APPENDIX E.

PLAYS REFERRED TO BY THE ND.

A notable feature of the ND is the ample illustrations and citations quoted from different works. Amongst these we come across many works, some of which seem to have been quoted by the ND for the first time and are no longer extant. It is beyond the scope of this Thesis to treat in detail the various implications of one and all of this large number of plays quoted by Rāmacandra and Gunaścandra. In fact, it will be a very interesting topic for the students of ancient Indian literature to make further research in the matter which is apt to shed considerable light on some of the pages of history which still remain in the dark.

The total number of works that the authors of the ND quote does not exceed sixty three, out of which eleven are Rāmacandra's own works. About two-third of the total number of plays quoted in the ND are unpublished. Hence it is quite evident how important these references can prove to be.

The ND has quoted one verse from Bhāsa's Svāpaṇavāsavadatta while explaining the Saṁdhyahga named Anumāna. The ND writes, "As in the Svāpaṇavāsavadatta written by Bhāsa Vatsarāja, having observed the stone-slab under the bower of Sephālikā-trees said, "The flowers are crushed under feet, the
stone-slab is warm. Therefore, I truly infer that some body (damsel) who was sitting here has instantly run away having seen me."

We know that Bhāsa who was held even by Kālidāsa in very high esteem, was simply a name as long as 1913, when thirteen plays of unknown authorship were discovered by T. Ganapati Sāstrī in Trivendrum and were ascribed to Bhāsa.

The ND here refers to the Svapnavāsavadatta written by Bhāsa. This reference to the name of the author may be significant. It may possibly suggest that there were many plays (at least more than one) bearing the above title and what the ND refers to here is the one written by Bhāsa². It is to be noted here that the verse quoted by the ND is not found in the Svapnavāsavadatta that is edited by T. Ganapati Sāstrī. This would mean that either the present play is not the one which was originally written by Bhāsa but is an abridged stage-version of the original play by some other poet or that the verse has been left out by the inadvertence of the scribe.

The NLR also quotes from the SV Act. I where the stage-manater, having heard the order of driving the persons out of

2. Udayana is known to be a very popular prince in ancient literature. Even Kālidāsa makes a reference to his popularity in his Meghadūta.
the way, says, "How is this driving off in a penance grove?"
(Having observed) "Low! This is the minister Yaugandharayana who has girded up his loins to restore the (lost) kingdom to Vatsarāja, being driven out of the way by the men of Padmāvati." But the actual words of the Sūtradhāra are not found in the SV that is available to us, even though the particular episode is there. Similarly, the BP gives two quotations from the SV, out of which one verse is there in the SV but the words of Udayana, "Come, Vāsavadatta, where are you going?" are not to be found in the present text.

The above instances may go to strengthen the proposition that the present play is a stage-edition of the original SV of Bhāsa.

Another play quoted by the ND and which is generally overlooked by other rhetoricians except Bhoja is the Devīcandragupta of Viśākhadatta, the celebrated author of Mūdrārākāsasa. Rāmacandra has quoted this play seven times.

The Devīcandragupta is a play of much historical value. The story deals with the love-affair of Candragupta and Dhruvadevi, the queen of Rāmagupta, the elder brother of Candragupta and the king who for the sake of peace agrees to the humiliating condition of giving away of his wife

1. NIR, p. 51.
2. SD VI, 3; BP, p. 239.
3. BP, p. 239.
Dhruvadevi to Saka king. Candragupta, the younger brother, does not approve of this Sandhi and himself goes to the Saka king in the disguise of the queen and kills him. Dhruvadevi is naturally attracted towards this brave young prince and the love develops. The legend goes that Candragupta murdered his elder brother, usurped his throne, and married Dhruvadevi.

Dr. V. Raghavan has given a detailed outline of the plot of the play by collecting all the scattered references and quotations available in the works on dramaturgy wherein the MD stands the foremost. About half a dozen of the quotations goes from the play that we come across in the MD a long way in giving us a fair idea about the nature of the work and sheds a flood of light on some of the very important pages of the ancient Indian history as Candragupta of the play is identified with the highly celebrated king Candragupta II of the Gupta dynasty who was known as Vikramaditya, the founder of the Vikrama era.

1. Vide Dr. Raghavan's article "Devicandragupta". Also his "Social play in Sanskrit".

2. Dr. U.P. Shah has also treated the particular legend connected with Candragupta in his article "Vikramadityasaga" where he has interpreted the whole issue of in a new light. According to him Rāmagupta himself left the throne and also his wife in favour of Candragupta whom he loved so much and he accepted the life of a hermit.
The *Puspādūṣitaṅka* is another important play of Prakārana type quoted by the ND not less than eight times. It is referred to as an example of a Prakārana with the theme of pure domestic love, where the heroine is virtuous and born in a high family. Like the MRC it is dominated by pathos. Here the fruit depends upon fate as in the MRC. The citations of the ND which are based mainly upon the Abhi help considerably in getting some glimpses of the nature of the plot.

Another important Prakārana quoted only once by the ND and which is not so well-known is the *Āraṅgaṇaśeṅkarinandī* of Śuktiśakumāra whose no other work has come down to us. The story deals with the love-affair between Harinandin, the hero, and Anāṅgaśeṅa, a courtesan. The heroine is Mādhavi. Here the hero although innocent accepts the charge of theft and suffers its consequences in order to save a Brahmin youth. Thus it is a drama of love and sacrifice.

1. ND, p. 119.
2. ND, p. 120.
3. ND, p. 50.
4. Vide ND, p. 95.