

CHAPTER – IV

DISCUSSION ON RELIGIOUS ELEMENTS

Literature is considered as the mirror of a society. Traditions and customs, religious beliefs etc. of a society can be known from the literature. On the basis of the information from the SDH, there is found a picture of the contemporary religious life. The drama SDH begins with a *Nāndī Śloka* (benedictory verse) invoking Lord Viṣṇu and Lakṣmī.¹ It is wished that the mutually loving couple i.e. Lakṣmī and Viṣṇu may bring welfare to Kulaśekhavarman. Here the dramatist uses the word *Lakṣmīpañkajanetrayoḥ* to indicate the mutually loving couple Lakṣmī and Viṣṇu. After this verse *Sūtradhāra* further says that the heart of the poet is purified by the dust from the feet of lotus-eyed Viṣṇu, because he has collected the nectar of knowledge by churning the ocean of the

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1. lakṣmīpañkajanetrayoḥ smararasaprastāvamātanvato
rāmīlannayano navavyatikaravyāsaktalajjāgamaḥ
nātikliṣṭapayodharaḥ praṇayinoḥ prodbhinnaromāṅkuraḥ
premārdraḥ prathamopagūhanavidhiḥ puṣṇātu vo maṅgalam.

- SDH., I.1

Mahābhārata.² Even the dramatist wishes that Pītāmbara may take shelter in his heart in all future births. Thus, the poet expresses his firm belief on Lord Viṣṇu. In the *Bharatavākya* also Viṣṇu is invoked as the creator and benefactor who can remove the miseries of the people. It can be said that the cult of Viṣṇu developed in the time of Kulaśekhara and found a distinct place in the religious development in South India. In South India, Vaishnavism developed into a distinct devotional cult, led by the Āḷvārs (6th to 9th century). The Āḷvārs (‘āḷvār means one immersed in God’) were twelve *Vaiṣṇava* saints who during the early medieval period helped to revive devotion to Lord Viṣṇu through their hymns of worship to Viṣṇu and His various incarnations. They used the language of the people in their songs and hymns. The collection of their hymns in Tamil languages is known as Naajaḷira (*Divya Prabandha*). They transmitted their divine infatuation to millions and established the basis of the Viṣṇu *bhakti* cult in South India. They composed verses in chaste Tamil and revitalized the religious spirit of the region. Satagopa among the later Āḷvārs was very famous. The Tamil songs of Satagopa are sung in various *Vaiṣṇava* temples even today. The

2. śrūyatām satatasannihitasarasīruhākṣacaraṇarajovitānavirajīkṛtaḥ-
dayapuṇḍarīkasya matimandaramathitamahābhāratapārāvārapariḡṛ-
hītajñānāmṛtasañcayasya. - ibid.,pp.4-5

Āḷvārs had successors in the Ācāryas, the first being Nāthamunī, the great *Vaiṣṇava* sage who belonged to the 10th century. The personal divinity of Kṛṣṇa, the love that he ignited in the devotee, inspired Jayadeva to compose *Gītagovinda* (late 12th century). The temples which the Āḷvārs visited or founded are now known as Divya Desams. The Divya Desams (sacred places) are 106 temples that are regarded by Vaishnavite Hindus as being of special holiness. Among these Divya Desams 84 Divya Desams are in Tamilnadu, 11 are in Kerala, 2 are in Andhra Pradesh, 7 are in North India, 1 is in Gujrat, and 1 is in Nepal. *Vaiṣṇava* Hindus, especially in South India, hope to visit these Divya Desams. In later years *Vaiṣṇava* practices increased due to influence of sages like Rāmānujācārya, Madhavācārya, Nimbārlācārya, Vallabhācārya, Vedānta Deśika, Surdās, Tulsīdās and many others.

There are references of religious practices which are evidently based on some social beliefs. According to *Mīmāṃsā* school, the performance of Vedic rituals, which are acts of *Dharma* i.e. duty, leads to the knowledge of Reality. The MS says that performance of the rites in accordance with the Vedas and Smṛtis is *Dharma*.³ In the 4th Act of the

3. śrutismṛtyuditaṁ dharmam

-MS.,II.9

drama Yaśodā has vowed to perform *Giriyajña* i.e. *Giripūjanam*⁴ (rite for mountain) for the removal of Subhadrā's indisposition in the company of the cowherds since the asterism for the day is favourable to Yaśodā.⁵ In the 3rd Act, Devakī asks Subhadrā to worship Indrāṇī, the goddess of maidens⁶, and gives away one of her principal ornaments to a worthy Brahmin. In the 5th Act the hero Dhanañjaya expresses his deep faith on goddess Kātyāyanī, the presiding deity of the temple dedicated to Ekānaṅgā and prays her to protect his beloved from the hands of the demon Alambusa and restore her to him.⁷ Indra, the Lord of the gods, is referred to in the 3rd Act by a divine envoy. The divine envoy informs Dhanañjaya that his father Indra is descending upon the earth and he is to pay his respect to him before the marriage. Thus the references to different gods and goddesses may be taken as indicative of the belief in the plurality of gods.

4. gopānām girirdaivatamiti tathoktam. -SDH.,p.126

5. subhadrāyā asvasthatānimittam tvayopayācito giriyajñaḥ, so'dyaiva
tasyā anukūle nakṣatre saha gopālairārabhyatāmiti - ibid.,p.125

6. kanyakānām kila devetendrāṇī - ibid., p.80

7. athavā matprāṇanāthām sodaryāmātmanaḥ śaraṇāgatām
rākṣasādarakṣantū caṇḍikā mama dāsyati - ibid.,p.178

The Vratas play an important role in the Hindu religion. The several meanings of the word *Vrata* are command or law, obedience or duty, religious or moral practices, sacred vow, any vow or pattern of conduct.⁸ Yāska has derived the word *Vrata* from the root $\sqrt{vr̥}$ in the sense of choosing and checking, an act is called *Vrata* when it binds a man to pursue it to the end and an act that forbids one to contrary acts.⁹ The *Padmapurāṇa* considers *Vrata* as an instrument of enrichment of the inner life. It holds the view that the performance of *Vratas* is capable of conferring both *Bhukti* (object of enjoyment) and *Mukti* (final release) and of destroying all sins.¹⁰ There is the reference of the *Syandanavrataka*¹¹, a *Vrata* (austerity) in the 4th Act undertaken by Subhadrā for the safe journey in the chariot equipped with weapons. Moreover, the references to the religious words, noticed in the SDH are such as *Madhuparka*¹², *Dīpa*¹³, *Tīrthayātrā*¹⁴, *Tripuradāha*¹⁵,

8. The word ‘*Vrata*’ is derived from the root $\sqrt{vr̥}$ ‘to choose’ with the suffix *Atac*. ... *A Sanskrit English Dictionary*, Monier Williams, p.1042

9. vratamiti karma nāma. nivṛttikarma vārayatīti sataḥ. vṛnotīti sataḥ.

- *Nirukta*, II.13

10. PP., *Sṛṣṭi* 21.246-247, *Uttara*, 87.31-32

11. syandanavratakaṁ nāma vrataviśeṣaḥ.

- *ibid.*, p.124

12. *ibid.*, p.10

13. *ibid.*, p.84

14. *ibid.*, p.3

15. *ibid.*, p.20

*Mandāramālā*¹⁶, *Pāvaka*¹⁷, *Snātaka*¹⁸, *Avatāra*¹⁹, *Puṣpamālā*²⁰, *Āgneya*²¹, *Havyāhuti*²² etc. These provide some informations about religious practices during the time of Kulaśekhara. The hermitage of Prabhāsātūrtha referred to in various occasions by the dramatist is found to be full of the sense of spirituality. Here the curling of the sacrificial smoke rises up to the sky and chanting of the four Vedas by the Brahmins takes place. The hero of the drama Dhanañjaya is impressed by the calm and quiet environment of the holy hermitage.²³ In the *Ab.Ś*²⁴ and *Raghu*²⁵ also there are seen some nice

16. *ibid.*, p.123

17. *ibid.*, p.177

18. *ibid.*, P.16

19. *ibid.*, I.5

20. *ibid.*, I.11

21. *ibid.*, III.6

22. *ibid.*, IV.13

23. śikhini śalabho jvālācakrainā vikriyate patan
pibati bahuśaḥ śārdūlīnām stanām mṛgaśābakaḥ
sprśati kalabhaḥ saimhīm damṣṭrām mṛṇāladhiyā muhur
nayati nakulaḥ nidrātandrīm lihannahipotakaḥ. -*ibid.*, I.9

24. nīvāraḥ śukagarbhakoṭaramukhabhraṣṭastaruṇāmadaḥ
prasnidhāḥ kvacidiṅgudīphalabhidaḥ sūcyanta evopalāḥ
viśvāsopagamādabhinnaḥ sābhāḥ śabdām sahante mṛgā
stoyādharāpathāśca valkalaśikhāniṣyandarekhānkitaḥ. -*Ab.Ś*, I.14

25. sekānte munikanyābhīstatkṣaṇojjhītavṛkṣakam
viśvāsya vihaṅgānāmālavālabupāyinām . - *Raghu.*, I.51

pictures of hermitage.

All religions laid great emphasis on the sacredness of certain places and enjoin pilgrimage to them. *Tīrthayātrā* is considered to be one of the Dharmas to be practiced by man in his life. The *Brahmapurāṇa* classifies the Tīrthas into three divisions viz. *Daiva* (created by gods), *Ārṣa* (those established by sages such as Prabhāsa, Bhārgava and Nārāyaṇa) and *Mānuṣa* (created by kings like Ambarīṣa, Manu and Kuru). In the SDH, Dhanañjaya is said to complete the year of penance and after that he reaches the Prabhāsatīrtha for pilgrimage.

DISCUSSION ON PHILOSOPHICAL ELEMENTS

The SDH of Kulaśekharavarman stands as testimony to the literary craftsmanship of the poet. It also reflects the knowledge of the poet on various systems of Indian Philosophy. In the 2nd act of the SDH Dhanañjaya enters as the disguised ascetic. Saṅkarṣaṇa and Vāsudeva pay obeisance to the sage who blesses them. Saṅkarṣaṇa asks him whether he can realise that the *Ātman*, the Supreme Being, is separate from *Prakṛti* after removing the shackles of illusion. He further asks him whether he can overcome the three Guṇas viz. *Sattva*, *Rajas*, *Tamas* and realize that the soul

is beyond their influence.²⁶ Thus the terms like *Ātman*, *Prakṛti*, *Guṇas* used in the SDH indicate the poet's acquaintance with the orthodox systems of Indian philosophy. It will not be out of place to discuss the concept of these terms in the light of Indian philosophical systems.

The philosophical speculations found in the Vedas and Upaniṣads have reached their culmination in the philosophy of the *Vedānta*. According to *Vedānta* philosophy Brahman or *Ātman* is both creator and material cause of the world. The word *Ātman* primarily means 'life-breath' etc. and then gradually acquires the meanings of feeling, mind and soul. Giving the different connotations of the word Śaṅkarācārya says that *Ātman* means that which pervades all, which is the subject and which knows, experiences and illuminates the objects and which remains immortal and always the same.²⁷ It is self-proved and beyond doubts and denials. In the

26. ātmānaṃ vivinakṣi nihnutatamogranthiṃ prakṛtyāḥ param
kaccit kaccidudāsate tava dhiyaḥ karmacchidaḥ karmasu
apyatyēṣi guṇānaviplavakathābhijñāṃ prapannaśca kim
kleśacchedapaṭīyasīmasi daśāṃ dvandvapratidvandvainīm.

- SDH., II.6

27. yadāpnoti yadādatte yachchātti viṣayāniha.

yachchāsyā santato bhāvas tasmād ātmeti kūrtyate.

- Śaṅkara's com. on Kaṭha, 2.1.1

Kāthopaniṣad, the *Ātman* is said to be the ultimate reality. The objects are the roads, the body is the chariot, the senses are the horses, the mind is the reins, the intellect is the charioteer, the ego is the enjoyer and the *Ātman* is the Lord sitting in the chariot.²⁸ Śāṅkara holds that Brahman is the only ontological reality. Thus Brahman is one and without a second.²⁹ The *Ātman* of the *Upaniṣad* is Brahman, the Absolute, the Supreme Reality. Śāṅkara holds that Brahman alone is real and the world and the empirical selves are mere illusions.

Kulaśekhara in the above - mentioned context uses the term *Prakṛti*.³⁰ According to the *Sāṅkhya* theory all things in the world that are seen, are looked upon as the result of transformation within one primal substance, the *Prakṛti*. This is called *Pariṇāmavāda* or the Theory of Evolution. It is called *Prakṛti*, as the first principle of this universe; it is called *Pradhāna*, as the unmanifested state of all effects. It is uncaused, independent, one and eternal, being beyond production and destruction.

28. ātmānaṁ rathinaṁ viddhi śarīraṁ rathamevatu.

buddhim tu sārathim viddhi manaḥ pragahameva ca. - ibid.,1.3.3

29. ekamevādvitīyam. - Ch.U., 6.2.1

30. ātmānaṁ vivinakṣi nihnutatamogranthim prakṛtyāḥ param.

-SDH.,p.48

There are twenty-five principles in the *Śāṅkhya* philosophy. Out of these twenty-five principles the *Puruṣa* is neither a cause nor an effect, *Prakṛti* is only the cause and not the effect *Mahat*, *Ahaṅkāra* and the five motor organs and five gross elements and *Manas* are effects only.³¹

The term *guṇān* used in the SDH seems to refer to the three *gunas* viz. the *Sattva*, *Rajas* and *Tamas* of the *Sāṅkhya* philosophy. *Prakṛti* is said to be the unity of the three *guṇas* held in equilibrium (*guṇānām sāmīyāvasthā*).³² Being subtle and imperceptible their existence is inferred from their effects—pleasure, pain and indifference respectively. *Sattva* literally means real or existent and is responsible for the manifestation of objects in consciousness. It is buoyant (*laghu*) and illuminating (*prakāśaka*), it produces pleasure. Pleasure, happiness, contentment, bliss, upward movement, power of reflection is all due to it. It's colour is white. *Rajas*, which literally means foulness, is the principle of motion. It is mobile (*cala*) and stimulating (*upaśāmbhaka*), it produces pain. Restless activity, feverish effort and wild stimulation are its results. It's colour is red. *Tamas*, which literally means darkness, is the principle of inertia. It produces apathy and

31. mūlaprakṛtirvikṛtirmahadādyāḥ prakṛtīvikṛtayaḥ sapta

ṣoḍasakastu vikāro na prakṛtirna vikṛtiḥ puruṣaḥ.

-SK.,3

32. Commentary to the *Kārikā* 16 of the SK.

indifference. Ignorance, confusion, bewilderment, sloth are its results. It is heavy (*guru*) and enveloping (*varaṇaka*) and as such it is opposed to *Sattva*. It's colour is dark. These three *guṇas* which constitute *Prakṛti* are never independent. They conflict and yet co-operate with one another and always found intermingled. They are compared to the oil, the wick and the flame of a lamp, which though opposed, yet co-operate to produce the light of a lamp.

Dhanañjaya feels wonder at the quivering of his left hand and considers it to be something inauspicious.³³ Dispelling his notion *Vidūṣaka* refers to the *Lokāyata* philosophy according to which the body is made up of air and ether. So one can't prevent the movement of air in one's own body.³⁴ That is why his left hand is quivering. *Lokāyata*, another synonym of *Cārvāka*, admits the existence of four elements³⁵ earth, water, fire and air and says that bodies, senses, objects are the results of the different combination of elements. The soul is nothing but the conscious body

33. brūte kaṣṭamadakṣiṇaḥ kimapi me prasandamāno bhujah.

-SDH.,p.166

34. kiṁ na tvayā śruto vāyunākāśena cārabdhaṁ śarāramiti lokāyatikā-
nām siddhāntaḥ. tat kena nivāryate śarīre vāyuparispanḍaḥ.

- ibid.,p.167

35. tatra pṛthivyādīni bhūtāni catvāri tattvāni.

- SDS.,p.4

(*caitanya viśiṣṭadeha evātmā*).³⁶ It states that enjoyment is the only end of human life (*aṅganādyāliṅganā dijanyaṁ sukham eva puruṣārthaḥ*).³⁷

In the 2nd Act of the allegorical play called the *Prabodhacandrodaya*, Kṛṣṇamiśra states that the *Lokāyata* is the only *Śāstra*, perception is the only authority; earth, water, fire and air are the only elements; enjoyment is the only end of human existence; mind is only a product of matter. The *Lokāyatikas* maintain that there is no soul, apart from the body. It exists so long as the body exists.

Subhadṛā in the 3rd Act makes an attempt to commit suicide regretting that her body has become sinful because of her desire for three different persons at the same time. Before committing suicide she wishes that she will love Arjuna alone and serve his feet even in the next birth.³⁸ Dhanañjaya in the *Bharatavākya* (epilogue) wishes that Lord Kṛṣṇa who destroys the ignorance of human being by his prowess may be his friend in subsequent births.³⁹ Thus the hero and heroine express their firm belief in the

36. *ibid.*, p.4

37. *ibid.*, pp. 5

38. *janmāntare'pyananyasādhāraṇānurāgāṁ tava pādaśuśrūṣikā bhaveyam.* -*ibid.*, p.116

39. *maitrīpātrībhaveyaṁ tava janitajagaccakra, janmāntare'p*

- *ibid.*, V. 16

Janmāntaravāda (Doctrine of Re-birth). It is known that all the Indian philosophical systems except the *Cārvāka* believe in this doctrine. This doctrine is an inseparable part of the doctrine of *Karma*.

SOCIAL LIFE

In Indian tradition hospitality is considered as an integral part of the duties of the people, specially the *Gr̥hasthas* (the House-holders).⁴⁰ Hence, the Indians hold very generous attitudes towards one's guests. There is instances of *Atithisatkāra* (hospitality to guests) in *Atharvaveda* where the *Vedavaktā* (Reciter of the *Veda*) was considered as the guest and everyone was prohibited from having a meal prior to the guests.⁴¹ The *Taittireya Upaniṣad* states, 'let your guest be a god.'⁴² Hospitality to one's

40. na vai svayaṁ tadaśnīyādatithim yanna bhojayet

dhanyaṁ yaśasyamāyuṣyaṁ svargyaṁ vātithipūjanam. -MS.,III.106

balikarmasvadhāhomasvādhyāyātithisatkriyāḥ -YS.,V.102

41. eṣa vā atithiryacchotriyastasmātpūrvvo nāśnīyāt. -AV.,IX.6

ete vai priyāścāpriyāścartvijāḥ svargaṁ lokaṁ gamayanti

yadatithayaḥ. - ibid.,IX.6

42. atithi devo bhava . - Tai.U.,Śikṣ.II.2

guests becomes an act of great merit and any neglect shown to one's guests brings serious evil consequences which is a case noticed in the Ab.Ś. Kālidāsa believes that the treatment of guest must be appropriate to their social status. But Śakuntalā failed to do that. As a result of this she was cursed.⁴³ The MS states that hospitality to an *atithi* brings wealth, fame and longevity and ensures heaven to him who practices it.⁴⁴ On the contrary if a guest is turned back, he takes away with him all the religious merits of the repudiator and burns him up.⁴⁵ Kulaśekharavarman has shown us how guests should be treated. The old hermit feels surprised at the slow pace of receiving their dignified guest Dhanañjaya who enters into the hermitage Prabhāsatīrtha suddenly and who looks like an incarnation of Vāsubhadra. He then asks his disciples to welcome him with charming words, give him *madhuparka* and bring the milch cow with its calf.⁴⁶ Dhanañjaya, the third

43. vicintayantī yamananya mānasā

taponidhiṃ vetsi na māmupasthitam.

smariṣyati tvāṃ na sa bodhito'pi san

kathāṃ pramattaḥ prathamam kṛtāmiva.

- Ab.Ś.,IV.I

44. MS.,III.106

45. ibid.,III.100

46. SDH., I.6

Pāṇḍava, is undoubtedly a guest, as *Parāśara* states that he who comes without any previous notice is a guest.⁴⁷ Manu also reminds us the same thing.⁴⁸ Even Saṅkarṣaṇa asks Vinayapālita that Subhadrā should look after the honourable mendicant i.e. Dhanañjaya properly showing proper reverence.⁴⁹ Kulaśekhara presents the art of hospitality vividly. In the 2nd Act of the drama Saṅkarṣaṇa requests disguised Dhanañjaya to sanctify the harem with the dust of his feet.⁵⁰ It reflects his sense of hospitality towards Dhanañjaya. On his arrival in the harem Subhadrā asks her friend Ṣaṭpadikā immediately to bring materials for his felicitation. It is said in the Mb that the blessings of an honourable guest are more fruitful than the merit of one hundred sacrifices.⁵¹ Being satisfied at the *ātithya* (hospitality) of Subhadrā,

47. avidydmānātithi yasya. -PS.,I.42

48. yasya na jñāyate nāma na ca gotraṁ na ca sthitiḥ
mayā gantavyam. - ibid.,p.192

49. vinayapālita! imaṁ bhagavantaṁ purodhāya kumārīpuramupagatena
bhavatā vaktavyā sā mādhavī-“asya bhagavato viviktābhilāṣiṇo
nijakaraparivardhitamādhavīmanoharam mādhavīlatāgrhaṁ
dhyānasthānīkṛtya yathābhimatamenam śuśrūṣasve”ti. -SDH.,p.52

50. bhagavan! pādapaṁsubhiḥ pavitrīkriyatām kanyāpuram. -ibid.,p.52

51. Mb.,*Anuśāsanaparvan.*,II.106

Dhanañjaya also blesses her that she may become united with a husband of her choice.⁵² Draupadī shows enthusiasm to receive the relatives who have come with various presents.⁵³

A true friend is one who feels sorrow on occasions of sorrow and rejoices on occasions of joy and its opposite behaviour furnishes the indications of an enemy.⁵⁴ Partnership in joy and sorrow and in dangers and calamities is the general characteristic of friendship. Śaṭpadikā and Kalpalatikā, though both are maids, play the role of a true friend of Subhadrā. Both are devoted companions and they always insist on joining their mistress in joy as well as in sorrow. Subhadrā feels discomfiture due to her pang of love towards Dhanañjaya but she explains this event to Śaṭpadikā in this way that the fear on account of the seizure by the demon does not leave her. But as a true friend Śaṭpadikā wants that she must try to find out the truth behind it. At the same time Śaṭpadikā wants to share the present sorrow of her friend Subhadrā, otherwise she does not want to enjoy

52. bhadre! abhimatabhartṛbhāginī bhūyāḥ -SDH.,p.72

53. nātha! idānūmeva kila yādavā āgacchanti , teṣāṃ sammānanārthaṃ
Ibid, p. 192

54. Mb.,Śāntiparvan,103.50
akasmāt gṛhamāyāti so'tithiḥ kathyate vudhaiḥ. - MS.,III.102

the pleasure of life anymore.⁵⁵ Kalpalatikā is sincere in her affection for her friend. Subhadrā asks Kalpalatikā to go and bring the necklace *Sarvasantāpahara*, because her pangs of love are unbearable. Noticing Subhadrā's condition Kalpalatikā hesitates to leave her alone.⁵⁶ She helps the heroine in her love affairs. *Vidūṣaka*, the friend of the hero Dhanañjaya, is also ready to help him. He even tells Arjuna that he is all set to serve him as and when required.⁵⁷ Therefore, the *Vidūṣaka* plays the role of a Brahmacharin to help Arjuna in his union with Subhadrā.

Caste-system was in vogue in the age of Kulaśekharavarman more or less. At that time the caste- system provided an honoured place to the Brāhmaṇas and the Kṣatriyas. In the society of those times the position of the *Brāhmaṇas* was very prestigious. That the Brahmins were held in high esteem can be known from the words of Subhadrā. Once Kalpalatikā, a maid of Subhadrā, was dragging Kauṇḍinya, the *Vidūṣaka*, tied with a cloth

55. etāvantaṁ kālāṁ tava hṛdayanirviśeṣā bhūtvādyaitasya

duḥkhasaṁvibhāgasyābhājanamahamitaḥ paraṁ na

jīvitasukhānyanubhaviṣyāmi.

-SDH.,p.61

56. kathamekākinīṁ bhartṛdārikāmujjhitvā gamiṣyāmi

-ibid.,p.115

57. sarvathā tvāmanusarttumeṣo'smi baddhaparikaraḥ

-ibid.,p.34

around his neck. Subhadrā is eager to know as to who is molesting a Brahmin. She is angry with her maid for harassing a venerable Brahmin.⁵⁸ The tradition of offering gifts to the Brahmins is found to be maintained in the days of Kulaśekharavarman too. Devakī, the mother of Subhadrā, asks her to give away one of her principal ornaments to a worthy Brahmin after performing worship to Indrāṇī.⁵⁹

The word *svayamvara* referred to in the SDH bears testimony to the fact that the self-choice marriage in respect of women was recognized at that time. There is the reference that Dhanañjaya wedded Draupadī through the system of *svayamvara*.⁶⁰ The *gāndharva* form of marriage was also prevalent at that time among the Kṣatriyas. So Arjuna wanted to marry

58. kasmāt sarvadaśāyām pūjanīyānām brāhmaṇānām śarīroparodham
karoṣi. - ibid.,p.65

59. kanyakānām kila devatendrāṇī. tām pūjayitvā nijābharaṇānām
pradhānabhūtamekām bhūṣaṇam sampannāya brāhmaṇāya
dāpayeti. - ibid.,p.80

60. yasya te yājñasenīsvayamvarasamayasaṁkṣobhitānām kṣatriyānām.
-ibid.,p.95

61. priye! mayā kilāyamananyajanmā kṣatrasamucitena gāndharveṇa
pariṇayamārgeṇa tava pāṇimagrāhayan na viramati. tadasya
paripūryatāmabhilāṣaḥ. - ibid.,p.119

sacrificial rite is performed on the eve of auspicious occasions. It is also seen in the SDH that for Subhadrādhanāñjaya's marriage ceremony sage Kāśyapa is preparing for the conduct of the sacrificial rites in jasmine bower after collecting the various materials.⁶² In that time there was a tradition that bride was bathed and decorated according to marriage rites on the eve of the marriage ceremony. In the SDH also same practice is found to be followed. That the system of dowry was in practice is evident from the speech of Vāsudeva who brought wealth consisting of jewels and ornaments as dowry to Subhadrā.⁶³ Gift-making was also prevalent at that time. Vāsudeva, Saṅkarṣaṇa and the prominent leaders of the Vṛṣṇis are seen to come with gifts of various kinds on the occasion of marriage ceremony of Subhadrā and Dhanañjaya.

Seeking love from many persons simultaneously is recognized as sinful. So Subhadrā wants to commit suicide because she was in love with three different persons at the same time. She thinks that this is not befitting a chaste woman .⁶⁴

62. apica mādhavīlatāgr̥he sambhṛtavividhavaivāhikopakaraṇo hotuṁ

sannahyati bhagavān kāśyapaḥ.

-ibid.,p.122

63. ratnālaṅkāramīśraṁ haraṇamupahṛtam.

- ibid.,V.12

64. na kulstrīṅāmeṣa samudācāraḥ.

- ibid.,p.72

Committing suicide was looked down upon as a sin at that time. So while Arjuna wants to commit suicide on hearing the news that his beloved Subhadrā was again being abducted by the demon, his friend *Vidūṣaka* reminds him that committing suicide is a hindrance for the well-being of both this world and the world after death.⁶⁵ At that time begging was also in prevalence. Dhanañjaya's Brahmin friend Kauṇḍinya was found to hold a begging bowl on the hermitage situated on the bank of the Prabhāsatīrtha.⁶⁶

From the SDH it come to be known that there is prohibition in bathing if someone suffers from *Pittaroga* (Jaundice). Kauṇḍinya does not like to bath every day. So he pretends that he is suffering from that disease.⁶⁷ That the art of driving chariot is prevalent among the ladies at that time is evident from Subhadrā who skillfully drives the chariot in the company of Dhanañjaya and *Vidūṣaka*.⁶⁸

65. ubhayalokasukhapratyūha ātmaparitāyāga kiṃ tava mayā ākhyāyate.

- ibid.,p.174

66. bho bho bhagavanto maharṣayaḥ! bhikṣāṃ datta bhikṣāṃ datta

aho śūnyāni sarvāṇyutaḥjābhyantarāṇi.

- ibid., p.15

67. ibid.,p.88

68. ibid.,p.139

FOOD AND DRINKS

Food is not considered merely as something eatables, but as a substance which influences the physiology, the psychology and the culture of the people. In the SDH Kulaśekharavarman refers to some food and drinks items used by the people in some occasions at that time. As for example, when Dhanañjaya arrives at the hermitage near Prabhāsatīrtha, he has been received as an honourable guest. The hermits offer him *Madhuparka*⁶⁹ (a mixture of milk, honey and ghee) to eat. The word *Madhuparka* is found to be used by Bhavabhūti in his URC⁷⁰ and Manu in his MS.⁷¹ Again *Vidūṣaka* has a liking for the *Caturvidhamāhārajāta*⁷² (the four course meals) supplied by Yājñasenī in golden vessels. The word *Madirā*⁷³ (liquor) is used in the context of the battle taking place at the city of Dvāravatī. It seems that soldiers have great fondness for *Madirā*.

69. upahara madhuparkaṃ dhaumya. -SDH.,I.6

70. URC.,IV.p.54

71. MS.,III.119

72. yājñasenīkarakamalasaṃsargasubhagaṃ caturvidhamāhārajātama-
ṣṭāśītisahasrāṇām..... - ibid.,pp.15-16

73. eṣā dvāravatī madirāmadamatteva...ibid.,p.130

Dhanañjaya refers to the word *Hālā*⁷⁴ (spirituous liquor), when Balabhadra is chasing him being intoxicated owing to the constant drinking of liquor. This may show that drinking was not prohibited in that time and has been in vogue among the people, high or low. The word *Hālā* is in use in the *Meghadūta*(MD)⁷⁵ and *Śiśupālabadha* (Śiśu).⁷⁶ The word *Amṛta*⁷⁷ is used in the 3rd Act in the context of the necklace called *Sarvasantāpahara*. Since one can attain immortality by taking *Amṛta*, this necklace is believed to remove all the worries who wear it. The term *Amṛta* occurs as an attribute of *Soma* which was regarded as a divine drink in the Vedic period.⁷⁸ In the *Brahmapurāṇa* (Br.P) *Amṛta* occurs as a divine drink and its discovery by gods is also referred to.⁷⁹ In this way there can be observed various references in respect of food and drinks, which were in use at that time.

74. santatapītahālākṣībabhāvaviklavam̐ halinam̐ ... ibid.,p.143

75. MD.,49

76. Śiśu.,X.21

77. amṛtamayairghaṭitaḥ sarvasantāpahara SDH.,p.115

78. HSL, Macdonell, p.98

79. Br.P.,106.30

DRESS AND DECORATIONS

The dress and decorations reflect the standard of living of the people in a particular society. In the drama SDH the dramatist in some context mentions such information about the dress and decorations of the people at that time. In the SDH Subhadrā is found to wear the *Jāmbūnadamayī Gātrikā*⁸⁰ (a golden bodice) studded with costly jewels in its centre. Out of her deep love for Dhanañjaya she always adorns this *Gātrikā* where Arjuna's ten names are stitched. She loves this *Gātrikā* so much that even though it is too tight she asks her maid to lose it instead of removing it. This *Gātrikā* is found to be mentioned in many times in the drama. In the 3rd Act Dhanañjaya and Subhadrā, the hero and heroine respectively, are going to be married after showering blessing by hero's parents Indra and Indrāṇī. So it is nice time to decorate properly the bride for the marriage ceremony. The celestial nyph Menakā ties on Subhadrā's hip the jeweled girdle, Miśrakeśī another nyph, braids her hair with *Mandāra* flower garlands, Rambhā applies marks of unguents on her cheeks and

80. pravaramaṇipratyuptamadhyamaṇḍalā jāmbūnadamayī gātrikā.

–SDH.,p.36

Urvaṣī decorates Subhadrā's breasts with strings of pearls.⁸¹ Thus it is seen that there is a tendency of beautifying oneself with gay dress and decoration. Flowers constituted the primary item of decoration during the days of the Br.P. The Br.P has numerous references to flowers used as adornment. Prostitutes, king Pauṇḍraka, Vāsudeva, Indra Balarāma are said to wear flower garlands.⁸² The Vṛṣṇi leaders like Akrūra, Aniruddha, Cārudeṣṇa, Niśaṭha, Viḍūratha, Sāmba, Sāraṇa, Sātyaki, Prasena, Pradyumna and others are running in haste to the battle with their turbans, crowns (Head-dress) armlets armours, and wristbands.⁸³ Turban or head-dress was common in ancient India and even in modern India. Some kind of head-dress is worn by people on ceremonial or on important occasions or even when

81. māṅkionmiṣitām badhāna jaghane tvaṁ menace ! mekhalām
keśān miśraya miśrakeśī ! kuṭilān mandāramālāguṇaiḥ.
rambhe ! lambhaya patrabhaṅgaracanāmasyāḥ kapolasthalī
murvīmurvaśī ! kalpaya stanataṭīmāmuktamuktāvalīm. – ibid.,III.16

82. Br.P., XXI.17; XXXVI.9

83. ayamayamakrūrāniruddhacārudeṣṇaniśaṭhaviḍūrathasāmbasāraṇasā-
tyakiprasenapradyumnapramukhapravīranāyakapurassaraḥ paras-
parasaṅghaṭṭanaprapīṣṭapaṭṭamakuṭakaṭakakavacakeyūradhūlīmedur-
ūkṛtamedinīparāgapatālapāṇḍaradikcakravālaḥ sasāmrambhamahama-
hamikayā satvaramādhāvati sāttvatasamūhaḥ. – SDH.,p.142

one goes out. The Br.P states that the daityas wore *uṣṇīṣa* (head-dress) and *mukuṭa*.⁸⁴ As in the case with today, all efforts were taken to give a warm welcome to the newly wedded bridegroom as found in the drama SDH. Accordingly in the 5th Act when Dhanañjaya is arriving with Subhadrā along with Vāsudeva, the city of Indraprastha has to decorate for a festival at the command of king Yudhiṣṭhira, who is extremely happy. The fragrant powders are scattered all along the road, the smoke of the fine incenses fill all the directions, colourful flags are fluttering on high staffs, all the highways are decorated with bee-covered flowers.⁸⁵ Again in the 5th Act Subhadrā is found to please her co-wife Draupadī by adorning the dress of a cowherd woman.⁸⁶

84. Br.P.,CCXIII.98

85. kāryā piṣṭātaughaiḥ pihitaravikarairdhūsarā vāsaraśrīḥ

dhūpairdhūmrīkriyantām bahalaparimalairdūramāśāmukhāni.

uccaistucchīkurudhvaṃ dhvajapaṭapaṭalaiḥ pāvanaṃ mārgametāḥ

pūryantām puṣpapūraimadhukaraśabalaiḥ sarvato rājavithyaḥ

-SDH., V.I

86. tasyām vāsubhadrabhaginyām mama cittārādhanaṅgāṃ pratipanna-

gopālikāveṣyām.

-ibid.,p.185

It is observed that the words like *Ābharaṇa*⁸⁷ (ornament), *Ratna*⁸⁸ (Jewel), *Hāra*⁸⁹ (necklace), *Maṇi*⁹⁰ (jewel), *Kavaca*⁹¹ (armour), *Keyūra*⁹² (armlets), *Muktāvalī*⁹³ (pearls), *Maulīratna*⁹⁴ (crest-jewel), *Kaustubhamoukti*⁹⁵ (Kaustubha jewel), *Kuṛikuma*⁹⁶ (saffron) etc. referred to in the SDH are related to dress and decorations of the people. Since Vedic times the use of necklace or *Hāra* as an ornament had been in vogue. In the Br.P there are many references to the *Hāra*. Lord Puruṣottama, Indra, Śeṣa and Women are described wearing necklace.⁹⁷ It can be said that the people were, as are till today, fond of adorning themselves with dress and ornaments even in the days of Kulaśekharavarman. The art and style of dressing appears to have received aesthetic consideration at that time.

87. *ibid.*,pp.4,80

88. *ibid.*,p.4

89. *ibid.*,p.80

90. *ibid.*,pp.5,58

91. *ibid.*,p.142

92. *ibid.*,p.142

93. *ibid.*,IV.9

94. *ibid.*,IV.14

95. *ibid.*,p.115

96. *ibid.*,I.19

97. Br.P.,XXXVI.9; XXI.17

FAMILY LIFE

There are a lot of information about the family life during the time of Kulaśekharavarman. Separation of a son from mother for a long time, an affectionate relationship among the brothers and the importance of the wife in the family are nicely depicted in the SDH. After a year-long pilgrimage, Dhanañjaya has arrived at Prabhāsatīrtha and laments that he is deprived of his mother's affection for a long time and cannot enjoy the same from his elder brothers too. He regrets that he is neither able to touch the feet of Vṛkodara nor enjoy the embrace of Nakula and Sahadeva. He cannot experience the pleasure of Draupadī's loving glances since his mind is already being occupied by Subhadrā.⁹⁸ In SDH it is noticed that as a younger brother Kṛṣṇa seeks his elder brother Sañkarṣaṇa's suggestion on some special matters. He asks him about the place where the noble mendicant can be accommodated safely for exercising Yogic meditation. The relation between mother-in-law and daughter-in-law is well depicted by Kulaśekharavarman in his SDH. Devakī asks Rukmiṇī to go to Subhadrā

98. ambāstanyamahābhiṣekamupari premāśrupātaṃ guroḥ
āryasyāpi vṛkodarasya caraṇāśleṣaṃ yamāśleṣaṇam.
kṛṣṇāyāśca kaṭākṣavīkṣaṇasukhaṃ nāsādayaṃ prāpitaḥ
puṣpeṣorviśikhairmukundasahajāsanmārgapuṣpasprhām. - SDH., I.7

and give her relief from her work. Since Subhadra is unable to give alms to the mendicant, therefore, Rukmiṇī carries out that errand.⁹⁹ Due to some unbearable sorrow Subhadrā is consuming very little food. So she looks emaciated. Her mother Devakī persuades her to take food properly and go for sleeping. Devakī asks her if she does not follow the daily routine, Devakī will also not do that.¹⁰⁰ The above-mentioned events reflect Devakī's motherly affection towards her daughter Subhadrā.

Subhadrā has deep love towards her beloved Arjuna and she wants to marry him, but it is only at the consent of her brothers. Listening the words of Arjuna that he is going to cut the throat of Balabhadra; but the friendship with Madhusūdana prevented him from doing so, Subhadrā is choking and with tears, requests him not to do so since she will be a object of censure of the world. She will be morally responsible for the destruction of her family. It reflects her deep affection for her brother as well as

99. ājñāptāsmyaḥaṁ śvaśrūpādaiḥ “adyākṣamā putrī me subhadrā

teṣāṁ bhagavatāṁ bhikṣāṁ sampādayitum. tasyā bhāraṁ

vamavalambasveti.

- ibid., pp.81-82

100. yadi tvamadya dehavṛttiṁ na karoṣi, punarahamapi śarīrayātrāṁ na

kariṣyāmīti.

-ibid.,p.114

responsibility towards her family.¹⁰¹

The family of Arjuna feels pleasure at the marriage of Arjuna with Subhadrā since she belongs to a renowned and cultured family. So his elder brother Yudhiṣṭhira says that it has now become a boon for them in having established a relation with the preceptor of the whole world, who is also the brother of Saṅkarṣaṇa.¹⁰²

GEOGRAPHICAL INFORMATION

The epics and the Purāṇas are considered to be the rich treasure of geographical information about ancient India. They contain an account of the rivers, mountains, lakes, forests, towns, countries and hermitages etc. of ancient India. There are a lot of geographical information in the *Tīrthayātrā-Digvijaya* sections, the *Jambukhaṇḍa-Vinirmāṇaparva* of the Mb., the *Kiṣkindhyākāṇḍa* of the RM. The *Naiṣadhacarita* of Śrīharṣa, the *Daśakumāracarita* of Dandin, the *Harṣacarita* of Bāṇabhatta are full of

101. śauśavādārabhya tava caraṇakamalagataṃ me anurāgamavekṣya

yathāhaṃ kulavināśakāriṇīti na lokaparivādānāṃ bhājanam

bhavāmi, tathā vidhehi.

-ibid.,p.144

102. so'yamamunā sakalalokaguruṇā saṅkarṣaṇānujanmanā sambandha-

heturiti naḥ kalyāṇakaraḥ saṃvṛttaḥ.

-ibid.,p.199

geographical information. Kālidāsa's knowledge of geography can be gathered from his MD.

Kulaśekhara appears to have possessed considerable knowledge of the contemporary topography of India. His SDH contains some geographical information about ancient India. A brief note on the geographical data from the SDH is presented in the following lines:

CITRAKŪṬA

There is the reference to a mountain called Citrakūṭa in the SDH.¹⁰³ According to AGI, Rāma crossed the Yamunā on a raft and arrived at the foot of the hill Citrakūṭa by the river Mandākinī or Mālinī at a distance of 24 miles from the confluence of the Yamunā and the Gaṅgā.¹⁰⁴ Rāma entered into the Daṇḍakāraṇya after leaving Citrakūṭa and the

103. yāvadahamapi citrakūṭaprasādagatāyai bhartṛdārikāyai subhadṛāyai

bhagavadāgamanam nivedayāmi.

-SDH.,p.54

104. itastriyojanādrāmagiriryatra nivatsyati

maharṣisevitaḥ puṇyaḥ sarvasya sukhadaḥ śivaḥ

galāṅgulābhinādito vārṇarakṣaṇisevitaḥ

citrakūṭaḥ itikhyāto gandhamādanasannibhaḥ.

- RM.,*Ayodhyākāṇḍa* 54, 29-30 and AGI; p.12

hermitage of Atri.¹⁰⁵ The Citrakūṭa is situated on the river Paisunai, which is the Mandākinī or Mālinī of old days. The URC refers to the road on the bank of Kāḷindī leading to the Citrakūṭa mountain.¹⁰⁶ The Citrakūṭa finds place in the Raghu.¹⁰⁷ According to Mallinātha, it was another name of Rāmagiri.¹⁰⁸ Its natural beauty is nicely delineated in the RM.¹⁰⁹

MALAYA

The mountain Malaya has been mentioned in the 3rd Act of the SDH.¹¹⁰ This mountain has been stated in the *Matsyapurāṇa* (MP)¹¹¹ as the source of the four rivers, viz. Kṛtamālā, Tāmraparṇī, Puṣpajā, Utpalāvātī. In addition to the Himālaya, the Puranic writers refer to seven principal chains of mountains in India, viz. Mahendra, Malaya, Sahya, Śuktimat, Rkṣa or

105. *ibid.*, *Araṇyakāṇḍa*, VI.54

106. ayamasau bharadvājaveditaścitrakūṭayāyini
vartmani vanaspatiḥ kālindītaṭe vaṭaḥ śyāmo nāma. -URC.,p.73

107. citrakūṭavanasthaṁ ca kathitasvargatiguroḥ -Raghu.,XII.15

108. KK.,p.38

109. RM., *Ayodhyākāṇḍa*,.93.10-15

110. viṣahutavahapātaṁ mālayo mātariścā. -SDH.,p.91

111. kṛtamālā tāmraparṇī puṣpajā cotpalāvātī
malayaprasūtā nadyaḥ sarvāḥ śitajalāḥ śubhāḥ MP.,113.30

Ṛkṣavat, Vindhya and Paripātra or Pāriyātra.¹¹² According to the *Mahāvīracarita*,(MVC)¹¹³ the slopes of Malaya are encircled by the river Kāverī and a similar statement is found in the *Raghu*.¹¹⁴ The same work states that it is a mountain of the Pāṇḍya country. In the BR, the mountain is said to teem in cardamoms, pepper, sandal and betel-nut trees.¹¹⁵ Anundoram Borooah identifies it with the southern portion of the Ghāts running from the South of Mysore and forming the eastern boundary of Travancore.¹¹⁶ Hemacandra calls it Āṣāḍha and Dakṣiṇācala or southern mountain.¹¹⁷ Kālidāsa calls the mountains Malaya and Dardura the breasts of southern India.¹¹⁸

112. VP.,II.3.3

MDP.,V.10-11

MP.,113.17-18

113. kāverīvalayitamekhalasya sānāvekasmin malayagirerdivaḥ patāmi.

- MVC.,V.3

114. māricodbhrāntahārītā malayādrerupatyakāḥ

- Raghu.,IV.46

115. guṇavati phaṇivīrunnaddhapūgaprakāṇḍaḥ

pracuramricavallīvallarūkaḥ purastāt.

malaya iha mahādrinandanaścandanā

nāmiyamadhi luṭhadelāśliṣṭakakkolayaṣṭiḥ.

- BR.,X.54

116. AGI.,p.6

117. HK.,IV.95 as quoted in the AGI,p.38

118. stanāviva diśastasyāḥ śaulau malayadardurau.

Raghu., IV.51

MANDĀRA

The Mandāra hill finds a place in the SDH.¹¹⁹ This hill is situated in the Bāṅkā sub-division of the district of Bhagalpur. According to AGI, there is a conical hill called Mandāra about 25 miles away from Champā, the capital of the Anga kingdom.¹²⁰ It is considered by the people to be the churning rod of gods described in the Mb. This hill is also mentioned in the KS¹²¹ and Raghu.¹²²

RAIVATAKA

The Raivataka hill is found to be referred to in the SDH.¹²³ The *Hemacandra Kośa* (HK) states that Raivata and Ujjayanta are two other names of the mount Raivataka.¹²⁴ There is the reference to the Raivataka in

119. kṛtaḥṛdayapuṇḍarīkasya matimandaramathitamahābhārata -SDH.,p.4

120. AGI.,p.64

121. mandarasya kaṭakeṣu cāvatpārvatīvanapadmaṣaṭpadaḥ.

- KS.,VIII.23

122. pṛṣataurmandaroddhūtauḥ kṣīromaya ivācyutam. - Raghu.,IV.27

123. imaṁ gosamūhaṁ haritatṛṇapravekapeśalaṁ pradeśaṁ saṅkamay-
yātra kila giriyajñānubhavanārthaṁ raivatakaprasthamāgacchati.

-SDH.,p.128

124. raivatakaḥ= raivataparvataḥ, ujjayantaḥ iti hemacandraḥ.

-HK.,IV.97 as quoted in the AGI, p.40

the Śiśu of Māgha.¹²⁵ This hill has a reference in the *Pārijātaharaṇacampū* (PHC) of Śeṣakṛṣṇa wherein Lord Kṛṣṇa is said to have His sportive dalliances with friends and relatives.¹²⁶ According to the AGI, this Raivataka was perhaps the Girnar hill in Gujrat.¹²⁷

INDRAPRASTHA

The city of Indraprastha is mentioned in the 1st, 3rd and 5th Act of the SDH. Indrapastha, also called Hariprastha¹²⁸ and Śakraprastha, was an important town said to have been founded by Yudhiṣṭhira in the forest Khāṇḍavaprastha. It was situated on the left bank of the Yamunā, as Kṛṣṇa crossed the river,¹²⁹ when coming from Surāṣṭra to meet Yudhiṣṭhira in the great *Rājasūya* sacrifice. After the death of Kṛṣṇa, Indraprastha was made

125. nīlotpalasyutavicitradhātumasau giriṃ raivatakaṃ dadarśa.

-Śiśu.,IV.I

126. raivatakādhityakāsu sasuhṛdvandhuparivāro’bhireme

-PHC.,pp.17-18

127. his Ujjayanta from inscriptions and tradition appears to be the

Girinar hill near Junagarh.

-AGI.,p.87

128. harirhariprasthamatha pratasthe.

-Śiśu.,III.1

uvāsa nagare ramye śakraprasthe mahāmanāḥ.

-Mb.,*Ādiparvan*.219.63

129. yamunāmatītamatha śuśruvānamum.

-Śiśu.,XIII.1

over to his grandson Vajra¹³⁰ and it probably included Mathurā, as Kṛṣṇa originally belonged to this town. Indraprastha has been identified with modern Delhi. It was the capital of Pṛthvīrāja murdered by Shahabuddin in 1193 A.D. Noted epigraphist D.C. Sircar believes that Indraprastha was a significant city in the Mauryan period, based on analysis of a stone carving found in the Delhi area at Srinivaspuri which records the reign of the Mauryan emperor Aśhoka.¹³¹

KERALA

Kerala is referred to in the 5th Act of the SDH.¹³² It is a state in the South-west region of India on the Malabar coast. It is bordered by Karnataka to the north and north–east Tamilnadu to the east and south, and the Lakshadweep sea to the west. In ancient times, it was called *Ceralam*; *Ceralam* is a Tamil word meaning ‘Mountain range’. It comprised the stretch of land now called Malabar, Cochin and Travancore. Broadly speaking, Kerala was the name of the coastal region inhabited by the Malayalam speaking people.

130. indraprasthe dadau rājyaṁ vajrāya paravīrahā.

-Mb.,*Muṣalaparvan*.VII.71

131. *Studies in the Geography of Ancient and Medieval India*, p.211

132. malayaśikhare kumārītūrthe keralesu sahyaparvatapragbhāge

-SDH.,p.168

KHĀṆḌAVAPRASTHA

Kulaśekharavarman uses Khāṇḍavaprastha in place of Indraprastha in the 4th Act of the drama. It is the name of a forest in Kurukṣetra.¹³³ Pāṇḍavas received the region when Dhṛtarāṣṭra divided the kingdom between his sons and the Pāṇḍavas. The forest Khāṇḍavavana was consumed by Agni, assisted by Kṛṣṇa and Arjuna. On the vacant land so created, Pāṇḍavas built their capital city Indraprastha. After the burning, the forest of Khāṇḍava was known as Khāṇḍavaprastha. All the creatures living in that forest burnt alive except the demon Maya and Aśvasena, the son of Takṣakanāga.¹³⁴

GOKARṆA

Kulaśekhara mentions the Gokarṇa in the 5th Act of the drama. It is identified with Gendia, a town about 30 miles south of Goa in the Kumtā Tāluk of North- Kanara district. It is a famous place of pilgrimage. Here there is the temple of Mahādeva Mahābaleśvara said to have been established by Rāvaṇa. According to Kālidāsa, it is situated on the shore of the southern ocean and contains a temple of Śiva.¹³⁵ The Mb mentions that

133. AGI.,p.38

134. Mb., *Ādiparvan*, 61.43-48

135. atha rodhasi dakṣiṇodadheḥ śritagokarṇaniketamīśvaram

-Raghu., VIII.33

there is a fresh-water lake about three miles in circumference near the town of Rāmeśvaraṁ which Anundoram Borooah considers to be the same as the holy Gokarṇa of ancient writers.¹³⁶ Both the Rāmeśvara and Gokarṇa are on the southern ocean, both have holy lakes, both are sacred to Śiva.¹³⁷

DVĀRAKĀ

Dvārakā has been hinted at in the 1st Act of the SDH.¹³⁸ Dvārakā was the central city of the modern peninsula of Kattywar, which was, according to the *Harivaṁśa* (HVM),¹³⁹ known as Ānarta or Surāṣṭra (present day Saurāṣṭra). Hence the city of Dvārakā has been described in the Mb.¹⁴⁰ as Ānartanagarī i.e. the capital of Ānarta. *Dvāravatī*

136. gokarṇa iti vikhyātatriṣu lokeṣu viśrutaḥ

śītatoyo bahujalaḥ puṇyastāta śivaḥ śubhaḥ

hr̥daḥ paramaduṣprāpo manuṣyaurkṛtātmbhiḥ.

-Mb., *Vanaparvan*, 88.15-16

137. atha gokarṇamāśritya triṣu lokeṣu viśrutam

samudramadhye rājendra sarvalokanamaskṛtam

yatra brahmādayo devā ṛṣayaśca tapodhanāḥ

saritaḥ sāgarāḥ śaula upāsanta umāpatim.

-ibid., 85.24-26

138. kadācidmuṣyāpi strūratnasyedameva dvārakāpuramākaraḥ syāt.

-SDH., p.37

139. ānartaṁ nāma tadrāṣṭraṁ surāṣṭraṁ godhanāyutam.

-HVM., 5169

140. ānartanagarīm ramyām jagāmaśu dhanañjayaḥ.

-Mb., V.7-6

Vṛṣṇīpura,¹⁴¹ Vanamālinī and Abdhinagarī¹⁴² or sea-town are other names of Dvārakā. The VP¹⁴³ holds that the ancient Dvārakā was swept away by the sea. Dvārakā stood near mount Raivataka called also Ujjayanta.¹⁴⁴ The Dvārakā is presently 444 km away from Ahmedabad.

PĀṆDYA

The kingdom Pāṇḍya gets mentioned in the SDH.¹⁴⁵ The Cholas occupied the middle valley of the Kāverī or the southern portion of the province of Mysore. On the south–west of the Chola Deśa lay the country of Pāṇḍya. In the *Sabhāparvan* of the Mb, the Pāṇḍavas are said to have brought to Yudhiṣṭhira sandal, precious gems, gold and muslin from the

141. tavātmajā vṛṣṇīpuraṃ praviśya na dauvatebhyaḥ sprhayanti kṛṣṇe.

-Mb., *Vanaparvan*, 183.26

142. dvārakā vanamālinī dvāravatyabdhinagarī.

-*Trikāṇḍaśeṣa* as quoted in AGI, p.87

143. plāvayāmāsa taṃ śūnyaṃ dvārakāṃ ca mahodadhiḥ

vāsudevagrhaṃ tvekaṃ na plāvayati sāgaraḥ. -VP., V.38-39

144. ujjayanto raivatakaḥ. -HK, IV.97 as quoted in AGI, p.40

145. mahārājayudhiṣṭhireṇājñaptena mayā pāṇḍyajanapade

-SDH., pp.167-168

mountain Malaya and Dardura.¹⁴⁶ The mountain Malaya and the river Tāmraparṇi fix its position indisputably.¹⁴⁷ During the time of Kālidāsa, it must have extended from the banks of the Kāverī to the Indian ocean, as he calls its capital Serpent –town¹⁴⁸ which must be Nāgapatam (Nāgapattana) 160 miles south of Madras. The celebrated river Tāmraparṇi runs through the ancient kingdom of Pāṇḍya.¹⁴⁹ According to S.C. Banerji, this kingdom comprised Madura and Tinnevelly districts. At one time, it included also

146. malayāddardurācciva candanāgurusañcayān
maṇiratnāni bhāsvanti kāñcanaṁ sūkṣmavastrakam
colapāṇḍyavapi dvārau na lebhāte hyupasthitau.

-Mb.Sabhāparvan; 52.34-35

147. yatkīrtiṁ malayādrīcandanalatākuñje bhujāṅgāṅganāḥ
śrutvā tacchavarījanātphaṇipategāyanti saṁgītiṣu
pāṇḍyaḥ so'yamudanvadanvayavṛṣā kiñcānyadasya svayam
dātuṁ mauktikakāmadhenurasamā sā tāmraparṇūṁ sarit. -BR.,III.31

148. athoragākhyasya purasya nāthaṁ daivārikī devasarūpametya
pāṇḍyo'yamaṁsārpitalambahāraḥ klṛptāṅgarāgo haricandanena.

-Raghu.,VI.59-60

149. tāmraparṇīsametasya muktāsāraṁ mahodadheḥ
te nipatya dadustasmau yaśaḥ svamiva sañcitam. -ibid.,IV.50

Travancore.¹⁵⁰ The kings of this kingdom are reported to have surrendered to Raghū.

MĀNASA

There is the reference to the lake Mānasa in the 2nd Act of the SDH.¹⁵¹ According to Mb, the lake Mānasa is said to be situated in Hāṭaka¹⁵² (Ladak). It is presently in the Tibet Autonomous region of China. This is the mythological abode of Kinnaras and other semi-divine beings.¹⁵³ According to A. Macdonell, the Mānasa is a sacred lake and place of pilgrimage on mount Kailāśa, the wild swans repair in the breeding season at the beginning of the monsoons.¹⁵⁴ According to some scholars, it is situated in the Kailāśa mountain in Hūnadeśa in Western Tibet, it is

150. KK.,p.29

151. bhrāntvā mohānna tadupagato mānasaṃ rājahaṃsaḥ.

-SDH.,p.59

152. saro mānasamāsādyā hāṭakānbhitaḥ prabhuḥ
gandharvarakṣitaṃ deśamajayat pāṇḍunandanaḥ.

Mb;Sabhāparvan, 28.5

153. itaśca nātidūre tasyāsmādbhāratavarsāduttareṇāntare
kiṃpuruṣanāṃni varṣe varṣaparvato hemakūṭo nāma nivāsaḥ

-ibid.,28.1

154. *A Practical Sanskrit Dictionary*, p.225

fifteen miles long and eleven miles wide.¹⁵⁵ Mānasa lake has long been viewed by the pilgrims as the source of the greatest rivers of Asia, namely, the Brahmaputra , Karnali , Indus and Sutlej.

PRABHĀSATĪRTHA

The name of Prabhāsatīrtha is found to be mentioned at various places of the SDH.¹⁵⁶ Prabhāsatīrtha, the celebrated place of pilgrimage, was in Surāṣṭra and stood on the sea-coast.¹⁵⁷ In the *Gadāparvan*¹⁵⁸, a legend is given explaining the name that *Soma* (the moon) got rid of his consumption by bathing at Prabhāsa.

FLORA AND FAUNA

In order to imprint the dramatic impressions clearly on the audience and to draw before them vivid pictures of the objects of description and for causing a variety of feelings, a dramatist generally includes flora and

155. KK.,p.35

156. cirāt khalu mayā prabhāsatīrthopakāṅṭhamupasarpaṇīyaṁ bhavet.
-SDH.,pp.8-9

157. surāṣṭresvapi vakṣyāmi puṇyānyāyatanānica
prabhāsañcodadhau tīrthaṁ tridaśānāṁ yudhiṣṭhira.
-Mb.,*Vanaparvan*,88.19-20

158. puṇyaṁ prabhāsaṁ samupājagāṁ yatrodūrād yakṣmaṇā kliṣyamānaḥ
vimuktaśāpaḥ punarāpya tejaḥ sarvaṁ jagadbhāsayate narendra.
-Mb. *Ādiparvan*, 35.41-42

fauna in different contexts. Śāradātanaya lays down that the elephant, the lion or the bull is a proper standard of comparison for the *Udātta* and *Uttama* characters; cranes, curlews, peacocks and *Cakravākas* are suitable for comparing the middling characters; and the cuckoos, bees, ravens, herons, owls and jays are fitting comparisons for the low characters. The earth, night and the moonlight, a lily, an elephantess are good comparisons for an *Udātta* heroine; a peahen, a female deer, a goose or a jasmine may compare favourably with middling heroines, the bees, ospreys, female cuckoos and ravens stand well in case of the hetaerae and women of different grades in the low order.¹⁵⁹ All these things enable the playwright to place a beautiful background behind the artistic work of his dramatic representation.

Various kinds of flowers, plants, birds and beasts are mentioned in the SDH in many contexts. A brief note on the flora and fauna is presented here :

159. BP., Chapter- X,p.304 as quoted in LPSD,p.403

FLOWERS

The lotus is of frequent occurrences in the SDH. The words *Pañkaja*¹⁶⁰, *Puñḍarīka*¹⁶¹, *Mīmāla*¹⁶², *Ambuja*¹⁶³, *Indīvara*¹⁶⁴, *Amburuha*¹⁶⁵, *Sarasija*¹⁶⁶, *Aravinda*¹⁶⁷, *Kamalinī*¹⁶⁸, *Kamala*¹⁶⁹, *Ambhoja*¹⁷⁰, *Padma*¹⁷¹ stand to denote white-lotus. On the other hand, *Kuvalaya*¹⁷² means a blue-lotus.

The *Pārijāta*¹⁷³ is another kind of flower mentioned in the SDH. The *Mandāra*¹⁷⁴ is a flower of the coral tree which is mentioned in the 3rd

160. SDH.,p.1

161. ibid., p.4

162. ibid., p.14

163. ibid., p.23

164. ibid., p.25

165. ibid., p.25

166. ibid., p.36

167. ibid., p.42

168. ibid., p.59

169. ibid., p.78

170. ibid., p.85

171. ibid., p.127

172. ibid., p.22

173. ibid., p.99

174. ibid., p.123

Act. This tree is supposed to be one of the five trees in Indra's paradise. The garland of *Mandāra* flower is used to decorate the braid of Subhadrā. The *Mandāramālā* is found to be used in the Ab.Ś.¹⁷⁵

PLANTS

The creeper *Mādhavī*¹⁷⁶ is mentioned in the SDH where love-lorn Dhanañjaya is standing like a statue. This spring-creeper with white fragrant flowers finds a place in the Ab.Ś also.¹⁷⁷ The word *Sahakāra*¹⁷⁸ referred to in the SDH means a mango –tree. It is found to be used by Kālidāsa in his Ab.Ś¹⁷⁹ and *Mālavikāgnimitra* (Māla).¹⁸⁰ The word *Candana* (sandal) is found to be used in the SDH.¹⁸¹

BIRDS

The SDH contains the name of various kinds of birds like the *Pumskokilaḥ*¹⁸² (male cuckoos), *Kalahamsikā*¹⁸³ (female swan),

175. mandāramālā hariṇā pinaddhā. -Ab.Ś.,VII.2

176. ibid .,p.88

177. patrāṇāmiva śuṣaṇena marutā sṛṣṭā latā mādhavī. -Ab.Ś.,III.10

178. ibid., p.101

179. Ab.Ś.,I.p.31

180. Māla.,IV.13

181. SDH.,p.85

182. ibid.,p.55

183. ibid.,p.127

*Kurukuca*¹⁸⁴ (wood-pecker), *Jālapāda*¹⁸⁵ (swan), *Cakravāka*.¹⁸⁶ The word *Patatrinātha*¹⁸⁷ used in the SDH is found to mean the *Garuḍa*. It is a fabulous bird supposed to be the lord of birds.

BEASTS

Of the beasts, the horse is mentioned on many occasions. The words *Turaga*¹⁸⁸, *Turaṅga*¹⁸⁹, *Aśva*¹⁹⁰ are used to mean horse. Likewise the words *Kalabha*¹⁹¹, *Sindhu*¹⁹², *Gaja*¹⁹³ stand to mean an elephant. The word *Kalabha* is used in the *Māla*¹⁹⁴ also. The word *Śārdūla*¹⁹⁵ is used to denote a tiger. On the other hand *Mṛga*¹⁹⁶ means a deer. The *Saumhit*¹⁹⁷ is taken to

184. *ibid.*,p.154

185. *ibid.*,p.78

186. *ibid.*,p.43

187. *ibid.*,p.43

188. *ibid.*,p.135

189. *ibid.*,p.135

190. *ibid.*,p.137

191. *ibid.* ,p.14

192. *ibid.*,p.135

193. *ibid.*,p.136

194. *nanu kalabhena yūthapateranukṛtam.* -*Māla.*,p.25

195. *SDH.*,p.14

196. *ibid.*,p.14

197. *ibid.*,p.14

mean a lion. Again the herd of cows is hinted by the word *Gosamūha*.¹⁹⁸

The mongoose is referred to by the word *Nakula*.¹⁹⁹ The word *Sūkara*²⁰⁰ and *Vānara*²⁰¹ is used to mean a pig and monkey respectively.

REPTILES AND INSECTS

The SDH contains the names of various kinds of reptiles and insects. The snake is hinted by the use of the words *Ahi*²⁰², *Nāga*²⁰³, *Bhujaga*²⁰⁴. Among the insects, the black-bee is denoted by the word *Ali*²⁰⁵, while the words *Bhr̥ṅga*²⁰⁶, *Madhukara*²⁰⁷, *Ṣaṭpadāli*²⁰⁸ also are used in the same sense. The word *Śalabha*²⁰⁹ is used to mean a locust. This word is found to be used in the VS²¹⁰ also.

198. *ibid.*,p.128

199. *ibid.*,p.14

200. *ibid.*, p.136

201. *ibid.*,p.65

202. *ibid.*,p.14

203. *ibid.*,p.35

204. *ibid.*,p.177

205. *ibid.*,p.46

206. *ibid.*,p.22

207. *ibid.*,p.98

208. *ibid.*,p.91

209. *ibid.*,pp.14,135

210. *kauravyavamśadāve'sminka eṣa śalabhāyate.*

-VS.,I.19