

# BHĀSA AND THE NĀṬYAŚĀSTRA

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## 1.0 Introduction

Bhāsa is unquestionably the most prolific of Sanskrit playwrights whose works have survived. His fame as a dramatist of no mean repute had spread far and wide in ancient India. In his first dramatic composition the *Mālavikāgnimitra*, Kālidāsa refers to Bhāsa together with Saumilla and Kaviputra with admiration and high regards as his great predecessors.

*prathitayaśasāṃ bhāsasaumillakaviputrāḍṇām'.....*

In the seventh century, Poet Bāṇa celebrates Bhāsa's fame in his *Harṣacarita* in the following terms:

*sūtradhāraḥkr̥tārambhair nāṭakair bahubhūmikaih /  
sapatākairyaśo lebhe bhāso devakulairiva //<sup>2</sup>*

Rajasekara of ninth century also refers to Bhāsa's plays in the following verse:

*bhāsanāṭakachakrepi cchekaih kṣipte paitkṣitum /  
svapnavāsavadattasya dāhakobhūnna pāvakah //<sup>3</sup>*

Rajasekara clearly asserts in this verse the *Svapnavāsavadatta* was the best of Bhāsa's plays.

Likewise there are so many references to Bhāsa in the later Sanskrit literature. But his works were unknown until 1912, when manuscripts of thirteen Sanskrit plays were discovered by T.Ganapatiśāstrī of Trivandrum, in Kerala. They were all anonymous works as he found them. T.Ganapatiśāstrī subjected all these plays to a critical examination and came to the conclusion that all the thirteen plays

discovered by him were of one author and that author was none other than Bhāsa of great fame.

The thirteen plays ascribed to Bhāsa are as follows:

1. *Madhyamavyāyoga*
2. *Dūtavākya*
3. *Dūtaghaṭotkacca*
4. *Karṇabhāra*
5. *Ūrubhaṅga*
6. *Pañcarātra*
7. *Pratimānātaka*
8. *Abhiṣekanātaka*
9. *Bālacarita*
10. *Pratijñāyugandarāyaṇa*
11. *Svapnavāsavadatta*
12. *Avimāraka*
13. *Daridrācārudatta*

The first five of this list are one - act plays, the *Pañcarātra* a three-act piece. The *Pratijñāyugandarāyaṇa* although having four acts, cannot be called a *nāṭikā* or a *prakaraṇa*. The *Daridra - Cārudatta* appears to be an incomplete *prakaraṇa*, and the rest are *nāṭaka-s* of varying length. Most of the scholars have agreed with Ganapatiśāstrī in the ascription of these plays to Bhāsa<sup>4</sup>

### 1.1 Bhāsa's Date

Bhāsa's Date like that of many other Sanskrit writers, is difficult to determine with any certainty. Reason for this is the non-availability of sufficient and reliable data. There is no doubt that he is much anterior to Kālidāsa. Many scholars now agree that Kālidāsa was the poet who adorned the court of Chandragupta II of Ujjaini and his successor Skandagupta who can be placed during the fourth and fifth centuries A.D. respectively. For Bhāsa's fame to spread across the length and breadth of India, it would have taken at least a century or two. Bhāsa's date, therefore cannot be later than the third century A.D

## 2.0 Bharata 's Nāṭyaśāstra

The *Nāṭyaśāstra* is the earliest treatise on dramaturgy that has come down to us. This work has been ascribed to Bharata, the divine sage who translated the *Nāṭyaveda* created by Brahma into action<sup>5</sup>. Although the *Nāṭyaśāstra* deals with music, dance and many other subjects, its main concern is drama. It can be assumed from this work that Sanskrit plays enjoyed great popularity as theatrical entertainments during his time and that they were staged in closed theatres.

The *Nāṭyaśāstra* enumerates and describes ten types of play, which are collectively called *Rūpaka*-s. These ten types are enumerated in the *Nāṭyaśāstra* as follows :

*nāṭakam saprakaraṇamaṅko vyāyoga eva ca/  
bhāṇah samavakāras ca vīthī prahasanaṃ dimah//  
ihāmrgaśca vijñeyā daśeme natyalakṣaṇe/6*

The *nāṭikā* is also mentioned and discussed in the *Nāṭyaśāstra*. But the *nāṭikā* is excluded from the *rūpaka* group. It is a mixture of the *nāṭaka* and the *prakaraṇa* and the *Nāṭyaśāstra* speaks of the mixed character of the *nāṭikā* with regard to the plot and other features. It says *prakaraṇa nāṭakabhedādutpādyam .....nāṭikā jñeyā<sup>7</sup>!*

This mixed character of the *nāṭikā* justifies its exclusion from the *rūpaka* group its being not regarded as an independent type. Some dramaturgical works erroneously list it under the *uparūpaka* types, which are nothing but a group of dance-drama types with no written dialogues.

### 2.1 Date of Bharata, the author of the Nāṭyaśāstra

The date of Bharata too cannot be fixed with any certainty. But his date is more or less fixed as the second century A.D<sup>8</sup>. By the time of Kālidāsa, the *Nāṭyaśāstra* was not merely known, but also its authority had already been accepted as binding on poets.

But Bhāsa does not accord entirely with the rules stipulated by Bharata in his *Nāṭyaśāstra*. Here it has to be examined whether the *Nāṭyaśāstra* was written after Bhāsa or vice versa.

There are of course many instances where Bhāsa agrees with the *Nāṭyaśāstra*. The number of such instances is also large that it is difficult to treat them as mere coincidences. But it is notable that certain very important rules set out in the *Nāṭyaśāstra*, such as the prohibition of depicting death on the stage have been violated by Bhāsa. However this cannot be taken as conclusive evidence to place Bhāsa before Bharata for it may be that he purposely violated them to suit his theatrical purposes. In this connection it may be mentioned that there is a reference to a *Nāṭyaśāstra* in his *Avimāraka*, where the *Vidūṣaka* confuses that work with the *Rāmāyaṇa*<sup>9</sup>. This shows that during Bhāsa's time the *Nāṭyaśāstra* must have been in existence and must have also been well-known. Further, Kālidāsa in his *Vikramorvaśīya* clearly regards Bharata of great antiquity as a divine sage thus:

*muninā bharatena yah prayogo bhavafīṣvaṣṭarasas'rayo niyuktaḥ /  
lalitābhīnayam tamadya bhartā maruṭām draṣṭumanāḥ salokapalaḥ //*<sup>10</sup>.

But he regards Bhāsa only as a poet (dramatist) who was his predecessor. These references also could be taken into consideration in regard to the fixing of the dates of Bhāsa and Bharata. This unmistakably proves the great antiquity of Bharata.

### 3.0 Bhāsa's Techniques Compared with those of Bharata.

Bhāsa agrees with the teachings of the Bharata's *Nāṭyaśāstra* in many respects. As mentioned above there are however several notable instances where Bhāsa deviates from Bharata's injunctions. In this connection it would be worthwhile to point out the instances where Bhāsa agrees with Bharata and where he violates the rules that are laid down by Bharata.

#### 3.1 *Nāndī* - Benediction

Bharata lists *Nāndī* under the Preliminaries that are to be performed on the stage before the commencement of the play<sup>11</sup>. In the complete *pūrvarāṅga* as described in

the *Nāṭyaśāstra*, the *Nāndī*, occupies the fourth place among *Bahiryavanikā āṅga-s'*. But almost all Sanskrit plays found to-day usually start with an introductory benediction called *Nāndī*, which must be same number originally included in the *pūrvaraṅga*. This shows that items like *susṅavākṛṣṭa*, *cāri* and *mahācāri* were gradually dropped from the *pūrvaraṅga*. The *trigatā* and *pravocanā* seem to have been incorporated in the *prastāvanā-s*. The *Nāndī* is an initial worship, which was performed with a view to removing any obstructions on the stage and ensure successful staging of the play. The significance of the *Nāndī* is explained etymologically. Two opinions have been given about the derivation of the word *Nāndī*. According to one, the word has derived from the verb root *nānd*(to rejoice). Since the dramatist, the actors and the audience derive pleasure out of it, it is called *Nāndī*<sup>13</sup>. The other is that the *Nandin* - the bull of God Śiva and its back was once used as a stage for Śiva's dance; so the stage is called *Nāndī* and the preliminary worship performed on the stage is also called *Nāndī*<sup>14</sup>.

Bhāsa uses the *Nāndī* in all his plays. Here the *Nāndī* is sung most probably behind the curtain before the arrival of the *Sūtradhāra* on the stage. But in certain plays belonging to the post-Bhāsa period the *Nāndī* denotes the benedictory verses composed by the dramatist himself. All of Bhāsa's plays as a rule, begin with the stage - direction *nāndyante tatah praviṣati sūtradhārah*.

It could be deemed that by the word *Nāndī*, Bhāsa referred to the entire *pūrvaraṅga*, the dramatic preliminaries.

According to Bharata, the *Nāndī* being the chief means of removing would be obstacles was to be recited by the *Sūtradhāra* resorting to the *madhyama svara*, and then another person called *sthāpaka* entered and commenced the *prastāvanā* etc.<sup>15</sup>. Bhāsa regularly uses the term *sthāpanā* for the prologue which is known as *prastāvanā* and *āmukha* in Bharata's *Nāṭyaśāstra*<sup>16</sup> and used by later dramatists<sup>17</sup>. Bhāsa seems to have cut down the preliminaries and made an end of the practice of getting the play introduced by the *sthāpaka*.

Bāṇa's statement *Sūtradhāraḥ kṛtārambhair* ..... " in the *Harṣacarita* perhaps emphasises this assumption<sup>18</sup>. E.W. Marasinghe's statement in this connection is also appropriate to quote here.

"The prologue to the plays ascribed to Bhāsa are perhaps the shortest. In all of them before he has finished his address the Sūtradhāra is disturbed by an off stage voice and after ascertaining what the voice is, retires leaving the stage to the character. Here the prologue ends"<sup>19</sup>.

### 3.2 *Viṣkambhaka*

*Viṣkambhaka* is an explanatory scene. Bharata enumerates five explanatory devices called *arthopakṣepaka* such as *viṣkambhaka*, *praveśaka* (two kinds of intimation scenes) *cūlikā* (intimating speech) *aṅkāvatāra* (transitional scene) and *aṅkamukha* (anticipatory scene)<sup>20</sup>. All of these are not scenes in the proper sense, but intimations of certain details not physically shown on the stage and which lack action and explain the past and future happenings with the view to cut down the length of time in a play. This occurs between two acts or at the beginning of the first act. It is enjoined in the *Nāṭyaśāstra*, that in the *nāṭaka* and the *prakaraṇa* the *viṣkambhaka* should always be introduced by means of at least one middling character and it should be concise and include Sanskrit dialogue<sup>21</sup>. By this it is meant that superior characters do not appear in the *viṣkambhaka*.

The *viṣkambhaka* is of two kinds, such as *śuddha* (pure) and *samkīrṇa* (mixed). Of these, *śuddha* is made up with middling characters and the *samkīrṇa* with a mixture of inferior and middling characters<sup>22</sup>. Following these norms, *Daśarūpaka* also explains these two types of *viṣkambhaka*<sup>23</sup>.

Bhāsa employs the *viṣkambhaka* in a number of plays. A *śuddha viṣkambhaka* is conducted by the Chamberlain in Bhāsa's *Pratijñāyagandharāyaṇa*<sup>24</sup>. and also in the *Pratimānāṭaka*, there the *śuddha viṣkambhaka* occurs in the beginning of Act VI in which two sages converse about the heroic fight of Jaṭāyu. A *samkīrṇa viṣkambhaka* occurs in Bhāsa's *Pratimānāṭaka* in which a Chamberlain and a female door-keeper participate<sup>25</sup>.

The *Nāṭyaśāstra* prescribes the *viṣkambhaka* to the *nāṭaka* and the *prakaraṇa*<sup>26</sup>. This rule possibly means that the types of plays other than the *nāṭaka* and *prakaraṇa* should not allow *viṣkambhaka*-s. The *Nāṭyaśāstra* does not clearly mention that other types of plays should not include *viṣkambhaka*. However Bhāsa uses such a *viṣkambhaka* in his *Pañcarātra* which does not fall into any of the known types of drama<sup>27</sup>. In this *viṣkambhaka* three brahmins describe Duryodhana's sacrifice. Likewise, in the *Ūrubhaṅga* a one-act play a *viṣkambhaka* occurs at the beginning of the play. In this *viṣkambhaka* three persons converse in Sanskrit.

### 3.3 *Praveśaka*

As mentioned above the *praveśaka* comes under the five explanatory devices (*arthopakṣepaka*). The *Nāṭyaśāstra* gives a description of the *Pravesaka*<sup>28</sup>. According to Bharata, this is also confined to the *nāṭaka* and *prakaraṇa* as in the case of *viṣkambhaka*<sup>29</sup>. Both *viṣkambhaka* and *praveśaka* are similar in the both, past and future incidents are presented to the audience. But a *praveśaka* cannot occur at the beginning of the first act of a play whereas a *viṣkambhaka* can be placed even at the beginning of a play, that is between the prologue and the opening act. A *praveśaka* could be used to present incidents that cannot be shown physically on the stage in the course of an act. Unlike the *viṣkambhaka* here the conversation is exclusively among the inferior characters, hence the dialogue is strictly in Prakrit. Later treatises such as the *Daśarūpaka*, and the *Pratāparudrīya* also give almost similar definitions of this term<sup>30</sup>. In the *Pratimānāṭaka*, there is a *praveśaka* at the beginning of Act III where a servant and a white-washer speak in Prakrit on the preparation of the image-house.

The *Nāṭyaśāstra* also teaches that when incidents that are to be finished in the course of a day, cannot be accommodated in an act, they should be presented by a *praveśaka* after closing the act<sup>31</sup>. Bhāsa in his *Avimāraka*<sup>32</sup> and *Bālacarita*<sup>33</sup> employs *praveśaka* of this nature.

### 3.4 *Patākasthānaka*

The term *patākasthānaka* can be defined in short as a dramatic moment occurring in the course of a play. Bharata mentions the word *patākasthānaka*<sup>34</sup> and also distinguishes its four types in his *Nāṭyaśāstra*. According to him, it is an episode

indication. When some matter is being taken in hand, another matter of similar nature is suggested through an accidental idea (*āgantukabhāva*) and it is known as *patākasthānaka* due to its nature of indication like that of a *patāka-a* banner. The four types of *patākasthānaka* are described by four consecutive verses in the *Nāṭyaśāstra*<sup>35</sup>. The sudden development of a novel meaning due to suggestion given as the first type of *patākasthāna*. Words completely carrying double meaning and expressed in a poetic language are an example of the second type of *patākasthāna*. The third type of *patākasthāna* consists in suggesting with courtesy the object of a play in a subtle manner and in the form of a dialogue. Words with double meaning expressed in a well-knit poetic language and having a reference to something are given as an example for the fourth type of *patākasthāna*.

The *Daśarūpaka* ignores these varieties but defines the term only.<sup>36</sup> But the *Sāhityadarpaṇa* follows the *Nāṭyaśāstra* and defines them more or less in the same terms<sup>37</sup>.

A. B. Keith describes the *patākasthāna* as a separate element, the pro-episode, an equivocal speech or situation which foreshadows an event whether near at hand or distant.<sup>38</sup>

It is said that the element of dramatic irony is supplied through these four *patākasthāna-s*<sup>39</sup>.

Bhāsa uses *patakasthāna-s* to great advantage to highlight dramatic moments and *patakasthāna-s* in fact have become a striking feature of his plays. When Bāṇa in his *Harṣacarita* refers to Bhāsa, significantly mentions about Bhāsa's fondness for the employment of *patākasthāna* in his plays<sup>40</sup>. This shows that Bhāsa had earned a reputation as a dramatist who employed striking *patākasthāna-s*.

In the *Abhiṣekanāṭaka* when Rāvaṇa insults Sītā and says to her "when Indrajit kills the wretched man in battle, as well as Lakṣmaṇa his brother, who will set you free?" At the very same time, a voice heard behind the scene says "by Rāma, by Rāma"<sup>41</sup>. This was actually uttered by a demon who came there with the news that of



Rāvaṇa 's son Indrajit was slain in the battle by Rāma and Lakṣmaṇa . As the demon was excited and was in a hurry to report this urgent message to Rāvaṇa, the former started shouting from far away. This fits very well as the answer to Rāvaṇa 's question, as Sita is rescued later on.

Similarly in the *Pratijñāyauḡandharāyaṇa*, Vāsavadattā's father Mahāsena and his queen are engaged in a discussion about the qualities of several suitors of Vāsavadatta. The king then asks his queen "which of these do you feel the most worthy?" Just at this moment the Chamberlain rushes in to break the news that the king of Vatsa has been taken captive and in his excitement he exclaims 'Vatsarāja!<sup>42</sup> meaning that the Vatsarāja has been taken captive. This serves as the answer to the query.

These type of incidents foreshadow the events that are to take place in the course of the play. This excites astonishment in the audience.

### 3.5 *Bharatavākya*

The *bharatavākya* is the concluding verse of a play, recited by all the actors who appear on the stage, not in their respective roles but purely as actors. The term *bharata* also means *naṭa* that is actor,<sup>43</sup> and thus *bharatavākya* is considered as the statement of an actor or actors in contrast to characters. This statement containing a benediction is pronounced by the *bharata-s* (actors) in their capacity as actors. Here the actors have shorn off their respective roles and pose merely as actors.

According to Rāghavabhaṭṭa, the *bharatavākya* is the benediction (blessings) addressed to the ruler invoking protection, by the actor at the end of the play, as there is no provision for the actor to address the audience in the course of the play after the *prastāvanā*<sup>44</sup>.

In the *Nāṭyaśāstra*, there is no reference to the *bharatavākya*. But it is notable that out of the thirteen plays ascribed to Bhāsa eight plays end with a *bharatavākya* and other plays end with a blessing or a prayer.

Bharata has allowed at the end of the *nirvahana* juncture, a verse to define *praśasti*. There he says that the prayer invoking peace to the king and the country is called *prasasti*<sup>45</sup>. It could be noted that the purpose served by this in the *praśasti* more or less resembles that of the *bharatavākya*.

In this connection, it is appropriate to quote the view of the *Rasārṇavasudhākara* which identifies the so-called *praśasti* with *bharatavākya*. It says that the wishing of welfare of the world by the actors is *prasasti*<sup>46</sup>.

Bhāsa seems to be the first Sanskrit playwright who employed a *bharatavākya* at the end of the play in the sense of a blessing or the invocation for the well being to be recited by the actors. Aśvaghōṣa who was anterior to Bhāsa, uses *bharatavākya* merely as a stage - direction in his piece.

The term *bharata* instead of usual *naṭa* may have been purposely used as a respect for Bharatamuni who is respectfully quoted as the "Father of Indian drama"<sup>47</sup>.

Therefore, we may suggest that the employment of *bharatavākya* at the end of a play is an innovation introduced by Bhāsa. The classical playwrights who necessarily employ a *bharatavākya* at the end of a play, also must have followed Bhāsa's lead. Employing a *bharatavākya* at the end of a play, later became mandatory.<sup>48</sup>

#### 4.0 Bharata's classification of plays and its applicability to Bhāsa's Works

Bharata in his *Nāṭyaśāstra* classifies plays into ten categories as mentioned above<sup>49</sup> and defines the characteristics of each. It is appropriate to compare the characteristics of each type of play defined by Bharata with those of Bhāsa's plays.

Bhāsa has tried his hands at different types of play. As per features described by Bharata, out of thirteen plays ascribed to Bhāsa, five plays namely *Pratimānāṭaka*, *Abhiṣeka*, *Bālacarita*, *Svapnavāsavadatta* and *Avimāraka* clearly come under the *nāṭaka* category.

Even though Bhāsa agrees with the norms laid by Bharata in regard to the *nāṭaka* category, there are instances of deviation from Bharata to be seen in these *nāṭaka* -s of Bhāsa. For example, sport on the stage is prohibited by Bharata<sup>50</sup>. Abhinavagupta refers to the prohibition of sport and points out that Bhāsa disobeys this in his *Svapnavāsavadatta*<sup>51</sup>. The case in point can be found in Act II of the *Svapnavāsavadatta*.

Similarly, in the *Pratimānāṭaka* Bhāsa disregards a Bharatan rule by depicting the death of Daśaratha on the stage. Bharata gives a ruling on the prohibition of death on the stage<sup>52</sup>. Death scenes are also to be found in his *Abhiṣekanāṭaka*, *Ūrubhaṅga* and *Bālacarita*. In the *Ūrubhaṅga* the hero dies on the stage and in the *Karṇabhāra* the hero goes towards his certain death.

The *Pratijñāyaugandharāyaṇa* is a non-descript type that does not fit into any of the ten *rūpaka* types described by Bharata, but at close examination it appears to come very close to the *prakaraṇa* class barring the plot which is well-known and the number of acts (which is four) which is prescribed for the *ḍima* and the *nāṭikā*.

The one-act plays *Dūtaghaṭokaca*, *Dūtavākya*, *Madhyamavyāyoga*, *Karṇabhāra* and *Ūrubhaṅga*, bear semblance to Bharata's *vyāyoga* type of play. According to Bharata, these plays include scenes kindling *ḍipta rasa* such as battle, challenging scenes, angry conflict etc<sup>53</sup>. A.B. Keith too agrees that these plays answer well to the description of *vyāyoga* given by Bharata<sup>54</sup>.

The *Pañcarātra* is the one and only play which has three acts among the whole body of extant Sanskrit dramatic literature. Though it bears certain features of a *samavākāra*, it cannot be categorized under that type as the well-known god or demon does not constitute its character as required by theory<sup>55</sup>. Its hero Duryodhana, is a king, and its subject-matter is drawn from the *Mahābhārata*. Thus the *Pañcarātra* is also described as a nondescript type not conforming to any category mentioned in the *Nāṭyaśāstra*.

The *Daridra-Cārudatta* appears to be a *prakaraṇa* of which only the first four acts have survived or the poet may not have lived to see its completion. The famous *prakaraṇa* the *Mrcchakaṭika* of Śūdraka, which has ten acts, is based on the *Daridra Cārudatta* which possesses all the important features that make the *Mrcchakaṭika* a unique work as far as dramatic technique is concerned.

## 5.0 Conclusion

From the foregoing facts we can come to the safe conclusion that Bharata was anterior to Bhāsa. Accordingly the *Nāṭyaśāstra* must have been compiled before Bhāsa's time. It is true that Bhāsa violates certain rules laid down by Bharata with regard to the contents of an act. But it should be noted, that the Bharata's rules he has obeyed are far greater in number than what he has violated. Reasons could be sought as to why he deviates from Bharata's norms.

The *nāndī* being sung behind the stage just before the commencement of the play proper may point to a curtailed *pūrvaraṅga* with certain numbers originally included in the former being transferred to the *prastāvanā*. Bharata has pointed out in the *Nāṭyaśāstra* itself that the *pūrvaraṅga* could be shortened as too long a *pūrvaraṅga* may tire out the actor as well as the audience<sup>36</sup>. Therefore it cannot be said that Bhāsa had violated Bharatan rules with regard to the presentation of the *pūrvaraṅga*.

In the case of the depiction of death on the stage, Bharata frankly says that death should not be exhibited on the stage. But in some other verses he himself shows the way as to how death from disease or poisoning or snake-bite(etc). Should be enacted on the stage<sup>37</sup>. Thus Bhāsa must have had in his opinion that the depiction of death on the stage not a violation of rules of *Nāṭyaśāstra*. It leads us to assume that Bharata must have thought that practical problems such as removing the dead person from the stage without disturbing the aesthetic susceptibilities of the audience etc. may arise by showing the death on the stage. But without giving room for these type of problems, Bhāsa cleverly brings in the curtain, where the death occurs, at the end of the play in the *Ūrubhaṅga* and in the *Pratimānāṭaka* at the end of an act. (Act II). Thereby

Bhāsa avoids the embarrassment on the part of the director of removing the person posing to be dead or for the actor to get up and walk out in full view of the audience.

A. B. Keith says "Bhāsa has indeed been claimed as a tragedian, but with complete disregard for the facts; there is in fact in his dramas disregard of the rule which objects to death..... is just punishment"<sup>58</sup>. This is in relevant with regard to the *Ūrubhaṅga* and the *Karṇabhāra*.

However it should be accepted that Bhāsa purposely deviates from Bharata's norms possibly to suit his theatre purpose.

He must have purposely introduced several features such as the *bharatavākya* and the depiction of death in his works. He must have thought that the depiction of death on the stage would heighten the dramatic effect and the emotional sensibility of the audience.

## Foot Notes

1. Mālavikāgnimitra of Kālidāsa - Nīrnayasagar Press, Bombay (1930) Prologue.
2. Harṣacarita of Bāṇabhaṭṭa - ed. P. V. Kane, Bombay, (1918) Introduction, Verse. 16.
3. Rajaśekara - IA, XLII, 52.
4. Keith, A.B - The Sanskrit Drama, Oxford University Press, reprinted (1954) p. 91 ff.  
Kale, M.R - Svapnavāsavadatta, ed. with commentary and translation, Delhi; reprinted (1996) Introduction, XVII ff.
5. Shekhar, Indu - Sanskrit Drama, Its origin and Decline, Delhi 2<sup>nd</sup> ed. (1977) p. 41.
6. Nāṭyaśāstra of Bharatamuni - with the Commentary Abhinavabharati. Vol.II, Delhi 18.2,3.

7. Ibid. - 18.58-60
8. Raghavan. V. - Sanskrit Drama, Its Aesthetics and Production, Madras (1993) p. 92.
9. Avimārika of Bhāsa - Plays Ascribed to Bhasa, Poona (1962) Act II.
10. Vikramorvaśīya of Kālidāsa - ed. M.Kale, Bombay, (1960) 2.18.
11. Nāṭyaśāstra - 5.24
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