Nāṭaka and Prakarana. Here the hero is always a king, and the plot has to be imaginary like that of a Prakarana. The story of a Nāṭikā generally, pertains to the incidents inside a harem. Naturally, there is therein a preponderance of female characters. The theme is, therefore, romantic, and mostly depicts the new love of a king, a king who has already one or more queens. In this case again, the object of the King's love is a girl, innocent and charming. The queen is powerful; even the hero is afraid of her wrath. The romantic theme requires music, dancing and love-sports, and hence Kaśikī vṛtti is prominent in a Nāṭikā. The Vidūṣaka is an important figure in this type of drama. It being the queen's residence where the incidents are supposed to take place, no low characters are allowed in a Nāṭikā. Thus it can be seen that the field for this type of Drama is not as wide as that of a Prakarana or Nāṭaka. Even characters do not present variety. The theme being romantic has inner conflict, which is sharpened by the presence of the queen, who in her own interest tries to put as many obstacles as she can manage in the path of the lovers."¹²⁰
Saṭṭaka is a similar variety of Nāṭikā. Therefore Bhoja and Hemacandra consider this as also a main variety of the dramas. But Abhinavagupta and Viśvanātha mentioned this under Uparūpakas. But main exponents of dramaturgy viz. Bharata and Dhanañjaya do not even mention this variety.

"Saṭṭaka is a variety similar to Nāṭikā. It is devoid of a Viṣkambhaka or a Praveśaka. The language of a Saṭṭaka drama is one throughout. It is written either in Sanskrit or in Prakrit (generally in Prakrit)." (Dr. A. M. Upadhyaya: KNS, p. 422).

Minakshi Dalai opines— "As Sattaka is a form of drama which otherwise resembles a Nāṭikā but though less developed, there is bound to be conflict in it as in a Nāṭikā. Of course, the conflicts would be more of internal type and less serious."

The description of the minor-varieties have got a significant place in Sanskrit poetics. The Abhinavabhārati, the earliest work, wherein some of the names of the Uparūpakas are available, mentions- Dombikā, Prasthāna, Śilpaka (Sidgaka), Bhānaka (Bhāṇa), Rāgakāvya (Kāvya), Bhānikā, Preranā, Rāmākṛīḍaka, Rāsaka and Hallīsaka.
Dombikā is a soft composition which delights the minds of kings with songs or speech pregnant with secret love-affairs.\textsuperscript{121}

In Prasthāna the singer or dancer (a girl) disguises herself as one of the animals such as an elephant, a lion etc. and imitates their gait or mode of walking.\textsuperscript{122}

Śilpaka, comprising of four Acts and having all the four Vṛttis has a Brahmin as its hero. Any sentiment can be developed in such a play.\textsuperscript{124}

In Bhānaka, the female dancer or the musician describes the terrific incidents in the lives of Varāha, Narasimha, and such other incarnations of God.\textsuperscript{125}

Rāgakāvyā, is mentioned in some other works as Kāvyā or Geya. This composition has a well arranged plot, full of various sentiments and it is beautified by the employment of different rhythms as well as by different Rāgas.\textsuperscript{126}

In Bhānikā we find the frolics of a child and the imitation of the fights of hogs, lions and others.\textsuperscript{127}

The Prerānā type of Geya composition is accompanied
by Prahelikā i.e. dialogues solving riddles and is full of humour.

Ramākritisaka describes the seasons.

A Rasaka is played or staged by many dancing girls to the accompaniment of variegated timing and rhythms and consists of upto sixty-four pairs - one pair consisting of a man and a woman - or couples. It is soft as well as boisterous.

Hallisaka contains circular dances. The dance consists in a male member standing in the midst of ladies like Lord Kṛṣṇa in the midst of Gopis. The dances are conducted by a host of ladies and are performed with the accompaniment of music and timing.

Vāgbhaṭa II adds Goṣṭhi and Srigadita to Abhinavagupta's list.

In Goṣṭhi the incidents of the life of Lord Kṛṣṇa and his exploits are shown.

In Śrī-gadita, high class ladies sing and praise the merits of their husbands, or sometimes they remonstrate with their husbands.
Apart from these Bhoja declares some new types of Uparūpakas like - Durmilikā, Nartanaka, Prekṣanaka and Nātyarasaka (called also Carcarī).

"Durmilikā seems to be a vulgar piece. The theme is clanderstine love intrigue or sometimes description of love between two young persons; but in both cases the character is a Ceṭi or a female go-between who takes the audience into her confidence and narrates all the vulgar details of the secret love of her two friends.

Further either the male or the female lover may appear, and this female accompliceconcerts with the character and plans for the union. She then demands her wages and demands more and more like blackmail."\(^ {134} \)

"Nartanaka is a dance like the Nautch. A danseuse sings and renders through gesture the contents of the songs.

Of this Nartanaka, Bhoja says, Śamyā, Lāsyā, Chalika, and Dvipādi are varieties."\(^ {135} \)

"Prekṣanaka also is a minor form of dramatic composition. It has only Mukha and Nirvahaṇa sandhis. The very fact of its having all types of Vṛttis goes to show the
existence of conflict in it. Fights are an essential
feature in Preksapaka and the situations are full of
worries and calamities.136 Obviously, the element of
conflict has an essential role to play in such a dramatic
composition. It involves both the external and the
internal types of conflict because of fights and worries.
Natyadarpana calls it Preksanaka because such a drama is
always performed in a public place, like a street, or at
some social function, and it has many characters. 137
Sahitya Darpana calls it Prenkhanakam instead of Preksapaka,
and is of the opinion that its hero is of a low character."
(Minakshi Dalai: Conflict in Sanskrit Drama, p.155-6).

"Natyaraśaka is a dance performed by Nartakis in
spring time, and as such, it is also called Carcarī. It
is pure dance of Pindi, Bhedyaka and other group movements
and patterns. Bhoja says that these patterns shall be
performed in Lasya and in Natyaraśaka. One pair first
enters strews flowers, dances and goes; then two others
enter, and thus groups are formed which execute the Gulma,
Śṛnkhalā etc. There is recital of rhythemic syllables by
musicians, instrumental accompaniments and songs. There is
drum instrumentation together with the recital of rhythm
syllables, the drum being accompanied by the striking of
sticks too."138
Hemacandra's Singaka seems resemblance with Bhoja's Durmilaka. Though it differs in some aspects. According to Hemacandra "In Singaka the actor or the actress plays the part of a heroine, who in the presence of her female friends imitates the wild behaviours of her lover. The behaviour of the rogue (in love-matter) or a Dhūrta may also be described in it." \(^{139}\)

Viśvanātha's Troṭaka, Ullāpya, Samlāpaka, Vilāsika, Prakarani and Śaradātanaya's Kalpvalli, Mallikā and Pārijātaka are purely minor and these have slight difference with above described varieties.

"As we have seen, while Nātyaśāstra and Daśarūpaka have not taken into account the Uparūpakas, other authorities have some difference of opinion as regards these forms. Though some forms like Troṭaka, Sattaka etc. are fully developed to a more are less degree, many others are mere music-dance forms as explained by Bhāvaprakāśana. Even then, many of these forms merely depict the love sports of the hero and the heroine, which hardly requires any conflicts. Hence, only some of the Uparūpakas which we have taken into consideration, show the presence of conflict in them. Probably, these forms could not interest people for a longer period, because, there was not that
sufficient amount of conflict to endow them with that 'kick'. Thus we have analysed all the important aspects of a drama and assessed the importance of conflict therein. From this detailed survey of the dramatic theory, we can see how the element of conflict has secured its place even in the smallest and the minutest parts of the dramatic form." (Minakshi Dalal: Conflict in Sanskrit Drama, pp.158-9).

III. Poetry of gradation

It is well said: "As the history of the Development of the poetics would show us, earlier writers from Bhāmaha to Ānandavardhana were mainly engaged in finding out the external factors of a Kāvya like Šabda, Artha and the Alāṅkāras associated with them. They were never serious about its internal qualities like Dhvani, Rasa and etc., though we find some indirect reference to them in their works also here and there. Therefore it is but natural that their classification of Kāvya should be based on external things like Šabda, Artha and the language etc... The attention of rhetoricians has been diverted to the internal aspect of poetry by Ānandavardhana through his epoch-makingwork Dhvanyāloka. There we find the basis for a different kind of classification of Poetry. Ānandavardhana does not propose any new classification under
Anandavardhana explains three varieties of Poetry viz. Dhvani kāvyā, Gupībhūta vyāṅgya kāvyā and Citra kāvyā. He says: "If the suggested content is all important, we get the class of Poetry with principal suggestion; if the same is subordinate, we get the second class of poetry called Gupībhūta vyāṅgya or poetry with subordinate suggestion; that class of Poetry which is seen to differ from either, and which is destitute to purport relating to sentiments and emotions, etc. which is devoid of the power to reveal any suggested content and which owes its construction only to the strikingness of the expressed meanings and expressions denoting them, gets the name of Citra or portrait. It is not poetry at all, strictly speaking. It is only an imitation of Poetry. One of the sub-divisions of this poetry of portraiture is word portrait such as Rhyming Repetition and so on whose employment involves much labour. The second sub-division differs from word-portrait and may be called meaning-portrait. It will also be devoid of even a touch of the suggest content and will
be wanting in the purport of sentiments etc. Poetic Fancy and such other figures are illustrations of this.\textsuperscript{140}

Māmata following Anandavardhana gives separate headings to Anandavardhana's classification. He says: "This poem is the best when the suggested sense (Vyaṅgya) is more charming or prominent than the expressed sense (Vācyam). It is designated Dhvani by the wise.\textsuperscript{141}

But when the suggested sense is not of that kind it viz. the poem is mediocre the suggested sense being subordinate.\textsuperscript{142}

But that poem, which is striking in the word or striking in the expressed sense, is known as the lowest. It is designated Avyaṅgya i.e. a poem which is void of the suggested sense."\textsuperscript{143}

"Although Māmata in deference to Anandavardhana speaks of Citra as the lowest variety of Kāvya, Viśvanātha rejects its claim as Poetry altogether; and this he does in consistency with his own definition that, a sentence, capable of giving Rasa into expression is Poetry. He is of opinion that, there are two divisions of Poetry only: Dhvani and Gunībhūta Vyaṅgya; in the first the Rasa involved
is primarily suggested, in the second it is collateral. Criticising the definition of Citrakāvyā as furnished by Mammaṭa he observes that, the very term 'avyaṅgyam' used in the definition rejects the claim of this type of composition to be regarded as Poetry, because in order to constitute a specimen of Poetic expression, a sentence is to present Rasa either essentially or collaterally the argument that, by 'avyaṅgyam', complete absence of suggested element is not meant, but what actually is meant is presence of slight or feeble implicit idea does not solve the difficulty. The so called indistinct implicit meaning is either capable of being relished or incapable of being so experienced; in case Rasa, is either Dhvani or Guṇībhūtavyaṅgya; in case it is not relished, the composition does not constitute Poetry at all.\(^{144}\) In order to establish his own proposition, Viśvanātha seeks the protection of an observation of Ānandavardhana, according to which, the criterion of poetry is revelation of suggested element, whether circumstantial or essential - and an expression, that is devoid of this element is not real poetry, but only a copy thereof." (Dr.Ramaranjan Mukherji: *Literary Criticism in Ancient India*; Sanskrit Pustaka Bhandara, Calcutta, pp.73-74).
Jagannatha classifies Poetry into four types and names as Uttamottama, Uttama, Madhyama and Adhama.  

'Uttamottama is the Kāvyā where śabda and artha relegate themselves to a subordinate position and suggest a charming sense.'

'Uttama is the Kāvyā where the Vyaṅga is charming only being subordinate to śabda or artha or both.'

'Madhyama is the Kāvyā where the expressed sense (Vācyārtha) alone is charming in spite of the presence of negligible Vyaṅga.'

'Adhama kāvyā as the one where the charm of words, refined by the charm of the sense is given importance. Such works of only śabda camatkāra without artha camatkāra do not come, according to him, under the purview of Kāvyā at all, in that they do not satisfy the definition of Kāvyā.'

Ramaranjan Mukherji opines- "Jagannatha sets forth a new scheme of classification, in which no consideration is given to the intention of the Poet: he splits up Guṇībhūta vyaṅga and Citrakāvyā of the ancients into three cases and observes that where as figures, characterised by revelation..."
of a charming subservient suggested content belong to the first case (Uttama kāvya), those marked by manifestation of an unexpressed of lesser charm belong to the second case (Madhyama) and those, in which the beauty of sound is of more importance come under the third category (Adhama). This splitting up is advantageous in another respect also: it dispenses with the necessity of subdividing Guṇībhūta-vyaṅgya type of Poetry into eight sub-types as is done by Mammaṭa and Viśvanātha. Thus Jagannatha's scheme of classification is an improvement on that adopted by his learned predecessors: it places Śabdacitra and Arthacitra varieties of Kāvya under different heads - removes the possibility of the division being an overlapping one, and dispenses with the necessity of subdividing Guṇībhūta vyaṅgya class of Poetry."
FOOT NOTES
CHAPTER—VI

1. शब्दार्थम् सहितोऽकायणि गयाः पर्यं च तद्विधाः ।
   तैरकृतः प्राकृती चैतद् अप्रमित इति नियमः ॥
   -KL.I.16

2. भूतदेवयादिपरित्यागसि बोल्पाध्यायसऽ च ।
   कलाशास्त्रां यक्ति चतुर्थ्ये भिन्नते पुनः ॥
   -KL.I.17

3. शासनयोगैभिन्नाः पदावर्त्यायिका काये ।
   अनिश्चय च कायप्रदी तत्पुनः प्रयोगयो इति ॥
   -KL.I.18

4. नाटकं द्रिपदोशमयारास्तकस्मदिश किद ।
   उज्ज्वलं तदार्थायं उज्ज्वलोऽवस्थायं विस्तरः ॥
   -KL.I.28

5. पर्यं गयाः च भिन्नाः च तत्ते विद्येत्व व्यवस्थाः ।
   -KD.I.11a.

6. मुक्तं कृतं कोऽः संवाटः इति तादृशः ।
   तर्कन्याशृण्यदानमुक्तं प्रपविस्तरः ॥
   -KD.I.13.

(Engl.Trans.by C.Shankara Rama sastri)
7. अपाद: पदार्थार्थो गधमाख्यातिका कथा ।
इति तस्य प्रेमदी द्वै ।...

-KD. I. 23

8. मिश्राणिन नाटकादीति नैशामनयम विस्तरः ।
गधमाख्यातिका कार्ययमपूर्वत्तं भिधीयते ।

-KD. I. 31
(Engl. Trans. by C. Shankara Rama Sastri)

9. तदेवदाइमय भूष: संकृत्त प्राकृत तथा ।
अध्यासपि निम्न वेदावहरार्यवेदनविधिम् ।

-KD. I. 32
(Engl. Trans. by C. S. R. Sastri)

10. तास्ययतिक्षमयादि प्रीक्षायमेतत्तपनः ।
श्रव्यमेवति तैत्तिर द्वयी गतिः ददातात् ।

-KD. I. 39
(Engl. Trans. by C. S. R. Sastri)

11. कार्यः गर्ये पौर्ये ।

-KLSvR. I. 3. 21

12. गर्य दूस्तमस्त्त्तिध दूर्ष्मस्तेश्वनकाप्रासः ।

-KLSvR. I. 3. 22.
13. पर्व ग्रहणके समार्थसमविधादिना में

- KLSV on 1.3.26

14. तविद गतियोऽपराधकार्यमिनिस्वत्व

- KLSV on 1.3.27

15. सन्तानः हस्फ्यः श्रेयः

- KLSV 1.3.30

16. सन्ति विया प्रबन्धः काव्यकपाठमार्कायायः

- KL of R.16.2

17. अन्यप्रकारस्तु प्रकाशज्ञकार्यानितत्तवः

- KL of R.16.36

18. अन्यायदिति। समग्रेन न वरम्। तत्र यत्यामोवरकुलस्वर्णः

- एव यत वयवाचनान्तः शास्त्रामार्यकार्यः परिकार्यवरेतः

- तत्कालम्। आदि ग्रहणाविद्ययजनदिस्ततव्यकार्यमानात

- मुक्तकम्। द्वयोऽसन्तानितकम्। निष्कृतिविशेषकम्। वत्तुः कलापकम्।
तथा मुस्तकानामेव प्रमुखकोपसनिर्बन्धः पर्यायः: कोषः।
तथा बहुनः बुद्धानेकवाक्यस्य तद्विक्षणाऽ व सन्दृश्यस्याने
परिकथा। भूमात्याय - नागादगन्यादिति अन्तः
भरतायथमितिम्। नागादगन्यादि -
शब्दाः नागादगन्यार्थाः भागमवार्तार्यायायोग -
हिंदीविशिष्टातिनादितिसंस्थाणः। तद्विख्यां व
बहुरीभिन्नाबिन्दुव्यवधयोः। विचित्रः व।
नानासत्तत्त्वण्याबिन्यादिदयुक्तत्वादिति।

- Namisadhu's Comm.
on KL of R.16.36

19. यत: काव्यस्य प्रमेयः। - मृतकं संस्कृतः
प्राकृतपञ्चानिनत्वस्य, सन्दीपितकविशेषः
कलापकुलकामिन, परायणः, परिकथा,
खण्डक्यात्तलकेये, संवत्तीशाखिनयाः
साध्यायिकाकेये इत्येवमादयः।

- DL. Vrtti on III.7
(Engl. Transl. by Dr. K. Krishnamoorthy)

20. अभिनयायेऽ दस्स्पकं नातिकान्तोऽ
रात्रेऽ प्रकरणात्यायावान्तप्रायसस्यस्यस्मादितमेकः
भाष्यामित्रत्वाम्। ... ... ...
आदिग्रहणायम्।

- DL. LC. on III.7
21. प्रबन्धचेत सिद्धा - प्रेक्षयः स्रवयः।
तयारिनियमः प्रेक्षयः, स य नाटकादियः।
चक्रविविषातिप्रकारो भवति।
-Śṛṅgāraprakāśa=St. Vol.II.Ch XI. p.461

22. अनिधीयः स्रवः। सोद्धायाध्यात्मिद्धाच्चतुविविषाति-
प्रकारो भवति। आध्यात्मिकः, उपाख्यानः, अभ्यासः,
निर्देशः, प्रविष्टिकः, मन्त्रिलिकः, मण्डिल्यः, कथा,
परिकथा, ब्रह्मकथा, उपकथा, बुद्धकथा, वम्यु, पर्वबन्धः,
काण्डबन्धः, साधनः, आरामबन्धः, तत्त्वबन्धः,
आदसन्धन्यः, काव्यशास्त्रः, शास्त्रकारः,
कोशः, समासः, सैहित्यः, साहित्यपुस्तकः इति।
-KP. Vol.II.Ch.XI.P.461.

23. काव्यः प्रेक्षयः स्रवः।
-KNS.VIII.1

24. प्रेक्षयः पाद्यः गयः।
-KNS.9.2

25. पाद्यः नाटकप्रकृतिः समवकारेहार्गुणः यवयोगोत्तृत्वशिष्टकामकृतसमानसीतिसदुपकः।
-KNS.9.3.

26. गयः कोपिकाभावः प्रस्थानप्रतिक भाषिकप्रेसः-रामाकौकलीसमकारायोष्ट्रीयदितरागादिवः।
-KNS.9.4.
27. श्रेष्ठ महाकाव्यमाध्यायीकाकथा यथमूर्धिनिवर्ध्ये य।
   -KNS.8.5

28. पर्यं प्रायः सैकृतप्राकृतप्रेमश्राम्यमाभ्या निब्धाविन्ना।
   -KNS.8.6

29. पुजन्यन्ये परस्परोपाध्यायीयनान्ये—
    पाथ्यायनाभिस्मरयनं पणु गायन यदको गुरुनिक्षे
    क्ययति तदगोविन्दवदाक्यानम्।।।।। तिरत्वामिति
    रचना वा वेदताभिस्मकार्थकार्थे वा
    निर्धीयते तत्तप्यतत्ताविवत, खूचितकृत्तनी
    मस्मूर्मार्जिन्याकार्थिकाविवत निद्धरिनम्।
    प्रधानमधिकृत्य यथं द्वयोविवादः ताक्ष्याकृतिरविवता
    चोदताविवतु प्रवहिलकाः। प्रेतमहाराजश्न्याः
    खूचकथा गौरोन्यना—अन्तुवत्याविवादनन्यत्यहिलकाः।
    यस्य तु च परोऽवस्तु न प्रकयते परवातु प्रकारयते
    महत्त्यह्रतिविवततमेकुल्या। एव खूचितकृत्तनार्थः
    निद्धारिण्य प्रकारविज्ञायणान्तरूपतानविवतमाना—
    खूचकारिमूल परिवहा। मध्याप्यन्ततो च
    गुरुन्त्याप्रसिद्धिमिरित्वृत्य यस्य च वयती सा इन्द्रक्ष्याविवतु
    कण्णकथा। समस्तपापमेतीवृत्ततर्वणा समराविविस्तृतः
    सलकथा। एकतर्यार्थार्थेष्य प्रतिप्रशाधानतःरोपनिवन्ध
    उपकथा। नम्भारविकामूलाद्याथ नरवनान्ततादि
    चरितवादः खूचकथा। यस्य च कथा प्रमेयता ष्टेति न गुणलक्षितः।
   -KNS.वर्त्तित on 8.8
30. अनिबंधं मुक्तकादि ।
मुक्तकसंदनितक विषेषकलापकरहस्यहृत्यानिबंधम् ॥
-KNS.8.10 and its vr̥tti

31. तत् पद्धकमित्रमेछैदिन्तया ।
-KNS of V. I.p.15

32. तत्र प्रायः ... ... वर्णनौपिेत महाकाव्यम् ।
ताजैखेन लन्दन्ता मुक्तकम् । दास्यां पुरुषं तदानि च ।
त्रिभिन्नविशेषकम् । चूर्भिन् कलापकम् । दाराशान्: कुलकम् ।
-KNS of V.I p.15,16

33. तत्र नारिकालायतस्वूथुतान्ताभावार्ध्वकृतीति
तोषदुयुतान्त कन्याकापहारसमानमार्कुदयमृतिता
नित्राधिमुखायात्वूढृतान् अन्तरान्तराप्रवर्तने
पद्यवन्धा अहिरायकित ।
-KNS of V.I.p.16

34. गुप्तप्रमाणं भिन्नम् । तत्र नाटकांकरणमाणार्
प्रकाशनिर्दिष्टमकरेपिडासूर्याभिलापाणीयकथायोगों
वीरीयायणमिनेयानि ।
-KNS of V.I.p.16

35. नाटकेदारानाटिका । ... ... ...
प्रकाशमेतात्पुराणकाति विशेषया ।
सदुन्दकोपि कैसियदुः ।
-KNS of V.vṛtti I.p.18
36. दोम्बळकामाणि पुराणमार्गित्यग्रंथशिल्पमापाटे
हलीसारीगदितराजसौखधूति निर्माणित

- KNS of V. I. p.18

37. गध्याद्धारी ताज्ज्ञा तोष्णवाता चमुः

- KNS of V. I. p.19

38. तत्तज्ञविषम | गध्याद्धारी भैति
अर्गवनवेशिपि यथुपकावद्धोमाविद्वादी
गध्याद्धारीनाम वस्तुरिथ्यभिविद्यते
वर्तै वापरवर्तै व तोष्णवातवर्तै व पंदकृमः
वर्णिते यत्र काव्यश्रेणिसावधायाणिका मताः

- PR. p.64-65

39. चेक्कनालिपि तल्लेन गध्याद्धारिनितमः
अयुग्मकृमम मालिन्यादि प्रासिविनिवितमः
तदुदारवः नाम विभवक्षतक संयुतमः
संवधननिविन्यत्य यत्च पुरुषे पप्पवर्तकमः
विपुलतानराकृष्ट गुर्द्द स्थायिकावलकमः
आयन्तपञ्चधुला संकुलप्रकृति तिथिका
अहर्ष्टित्वा वर्तूंशिर वाक्येः स्थायिकता
प्रतिकस्यं भिन्नवाक्यपरित्यद्वृत्तयिता
सर्वतो देवशाक्तदिशा भोगावली मताः
वर्णमानिको विषुपर्वसूचिप्रुपिश्वम
वाक्यमद्बरसूचिता सा मता विषुपर्वसूचिप्रुपिश्वम
तराणं सहयोग पद्यौज्ज्यता तारावली मताः

- PR - p.65-66
40. स्व ध्वनिमृगी मृत्युदर्शने काव्यकथा
केशदुक्तया पुलिशङ्ग्रहव्यतिचेन्येवलमात्र ।

SD - IV

41. श्रव्य श्रौतव्यामार्त तत्त्व परम्पराम् दिधा ।

SD - IV

42. छन्दोबद्धपद्यं श्रीकृष्णेन च शुककथा ।
द्राम्यामह युगम् संदानितकं निर्मितिक्रियः ॥
कलाकृति भुविनिकृति-व्यंजनं कुलकं मतस् ।

SD - IV

43. अथ परम्पराम् गुण्यानां मध्ये स्मरितः
महाकाव्ययामादि तक्ष्यति ।

-SD Mitabhaśini comm. IV

44. प्राकृतीनिर्मिति तत्सिनु वागः: आत्रवातस्यस्तः ।
छन्दोऽस्त स्त्रयोक्तितादूर कविधर् गतिविकृतरः ॥
अपभ्रणिश्लोकानिस्तिनु सवरः: कुडवकादमिभः ।
तथाप्रभृत्योग्यानि छन्दोऽस्ति विविधान्यामार्थं ॥

-SD. IV

45. कव्वलकाव्यं भवेत् काव्यब्रजकेदेशानुसारी च
कोष: ग्रंथमूद्धः स्वादन्योद्धास्योऽपेक्ष: ।
पुत्राप्रेमनिर्विविधम्: त याति मनोरम: ॥

-SD. IV

46. वृत्तमान्योजिकां गद्ये मुक्तकं वृत्तमान्यायः
मेंदृकलाकाराय यूर्मकर्म च यूर्मकर्मः ।

-SD. IV
47. अथ गद्यनिर्मिति काव्यबाध्यं व्याख्याति ।
तत्र आदौ कथां लक्ष्यति । ..........

-SD. Mītā comm. on IV

48. आध्यात्मायायं कथायत्वाकियोरेतेवात्मावेन पृथ्वीतः ।

-SD. IV

49. गद्यवाक्यं काव्यं चम्पूमिरत्यमिष्ठीयते ।

-SD. IV

50. गद्यवाक्यं राजस्तूतितिरुद्मचये ।

-SD. IV

51. करम्मकन्तु भाषायित्वाभिमित्वाभिनिर्मितिम् ।

-SD. IV

52. गाय पार्थ च निश्चयं ऐल्यतः स्त्रियाः श्रृंखात् ।

- Camatkārācandrika=CC. III p.78

53. पादन्यायायं काव्यं धुराण्यत्या दिया ।
धुरतः तु मुक्तकामित्य भाषाप्तः प्रपातः ॥
अधुरतः साधनाध्य धर्मस्तोदर्शति विशयकम् ।

-CC. III.p.78

54. गद्यवाक् निर्मिति प्रेक्षक्या भावविनिर्दिष्टात् दिया ।

-CC. III.p.78

55. व्रत्यं व कथितं च मयूपुप्याभिनिर्दिष्टि दिया ।

-CC. III.p.79
56. पदानन्तरबध्दानां गधानां हि यथार्थिः
अवषयम्यादिवत्ताया निषयो भद्रुपयायेः

-CC. III. p. 79

57. भद्रुपयं सतालसतालं समग्रं पेतं त्रिविषयं यत्र पदानन्तरं
शिवातुरमात्रादि नियमे केलकलिकोतकलिकानिबन्धं:
तरसतालमध्यमं । तदिदमुदारणादिशु यत्र पदानन्तरं
मात्रानिमातमहतवकस्मसनिबन्धं: तदतालमध्यमं । तदिदं
चक्कवातादिशु यत्र पदानन्तरं गधानि कलिकारः
तिन्यमध्यमं । तदिदं चतुर्भावादिशविषयं

-CC. III. p. 79-80

58. काव्यबन्धो महाकाव्यवध्यते तस्य लक्षणम्
आन्तरितममर्क्ख्या वस्तुनिर्देशो वाचि तमुखः
इतिहासकथावृत्तिभाष्यतरः सदाः।
चतुर्वर्णाग्निर्देशं यतं दाततनायकम्
महाराजशीर्षौ न्यायाध्यक्षवर्णः
उधानसतिकृत्ततरभुमाराजसंवतः
विप्रलम्बेज्जस्वह कुमारोदयवर्णः
मन्न्युद्धारणाजिनायकामुद्देशः
अलक्षुतमसृजितं समभावनिर्णयम्
तांतरितवित्तीयाः: ब्रह्मयुतहः: तस्विन्यभिः
सर्वभिभ्यमन्त्रतनाबूह्तं लोकर अन्यम्
काव्यं कूलान्तरस्थायिः जायेत सदलंकृतिः

...
न्यूनव्रत क्षणैं: नैरविवेकदृष्टि कार्यं न हुष्टयति ।
युयात्सततं संपर्कमात्सरं राधियति तद्वदः ॥
नायकं प्रागृप्तस्य मुख्ततेन विदिषा याम ।
निराकरणमिक्षेिष मार्गं: प्रकृतिसन्न्दरः ॥
वंगविश्रुतादीनि वशिष्ठविवा रिपोर्पिः ।
तज्जयान्-नायकोत्कर्ष्यनं व धिनोति सः ॥


59. सर्पनयो महाकाव्यं महताः व महच्छ यथा ।
अन्नवध्वस्तद्वतं व सालक्षाः तदांत्रयं ॥
मन्त्रवा पूर्णा वा जन्याकानुक्षेत्राणं यथा ।
पूर्वस्य: तन्निप्पुर्वकं नातिवन्यासच्यूतस्यति ॥
पुरुषार्थिन्धि न यथा भूयात्यौऽपेऽदशत॥
युतं लोकस्वभावेन रत्नेषु संस्थ: पृथक् ॥
नायकं प्रागृप्तस्य वंशविश्रुतादिमि: ॥
न तत्स्यैव कथ बुयादन्योत्कर्ष्यमित्तमित्तमवा ॥
यदि काव्यं शरीरस्य न स यथापितेष्वा ॥
न वार्यादस्य तस्य सुधार्वो ग्रंथः रत्ने ॥

-कल. I.18-23.

60. सर्पनयो महाकाव्यं ततैकं नायकः सुरः ।
कंसं: धत्रियो वापि धीरोदात्तगान्वन्नित्व: ॥
शक्तिवन्यमा भूषाः कुलजा बदबोधि व ता ।
श्रृंगारवीरयानतान्मकोब्रजी रस इथये ॥
अमिनि सर्पवचि रता: सर्व नाटकलेण्यान्।

झिंकारमंदवं गृहतं गद्यं सज्जनात्रयम्।

पर्वतरत्नस्य वर्णः स्पर्शव्यथेः व फले भयेत्।

आधूु नरामृतदीपिकां वर्तुरिन्दिश स्य वा।

कपिलिन्दिन्दा बकादीनां ततां व गुणवन्तं।

सक्षम्यतां: पर्यवासानेन निवृत्तान्।

नातितल्पा नातिधीर्यं तर्क अध्यात्मिकता हि।

नातिमृत्तमयं: कवाचि सर्वा: काणन हृदयते।

सत्त्वं भावि सन्नयं कथाया: सूणने भेदत्।

सम्मयुक्तनुरजीवनस्यादि भावात्मता:।

प्रतार्यापोहन्नुमग्या जीववस्तुस्तारा:।

सम्मोगिन्यकल्पमृच्छु व मुनिस्वरुपराथवरा:।

गण्डाणोपरस्यां गुणोद्यादयः।

वर्णनीयः वायुयोगे साङ्गोपाध्याः अभी हि।

केवलरत्नश्व वा नामना नायकस्येतरस्य वा।

नामस्य कौक्स्यकथा सर्वानं हि।

-SP. VI.315-325

61. परिमिनिनतिहीतार्थार्थंयेलान्येलान्येलान्येलान्येलान्येलान् कवि: कुले

अ हयुगीवादादि बन्धु इं सर्वन्यथ्यात्।

-SP. XI p.470

62. परिमिनिनतिहीतार्थार्थं उद्दोधिः सात्तुतैन बध्यते।

बहुः पर्वतन्यो भवति महामार्श्वृद्धिः।

-SP. XI p.470
63. कौन्तिकासृष्टिक्षेत्र यथास्थित कैकेय भाषाते।
श्राक्षसकाण्डको रामायणसंततिभो भवति॥

-SP.XI.p.470

64. य सर्मन्धुत्तथा निबधयते प्राकृतेन शुद्धेन।
आश्रवसन्धन्यो विज्ञप्त: सेवनायादि:॥

-Ibid. XI. p.470

65. यो युज्यनिर्भयो मार्गाच्छन्नो तिरुविन्द्रस्त्रो वाच्यस्य तुन्यन्यक्रमस्वायत्वादि॥

-Ibid. XI.p.470

66. य इत्य द्विवारिकावाग्राम्यगिरा गैयते गभीरोक्तः।
लोकवस्त्रक्षच्छन्नो विभीयते भीमकाव्यादि॥

-Ibid. XI.p.470

67. ग्राम्यापृश्चामार्कानिवधास्त्रक्षणं।

-KNS. P.641 (VIII)

68. See Supra FN. No.44.

69. संस्कृत सर्मन्धायी प्राकृत स्तक्यादि यत्।
ओसराविन्यासो नाट्यादि नु मिश्रकम्॥

-KD. 1.37
70. संस्कृतानुसार उपशुद्धित्वाद्यायिकाविद्वटवृत्तिः

गाध्ये गुरूतोदांतार्थ मोहनासाहस्यास्यार्थं तत्त्वं नायकेन स्वयंविदविद्वारस्य।
वक्रश्रवश्यास्य व काले भावाणि श्रीस्य।
कौरवमुक्षात्तस्त शैवशक्तिवत स्वस्थाणां कविविदविद्वारस्य।
कन्याहरणमोघम विपुलभोद्यानिविना।

-KL. I.25-27

71. अपाद: पदतन्त्रानां ज्ञानसाहस्याः कथा।

इति तत्त्वं प्रभृद्धं द्रो तत्त्वासाहस्याः किला।
नायकेन वायुविवे नायकेन तर्कविवि वा।
स्वयंविवे विवद्यादेशायो नात्र शृवायायस्य।
अद्विनिमयो दुन्दुताघवान्धनुदंदसौ वन।
अन्यं वक्रश्रवश्यास्य वेद्यं कौरवमुक्षाः शैवमस्य।
वक्रश्रवश्यास्य तोष्टत्वायत्व शैवमस्य।
थिन्यमुक्षासाहस्यायार्येप्रस्तवेन कविविद्वारस्य।
आयादायस्य: श्रद्धा किं न वक्रश्रवश्यायते।
शैवश्रवश्यायास्य तोष्टत्वायत्व शृवात किंतु।
तथायासाहस्यायेको जाति: तवता द्वायकस्य।
अद्विनिमयस्य शृवायायास्य शृवायास्य।
कन्याहरणस्तरम्याविद्वारस्य।

-KD. I.23-30

(Transl. of English by C.S.R. Sastri)
72. न वक्तापरवक्तामयाः युक्ता कोट्युवासवत्यपि ।
संस्कृतसंस्कृता वेष्टना कथाप्रथ्याबोक्ताः ॥
अर्थः स्वरूपतः तस्याः नायकेन तु स्वरूपसः ।
स्वरूपात्विषयाति कुयादिभिष्मातः कथे जनः ॥

-KL. I.28,29.

73. C.S.R. Sastrī - KD. Notes on I. 23-30

74. V. Raghavan - SP. P.619

75. नायकाचायातः सुतसुता भावार्थार्थसांकुचार्थार्: सोच्युवाता सुभूता गद्युक्ता-

-SP. P.469

and Hemacandra says:-

78. निवयीते तिरस्यामतिरस्याः वा यथा वेष्टनामः ।
कार्यार्थाः वा तत्तिरस्याः निवयीते ॥
थूल्विदा कुट्टनीमि मूर्त्तं भावार्थार्थसांकुचार्थार्थाः ।
कार्यार्था निवयीते निवयीते निवयोः तद्वितीयोः ॥ - SP. P.469

(Kāvyamālā - 70)
79. यत्र द्वयोः विवादः प्रधानसमिकृत्य जायते तदसि ।
ता अर्थाश्चृतारंगिता प्रवद्धिलका वेषक प्रमूर्ति ॥
-SP. P.469

80. चंद्रकथा मद्धुल्लि येद महाराजार्थावमय ।
गोरोकचे वाकाः सान्थवतीव वा कविभि ॥
प्रत्यामुदावतः स्तावं पुरोहितामार्गतापसादीनाम ।
प्रारब्धनिवार्ति सापि हि मद्धुल्लका भवति ॥
-SP. P.469

81. मण्डलृयायाः जलजिव न लक्यते यत्र पूर्वतो वस्तु ।
प्रस्तात्तुकामो तति मण्डल्या यत्स्यहःसतादि ॥
-SP. P.469

82. यत्राश्रीत्य वधानान्तरमितिप्रसिद्धि निबध्यते कविभि ।
गतं विचित्रन्ययं तोपक्षा वित्तलेखादि ॥
-SP. P.469

83. लम्बादीक्कतामुद्वताः नवाहनदिताविचारितवटु बुद्धकथा ।
-KNS. Vr. on VIII.8.

84. गच्छत्याः न कार्यस्मूरितार्यभिधीयते ।
-KD. I.31.
85. तथेन केनायि तालेन गध्यरसामिचितम् ॥
वयस्युपरिम मालिन्यायि प्रासत्विरित्रितम् ॥
तथुदाहरणे नाम विभक्तकथ्यकश्यातम् ॥
-PR. p.65

86. संबोधनविभक्त्या यत्र प्रवृहे ध्यानकृम् ॥
विभक्तकथ्यकथादेव स्मरीयवालकृम् ॥
-PR. p.65

87. आयन्तरसंबंधता संस्कृतप्राकृतार्थम् ॥
अष्टमित्त पूर्विर्य कविये स्कन्धरसामिचित ॥
प्रतिसम्बंधं मिन्नायय्यतिविद्वृत्तथोपित ॥
सर्वसं देवशादाधिरेष्वा सोगावली माता ॥
-PR. p.65-66

88. वर्णमानांकेशुद्ध वर्णपूर्वरोज्ज्वला ॥
वाक्यादिकृतसंबंधता तता माता बिरुदध्वली ॥
-PR. p.66

89. See Supra FN. 50 & 51

90. Dr.A.M.Upadhyaya : Kavyanusasana of Acarya Hemachandra,
91. Dr. V. Raghavan: Bheja's Śrīṅgāra prākāśa; Punarvasu, Madras, 1963, p. 632.

92. एवं कविप्रेमीविविधतिः: आदत: प्रबन्धा यथासम्भव मूहःः।
-PR. p. 66

93. अवस्थान्यन्त्रिततः दृष्टिः ...
-DR. 1.7

94. ... ...
-NS. I. 107

95. वर्तिष्ठ्याःप्रेमं विग्रहा दश्याविकल्पनः
नामाः: कर्माप्रेमवेदा वेदावर्णायं:।
नारिं सम्मतमनुष्यस्मिन्य व्यवस्था एवं।
भाषा: समव्यक्तिः वीर्यन् प्रहस्तन् दिवम्।
ईहामुग्नविवेकायो दशामो नादार्यः।
-NS. XX. 1-3

96. अन्योन्य बन्धयोगादन्त्यो भेद: प्रयोक्ता: भिन्न:।
प्रह्यात्विनिर्द्देशो वा नादिर्द्रो ह्विनिर्देशो वा।
प्रकरणाद्विःशास्त्राद्विः वस्तु नास्त्यं नृपतिः।
अन्त: वृत्तिकार्यः वन्यामिनीृत्यः कर्तव्यः।
स्त्री प्राया चुराण्याका तलिताभिनयार्थिका तुविहितांगी ।
बहुतार्गत्ता पदायः तलितम्बोगर्मक धैव ॥
राजोपरायुक्ता प्रसादकृत्यस्मृत्याः ॥
नायकद्वीपीयात्तपरियां नादीका केंद्र ॥

-NS. XX. 57-60

97. परस्परसम्बन्धोऽया प्रक्रियात्तकक्षणयोगात्
नादीकेति वृत्ति विभागस्तु लक्षण स्वादंपतिवेदं हृत ॥

-AB. on NS's XX.1

98. Dr. V. Raghavan: SP p.545.

99. होम्बी श्रीगिरिं भाणो भाणी प्रस्थानरासातः ॥
काव्यं व सयत नृत्यस्य केदार स्पुस्ते पि भाणवतं ॥

-Avaloka on DR's I.8

100. तयोरभिमैयः: प्रेक्षयः, स व नादकादििम्बाज्युविमिति
प्रकारे स्वाति । .... .... ॥ श्रीगिरिं, दुर्मिलिका
प्रस्थानं, काव्यं, भाष्कं, भाष्कं, गोष्ठो, हल्लीसं,
नतिर्कं, प्रेक्षणं, नाद्यं रात्रिकमिति ॥

-SP. Mysore (Ed) Vol. II, XI. p.461
101. नाटिका त्रोटक गोष्टी सदृशक नाट्यरासकम्।
प्रस्थानोत्तमया काव्यार्थी सङ्कुचन रासकार तथा॥
संलग्नेऽपि भ्रीगतिर शिल्पकेष्य विलासिका॥
हुमलिङ्का प्रक्त्रिणी उल्लोको भाष्यक्रिकति व॥
अष्टादशमण्डुपस्पकारण वननिणः॥
विनाविषेधे सर्पेष्व लक्ष्मनात्कवन्मतम्॥

-SD. VI. 5

102. नाटक्य व्यानवृत्ते स्थायु प्रियतन्तिसमन्वितम्।
विलास-द्याधिसुभुवक्त नानाविभूषितम्॥
हुष्कु: समुद्रमुखी नानासतनिरतत्तम्।
प-वाचिकादक्ष्ययास्सात्त्वः परिक्रितिता॥
प्रक्यालस्वी राजदीर्घीरादात: प्रतापवानः।
दिश्योधय दिश्यादिव्यो वर् गुणवानू नामकोपतः।
यक स्व भवेदरि तृस्तारी वीर स्व वा।
अन्त्रामन्ये रसा: सवेन कायुः किंवतेशदृभुतम्।
वत्तरः प-व वा मुख्यः कायुः द्यमानान्तुष्यः।
गोपुःचारमाण्टनु बन्धने तत्त कीर्तितम्॥

-SD. VI. 6

103. हुष्कु: होऽपत्तिपूर्त्वं भवति हि तन्नाटकः नाम॥

-NS. XX. 12
104. अथ प्रकरणे वृत्ताद्यां पर्यपरयेन लोकसन्त्रयम‌।
अमात्यविप्रवर्तिकों कुरांत्यल्य नायकम‌।
धीरत्यसान्तं सोपर्य धर्मकार्यत्यल्यम‌।
श्रेयं नात्तकेन् सैन्धुप्रदेशऽरसादिक्यम‌।
नायिका हु दिष्ठा तत्र कुलस्त्री गाणिता तथा।
क्तथितेमात्रेऽकुला वेषया क्वापि द्वयं क्वधितु।
कुलब्रह्माण्ततरा बाल्या वेषया नातिक्रमै नयो:।
आभि: पुकरणेन वेषया मनोग्नें धूर्तसंकुलम‌।

-DR. III. 39 - 42.
(Eng. Tran. by George C.O. Hass)

105. भागस्तु धृत्यवित्त स्वणाम्रवं परेन वा।
यत्रोपविदेशः निवृत्त: परिप्रेक्ष्यो विदः।
संबोध्योपविवित्यप्रुत्थको कुर्यादापसमाजिते।
कुत्येद्वीरूपकारो शौर्य सौभाग्य संस्कारः।
भृत्य सार्वत्री वृत्तिश्रेणीं वर्तुकलिप्यतम्।
मुखनिःस्तह तास्ये लास्त्याद्यानिः दशापि व।
गैययः स्मार्टचार्यानस्यं पुष्पगणितः।
प्रचेदकाद्रूपुरः व प्रत्युत्तरि मित्रायुक्तकम्।
उत्तमोत्तमः वैव उत्तप्पुप्रकोटमैः।
लास्ये दस्यापि मुखद्रूपुरमितिसंकल्पनम्।

-DR. III. 49 - 53.
(Eng. Trans. by G.C.O. Hass)
106. तद्व प्रहतन्त्र श्रद्धा श्रुतद वेद्यत हैरात्र: ।
प्राप्तिर्प्रभुतमवर्तिन्य वेद्यविद्याप्राप्तिस्वरूपम् ॥
चेतिष्ठत वेद्विद्याभाषि: श्रुतद हारश्य कोक्षिन्तितम् ॥
कामकाण्डवर्त्तिष्ठेषि: कष्टकाहुकितायते: ॥
चिक्षितं संकरादृ वैध्या लक्षणं नूतस्तकलम् ॥

-DR. III. 54-56

(Eng. Tran. by G.C.O. Hass)

107. Minakshi Dalal : Conflict Sanskrit Dharma; p.151

108. दिक्षे वस्तु प्रतिस्थाय पद्धुद्द वृत्तय: कैकिकि विना ।
नेतारो देवगण्यवर्षेवोमहोर्यगा: ॥
मृत्ति प्रशासकायाया: बोधात्मन्तपुर्णदता: ॥
रत्तारास्यस्तुगारे: ज्ञातिप्रस्तु: चन्दनित: ॥
मोक्षेन्मुक्षोऽभिवेद्यान्तोऽद्वितेषि: ॥
वचनुस्मृतं पराग्रह न्यात्यायेऽवर्तेरसेवयानि ॥
युक्तःयुक्तः स्: सन्धिनिर्विभासोऽहि: दिम: स्वत: ॥

-DR. III. 57-60

(Eng. Trans. by G.C.O. Hass)

109. तथा निपुरदाहरय डिमसेव: प्रयोजित: ।

-NS. IV.
110. Minakshi Dalai: Conflict in Sanskrit Drama p.149

111. क्षणित्विमुखो व्यायामः क्षणोद्धतं नरस्मयः।
हीनो गद्धविमार्ध्या दृष्टं: स्यूर्यमवद रता:।
अंत्रीनिन्दतंप्रामः जामदन्ययहे यथा।।
अन्तर्गतिरिक्ताः व्यायामो बुद्धिनिर्भेरः।।
-DR. III. 60-62

(Eng. Tran. by G.C.O. Hass)

112. कार्यं समयकारे स्यादमूखं नाटकादिवेत।
क्षणं देवपुरुषं वस्तूं निर्विमार्ध्यं सन्यश्यं।।
हरतो मन्दकौशिक्यो नेतारो देव दानवः।।
वर्णोद्दात्विव्याहः फलं तेषां पृथक्क पृथक्क।।
बुद्धिरा रत्नं तर्वं यत्दम्मोचिमनयेन।।
आज्ञातिनिन्दिककपित्रित्रद्वृत्तारस्त्रिविवेदः।।
द्विनिन्यरक्षा पुर्णमः कार्यं द्वादश नाडिकं।।
घुर्षिनिनादिकावन्द्यो नाडिका घटिका द्रष्यम्।।
वस्तुमाधवादिकारिकः स्वः कपिलश्च।।
नागरोपरोरुपमेत्रे भक्ताग्न्यादिरु विवेदः।।
ध्यांयं कामे बुझारे नाट्रं बिृंहुः प्रवेक्ष्यो।।
वीधयश्चारिनि यथा लामे कुर्यात्पूछसने यथा।।
-DR. III. 62-68.

(Eng. Tran. by G.C.O. Hass)
113. Minakshi Dalal:
Conflict in Sanskrit Drama p.147-148.

114. वैधी तृ दैविको युतत्तप सन्ध्यकाळ्यैः सुधु माणवत्।
रसं तु त्वमात्र नुसारं स्त्रीलिपि रसास्तरमः।
युक्तं प्रस्ताववनायातारं िथितयुवकांविभि:।
एवं वैधी विधातव्यं हुम्यपासुप्रयोज्यत।

-DR. III. 68-70
(Eng. Trans. G.C.O. Hass)

115. उत्कर्षात्मकः प्रवर्तकं यूत्तमं बुध्यय प्रप्तवेत्।
रससं कुर्ण: स्त्रायाः नेताः प्राप्तमा नरः।
भाणवतं संवित्तस्त्रायेयं स्त्रीप्रतियोगितै:।
वाचा युद्धे विधातव्यं तथा जय पराजयं।

-DR. III. 70-72
(Eng. Trans. by G.C.O. Hass)

116. Minakshi Dalal:
Conflict in Sanskrit Drama p.150
117. निर्धारिता हृदयणियमा-नायकप्रतिनायकोः।
ख्याति धीरोद्धतावन्त्यो विपयसादामुक्तकृत:॥
विद्यानिर्देशनिभायतीमहादिवेशितः।
शून्यकरामातम्यस्य निर्धारित: निर्धारित: प्रदशितः।
तांत्रोऽपरमात्रियुक्तवेद व्याजानिक्षारवेदः।
वव्यवहत्वयुक्तार्थं वर्ष वेद महारम्यः।
कायमेव व्यावहारकृतं किं तु सत्तत्त्ततिरङ्ग संग्र:॥

-DR. III. 72 -76

(Eng.Trans. by G.C.O.Hass)


119. See Supra F.N. 96

120. Minakshi Dalal C.S.D. p.145-6

121. तन्नात्तुरागमात्रौवित्तितार्थव भूषते:।
आवज्जित मनः सा तु मृदुम होमिका महत॥

-KNS. Vr. on 8.4. (59)

(Eng.Description by A.M.Upadhyaya)
122. गदाद्रीनां गरिन तुल्या कृत्या प्रवासन तथा।
अपविवर्त्तम हृदभूषण तत्प्रस्थाने प्रचक्षे॥

-KNS. Vr. on 8.4. (61)
(Eng. Description by A.M. Upadhyaya)

124. NLRK P. 124 L. 3024

(Eng. Description by Minakshi Dalal)

125. पुस्तिकाकारादीनां वर्णने जल्पयेतः।
नर्तकीते तेन भाषा: स्प्याध्यरताः इत्यवर्तिती॥

-KNS. Vr. on 8.4. (60)

126. तयान्तरप्रयोगेण रासैशापि विचित्रितम्।
नानारसं सुनिभाव्य कर्षा कार्यमिति स्मृतम्॥

-KNS. Vr. on 8.4.

127. बालक्रिदा नियोज्यादि तथा तुकरितिजः।
कलाकृदृढ़ता क्रिडा यथा सा भाषिता मता॥

-KNS. Vr. on 8.4. (63)

128. एश्यायार्य मुर्णे तु स्यात् प्रेमेक्यादिवन्तम्।

-KNS. Vr. on 8.4. (64)
129. श्रुवण्यतः पुष्पं रामाकृतं तु भाषयते ॥
   -KNS. Vr. on 8.4. (65)

130. अनेक नर्मदीयेज्व विच्छदितानाँ विनिवानं ॥
   आपदृः चक्रस्यालावास्त समपदि ॥
   -KNS. Vr. on 8.4.

131. मण्डलेन तृः मन्नूत्तं हल्लीकरणंतिस्मृतं ॥
   एकां तृः नेता श्यादशीप्रश्रीणां यथा हरि: ॥
   -KNS. Vr. on 8.4

132. गोष्ठेद यथा विहरतप्रेषिततामिदै गैटमधिशः ॥
   रिष्टायन्न्यनमथन प्रभृति तदिधार्तित गोष्ठीर्तिः ॥
   -KNS. Vr. on 8.4.

133. यस्मिन् क्लास्पना पत्यः सहवे वर्णेयद्याननु ॥
   उपालम्भं घुरुर्ते गैये श्रीणदिति तु तत् ॥
   -KNS. Vr. on 8.4.

(above all descriptions by A.M. Upadhyaya in English)
134. धीरनरत्नभः ्योमोदरारागवानं वापि ।
यनं ग्रामेष्ठोभः कुरैं किल्लातिका रहसि ॥
मन्न्याति व तदित्यामगङ्गातित्रये याचेति व वृष ।
लक्ष्यारथ लक्ष्मणिकल्पित हुमिष्ठिता नाम ता भवति ॥
—SP. Mysore (Ed) Vol. II. p. 466

135. यस्य पदार्थाभिन्यं नलितलय सदविः नर्मिः कुरैं ।
तन्निर्देशं शाख्या नायकश्चलिकामनवयादिः ॥
—SP. Mysore (Ed) Vol. II. p. 468

136. सर्ववृतितिनिष्पन्नस्य । प्रतिमुख सन्ध्येवेश विभक्तका
अः न कर्तिया: । परित्युक्तोऽप्रवर्तत: कार्यमुः ।
नियुध्दसमेत्यवनमुः । विपदुपियता भुलमुः ।
—Nañaka-Laksana-Ratna Kośa. L. 3194.

137. रथ्या-समाज-चतुर-सुरालयादेः प्रायत्विति भुविभि: ।
पात्रविस्तैत्तितेतु ततो प्रेक्षक भानंदनादिः ॥
Nañya Darpana =N.D. IV. 8

138. कामिनीभित्यो भूष्येष्विलितं यत्तुतत्तथे ।
रागाः सन्तत्यातस्य स क्षेयो नाद्यरात्रः: ॥
वर्षरीति व तामाहवर्नीलोकेन तन तु ।
प्रविष्टकामिनीयुगी ममयाहिदिशिक्षितम् ॥
.... .... .... .... ....
अन्योपाधिकाः स वारेदश्तततेलित: कृते: ।
परिक्रम व निकाम्येश्वतोन्यप्रियविरु: पिनोः: ॥
—SP. Mysore (Ed) Vol. II. p. 468
139. सास्या: समके पत्रप्रविध-दर्ता दृष्टमृच्छते ।
मृण व कविचन्दनुत वरित सिद्धकः सः ॥
-KNS. Vṛt. on 8.4. (62)

140. व्याकरणात्यधित्य प्राधान्ये ध्वनिलक्षित: काव्यःकारः.
गृणाये तु गृणीयोत्त्वायता। ततोद्धनेषु-
वसावानितापथरंहृते व्याकरणात्यधिकाशिकाविलापवर्धीययः
व काव्यं के वलाच्वावाकोविलापात्र्वायोपनिधानतमेवक्रियः
यदानितात्मास्यमात्मास्य । न न-वज्झं काव्यम्। काव्यानुजः
हुसाई। ततः किंतु वज्झंदर्शिता यथा दुव्वकरमकादि।
वाच्यकाण्ड शब्दप्रतिक्षानन्दवद-व्याकरणात्यङ्करंहितं
प्राधान्येन वाच्यार्थायः सिद्धात:। रसाविदात्मापरिश्वर्तेक्षादिः।
-De. Vṛtti on III.42
(Engl. Trans. by K.Krishnamoorthy)

141. इदमुतममतिमितिनि व्यवह वाच्यादु:। ध्वनिलक्षित: कथित: ॥
-KR. I. 4 cd.
(Eng. Trans. by A.B.Gajendragadkar)

142. अतादृतनि गुणीयतु व्यवह्य व्यवह्य स रूपमस् ॥
-Ibid. I. 5 ab.
(Eng. Trans. by A.B.Gajendragadkar)

143. शब्दाबिः वाच्याधिकाशिकाव त्वमेव स्मृतम् ॥
-Ibid. I. 5 cd.
(Eng. Trans. by A.B.G.)
144. यदि व अव्ययत्तेन व्याख्यावः तदा
तत्स्य कायवत्तमपि नास्तीति प्रागेवोक्तम्।
ईषध् व्याख्यापितं चेतु, किं नाम ईषध्याख्यातमू वा?
आये प्राचीनमेव प्रवेण्य अन्तःपात्, द्वितीये त्यकाहविधम्।

-SD. IV. 17. Vṛtti.

145. तवस्योऽत्मोऽत्ममयंमधयमात्ममेव चाच्युत्तर्षं

-RG. I.p.11.

146. शब्दायोऽ यव गुण्यमावितात्तमाने कम्यमभिविध्यक्तस्तदाधम्।

-Ibid. I.p.11.

147. यव व्याख्यप्राधानेन चक्ताकाराणे तदिव्वतीयम्।

-Ibid. I.p.20.

148. यव व्याख्यमकारात्मानात्मिकस्तने वाच्यवत्तावस्तुतीयम्।

-Ibid. I.p.22.

149. यथा ध्यत्तत्त्त् चाच्युत्तर्षात् शब्दमलकऽव: प्रागाने तदःसः वल्लभं।

-Ibid. I. p.23.

150. -Dr. Ramaranjan Mukherji,
'Literary Criticism in Ancient India';
Sanskrit Pustaka Bhandara, Calcutta; 1966 p.83.