

Bibliographie zu Werken des Kālidāsa

Die Bibliographie enthält Monographien, einschlägige Beiträge in Sammelbänden, Zeitschriften und Sonderdrucken. Bearbeiter: Utz Podzeit (utz.podzeit@univie.ac.at).

1971

TUCCI, Giuseppe: *Note sulle fonti di Kālidāsa*. In: Giuseppe Tucci. *Opera minora*. Pt. 1. (Università di Roma. *Studi Orientali pubblicati a cura della Scuola Orientale* 6). Roma: Giovanni Bardi 1971; pp. 1-26.

I: Kālidāsa e il Sāṅkhya. – II: Kālidāsa e la scienza politica. – III: Kālidāsa e la Ratnaparīkṣā.

Erstveröffentlichung in: Rivista degli Studi Orientali 9 (1921/23) 1-26.

1984-86

BHATTACHARJI, Sukumari: *Words Denoting Separation in Kālidāsa*. *Ṛtam*, Journal of Akhila Bharatiya Sanskrit Parishad 16-18 (1984-86) 41-45.

"Though, primarily a poet of love, Kālidāsa also excels in the poetry of separation. A study of three words denoting separation may reveal certain levels of emotional depth in the poet's subconscious: three such words are: viraha, viyoga and viprayoga. The Mālavikāgnimitra does not use any of the three words except once in a compound Agnimitra's infatuation for a young girl is considered to be an episode and his temporary separation from Mālavikā is not treated with any depth. The fourth act of the Vikramorvaśīya uses viraha many times indicating Pururavā's separation from Urvaśī who had temporarily been transformed into a creeper in the Kumāravana. In the Raghuvamśa and other works the word viraha has been used at different places. The next word denotative of separation is viyoga, is available in all the Kālidāsa's dramas. And the last word is viprayoga, which does not occur in any of the dramas. It is found in Kālidāsa's poem only i.e. Meghadūta, Kumārasambhava etc. – D. D. K."

From: Prācī-Jyoti. Digest of Indological Studies [Yearly Publications] 32-34 (2002) 139f.

GUPTA, D. K.: *Kuntaka's Critique of Kālidāsa as a Master of Sukumāra Style*. Ṛtam, Journal of Akhila Bharatiya Sanskrit Parishad 16-18 (1984-86) 133-144.

"Kuntaka the famous author of Vakroktijīva, attempts in his own way, a critical appreciation of a good number of classical writings with reference to the poetic elements propounded by him and makes a critical assessment of them in perspective. Of the classical writers of note, Kālidāsa enamours Kuntaka the most and naturally draws, therefore, his foremost attention. He is represented in his treatise as master par excellence of the Sukumāra style, one of the three styles critically elaborated by him in the first chapter of his work. He has given some verses from different works and remarked that Kālidāsa's poetry is enshrined in a diction which is singularly adorned by Vakrokti or artistic turn of speech and is happily fashioned in the Sukumāra style, which has a general resemblance to the Vaidarbhī style Rīti, long associated, in literary tradition with his name. – D.D.K."

From: Prācī-Jyoti. Digest of Indological Studies [Yearly Publications] 32-34 (2002) 146.

JANAKI, S. S.: *Mallinātha's Commentary Sañjīvanī on Kumārasambhava Canto VIII*. Ṛtam, Journal of Akhila Bharatiya Sanskrit Parishad 16-18 (1984-86) 161-169.

"The authenticity or otherwise of the 8th canto of the Kumārasambhava (K.S.) has been discussed by writers dealing with Sanskrit literature. Scholars in the early years of the 20th century has accepted the 8th canto as a genuine composition of Kālidāsa. However some scholars have argued for considering all the seventeen cantos to be the real work of Kālidāsa. According to the New Catalogus Catalogorum (Madras University) only seven of a total 65 commentaries extend to or include canto VIII. In this paper the author wants to critically present the commentary of Mallinātha on canto VIII. It has to be noted that some scholars seem to doubt M's Sañjīvanī on the K.S. extending to the 8th canto. The commentator Sitarāma claims that he is composing the commentary from the 8th canto onwards as M commented only the first seven cantos. However the author has given his comments on Kālidāsa's flight of imagination of the frank love description of the divine parents. – D.D.K."

From: Prācī-Jyoti. Digest of Indological Studies [Yearly Publications] 32-34 (2002) 174.

SHASTRI, Satya Vrat: *Kālidāsa's Ṛṣis*. Ṛtam, Journal of Akhila Bharatiya Sanskrit Parishad 16-18 (1984-86) 347-366.

"Unlike modern writers Kālidāsa, has said nothing about himself with the exception of a bare mention of his name in one of his dramas but in the course of his works he has left sufficient hints about his way of thinking, the working of his mind, helping us to sketch a picture of his personality, what he likes and dislikes, his preferences and priorities. – A study of his works reveals that Ṛṣis occupy a substantial part of his thinking. As a matter of fact the story of the best of his plays, the Abhijñānaśākuntala he has woven round Ṛṣis, one Ṛṣi who gives birth to Śakuntalā, another one who brings her up, still another one who pronounces a curse on her and the fourth one who affords her shelter after her repudiation. Similarly all his works have involved a large number of sages in one way or other. – D.D.K."

From: *Prācī-Jyoti. Digest of Indological Studies [Yearly Publications] 32-34 (2002) 172.*

TIVĀRĪ, Ramāśamkara: *Kālidāsa aur Abhinavagupta*. Ṛtam, Journal of Akhila Bharatiya Sanskrit Parishad 16-18 (1984-86) 367-375.

"It is significant to note, that by the scholars, in the whole range of Sanskrit poetics, Kālidāsa has been cited the most for critical appreciation. Rāma and Sītā with Duṣyanta and Śakuntalā have often been quoted by the authors of the Rasa school. The celebrated scholar Ānandavardhana's primary objective in his Dhvanyāloka was to provide a philosophical acceptable theory of the essence of poetry as envisaged by men of taste. When Vālmīki witnessed the cruel slaughter of the he-curlew and the she-curlew started crying pathetically, the grief (śoka) of a sage became verse (śloka), the primary verse in the Rāmāyaṇa. Abhinavagupta in his Abhinavabhāratī has quoted a verse from Kālidāsa's Śakuntalā 'Grīvābhaṅgābhirāmam etc.' appears to be a kaleidoscope of Rasa. – D.D.K."

From: *Prācī-Jyoti. Digest of Indological Studies [Yearly Publications] 32-34 (2002) 175.*

1986

RAU, Wilhelm: *Poetical Conventions in Indian kāvya Literature*. The Adyar Library Bulletin 50 (Golden Jubilee Volume) (1986) 191-197.

1988-89

DWIVEDI, R. P.: *Kālidāsa's Meghadūta and Vāstuśāstra*. Journal of Oriental Institute, Baroda 38 (1988-89) 279-289.

"The description of the city of Alakā as well as that of residence of Yakṣa are the reminiscent of the poet's knowledge of Vāstu-Śāstra. In the end of Pūrvamegha, Yakṣa says to the cloud 'when you reach on the summit of mountain Kailāśa you will be able to recognize the city of Alakā, for certain, by the help of the Ganges, flowing by her side' According to Viśvakarmā Vāstu-Śāstra the description of Alakā is as a 'Swastika Nagara'. Again Yakṣa says to Megha 'when you reach Alakā you will find a mansion to the North of Kubera's palace, that is mine. There is a small pond i.e. Vāpī which is covered with full blown golden lotuses and adorned with emeralds gems'. Similarly description of Alakā has construction and situation of mansions, temples, towers, ponds, pleasure gardens, bedrooms, windows and so on. Kālidāsa had before his mind's eye certain rules of Vāstuśāstra. Here in Meghadūta some words such as dvāropānte, vimānāgrabhūmiḥ etc. are reminiscent of the architectural knowledge of Kālidāsa. – D.D.K."

From: *Prācī-Jyoti. Digest of Indological Studies [Yearly Publications]* 32-34 (2002) 143f.

1989

BACK, Dieter: "Kameraführung" in *Kalidasas Meghaduta*. *Zeitschrift der Deutschen Morgenländischen Gesellschaft, Supplement* 7 (1989) 322-329.

INSLER, Stanley: *The shattered head split and the Epic tale of Śakuntalā*. *Bulletin D'Études Indiennes* 7-8 (1989-90) 97-139.

SOHONI, S. V.: *Geographical basis of Kālidāsa's works*. *Annals of the Bhandarkar Oriental Research Institute* 70 (1989) 221-233.

1989-91

DWIVEDĪ, Rewa Prasad: *A march towards the text of Kālidāsa literature*. *Journal of the Asiatic Society of Bombay* 64-66 (1989-91) [New Series] 49-60.

TRIPATHI, L. K.: *Rāma in the Raghuvamśa*. *Sri Venkateswara University Oriental Journal* 32-34 [Golden Jubilee Volume]

(1989-91) 41-56.

1990

KAK, Subhash C.: *Kālidāsa and the Agnimitra Problem*. Journal of Oriental Institute, M. S. University of Baroda 40 (1990) 51-54.

[Abstract in: *Prācī-Jyoti* 39-40 (2003-2004) 113:] The author opines that the accepted chronological problem of Indian literature should be solved on the basis of astronomical and literary evidences. One such problem is the date of Kālidāsa which is accepted by many scholars around 400 A. D. But the question is, why did he chose the story from the life of king Agnimitra who had lived more than 500 years earlier. – Discussing the references found in Jain literature and Mahābhāṣya of Patañjali the author propounds his view that it was highly unlikely for Kālidāsa to base his play on the life story of a minor king 500 years after his death. Kālidāsa was born about 100 B. C. and remembered about 100 . C. and remembered about the aśvamedhayajña performed by Śuṅga king. – K. C. V.

KĀLIDĀSA: *Ṛtusamhāra*. – The *Ṛtusamhāra* of Kālidāsa. Critically edited by Rewā Prasāda Dwivedi. With a general introduction by S. Radhakrishnan. New Delhi: Sahitya Akademi 1990.

Publisher's Preface. – *Editor's Preface*. – *General Introduction*. – *Editor's Note*. – *Abbreviations*. – *Changes in Reading*. – *Text*. – *Appendices: Metres (chandāmsi)*. – *Index of Lines (padānukramah)*. – *Index of Terms (padaviśeṣānukramah)*.

PANDURANGA BHATTA, C.: *Textual criticism of the Abhi-jñānaśākuntala on the basis of Kāṭayavema's commentary*. The Adyar Library Bulletin 54 (1990) 99-110

RAGHAVAN, V.: *Did the Bhāgavata know Kālidāsa?* Purāṇa 32: Vasanta Pañcamī Number. Dr. V. Raghavan Commemoration Volume (1990) 105f.

First published in: Purāṇa 15 (1973) 141-142.

RAGHAVAN, V.: *Vālmīki and Kālidāsa*. Purāṇa 32: Vasanta

Pañcamī Number. Dr. V. Raghavan Commemoration Volume (1990) 262-276.

[First published in: K. V. Rangaswami Ayyangar Commemoration Volume, Madras 1940, pp. 409-424].

[Abstract in: *Prācī-Jyoti* 39-40 (2003-2004) 118f.] In his poem *Bhikṣātana*, the southern poet *Utpreksāvallabha* thought it sufficient to salute just two poets, *Vālmiki* and *Kālidāsa*. According to *Rājaśekhara*, even *Vyāsa* was a student of *Vālmiki*. *Aṣvaghosha*, the Buddhist poet has portrayed prince *Siddhārtha* in his *Buddhacarita* according to *Rāma* and situations in the *Rāmāyaṇa*. A large number of poets who have followed *Vālmiki* have been enumerated in this article but in other poets we are able to trace the influence of *Vālmiki* so much as *Kālidāsa*. The very names of *Kālidāsa*'s poem *Raghuvamśa* and *Kumārasambhava* are taken from the *Rāmāyaṇa*. The author has given a large numbers of verses from *Rāmāyaṇa* and *Kālidāsa* verses showing *Vālmiki*'s influence on these poems. – D. D. K.

ROBERTS, John T. – *The Seasons. Kālidāsa's Ṛitusamhāra*. A Translation with Introduction by John T. Roberts. (Center for Asian Studies, Arizona State University. Monograph Series 25). Tempe, Ariz.: Center for Asian Studies, Arizona State University 1990.

SARANGI, A. C.: *Ecological awareness in Kālidāsa's dramas*. Journal of the Ganganatha Jha Kendriya Sanskrit Vidyapeetha 46 (1990) 19-38.

0. Introduction. – 1.0 Ecology and Its Aspects. 1.1 Ecology: Its Classification. – 2.0 *Kālidāsa* and Ecology. 2.1.0 *Kālidāsa* on Habitat Ecology: The Hermitage as a Natural Habitat. 2.2 *Kālidāsa* as an environmentalist. 2.3.0 *Kālidāsa* on Plant-Ecology. 2.4.0 *Kālidāsa* on Animal Ecology and Ecosystems. 3.0 Resume.

1991

SHASTRI, Satya Vrat: *Kālidāsa in Modern Sanskrit Literature*. (Kālidāsa studies 1). Delhi: Eastern Book Linkers 1991.

1992

BANSAT-BOUDON, Lyne: *Poétique du théâtre indien*. Lec-

tures du Nāṭyaśāstra. (Publications de L'École Française d'Extrême-Orient 169). Paris: École Française d'Extrême-Orient 1992.

Introduction. – Première partie: Le Nāṭyaśāstra ou les règles du jeu. – Deuxième partie: Mālavikāgnimitra: Traduction des actes I et II. – Troisième partie: La pratique du théâtre: théorie et illustration. – Conclusion. – Bibliographie. – Indices: Notes sur la presentations des index français et Sanskrit. – Index français. – Index sanskrit. – Index des noms propres. – Index locorum: I. Textes sanskrits. II. Autres texts. – Table des schemas, tableaux et illustrations.

[pp. 9-13:] *Summary by Lyne Bansat-Boudon: Poetics of Indian drama. Readings of the Nāṭyaśāstra. – Celebrating the theatre as the most elaborate form of its literature, ancient India never dissociates the dramatic text from its representation on stage. The theatre is conceived to be performed, and this in the most sumptuous way: by summoning on stage not only the acting, but also the song, the music and the dance. Better still, it is precisely to this spectacular dimension that the theatre owes its supremacy over the other literary genres. As explained by Abhinavagupta, the theatre is Poetry incarnating, it is animated Poetry: the landscape, the characters, the narrative in which they appear, all this becomes alive before the eyes of the spectator, and this is when he is really granted the enjoyment of aesthetic pleasure. – So far, however, most studies on the Indian drama have been concerned first and foremost with the text, while the performance – probably owing to its essential fugacity – was repeatedly eluded. It pointed to a field to be explored. In this work, I consequently endeavoured to understand what was the theatrical practice from the theory to the stage. From the theory to the stage, this must be insisted on. As a matter of fact, two sources of information are jointly available for the study of theatrical practice: the Nāṭyaśāstra, a monumental and secular Theatre Treatise in which the principles of an actual doctrine of dramatic art are laid down, and a multitude of contemporary forms of drama and dance which, to various degrees, have inherited from the most ancient forms. Therefore, being the object of a theory and of a tradition respectful of that theory, the theatrical practice of ancient India could, more than any other, be apprehended. – A drama by Kālidāsa, Mālavikāgnimitra, provided the departure point for my investigation: Mālavikā, the heroin, is a young actress shown in the first two acts rehearsing, then performing this Chalita in which everyone, from the attendant to the queen, seems to be interested. It abounds in technical terms, and after the evocation – in the course of act I – of the actress rehearsing, act II – through an effect play within play – shows her on stage in the performance of the Chalita. Although it thus provides the opportunity for an instant vision of the theatrical practice of ancient India, Kālidāsa's text nevertheless puts a riddle: what is that Chalita, that spectacular object to be taught ad performed? And, besides, what is the significance of the*

terms *bhāvika* and *pañcaṅgābhīnaya* used by *Gaṇadāsa*, the master of dramatic art, when requested to voice his opinion on the talent of *Mālavikā*, his pupil? – In his commentary on the play, *Kāṭayavema* gives no satisfactory answer. As a consequence, I had to make use of a more ancient and authorized document – namely of this *Nāṭyaśāstra* to which *Kālidāsa* expressly refers in many of his works, and in especially in *Mālavikāgnimitra* where the *Parivrājikā*, requested to arbitrate the quarrel between the two masters of dramatic art, declares that “the practice constitutes the major part of the *Nāṭyaśāstra*”, before recommending that the talent of the masters should be judged through that of their pupils. That assertion is confirmed by the examination of the treatise which obviously reveals that the exposition is primarily concerned with the performance, whether it be the acting – analyzed in its most minute details – or the vocal and instrumental recital. So that the exploration of the *Nāṭyaśāstra* to find an answer to the riddle put by the first two acts of *Mālavikāgnimitra* precisely led me to the investigation of the whole theatrical practice – which was what I had intended to do. – However, like all *śāstras*, the *Theatre Treatise* is a sealed text whose complete understanding requires the indispensable assistance of the gloss. Although such a work brought about numerous commentaries, only one of them – though not the least, its author being *Abhinavagupta* – as reached down to us. As, indeed, a philosopher’s and scholar’s commentary, but also as that of a theatre connoisseur – one of these cultured and sensitive spectators called *sahṛdayas* – the *Abhinavabhāratī*, through the explanations it provides of the theory of the practice, and through the various examples it supports them with, gave me access – although it too is a difficult text – to the meaning of the treatise. – And yet it was inconceivable to undertake the study of the practice of the Indian drama without a previous understanding of the specificity and general structure of an art first defined as a game by the *Nāṭyaśāstra* which expounds its numerous and complex rules in the following chapters. That is why, in the first part, I gave a comprehensive view of the theatre in order to bring to light its essential characteristics as well as the way it is conceived in India, the features which distinguish it from our drama and the rules to which it obeys. – Once the rules of the game had been established, I gave – in the second part – the French version of acts I and II of *Mālavikāgnimitra*, so that the reader could have at his disposal the complete document which was at the core of the present work. I added to the text a brief commentary meant to account for some details relating to the stage technique, and whose elucidation could not be inserted into the study proper without risking to endanger its unity. – In the third part I demonstrated how the theory of the practice was staged in *Mālavikāgnimitra* and how it was taught in the *Nāṭyaśāstra*. Through bringing those two sources of information together and using the light each text sheds on the other, I investigated the *Chalita* whose performance within the performance constitutes the whole of act II. Accepting to play the game, if I may say so, I considered the object of fiction as if it were a real one, so that,

while concluding, it became apparent that the Chalita had had – in the closing part of the study – no other function than to emblematically represent the whole practice of ancient Indian theatre in the glorious perfection that the very constraints to which it is submitted bestow on it. – At the origin of the Indian drama lies this request made by the Gods to Brahmā through the mediation of Indra: “What we want is an object of play (krīḍānīyaka), something to be seen and heard (dṛśyam śravyaṃ ca).” That object of play will be the theatre, directly defined as a source of pleasure, an enchantment for the eyes and the ears. Hence this essential characteristic: the theatre, in India, is a total art in which no means are spared. Acting, music, song, dance, women on stage, painted halls, everything is meant for the spectator’s delight. – There are other signs through which the originality of this theatre can be perceived, and first among them the regular alternation of verse and prose – the latter for the dialogue, the former for the description of a place, a season, a time of day, a character or a mood . . . – which creates a subtle game on the movement and suspense of the dramatic action. – The second feature is the diversity of the languages spoken on stage. While Sanskrit, the perfect language, is reserved for men of high rank, the various Prākṛits, being – etymologically speaking – “natural”, and therefore of a lesser degree of perfection, are attributed to male characters of lower rank as well as to women – whether they be queens or goddesses. It results in a polyphony which – besides reflecting a certain social reality – is also intended for the aesthetic effects it produces. – Lastly, the tragedy is unknown to Indian drama: the prevailing tone in a play can be pathetic, heroic, or amorous, but will never be tragic in the sense of Greek or classical drama, and the denouement will invariably be a happy one. All those features prove original enough to make the hypothesis of a Greek influence unacceptable. Other more credible theories originate the theatre either from the Vedic ritual, known to have included mimes and scenes of comedy, or from the hymns of Ṛgveda which are put into dialogues, or even from the brahmodya during which the officiants used to put cosmico-ritual riddles to each other in turn. – Whatever its origins, the Indian theatre – preceded by long complex rituals, and performed on the occasion of religious celebrations – is all the closer to what is sacred as it is the fifth Veda which the Gods have meant for all members of Hindu society, whatever their age, sex, and social status. – That should be enough to ruin the accusation of elitism brought against it: theoretically at least, it is aimed for the largest audience. The theatre is the place where the utopia of a society momentarily forgetful of its exclusions comes true, those among its members who are usually maintained on a lower scale have, too, the right to come in order to marvel and learn, and, through learning, to marvel again. In effect, pleasure and instruction are the dual purpose of such a theatre. – There are rules to this game: those stated by Bharata in the Nāṭyaśāstra. Flavours (rasa), Feelings (bhāva), Registers of Acting (abhinaya), Conventions (dharmī), Manners (vṛtti), Customs (pravṛtti), Success (siddhi), Notes (svara), In-

strumental Music (ātodya), Song (gāna) and Stage (raṅga): those eleven headings are presented by the treatise itself as what constitutes its own substance as well as the essence of the drama whose theory it draws up, each of them being, besides, open to ramification, even sometimes at various levels. One can notice that, although in the list the emphasis is laid on the stage dimension of the drama, its textual dimension can be inferred from the first six headings. – For the sake of the investigation on the Chalita, I closely studied, in the Nāṭyaśāstra, the passages devoted to two among the most original components of the theatre of ancient India: the lāsyaṅgas and the sāmānyābhinaya. The translation of those full passages and of their commentary, together with the work of interpretation they required allowed me to understand, in their essence, those two notions unparalleled in western drama. – Miniature dramas declining in ten – or twelve – situations the theme of love, the lāsyaṅgas, performed by a single actress, stand out, as many plays within the play, against the canvas of the performance whose beauty and theatrical character they are meant to enhance. Indeed, at a moment of the plot when western tradition would probably opt for a “coup de théâtre” – that is for a sudden acceleration of the dramatic rhythm – the Indian tradition prefers to dwell on the intensity of a moment and extend it. There is an obvious link between such a conception of theatricality and the Indian conception of aesthetic pleasure, this “tasting of the flavour” (rasāsvāda) which, being mastication (carvaṇā) as well, necessarily entails duration. – The predilection of the Indian theatre for outbidding and for freeze frames is also expressed through such other devices as the descriptive stanzas which – by interrupting the dialogue – suspend the action, or the complex protocol of acting which is known, in the Nāṭyaśāstra, under the name of sāmānyābhinaya. Among the significance suggested by etymology, Abhinavagupta retains for the sāmānyābhinaya that of “homogeneous acting” which he immediately explains through a remarkable image: just as the perfumer extracts the perfume from the combination of the odoriferous substances, similarly, the performer derives the enchanting and perfect acting which is to subjugate the spectator from the harmonious mixing of the four basic registers – the Gesture (āṅgikābhinaya), the Voice (vācikābhinaya), the Emotion (sāttvikābhinaya), the make-up (āhāryābhinaya) – which he has been learning. – That homogeneous acting is presented by Bharata as threefold: thus, there are an “emotional” (sāttvika), a “verbal” (vācika) and, lastly, a “corporal” (śārīra) sāmānyābhinaya. I concentrated on the śārīrasāmānyābhinaya whose six registers – vākyābhinaya, sūcā, āṅkura, śākhā, nāṭyāyita and nivṛtṭyaṅkura – summon, in a given order, the Voice and the Gesture, now simultaneously, now separately, while the Emotion, ever present, guarantees the very truth of the acting. – In effect, the śārīrasāmānyābhinaya seems, as it progresses, to do nothing else but enrich, and in the case of the śākhā, stylize the most simple register of acting: the vākyābhinaya. In this way, from the vākyābhinaya crops up the sūcā which at once encompasses and transcends it, since it comes as a gestural and

silent phase, forestalling this vākyābhinaya. Then comes the aṅkura which – through the combined acting of body and emotion – renders in an exhaustive way the latent meanings of the speech just delivered, before leaving ground to the śākhā: a language of gesture on the verge of dance, which, in the body, only resorts to the “twig-limbs”, and which, through its high stylization degree, qualifies itself for the crowning of the actor’s performance. – To a certain extent, and in spite of their belonging to the same chain as the other four, the last two element: the nātyāyita and the nivṛtṭyaṅkura are to be put apart, as the actor does not always find himself in a situation which allows him to interpret them. Truly, both depend on the staging conditions of the performing of the drama, according to whether it is the place of occurrence of show within show or whether it provides the opportunity for the simultaneous presence on stage of two characters, one of which is listening to the other, who is unaware of it. – However, although the elementary core proves quadruple, composed as it is of vākyābhinaya, sūcā, aṅkura and śākhā, the ideal pattern of the śārīrasāmānyābhinaya nevertheless coincides, insofar as the performed play favours it, with the full display of the six registers as a whole. It is the actor’s task then to open more or less widely the great fan of his acting, according to the circumstances. – Such are the texts which enabled me to investigate the Chalita and give the solution to the riddle. Firstly, I demonstrated that the Chalita performed by Mālavikā in act II is not a dance, as exegetes and translators think alike, but a nātya, a dramatic form entitled Chalita. The title does truly fit the object it designates, since it derives from a verbal root meaning “to deceive”. In effect, it is under this disguise of the heroin whose part she plays that Mālavikā confesses her love to the king, and this in the queen’s presence. Therefore, if there is a deception, it is one whereby Mālavikā intends to disclose her truth and which justifies the rendering of Chalita by this periphrase: “The Sincere Artifice”. – I then identified the bhāvika in which the young actress excels so much that she could teach her master as one of the twelve lāsyāṅgas defined by the Nāṭyaśāstra. – As to the pañcaṅgābhinaya – the third puzzling element presented by acts I and II of Mālavikāgnimitra – the very logic of the play made it apparent that Mālavikā only shows in it so much zeal to improve because it is the register of acting required by the interpretation of the Chalita. Then the comparative study of the account of the performance by the Parivrājikā and of the exposition devoted by Bharata to the śārīrasāmānyābhinaya enabled me to recognize within the pañcaṅgābhinaya – literally: the “five-fold acting” – five of the registers of the śārīrasāmānyābhinaya, namely: vākyābhinaya, sūcā, aṅkura, śākhā and nātyāyita. – Once those three objects had been identified, I examined what were the way in which they were linked, and I came to the following conclusion: the performance of act II is that of a lāsyāṅga of the bhāvika type. It bears the title Chalita – the Sincere Artifice –, and Mālavikā, as an accomplished actress, displays in it, by the means of the pañcaṅgābhinaya, the resources of the śārīrasāmānyābhinaya. – However, the reso-

lution of the riddle put by Kālidāsa's text has ultimately proved to be of lesser importance than the systematic investigation – that it had made necessary – of the very principles of the Indian theatre, the ones which, from beginning to end of a plentiful tradition, have insured its specificity and permanence, and within which some of the most fundamental features of Indian thought and culture are evidently reflected.

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Summary: The present paper resumes the contents of four articles written by me in Swedish, German and English. It tries to give a brief outline of the typology as well as the development of patterned poetry in Sanskrit. Soon after the time of Kālidāsa the art of citra was taken most seriously: citra verses were spread out all over a mahākāvya or were mainly concentrated in one of its chapters. Canto XIX in Māgha's Śīsupālavadhā, Canto XV in Bhāravi's Kirātārjunīya and Canto XVIII in Kumāradāsa's Jānakīharaṇa are sections written in citra style. - It is extremely important to note that such chapters contain descriptions of battles or fights and that certain types of Sanskrit figurative poetry - gomūtrikā, cakra and sarvato-bhadra - were originally names not of citra figures, but of vyūha, that is to say, certain army formations.

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[Abstract in: *Prācī-Jyoti 39-40 (2003-2004) 53:*] *Coins and inscriptions found from Erich throw the pesh light upon the time of Kālidāsa. It is clear that Vidiśā was the capital of Daś[ā]rnā during the period of Kālidāsa. This Pasitian was of 2nd century B. C. according to historical facts. It is also work nothing [sic] that Kālidāsa referred niṣk as gold coin and niṣk is referred in very early period not in Gupta period. Thus after presenting the numismatics and epigraphically evidences the author concludes that Kālidāsa was not in Gupta period , but he was present in*

B. C. when Vidiśā was the capital of Daśārṇa and Niṣk was common in use. – K. A.

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Summary: "They are four "recensions" of Śakuntalā: the Devanāgarī, the Bengālī, the Kāśmīrī and the Dravidian. They are generally admitted to fall into two categories: the Bengālī one, to which the Kāśmīrī one is attached, constituting the long recension, the Nāgarī one, of which the Dravidian one renders the main part, constituting the short recension. - Taking over from the ancient exegetes, the first European scholars, editors of the play, often passionately favoured such or such recension, without questioning the legitimacy of the word itself, officialized by

Pischel in 1870: De Kālidāsaē Çākuntali recensionibus. - However, Cappeller and Chand prefer another terminology, the former speaking of "pseudo recensions", the later of "temporary fictions". - In fact, what I shall attempt to demonstrate is that these are not so much recensions in the strict sense of the word as versions or stages of the text, and that the textus inflator of the Bengali version accounts for the typical Indian tendency towards an inflated performance. - Once admitted the principle of a performance using the device of successive buddings - songs, scenes presented in a mise en abîme, exegetic display of the acting - the Nāgarī version, being shorter, should be the literary version of the play, in other words, Kālidāsa's own text. The Bengālī version should therefore be the stage version, which would have been written down in detail. - The additional stanzas, stage directions or even whole passages, as well as the different organization of the text should then have found their one justification in the desire to retain somehow the procedure of acting, the strokes of inspiration or the alterations of the staging. - However, and most paradoxically, the text, thus renewed and achieved by the staging, becomes, thanks to tradition, a confirmed text legitimated by one or several commentaries: a text, which fully transmuted by the ephemeral staging, turns it into eternity."

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ings (Bodleian MS Sanskrit C 37). – App. II, A. Copy of the beginning of Jone's English translation of the play (Bodleian MS Sansk. C 37). – B. The final page of Jone's English translation (Bodleian MS Sansk. C. 37). – App. III: Extract from the Catalogue of Sanskrit Manuscripts in the Bodleian Library, Vol. II by Winternitz and Keith, Oxford, 1905.P.173. – App. IV: Copy of the title-page of Jone's translation of the play published in 1789.

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There are many qualities (Alaṅkāras) through which a Nāyikā is capable of attracting a Nāyaka toward herself. Bhikṣu Padmaśrī the Ācārya of Erotics, accepts these as the prelude of Sambhoga in his treatise Nāgarasarvasva. Ācārya Bharata has accepted twenty kinds of these Alaṅkāras classifying them in three categories. Bhāva, Hāva and Helā are Sarīraja as they are physical graces of women. Līlā, Vilāsa, Vicchitti, Vibhrama, Kilakiñcita, Moṭṭāyita, Kuṭṭamita, Bibboka, Lalita and

Vihṛta are Svabhāvaja or the natural graces of women. Śobhā, Kānti, Dīpti, Mādhurya, Dhairya, Prāgalbhya and Audārya are Ayatnaja or the involuntary graces of women. – The seven world famous works of Kaviśiromaṇi Dīpaśikhākālidāsa are full of hundreds of references of Erotics (Erotology-Kāma). There are beautiful pictures of Erotics painted here and there in the Meghadūta. The sixteen Bhāvas aptly defined as the prelude of sambhoga by Bhikṣu Padmaśrī and few others have been accepted as twenty (up to twentyeight) Nāyikālaṅkāras out of which the Svabhāvaja Alaṅkāras as found in Meghadūta are dealt with in this paper. The following illustrations of Svabhāvaja Nāyikālaṅkāras have been cited and discussed at length in his paper. – 1. Vilāsa (Amorous estures) – Meghadūta I. 13, 16, 64; II. 14, 35. – 2. Vicchitti (Dishabille) – Ibid. – I. 49. – 3. Vivhrama (Confusion) – Ibid. – I. 18, 29, 44. – 4. Kilakiñcita (Hysterical Mood) – Ibid. – I. 22. – 5. Kuṭṭamita (Pretended Anger) – Ibid. – I. 25. – 6. Lalita (Lolling) – Ibid. – I. 10. – [This paper was presented on 12th January, 1994 in panel VI: Erotics B of the IX World Sanskrit Conference held at Melbourne, Australia]

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Summary: This article attempts to shed some light on the Sanskrit word gopura, which, in dictionaries, is generally rendered as "town-gate" or "door". M. Mayrhofer, too, translates gopura as "town-gate", but adds the following remark: 'properly speaking, gate-way for the cows ...' It is difficult to ascertain the etymology of the word: as the first member of the compound, go-, permits various interpretations. J. Filliozat saw in Sanskrit go a loan-word from Tamil, namely kō, "King" or "Lord", and thus interpreted gopura as "entrance to the temple" (Tamil kōyil, kōvil). – The present author examines a number of descriptions given by Sanskrit poets and finds that in kāvya gopuras, as well as palaces or certain parts of palaces (pura), are often said to be very lofty and elevated (uñca, uttuṅga). More elaborated, though characteristic literary attributes are abhramkaṣa, abhramliha, and (gagana-)ullekhin, which all mean "rubbing", "touching" (literally "licking") or "scrapping the clouds", or "the sky". It may thus not be wide of the mark to understand go in gopura as "cloud(s)" or "sky", which, in fact, are two of the numerous meanings of Sanskrit go. Interestingly, "cows" are never mentioned in poetical contexts.

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Summary: In this paper the similarities of themes and certain elements, especially those relating to nature, between The Epitaph on Adonis, a poem by the Greek poet Bion of Smyrna (the turn of the 2nd cent. BC), and sarga IV of Kālidāsa's Kumārasaṃbhava (The lament of Rati) are pointed out. At the root of these similarities are some relationships between the two myths themselves, the dealing with Adonis and the dealing with Kāma. – The first part of this paper is devoted to the myth of Adonis who in Greek religion stands for the rise of vegetation; particular attention is given to the cult of Adonis, his origin and connection with the Sumerian Dumuzi. – The second part discusses Kāma and the elements common to the two deities are emphasized: their association with a tree, an incest, a curse, the role played by the spouses, the connection with vegetation. Also the rites related to the two deities are examined: during celebrations in their honour they are offered various flowers, 'gardens', and the ritual lament is performed. – In the third part of the paper there is a discussion of the structure of the two poems followed by a detailed analysis of some particular passages; emphasis is laid on themes and elements common to both works.

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2011

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Introduction. – Kāmaśāstra And The Poets. – Kāmaśāstra, Alaṅkāraśāstra, And Literary Criticism. – Padminī, Citriṇī, Śaṅkhinī, and Hastinī: The Women of the Kāmaśāstra. – Conclusion.

Abstract: The paper brings kāmaśāstra into conversation with poetics (alaṅkāraśāstra) and modes of literary criticism associated with Sanskrit literature (kāvyā). It shows how historical intersections between kāvyā, kāmaśāstra, and alaṅkāraśāstra have produced insightful cross-domain typologies to understand the nature and value of canonical works of Sanskrit literature. In addition to exploring kāmaśāstra typologies broadly as conceptual models and analytical categories useful in literary-critical contexts, this paper takes up a specific formulation from the kāmaśāstra (the padminī-citriṇī-śaṅkhinī-hastinī type-casting of females) used by a twentieth century literary critic to frame the relationships between canonical poets of Sanskrit literature.