Cultural Heritage of Kashmir
—a survey of Kashmir's contribution to Sanskrit Literature.

BY
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WITH A FOREWORD BY
Dr. R. C. MAJUMDAR

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PANDIT JAWAHARLAL NEHRU,

a noble son of India,

as an humble token of the

author's profound

admiration.
FOREWORD

Secluded from the plains of Northern India by hills and dales, Kashmir has enjoyed throughout history the reputation of being the most beautiful spot in the whole of India. It was looked upon as the heaven on earth, for the beauty of its natural landscape is only matched by the beauty of its men and women. Politically it has led a life of isolation from the rest of India except during rare intervals such as the reign-period of Lalitāditya in the eighth century A.D. when it played an important role in the general history of India.

But in spite of such isolation, due to geographical factors, the Hindu culture found in this region a congenial home which made highly significant contribution to the development of literature, religion and philosophy. The only historical work, deserving that name, in Sanskrit language was produced in Kashmir. This unique literary production—Rājatarāṅgini—furnishes a picture of Indian kings, queens, officials, chiefs and common men, such as we do not get anywhere else. In many other fields, too, the literary output of Kashmir excels both in quality and quantity. Poetical works covering a wide diversity of themes—historical, religious, devotional, didactic, romantic, satirical, and even pornographical, as well as philosophical treatises expounding the views of a distinct school of Śaivism that developed in Kashmir, works dealing with poetics and music, anthologies and lexicons, the works of the prolific writer Kṣemendra, specially the Brhat-kathā-mañjari, and Somadeva’s Kathā-sarit-sāgara—all these and many other works on diverse topics touching upon various aspects of human life constitute a rich legacy of which any part of India may well feel proud.
An account of all these literary works preceded by short sketches of the political, social and religious condition of Kashmir forms the subject-matter of this book. Such a work, concerned exclusively with the cultural heritage of Kashmir, was a great desideratum. The author has rendered a great service to the history and study of Indian culture by bringing out this small book which gives a brief but lucid and critical account of Kashmir’s contribution to the Indian culture. It gives me great pleasure to introduce this work to the reading public, and I feel confident that it will not only be a welcome addition to Indological studies, but also add to the high reputation which the author has so deservedly earned by his other scholarly works.

Calcutta, 

R. C. MAJUMDAR.
PREFACE

Kashmir is aptly called the paradise on earth. Nature has lavished all her cherished treasures on this valley. The landscape of Kashmir and its environs is simply marvellous. The lakes brimming with water, the snow-capped mountains beaming in sunshine, the trees laden with flowers and fruits, all attract the eye and enchant the heart. A thing of beauty, this valley has been a perennial source of joy to people.

In the annals of post-independence India Kashmir has made great news. The citizens of India and indeed all those who prize India’s freedom are anxious to preserve the integrity of the state of Jammu and Kashmir in view of its strategic position. Their political zeal, however, should not make them oblivious of the contribution of Kashmir to the cultural history of India.

Kashmir has been, in a sense, the architect of the political destiny of India ever since independence. Pandit Jawaharlal Nehru, who had been until recently at the helm of the political affairs of India, belonged to a family which hailed from Kashmir and settled in Uttar Pradesh. It is curious to note that this small tract of land led India culturally too through centuries. The contribution of the scholars of this region to poetics as a discipline is invaluable. In fact, all the noteworthy schools of thought in poetics originated in this remote corner of India. Kalhaṇa stands as a colossus in the history of Sanskrit literature, and, to a considerable extent, removes the slur relating to the paucity of historical writings in India. Dāmodaragupta virtually created a literary genre by composing the pornographical work called Kuṭṭāṇi-mata. Kṣemendra is a literary giant striding across the pages of the literary history of India. His writings on a wide variety of subjects reveal him as a man of
keen sensitiveness and insight, and have enriched Sanskrit literature. The faculty of original thinking, possessed by the Kashmirian scholars, is attested by their philosophical writings too. The Śaiva philosophy of Kashmir was recognised as a distinct school of thought. Abhinavagupta is an outstanding figure not only in the domain of Śaiva philosophy, but also in the realms of Sanskrit poetics and dramaturgy. There is hardly any branch of Sanskrit learning on which the Kashmirian scholars did not leave the impress of their profound erudition.

During my studies in Sanskrit literature often have I wondered at the bulk and quality of the literary output of the Kashmirians. There has, however, been no attempt hitherto at a systematic study of Kashmir's contribution to Sanskrit literature. The books on history of Sanskrit literature are practically the sole source of information in this respect. In some cases, however, the information contained in these books is too meagre to enlighten us on the contents of particular works or on the personal history of their authors.

The present brochure owes its origin to a desire to present a coherent account of the Sanskrit literature produced in Kashmir against the political and social background of this province. As is to be expected, we find vigorous literary activity in Sanskrit under the Hindu rulers of Kashmir. From about the middle of the twelfth century Sanskrit learning languished in this valley. It was the period of general decadence of Sanskrit literature, and the process was considerably hastened in Kashmir by the increasing use of Persian as the language of administration and culture. The stream of Sanskrit learning no doubt stagnated under the Sultans, but it did not dry up completely. Some of the Sultans extended their patronage to Sanskrit literature, and noteworthy Kāvyas and other kinds of Sanskrit works were composed in this period too. An interesting feature of the Sanskrit literature of the Sultanate period is the use of a large number of Arabic, Persian and Turkish
words like Khātonā (Khātun), Khānagāha (Khānqāh), Mallika (Malik), Masjeda or Masedāha (Masjid), Madrasā, Ravāva (Rabāb), Suratrāṇa (Sultan), etc.

We have tried to make our work as objective as possible and suitable to the general reader. Accounts of the contents of the works have been given after a direct reading of the texts, wherever possible. Biographical information about the authors, as gathered from the works themselves as well as from external sources, has been briefly set forth. In the chapters, dealing with the different classes of literary works, we have sought to bring to a bold relief the special features of the writings of Kashmirian scholars.

The author will consider his labour amply rewared if this little book goes some way in apprising the readers of the vast and varied contribution of Kashmir to the inexhaustible fund of Sanskrit learning, and in making the Kashmirians conscious of their precious heritage which should not be allowed, due to the impact of political and other circumstances, to sink into oblivion.

The author takes this opportunity to express his gratitude to Dr. R. C. Majumdar, doyen among historians of India, for having kindly written a Foreword to this book.

It is a curious coincidence that this Preface has got to be written, at the request of the Press, on the very day on which India is paying homage to the late lamented leader, Pandit Nehru, to whose hallowed memory this monograph is respectfully dedicated.

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PART I

THE LAND, GOVERNMENT AND PEOPLE
CHAPTER I

Kashmir—its antiquity and geography

Kashmir! The word causes a thrill of delight in the minds of Indians. It is a by-word of all that is beautiful. The word conjures up the picture of beautiful landscapes, handsome people, delicious fruits, marvellous tapestries and other pieces of handicraft and, above all, a salubrious climate which is an elixir of life. Truly has it been characterised as the earthly paradise.

The land of Kashmir has a long history to narrate. Except for a reference, in the Ṛgveda (X.75.5), to the river Marudvrdhā, whose identity with the present Maruwardwan of Kashmir has not yet been definitely established, there is nothing to indicate the Vedic Aryan’s familiarity with this region. The earliest references to this land and its people are, perhaps, contained in Pāṇini’s celebrated grammar and in its Great Commentary by Patañjali.

The Mahābhārata (II. 27. 17) knows the people of this land and their king. The Purāṇas are aware of the Kashmirians as a northern nation. The astrological work Brhat-samhita of Varāhamihira and Śrī Harṣa’s drama Ratnavali are some of the early Sanskrit works to refer respectively to some Kashmirian tribes and Kashmirian saffron.

Ptolemy is one of the early foreigners to refer to Kaspeira which is equated to Kashmir. The northern frontiers and

1. The people of Kashmir, who call themselves and their language Koshur or Kāshur designate this land as Kashīr. Some suggest that the name Kashmir is another form of Ka-samīra which means a land from which water (Ka) is drained off by wind (samīra). In Sanskrit the word ‘Kasmir’ in neuter means saffron which grows in Kashmir. For other suggested etymologies of the name, see G.M.D. Sufi: Kashīr I, p. 12f.

2. For example, Vāyu-purāṇa XLV. 120, Viṣṇu-purāṇa, IV. 24.18, etc.
states of India were generally known to the Chinese. The earliest definite reference to Kashmir, however, is found in the writings of Che-mong who visited this region early in the fifth century A.D. That Kashmir was a seat of learning is attested by the account left by another Chinese traveller, Fa-yong, of the same century. Hsiuen Tsang, who visited India in the seventh century A.D., left a fairly full account of the geography and religious condition of this land.

Muslim writers like Al-Masudi and Al-Qazwini have given us some information, albeit very scanty, on the historical geography of Kashmir a much fuller account of which is found in Alberuni’s Kitabul-Hind.

Marco Polo is, perhaps, the last foreigner who, in the mid-thirteenth century, left an account of Kashmir.

As one casts a glance at the north-west of India, Kashmir-Jammu at once catches the eye. Beyond this there is no territory of the Indian Union. This state is situated roughly between 32°17' and 36°58' N, between 73°26' and 80°30' E. It extends a little over eighty-two thousand square miles with a population of 4,021,616 according to the census report of 1941. The ancient kingdom of Kashmir was considerably smaller than the present state including the Pakistan-occupied portion.

The valley of Kashmir, with an average altitude of 6,000 feet above sea-level, is surrounded on all sides by mountain-ranges and dotted with rivers and lovely lakes. The most noteworthy mountains are the Nanga Parbat to the north, the Harmukh to the east, the Mahādeo on the south overlooking the present capital city of Srinagar and the range of Gwash Brari and the lofty peak of Amarnāth. On the south-west is the Pir-Pantsāl range. On the north-west is the stately Kajinag. The mountain-barriers provided a natural defence against the incursions of foreigners for a long time.

1. It should be noted that this state, having been a victim of political dispute between India and Pakistan, is now truncated, a substantial portion being under the occupation of the latter,
The valley is fertile yielding rich harvests of barley, maize and wheat.

The valley of Kashmir has, from ancient times, been divided into two major parts, viz. Kamrāz (Sanskrit Kramarakya) and Maráz (Skt. Maṇḍārājya) each of which was subdivided into several regions called Viṣayās.
CHAPTER II

Historical background

Kashmir has been a cradle of many races whose languages and cultural patterns were fused into a composite group. This is borne out partly by historical records and partly by linguistic evidence. The Indo-Greek invasion of this region in the second century B.C. might have resulted in some race-admixture. In the same century the Šakas, under the pressure of Yue-chis, infiltrated into India through the northwestern frontiers. It is not unlikely that a section of the Šakas or their descendants living in the neighbouring Baltistan made their way into the valley. There is positive evidence of Kashmir having been ruled over by the Kušānas in the early centuries of the Christian era. Of Kaniška's sway over the valley there is no doubt whatsoever. It is, therefore, reasonable to assume that a number of Yue-chis settled down here, and there is archaeological evidence in support of this conjecture. The beautiful and sequestered Kashmir valley probably provided a resting ground for the invading Huns in the 5th-6th century A.D. Hiuen Tsang and Kalhaṇa confirm the sway, over Kashmir, of the Hun ruler Mihirakula. The Gurjaras, who might have belonged to the Hun stock or have been a distinct race, penetrated into India through the north-west and probably settled in Kashmir before the Muslim occupation of the valley. Even to-day a large proportion of the Kashmirian population is constituted by the Gurjars, the Rājputs and Jāts all of whom trace their origin to the Gurjaras. The Bhauṭtas, whose onslaught on Kashmir is referred to by Kalhaṇa (R.T. 1. 312), were the people of Tibet which had close contacts with Kashmir. It is not unlikely that some Tibetans settled down in the valley. The Kirātas, mentioned by Kalhaṇa as a low-class section of the Kashmirian population, are believed to be of Tibeto-Burman stock.
Kashmir’s contact with the plains of India dates back to hoary antiquity. We have it on Kalhana’s authority (R. T. 1.101-107) that the Muurya Emperor Aśoka founded the city of Śrīnagarā, and set up some religious establishments. It is probable that, at Aśoka’s time, there was a brisk social and cultural intercourse between Kashmir and the Indian plains. As a result, quite a number of Indians must have settled there. Throughout the long Hindu rule Indians in large number are likely to have emigrated to Kashmir; this perhaps accounts for the widespread Sanskrit culture of the land.

The vocabulary of the Kashmirian language has some Sanskrit words, but the language itself is not basically Sanskrit. It belongs to the Dardic group which branched off from the parent Aryan group, and had a parallel development with Indo-Aryan. In some respects, it shares the characteristics of both the Indo-Aryan and the Iranian. This Dardic language was dubbed Paisācī by the Indian grammarians. The Dardic-speaking people appear to have lived originally in the Pamir whence they migrated to Kashmir through Citral and Gilgit. The language of Kashmir contains a sprinkling of Burushaski, the language of the non-Aryan race of the same name. This fact has led some scholars to infer that the Burushaski people were the original inhabitants of Kashmir. The tribes or races which successively populated Kashmir were, according to the ‘Nīlamatapurāṇa, the Nāgas, the Pīṣācas and other men. These perhaps correspond to the Burushaskis, the Dards and the Sanskrit-speaking people of the Indian plains.

Of the political history of Kashmir from the earliest times Kalhana’s Rāja-taraṅginī is the principal source. But regarding the pre-Aśokan period this work contains more of fiction and fancy than of fact. The Persian and Greek sources tend to prove that Kashmir was one of the regions to come under the sway of Persian rulers. Alexander, while leaving India, is stated to have permitted the king of Abhisāra to rule over Kashmir along with some other places.
From the Rāja-taraṅgini, the Buddhist work Mahā-vamsa as well as from Hiuen Tsang’s account we learn that this valley formed part of the empire of Aśoka who, though tolerant towards the Brahmanical religion, had Stūpas built in Kashmir besides building the city of Śrīnagar. Kalhaṇa tells us that Aśoka was succeeded by his son and the latter by his son. The fall of the Maurya empire ushered in a period when the north-west of India fell a victim to foreign invasions from which Kashmir was not immune. The political stability of Kashmir was revived by the rulers Huśka, Juśka and Kaniśka who were respectively the Kuśāṇa kings Huviśka, Vāsīśka and Kaniśka I.

The next historical figure, who is definitely known to have ruled over Kashmir, is the Huṇa ruler Mihirakula. But the history of the period between the end of the Kuśāṇa rule and the emergence of the Huṇa sway is confused. How long the Kuśāṇa rule continued is not known with certainty. Kalhaṇa mentions a number of rulers in the period intervening between the Kuśāṇas and the Huṇas. This period is reported to have witnessed the predominance of Buddhism and ultimately the revival of the traditional religion. Mihirakula’s rule over Kashmir is testified to by Kalhaṇa, and is corroborated by Hiuen Tsang. This ruler is stated to have been a devout Śaiva.

A veil of obscurity hangs over a period of about one hundred years following Mihirakula. Kalhaṇa does mention a series of kings and a host of events in this period. But his account is at places so disfigured by hopeless exaggeration and so blended with awful supernatural element that one cannot pick out the truth from the morass of untruth. Moreover, in respect of this period this poet-chronicler’s account has no corroborative evidence. All that can be gathered as probably true is that this period saw the establishment of a number of shrines dedicated to Śiva and of some charitable institutions for Brāhmaṇas. Some Buddhist monasteries and a few temples in honour of Viṣṇu also were perhaps set up. We may probably accept as true
also the information that sometime in this period the valley was torn by internal dissensions and that it was brought under the rule, however brief, of Harṣa.

It is with the accession of Durlabhavardhana that we stand on the solid bed-rock of history. He is stated to have been a petty official of king Bāladitya whose daughter, Anāgalekha, was married by him. On Bāladitya’s death Durlabha occupied the throne, and ruled from 600 to 636 A. D. The history of Kashmir from this period down to the tenth century is narrated by Kalhaṇa with tolerable accuracy, although legendary lore and exaggerated accounts sometimes intrude into the realm of sober history. Happily for us, the Chinese historians, Alberuni and the Kashmirian scholars like Kṣemendra and Jonarāja corroborate Kalhaṇa’s account, and make up for the deficiency of the latter. Numismatic evidence also is a guide to us for the history of this period.

Durlabha is represented as having been born to Nāga Karkoṭa, the serpent-deity worshipped in Kashmir. He is thus the founder of the Karkoṭa dynasty. Hiuen Tsang perhaps visited Kashmir during his reign. Durlabha’s kingdom appears to have extended beyond the river Vitastā up to Uraśa or Hazāra, Takṣaśila and Simhapura or the Salt Range thus including the hill states of Rājapurī and Parṇotsa.

After the death of Durlabha no less than fifteen kings of the Karkoṭa dynasty ruled over Kashmir till the middle of the ninth century. The post-Durlabha Karkoṭa rule was marked by many events of diverse character. His son and successor Durlabhaka or Pratāpāditya II founded the city of Pratāppapura (modern Tapar). Muktāpiṭa Lalitāditya, perhaps the most noteworthy ruler of this line, is reported to have carried his victorious arms to the Himalayan regions and to the plains of India, viz. Kanauj, Kaliṅga and Gauḍa. He is stated also to have marched through Koṅkaṇa, Dvārakā and Avanti. The account of his conquests may be exaggerated; because, of his conquest of Gauḍa, Kaliṅga and
of the states in southern and western India there is no confirmation from other sources. But, the defeat of the powerful Yasovarman of Kanauj at his hands admits of little doubt. Lalitaditya is credited with the construction of Stubas, Viharas and Caityas some of which exist even today. The landed class, known as Damaras, became very powerful during his reign, and posed a threat to the security of the throne. The king rightly thought of crushing them—a task which death prevented him from fulfilling.

Lalitaditya's reign was followed by a succession of rulers who were weak and vicious. It was in this period that the valley passed temporarily to the hands of aliens. The Arab governor of Sind conquered Kashmir. After a brief break, the Karkota rule was revived under Jayapida who is stated to have vanquished the king of Kanauj besides the king of Nepal and another king of eastern India. Scholars of the eminence of Udbhata, Dmodaragupta etc. are reported to have adorned his court. We learn also that he founded the new capital of Jayapura.

The Karkota rulers, who flourished after Jayapida, proved to be worthless as men and as kings. Taking advantage of the minority of one of them, Cippatajayapida, his maternal uncle, became the de facto ruler, and eventually put him to death. The Karkota dynasty came to an end with the accession of Avantivarman, son of Sukhavarman who was son of Utpala, one of the maternal uncles of the said Cippata. An important fact about Kashmir under the Karkota rulers is that China supplied them with men and money for their expeditions in the different regions of India.

Avantivarman's reign extended from 855 to 883 A.D. The later Karkota rulers left the country in utter confusion, and economically Kashmir was in a miserable condition. Avantivarman was faced with the colossal task of economic reconstruction and the suppression of the menacing Damaras. His reign was glorious in that, during this period, Anandavardhana, the poetician, Sivasvamin and Ratnakara, the poets and Kalla, the Saiva philosopher, flourished in Kashmir.
Avantivarman was succeeded by his son Śaṅkaravarman. His attempt at rebuilding the empire of Kashmir met with partial success. Śaṅkara's death was followed by a period of confusion and intrigue. There was constant feud among the rival claimants of the throne. The Tantrins posed a grave threat. They were put down with the help of Dāmaras who afterwards themselves assumed a menacing attitude. After many political vicissitudes and the rule of many a king Kashmir came under the sway of Kṣemagupta (950 A.D.) He married Diddā, daughter of a Lohara king. This marriage was of tremendous political significance. It not only brought Kashmir and Lohara very close to each other, but the valley passed to the Lohara family after the death (1003 A.D.) of Diddā, a ruthless and immoral lady but nevertheless an able queen who assumed the reins of government in 980 A.D.

After Diddā's death the throne passed to Saṃgrāmarāja of Lohara. His reign was marked by the rebellion of Brahmaṇas and temple-priests and by corruption of officials who oppressed the public. It was during this time that Sultan Mahmud of Ghazni overran the valley, carried away fabulous booty and converted many people to Islam. Two more efforts of the Sultan to conquer Kashmir were abortive.

Saṃgrāmarāja was succeeded by Harirāja and the latter by Ananta. The Sāhi princes, expelled from Und by the Muslim invaders, took shelter in Ananta's court and exercised considerable influence on the politics of Kashmir. Ananta quelled a rebellion of the Dāmaras, and repulsed an invasion by a Darad ruler. Ananta led expeditions against some neighbouring states with varying degrees of success and even failure in some cases. Ananta abdicated the throne in favour of his son Kalaśa. A noteworthy event took place at this time. Kṣitirāja, a king of Lohara, relinquished the reins of government, and gave the kingdom to Utkarṣa, son of Kalaśa, in preference to his own son.

When Utkarṣa succeeded Kalaśa, he became the joint ruler of Lohara and Kashmir. But, fickle fortune did not favour him. His tactless conduct enraged his followers. Two-
princes, whom he had offended, allied themselves with the Dāmaras, and, having confined Utkarṣa to the palace, released Harṣa, the rebel son of Kalaṣa and elder brother of Utkarṣa, who was kept in the prison by both his father and brother.

Harṣa occupied the throne in 1089 A.D., threw Utkarṣa into prison where the latter committed suicide. He started administration with great promise. Himself a lover of letters, he extended warm patronage to artists and litterateurs. Wise domestic policy earned him admiration. But, he proved to be a spendthrift having been given to excessive luxury. His ambitious projects of extending his sway over the neighbouring mountain territories also drained the royal treasury. To add to his troubles, plots were hatched up by his brother and relatives to dethrone him and even to put him to death. With a firm hand he foiled these plots, and slew some of their authors. Now he set his heart on replenishing the treasury, and, with this end in view, adopted all sorts of means fair and foul. He extorted money by imposing heavy taxes, and even by confiscating temple-properties and selling images of deities for their metal value. His personal life at this time was blackened by his recourse to debauchery. His ill-conducted expeditions against Rājapuri and the fort of Dugdhagāṭa met with utter failure. At this time, the ill-fated valley fell a victim to natural calamities like famine and plague. In the wake of all this, the administration of Kashmir was in a lamentable state of confusion when life and property became insecure. The Dāmaras exploited the situation, and raised their rebellious heads against the king. Some of them were put down. The suspicious Harṣa nursed a feeling that princes Uccala and Sussala, who were offshoots of the Lohara dynasty and helpful allies of the king, had a design on his throne. He was contemplating their murder when they, helped by Dāmaras and others, defeated him in a battle and finally put him to death.

On Harṣa's death in 1101 A.D. the aforesaid Uccala came to the throne. He removed his brother, Sussala, who had a greedy eye on the throne of Kashmir, to Lohara to rule over
that kingdom. Having realised the potential threat from the Dāmaras he kept them under control partly by resort to arms but largely by a stroke of diplomacy. Uccala tried to tone up the internal administration by removing the corrupted Kayastha officials, and earned the goodwill of his subjects by ameliorative measures. But, lack of tact in certain matters alienated his followers and dependants. Uccala found himself face to face with a series of unhappy situations in which there were attempts by his brother, Sussala, and by some Dāmaras, to deprive him of the coveted throne. Misfortune dogged his footsteps and, at last, he fell a victim to dastardly murder in one night at the hands of conspirators.

Uccala’s death in 1111 A.D. was followed by a brief period of political instability in which the throne frequently changed hands when at last Sussala came to power in 1112 A.D. The crown that Sussala wore was one of thorns. Some Dāmaras and others attempted, though unsuccessfully, to oust him or even to take away his life. With the help of some officers Sussala no doubt succeeded in filling the treasury, but his exacting fiscal measures made him unpopular. Expensive expeditions depleted the treasury, and the king had to extort more money from the people; this measure proved to be the last straw on the camel’s back. Added to the people’s discontent there was a fresh Dāmar rising which was, however, curbed successfully. Bhikṣuḥacara, a pretender to the throne, supported by Dāmaras and top-ranking military officers, alienated by the king’s unseemly conduct, posed a dangerous threat. For sometime Sussala held his own, but at last was forced to leave for Lohara. Bhikṣuḥacara came to power, but within a brief period proved an unsuccessful administrator with the result that Sussala again grabbed the throne of Kashmir. In the period that followed, Sussala had to fight against Dāmaras and Bhikṣuḥacara.

Sussala was the *de facto* ruler although he placed his son Jayasimha on the throne. Sussala, however, lost his life at the hands of a conspirator named Utpala. Jayasimha’s early career was full of trouble at home and abroad, but subsequen-
ently he consolidated his power, and engaged himself in constructive work. He died about 1154 A.D.: He was followed by a series of kings none of whom was very famous. Their reigns were marked by internal dissensions, foreign invasions and intrigues. In the reign of a king, Suhadeva by name, one Duluca, who was probably a Turk Mahomedan, invaded Kashmir and went away after his predatory activities. The second invasion was by one Bhauṭṭa Riṇcana. He seized the royal power, and retained in his service a Muslim adventurer named Sahamera ( Shāh Mīr ). Riṇcana lost his life in c. 1323 A.D. at the hands of conspirators. Sahamera put one Udayanadeva on the throne, and on the latter’s death in 1338 A.D. Koṭādevī, queen of the departed Riṇcana, assumed power. She was soon ousted by Sahamera who occupied the throne (1338 A.D.) under the title of Sultān Shamsuddin. The Sultān forced an unwilling marriage on Koṭādevī who spent but one night with him, and was thrown into prison where she is reported to have committed suicide.

This marks the beginning of Muslim rule in Kashmir, and the virtual end of the cultivation of Sanskrit learning in that valley.¹

¹. As no noteworthy Sanskrit work appears to have been produced in the Muslim period, we do not sketch the political conditions following the end of Hindu rule.
CHAPTER III

Society and Religion

From the literary works of Kashmir we get a picture of the society of the valley and the religion of the Kashmirians. The top class was the Brāhmaṇas, and the low class was constituted by the Kirātas, Niṣādas, Dombas, Caṇḍālas etc. The Brāhmaṇas pursued their usual vocations of study, teaching, performance of religious rites for themselves as well as for others. The temple-priests, of whom there appears to have been a large number, lived upon the revenue yielded by the villages dedicated to the temples. The Brāhmaṇas in general received gifts from people on ceremonial occasions and got agraharas or landgrants from kings for their maintenance. Besides these usual means of livelihood, some of the Brāhmaṇas accepted political and military service also.

The Kirātas, descending from the Tibeto-Burman stock, and the Niṣādas appear to have lived chiefly by hunting. The Dombas, sometimes associated with Caṇḍālas, appear to have earned their livelihood by hunting, singing, dancing and menial service. They were looked down upon by the Brāhmaṇas. The Caṇḍālas lived by fighting, working as royal body-guards, watchmen and executioners.

The society of Kashmir consisted of a motley population in which we find teachers, astrologers, physicians, agriculturists, industrialists, tradesmen, labourers and various other professionals. The economy was largely agricultural. Between the tillers of the soil and the king there were the Dāmaras who were the feudal landlords. Gradually the Dāmaras became so powerful that they sometimes defied royal authority, and even played the rôle of king-makers.

I. As it is our concern to give an idea of the setting against which Sanskrit literature developed in Kashmir, we sketch the social and religious conditions relating to only the period of the growth of this literature.
From the tenth century onwards they appear to have been a very powerful factor for the kings to reckon with. With the territorial expansion of Kashmir there was naturally an increased volume of trade, and merchants came to be a rich section of the population. With the decline of trade and commerce after about the ninth century A.D., the merchants took to money-lending, and harassed the public by various exacting methods.

Besides the above classes of people, there were the royal officers. Of them the dignitaries like the Sarvādhikāra (Prime Minister), Sachiva (Minister), Maṇḍaleśa (Governor), Kampaneśa (Commander-in-chief) and princes serving at the royal court constituted the upper stratum. They were affluent, lived a life of ease and luxury and sometimes owned estates. The middle stratum was constituted by the Kāyasthas who occupied posts of varying importance, e.g. Gṛha-kṛtyādhipati (Chief executive officer of internal administration), Pariśālaka (Provincial governor), Gaṇja-divīra (Accountant General), Niyogin (Supervisor of villages and Parganas), Nagarāḍhipa (Head of urban administration), Śaulkika (Customs Officer) etc. Thus they were the principal parts of the bureaucratic machinery, and taking advantage of their positions they took to all sorts of dishonest means in order to extort money from the people. Kalhaṇa in his Rāja-tarāṅgini and Kṣemendra in his Narma-mālā paint the Kāyasthas with the blackest hue.

The Kashmirian society shows evidence of polygamy though monogamy was, perhaps, the ideal. Kings had many queens besides concubines, and aristocrats also had women in their keeping. Some of the queens of Kashmir played an active and effective rôle in the administration of Kashmir. Girls before marriage appear to have received, at their house, training in the science of love, music, dance, painting, needlework and various other arts that go to make an efficient housewife. Widows were expected to lead a life of austerity. Of the custom of women, including queens, burning themselves to death on the funeral pyres of their
husbands there are many instances. Prostitution appears to have been common. There are descriptions of depravity on the part of women both in the royal seraglio and among certain classes of people. The institution of Devadāsī, or a girl dedicated to dancing in a temple, existed in Kashmir as in many other parts of India.

Literary evidence points to the prevalence of serpent-worship in the valley from a remote antiquity. The Nāgas were held in such veneration that the Karkoṭa dynasty traced its descent from Nāga Karkoṭa. There is evidence, both literary and archaeological, of Kashmir having been a great centre of Buddhism which perhaps entered the valley as early as the third century B. C. to a great extent overshadowing the Nāga-cult. Buddhism gathered a momentum at the time of Asoka of whose empire it was a part, and reached the peak of development in the Kuśāna period. It was at the time of Kaniska that the fourth Buddhist Council was held in Kashmir where some important Buddhist treatises were composed and Buddhist scholars of great eminence flourished. Itself a stronghold of Buddhism, Kashmir played a significant part in the spread of this religion to lands outside India up to Central Asia and China. This religion had a powerful hold on the Kashmirians throughout the Hindu rule over the valley.

Buddhism spread in Kashmir no doubt, and, to some extent, threw into background the indigenous faiths. But, side by side with this religion, the Brahmanical religion also flourished in the valley. Kashmirian Śaivism, which might have made its way from the Indus Valley or developed out of the Rudra-Śiva concept of the Vedic period, perhaps, dates back to a period remoter than the introduction of Buddhism. Of the existence of Śaivism in the pre-Asokan days there is literary record. It has been widely prevalent through ages claiming many kings amongst its followers. Countless shrines in honour of Śiva were erected not only by Hindus but also by some Buddhists, e. g. by Asoka himself. The history of Kashmir Śaivism is, however, a
chequered one. In the early period it belonged to the Pāśupata sect. Based on Tantras, it propounded dualism. It took a new garb in about the eighth century when, in pursuance of the Advaita system, it began to preach idealistic monism. The works, on which the new system was based, passed current as Trika Śāstra subdividing itself into three branches, viz. Āgama-Śāstra Spanda-Śāstra and Pratyabhijñā-Śāstra. The Āgama-Śāstra comprised a number of such old Tantras as Malinīvijaya, Sudra-vāmala etc. The Trika system was considerably developed, and received a clearer exposition in the Spanda-Śāstra or Spanda-kārikās probably written by Kallataṇa of the ninth century. One Somānanda was responsible for the Pratyabhijñā-Śāstra. It was his business to uphold Śaivism by systematic and critical argumentation. Somānanda's treatise was a need of the hour, because Buddhism was now a powerful force and it had to be combatted. The highly philosophical Trika system, with its abstruse literature, failed necessarily to appeal to the masses. The result was that, while it was confined to the intellectual class, the lower class clung to the more popular Pāśupata Śaivism.

Side by side with Śīva, Viṣṇu was also widely worshipped. It is difficult to assert when Vaiṣṇavism first made its appearance in Kashmir, but of its existence in a developed form since the sixth century A.D. there is no doubt. Numerous images of Viṣṇu were consecrated, and temples built in honour of him. Besides the masses, many members of the successive royal dynasties also became devotees of this deity. Kashmirian Vaiṣṇavism combined in itself the elements of the Vedic Viṣṇu, the Pāñcarātra sect, the faith of the Sātvats and devotion to Gopāla Kṛṣṇa.

Śīva and Viṣṇu were not the only deities worshipped in Kashmir. The people of the valley believed in, and worshipped, also some other deities of the Indian pantheon, e.g. Śūrya, Gaṇeśa, Durgā etc. Sculptural remains and literary evidence testify to the prevalence of the worship of these deities as well as some others.
including Kāmadeva or the god of Love. The worship of Śakti in various forms like Durgā, Śāradā etc. has been proved. The discovery of images of Sapta Mātrkās (seven mothers) is an incontrovertible evidence of the prevalence of the Śakta cult.
The utility and effect of the Trade of Peace and War.

The utility of Peace and War is seen in the increase of employment for the laboring class. Peace brings stability and peace leads to the development of commerce. War, on the other hand, directs labor to more immediate ends and provides for the defense of the nation.

In Peace, the laboring class is free to engage in commerce and trade, leading to the development of new industries and the improvement of existing ones. Peace allows for the growth of agriculture, manufacturing, and general trade, which in turn benefits the nation.

In War, the laboring class is directed towards more immediate ends. The nation's resources are channeled into the production of arms and munitions, which provide employment and support the national defense. War, therefore, provides a temporary stimulus to economic activity.

The contrast between Peace and War is evident in the distribution of labor. In Peace, labor is free to engage in commerce and trade, whereas in War, labor is directed towards the immediate needs of defense and national security.

This contrast is also reflected in the distribution of wealth. In Peace, wealth is distributed among those engaged in commerce and trade, whereas in War, wealth is directed towards the national defense and the support of the armed forces.

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The national economy benefits from Peace, as it allows for the growth of industries and the improvement of commerce. In War, however, the economy is directed towards the immediate needs of defense, which provides temporary employment but may lead to a misallocation of resources.
PART II

KASHMIR'S CONTRIBUTION TO SANSKRIT LITERATURE

In the history of Sanskrit literature, Kashmir played a significant role. The Kashmiri scholars made substantial contributions to the field of Sanskrit literature, particularly in the areas of grammar, lexicography, and poetry. The Kashmiri language, known as Kusumika, was used for a variety of literary works, including epics, dramas, and philosophical treatises. The influence of Kashmiri literature can be seen in the works of celebrated Sanskrit poets such as Harsha and Kalidasa. The Kashmiri script, known as Shri, was also significant in the transmission of Sanskrit texts.

Kashmir was renowned for its rich literary tradition, and its scholars were highly respected throughout the Indian subcontinent. The contributions of these poets and scholars have had a lasting impact on the development of Sanskrit literature.
CHAPTER IV

Poetics and Dramaturgy

The early Vedic Indians, like the people of many other ancient lands, preferred poetry to prose as the medium of expressing their thoughts. Figures of speech and sentiments of various kinds constitute the very life-blood of poetry. This can be said in a general way without entering into the niceties of academic discussions about the soul (ātma) of Kāvya. The Rgvedic hymns contain figures of speech like Upamā (simile), Rūpaka (metaphor) etc. and sentiments like the erotic pervade many of them. The hymns, for aught we know, were the spontaneous outpourings of the Vedic Rṣi (seer) who was, therefore, unconscious of the figures of speech and Rasas employed in the hymns. The conscious employment of these poetic devices presumably took a long time. The beginnings of poetics as a discipline are shrouded in obscurity. To Kashmir, however, belongs the credit of systematising the ideas of poetics into a coherent form. In the present state of our knowledge, we can safely make this assertion in view of the fact that, of the writers on poetics known hitherto, the Kashmirian Bhāmaha is the earliest.

It is noteworthy that all the schools of poetics, viz. Alaṅkāra, Rīti, Rasa and Dvani, originated and developed in Kashmir. It was the scholars of Kashmir again who propounded different theories of Rasa by independent exposition of the celebrated Rasa-sūtra of Bharata. It is a matter of no mean credit that Kashmir was not only the cradle of the schools of poetics, but it also nurtured generations of poeticians through four centuries or more. The valley saw the different systems in their formative, creative, definitive and scholastic stages. No evidence is available to us for determining the date of Bhāmaha with absolute certainty. The testimony of Pratihārendurāja and Abhinava-
gupta is clear that Udbhāta wrote a commentary\(^1\) on Bhāmaha’s work. In Udbhāta’s *Kavyalāṅkāra-saṅgraha* there are evidences of borrowing from Bhāmaha’s rhetorical work. The rhetorician Vāmana also appears to have been acquainted with Bhāmaha’s text. Udbhāta and Vāmana flourished in the last quarter of the eighth century A.D. which, therefore, is the lower limit to the date of Bhāmaha.

The upper terminus of his date is more difficult to determine. The mention of *Nyāsakāra* in Bhāmaha (vi. 36) leads some scholars to suppose that Bhāmaha was later than Jinendrabuddhi, author of the *Nyūsa*, an exposition of the Kāśikā commentary on the *Aṣṭādhyāyī*. Even if this conjecture is correct, it does not help us materially, because the date of Jinendrabuddhi himself is controversial. While some scholars believe that he lived about 700 A.D., others would place him later than 878 A.D.

The supposed reference, in Bhāmaha’s work (i. 42), to the *Megha-dūta* is of no consequence in this respect. Kālidāsa is placed at different times from the first century B.C. to the fifth century A.D.—a space of five hundred years! In chapter v, Bhāmaha appears to have utilised some philosophical doctrines of the Buddhist philosopher, Dharmakīrti, who is believed to have lived in the middle of the seventh century A.D.

From the foregoing evidences Bhāmaha may, perhaps, be placed between the last quarter of the seventh century and the middle of the eighth.

The question of the chronological relationship between Bhāmaha and Bhaṭṭī, author of the *Rāvana-vadha*, popularly known as *Bhaṭṭikāvyā*, is difficult. Some scholars believe that the *Prasūna-kāṇḍa* of the *Bhaṭṭikāvyā* was designed to illustrate the figures of speech dealt with by Bhāmaha. But, the date of Bhaṭṭī himself has not yet been fixed with certainty. Bhaṭṭī mentions Śrīdharasena as his patron. The fact of the existence of four persons of this name makes it

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1. Called Bhāmaha-vivarana which is now lost.
difficult to associate Bhaṭṭi with the right person. Again, Bhāmaha's couplet in ii. 20 appears to be a dig at Bhaṭṭi's boastful reference\(^1\) to his pedantry. A comparison of Bhāmaha's poetic figures with the alaṅkāras illustrated by Bhaṭṭi, while revealing close resemblance, betrays some discrepancies too. The conclusion seems reasonable that both Bhaṭṭi and Bhāmaha used independent sources which had close correspondence with one another and also minor differences.

Of Bhāmaha's personal history\(^2\) we know nothing excepting the fact, as he himself states, that he was the son of Rakrilagomin.

Bhāmaha's work, called Kāvyālaṅkāra or Bhāmahālaṅkāra\(^3\), consists of six Paricchedas or chapters and about 400 verses. The contents of the chapters are: I Object, definition and classification of Kāvyā, reference to the Vaidarbhī and Gauḍī modes of composition, some blemishes of Kāvyā; II-III. The three Guṇas of Madhurya, Prasāda, Ojas and Alaṅkāras; IV Eleven blemishes with illustrations; V Eleven blemishes arising from a faulty Pratijñā, Hetu or Drṣṭānta; IV Grammatical correctness of words used in Kāvyā.

The object of Kāvyā, according to Bhāmaha, is chiefly twofold, viz. acquisition of fame on the part of the poet and delight for the reader. Like most other theorists Bhāmaha deals with the equipment of a poet or the qualities that are necessary for the making of a poet. The first essential is genius. Coupled with this is the knowledge of various arts and sciences. While defining Kāvyā, Bhāmaha

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1. \(\text{vyākhya}\text{gamyam idam kāvyam utsavaḥ sudhiyām alam} \)
\(\text{hata} \text{durmedhasās cāsmin vidvat-priyatayā mayā} \)\(\|\)

2. It should be noted that, though Bhāmaha is generally supposed to have been a Kashmirian, some scholars are inclined to keep the question of his homeland open in the absence of definite evidence.

   (ii) Naganatha Sastry (with Eng. tr'and notes), Tanjore, 1927.
   (iii) Sarma and Upadhyaya, Chowkhamba, Benares, 1928,
says—śabdārthau sahitau kāvyam; word and sense together constitute Kāvya. This definition obviously takes cognisance of the external element or the body of Kāvya, and is silent about its innermost element or its soul. From his treatment of the subject it is implied that word and sense in order to rank as Kāvya must be free from blemishes (mirdoṣa) and embellished with poetic figures (sālaṅkāra). On poetic figures Bhāmaha lays the greatest stress. In his opinion, a literary composition, however laudable, does not become attractive if it is devoid of embellishments. He gives a happy analogy by saying that the face of a beloved woman, though lovely, does not look radiant without ornaments.\footnote{1} Alaṅkāra is, according to him, indispensable for a composition to merit the designation of Kāvya. Bhāmaha is, therefore, the earliest exponent, if not the founder, of the Alaṅkāra school of Sanskrit Poetics. Even so, he ignores the ātma (soul) of poetry of which later rhetoricians make so much; because alaṅkāras are nothing but extraneous elements like ornaments to human beings.

In Bhāmaha's work we get a fourfold classification of Kāvya. A Kāvya may be in prose or verse. It may be written in Sanskrit, Prākrit or Apabhramṣa. The subject-matter of a Kāvya may be human or divine; it may be imaginary or based on the various arts and sciences. Coming to the conventional classification, he divides Kāvya into the following classes: Sargabandha mahākāvyā (an epic poem in cantos), Abhineyārtha (drama), Akhyāyīkā (a historical narrative), Kathā (romantic tale) and Ambaddha kāvyā (detached verses).

Unlike the advocates of the Riti school, Bhāmaha does not attach much importance to Riti or mode of composition; because, in his opinion, the distinction between the Vaidarbhī and the Gauḍī Riti is of no consequence. This attitude to Riti perhaps accounts for his comparative indifference to

\footnote{1} Cf. na kāntam api nirbhūṣan vibhūti vanitā-mukham

—Kāvyālaṅkāra, I. 13.
Guṇas of which he mentions only Mūdhurya, Ojas and Prasāda.

It is the subject of Alaṅkāras that receives the most detailed treatment at the hands of Bhamaha, and it is quite in the fitness of things because he considers Alaṅkāra to be the essential element of Kāvya. It should be added that, of the Alaṅkāras, Bhamaha thinks that Vakrokti is an essential principle. Vakrokti of Bhamaha is strikingness or charm of expression and not a particular poetic figure as we find it in later rhetorical works. It is interesting to note that Bhamaha was not ignorant or incognisant of Rasa in Kāvya; indeed he mentions a poetic figure called Rasavat (lit. that which possesses Rasa). The suggested sense (vyāṅgvartin), which is at the root of Rasa, is implicit in the vakrokti of Bhamaha so that the germs of the later Rasa or Dhvani school of poetics are there in Bhamaha’s work of so remote an antiquity.

The next Kashmirian poetician of note is Udbhāta. Apart from his typically Kashmirian name, he is stated by Kalhana to have adorned the court of king Jayāpiṇḍa (C. 779-813 A.D) of Kashmir. Ānandavardhana, in the middle of the 9th century, mentions Udbhāta. Thus, Udbhāta may be placed in the period between the close of the 8th century and the beginning of the 9th.

Besides the lost Bhāmaha-vivaraṇa (also called Kāvyālakāraviṃrti), a commentary on Bhamaha’s work, Udbhāta appears, on the testimony of Pratihārendurāja, to have composed a poem entitled Kumārasambhava which is no longer extant. Udbhāta probably wrote also a commentary on Bharata’s Nātya-śāstra.

Udbhāta’s fame, however, rests on his Kāvyālakārāsamgraha. It is written in six Vargas or chapters. This work has two commentaries, viz. one by Pratihārendurāja and the other by an unknown author. Rājānaka Tilaka,

1. Ed. (i) Jacob in JRAS, 1897.  
(ii) Telang, NSP, 1905, 1915.  
(iii) Banhatti, Bombay Skt. Series, 1925.
who was probably father of Ruuyaka, is mentioned by Jayaratha, in his commentary on Ruuyaka's Alaṅkāra-
sarvasva, as author of an Udbhata-viveka or Udbhata-vicāra.

From the extant work of Udbhata, which is only a short
treatise on poetic figures, it is difficult to ascertain his views
on the general principles, e.g. the essential constituent of
Kāvyā and such other questions. In his brief work Udbhata
follows Bhāmaha in the number and even order of the poetic
figures. Bhāmaha's definitions of some of the figures have
been taken verbatim by Udbhata. Udbhata's originality,
however, lies in the analysis and distinctions of the different
alaṅkāras. For example, whereas Bhāmaha mentions one
kind of atisayokti Udbhata distinguishes four varieties of it.
In place of Bhāmaha's two forms of anuprāsa, Udbhata gives
four. In connexion with the varieties of anuprāsa, Udbhata
for the first time recognises three different Vṛttis or modes
of expression. In Udbhata's work again, we find a clear
statement of the grammatical basis of the divisions of Upamā
according as the idea of resemblance is expressed by suffixes
like-vāt,-kyac,-kalpap etc. A comparison of the characterisa-
tion of the poetic figures by Bhāmaha and Udbhata reveals
also the fact that the latter differs from the former on some
minor points. What is most noteworthy is that Udbhata's
notion of Rasa is more developed than that of his prede-
cessor, so much so that he even uses the terms bhāva and
anubhāva which are the elements that give rise to Rasa.

Thus by his advanced ideas and critical analysis he threw
Bhāmaha into background; later theorists recognise Udbhata
as the highest authority, and follow in his footsteps in
matters relating to poetic figures. The seeds of the Alaṅkāra
doctrine, which we find in Bhāmaha's work, grow into a
flowering tree in that of his successor.

Mukula is the author of the short work entitled Abhidhā-
vṛttimātyka¹. In fifteen Kārikās, with Vṛtti on them, he
discusses the functions of words called Abhidhā (denotation)

1. Ed. Telang, NSP, Bombay, 1916,
and Lakṣaṇā (indication) from the grammatical and rhetorical standpoints. We learn from the concluding verse of this work that Mukula was the son of Bhāṭṭa Kallaṭa who, Kalhana informs us, lived during the reign of Avantivarman of Kashmir (855-884 A.D.).

With Vāmana we reach a towering personality in the realm of Sanskrit poetics. Vāmana’s quotations from Bhavabhūti’s works fix the upper limit of his date at the first quarter of the 8th. century when Bhavabhūti is known to have flourished. The lower limit is suggested by Rājaśekhara’s (9th-10th century) quotation from Vāmana’s work. According to Kalhana (R. T. IV. 497), Vāmana was a minister of king Jayāpīḍa of Kashmir (779-813 A.D.).

The Kāvyālaṅkāra-sūtra-vṛtti1 of Vāmana consists of aphorisms and a commentary called Kavi-prīya thereon. Both the text and the commentary appear to have been written by Vāmana who says that some of the illustrative verses are taken from others. Of the commentaries on this work, the Kāmadhenu by Gopendra Bhūpāla is the most well-known.

The Kāvyālaṅkāra-sūtra-vṛtti is divided into five sections (adhiṣṭhana) each of which consists of some chapter s (adhyāya). The titles of the Adhiṣṭhanas are in order: Šārira, Doṣa-darśana, Guṇavivecana, Ālaṅkārika and Prāyogika. The titles of the Adhiṣṭhanas hint at their contents.

In consonance with the views of his predecessors, Vāmana holds that the body of Kāvyā is constituted by word and sense. It is in the conception of the soul of Kāvyā that he clearly expresses an independent view. None of his predecessors is explicit on the point. For the first time, Vāmana declares ritir-aṭmā kāvyasya, i.e. Riti is the soul of Kāvyā. ‘Riti’ is not a new concept with Vāmana, but the idea of its constituting the soul of Kāvyā is his contribution to poetical speculations. Riti, according to him, is Viśiṣṭā

1. Of the many editions of this work, mention may be made of those by Durgaprasad and Parab, N.S.P., Bombay, 1880, 1889; Benares Sanskrit Series, 1908; Kulkarni, Poona, 1927.
pada-racana or a particular arrangement of words. Of Ritis he distinguishes three varieties, viz. Gauḍī, Vaidarbhi and Pāncālī which obviously took their names from the regions in which they originated and had been standardised in the period preceding Vāmana. Riti is closely associated with Guṇas or qualities. According to Vāmana, Vaidarbhi, the Riti par excellence, possesses all the ten conventional Guṇas; to Gauḍī belong Ojas and Kānti and the Pāncālī has Mādhurya and Saukumārya. As Riti, according to Vāmana, is the essence of Kāvya so Guṇas are the essential elements of the Riti. Vāmana’s idea of Riti as the life-force of Kāvya naturally led him to relegate the alaṅkāras to a subservient position. In his opinion, a Kāvya cannot be so called without Guṇas which underlie Ritis, but it can be so without alaṅkāras which, therefore, are extraneous elements. His remark kāvyam grāhyam alaṅkārāt may, at first sight, seem contradictory to what we have just said about his attitude to alaṅkāras. But, the immediately following words clarify his position. He says saundaryam alaṅkāraḥ, i.e. the charm or beauty is alaṅkāra; this makes it clear that it is the charm of expression, but not alaṅkāra in its technical sense of poetic figure, that imparts the status of Kāvya to a literary composition. Vāmana, for the first time, makes a clear distinction between sabda-guṇas (verbal qualities) and artha-guṇas (ideal qualities). While accepting the ten traditional Guṇas, Vāmana brings out the meaning of each as applied to sabda and artha. For example, Prasāda as a sabda-guna, according to him, means looseness (s’āthitya) of structure; as an artha-guna it means propriety of sense.

Coming to Rasa we find that his idea about it is more advanced than that of his predecessors. While the writers preceding him recognise Rasa as an element of a certain poetic figure, Vāmana takes it as a constituent of Kānti which is an artha-guna, and, as such, an essential element of Kāvya written in particular Ritis.

Rudraṭa bears a typically Kashmirian name. His date cannot be ascertained with certainty. The mention of
Rudraṭa or reference to his text or views by Rājaśekhara and Vallabhadeva fixes the lower terminus of Rudraṭa's date at the end of the ninth century or beginning of the tenth. Rudraṭa's treatment of Vakrokti as a poetic figure, rather than as strikingness of expression underlying all poetic figures or as the collective name of almost all poetic figures or as a metaphorical expression based on transferred sense, makes it probable that he was later than Bhāmaha, Daṇḍin and Vāmana. Coupled with this fact the absence of any indication of Anandavardhana's acquaintance with his work tends to establish that Rudraṭa flourished between the first quarter of the ninth century and its close.

From V. 12—14 of the Kāvyālāṅkāra, as interpreted by Namisādhū, Rudraṭa, also called Šatānanda, appears to have been son of Bhaṭṭa Vāmukha. Rudraṭa is sometimes identified, on no more convincing ground than the similarity of names, with Rudra or Rudrabhaṭṭa, author of the Śṛngāra-tilaka.

The Kāvyālāṅkāra1 of Rudraṭa is written in sixteen chapters (adhyāyas) and has been commented upon by Vallabhadeva, Namisādhū and Āśādhara.

As the title of his work suggests, Rudraṭa lays the greatest stress on alaṅkāra as the principal element in Kāvya. Indeed, he devotes the bulk of his work to this topic. In comparison with his predecessors he mentions more poetic figures and a larger number of the sub-divisions of many of them. For the first time he clearly distinguishes between figures of words (śabdālāṅkāra) and figures of sense (arthālāṅkāra). Rudraṭa no doubt mentions Rasas which find a fairly lengthy treatment in his work: but the Rasas are still considered as extrinsic elements. He mentions as many as four Ritis, viz. Pāncalī, Lāṭiyā, Gaṅgīvā, and Vaidarbhi, but these do not, in his opinion, dominate Kāvya. He does not mention Dhvani, although he makes the suggested sense an accessory to the expressed one in some poetic figures.

The work of Dhvanikāra and Anandavardhana stand as a

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1 Ed. Durgaprasad and Parab, NSP, 1909 (2nd ed.)
prominent landmark in the literature of Indian poetics. The Dhvanyāloka, also called Kāvyāloka or Sahādayāloka, is the last great monument to the sound judgment and critical scholarship of the Kashmirian school of poeticians. It was succeeded by learned works produced in Kashmir, but none surpassed it in the original and systematic treatment of the subject.

The Dhvanyāloka consists of two parts, the text and its running commentary with illustrations. A keen controversy has been raging on the question as to whether or not the text (Kārikās) and the commentary (vṛtti) of this work were written by one and the same person, i.e., Ānandavardhana who is known to have composed the Vṛtti. We have the authority of Abhinavagupta and Mammaṭa for the assumption that the authors of the two portions were different persons. But, the name of the author of the Kārikās is not known so that he is generally referred to as Dhvanikṛt or Dhvanikāra which appellation is sometimes used to refer to Ānandavardhana also. Some scholars have suggested that the author of the Kārikās was named Sahādaya, but they have not succeeded in adducing conclusive evidence in support of their contention. We have no means of determining the date of Dhvanikāra or the region to which he belonged. Ānandavardhana, however, is known to have been a Kashmirian who is assigned to the middle of the ninth century on the authority of Kalhaṇa who states (R. T. V. 34) that this great poetician adorned the court of King Avantivarman (855-84 A. D.) of Kashmir. This date is corroborated by Rājaśekhara (9th-10th century) who clearly cites him by name in the Kavya-mimāṃsā. From the colophon to chapter III of the Dhvanyāloka Ānandavardhana's father appears to have been known as Nonopādhyāya. Ānandavardhana appears to have composed the following works too:

1. Of the many editions, the following are noteworthy:

   (i) Ed. Durgaprasad & Parab, N. S. P., Bombay, 1890,
   (ii) Ed. Kuppuswami Sastri, 1st Uddyota, Madras, 1944.
   (iii) Text, with Locana, translated into Bengali by Sen and Bhattacharya, Calcutta,
Devi-sataka, Viṣamabhāṣa-līlā, Arjuna-carita, Dharmottama, Mata-parīkṣā, Tattvāloka and Hari-vijaya. Of these, the Devi-sataka, a lyric on Pārvatī, exists while the others are referred to either by Ānandavardhana himself or by later writers. The Viṣamabhāṣa-līlā appears to be a Prākrit poem which, judging from the title, perhaps dealt with an erotic theme. The Arjuna-carita was a Mahākāvyya in Sanskrit. The Dharmottama was a commentary on the Pramāṇa-viniścaya of Dharmakīrti. The Tattvāloka is stated by Abhinavagupta, in his Locana, to have discussed, inter alia, the relation between Kāvya-naya (method of instruction in Kāvya) and Śāstra-naya (method of instruction in scriptures); the former, according to writers on poetics, is Kānta-sammita (like the wife) and the latter Prabhu-sammita (like the master). The Hari-vijaya was a Prākrit poem.

In assessing the contribution of Dhvanikāra and Ānandavardhana we must bear in mind that the Dhvanikāra (lit. the maker of Dhvani) was not the founder of the concept of Dhvani. This is evident from the very first Kārikā of the Dhvanyāloka; it mentions a tradition (samāmnāta-pūrva) of this concept. Thus, it appears that long before the author of the Kārikās, the concept of Dhvani as the essence of Kāvya not only originated, but also enlisted a considerable number of adherents. It was the work of the Dhvanikāra to systematise, perhaps for the first time, the speculations of this school and to present them in the orderly manner of memorial verses. The Kārikās being mnemonic naturally left much to be cleared up by an exposition. It was Ānandavardhana’s task to write such an exposition, and to set the seal of his erudition and authority in establishing the doctrine of this school.

We may now proceed briefly to take stock of the contribution made by the Dhvanikāra and Ānandavardhana to poetical speculations. The object of the Dhvanyāloka is twofold, viz. (1) to establish, by arguments and counter-arguments, that dhvani or suggested sense is the ‘soul’ or essence of Kāvya (dhvanir-ātmā kāvyasya); (2) to examine
the existing ideas of Rasa, Alaṅkāra, Rīti, Guṇa and Doṣa with a view to correlating them to the Dhvani doctrine propounded in it.

In trying to establish their standpoint the Dhvani-theorists had to combat three antagonistic schools, viz. (1) the school that totally denied the existence of the suggested sense in Kāvya; (2) the school that recognised it not as an entity conveyed by words but as something that can be comprehended by the connoisseur (sahṛdaya); (3) the school that recognised the suggested sense, but believed that it was conveyed by the already accepted word-functions of Abhidha, Lakṣaṇa, Tātparya or by Anumāna and not by Vyañjanā as the Dhvani theorists would have us believe. After establishing the existence of suggested sense and of the word-function called Vyañjanā conveying it, the Dhvanyāloka proceeds to classify Kāvyas in relation to Dhvani. According to it, Kāvyas are divided into three classes, viz.

(i) Dhvani-kāvya—in it the suggested sense (vyāṅgyārtha) predominates over the expressed sense (vācyārtha); this is Kāvya par excellence.

(ii) Guṇībhūta-vyaṅga-kāvya—in it the suggested sense is subordinated (guṇībhūta) to the expressed one.

(iii) Citra-kāvya—in it, the worst of Kāvya, there is no suggested sense at all, and there is either Śabda-citra (pictorial words) or Artha-citra (pictorial sense).

These three broad classes of Kāvya have again been divided and subdivided with great minuteness. The subdivisions of suggestive Kāvya reach the stupendous number of five thousand, three hundred and fifty-five! In this connexion, it may be added that the Dhvani or suggested sense may be threefold; it may suggest a matter or idea (vastu), a poetic figure (alaṅkāra) or a feeling or mood (rasa).

From what we have said it is clear that the Dhvanyāloka recognises Rasa, but not as an entity divorced from Dhvani. Similarly, the other recognised concepts of Rīti, Guṇa, Doṣa
and Alaṅkāra are accepted in so far as they are related to Dhvani. Riti is recognised not as an independent factor, but only in so far as it suggests Rasa. The characteristics of Ritis are not dealt with by Ānandavardhana because, as Abhinavagupta points out, Ritis ultimately merge into Guṇas. The Dhvani-theorists recognise Guṇas as helping the development of Rasa, and accept only three Guṇas instead of the conventional ten. These three are Mādhurya (sweetness), Ojas (energy) and Prasāda (perspecuity). The Doṣas or blemishes are recognised by them in so far as they detract from the Rasa. The Dhvani-theorists do recognise the importance of Alaṅkāra in a Kāvya, but they would not regard it as a distinct entity. Alaṅkāra is necessary to embellish the principal element, mostly the Rasa, in a Kāvya. But, an alaṅkāra for its own sake is relegated by these theorists to an inferior position. A literary composition having an alaṅkāra, but no suggested sense, is not a Kāvya properly so called but its counterfeit.

This in brief is the contribution of the Dhvani school to the poetical speculations. The treatment of the subject by the writers of this school was so logical and thorough that it survived through centuries influencing the later writers of this school and throwing the antagonists into the background.

One cannot think of the Dhvanyaloka without its celebrated commentary called Kāvyaloka-locana¹ or simply Locana written by Abhinavagupta. He tells us, in his Parātrimsikā-vivaraṇa, that he was son of the Kāśmiraka Cukhala, grandson of Varāhagupta and brother of Manorathagupta. From the dates of composition, stated by himself in some of his works, we can assign him to a period between the last quarter of the tenth century and first quarter of the eleventh. Abhinavagupta was a profound scholar and a prolific writer. Besides the Locana, he composed also an authoritative com-

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¹ It has been printed several times. Mention may be made of the Kāvyamāla ed., 1890, 1911 (first three Uddyotas) and of the edition of the fourth Uddyota by S. K. De in Calcutta University's Journal of the Deptt. of Letters, 1923.
mentay called Abhinavabhairati on Bharata’s Nātya-śāstra. In his Locana, he refers to his commentary, now lost, on the Kāvyā-hautuka of Bhaṭṭa Tauta who was his Guru. A commentary on the Ghaṭakarpāra-kāvyā, called Ghaṭakarpara-virata, is attributed to Abhinava. This commentary is interesting from the point of view of literary history; it supports the tradition that the Kāvyā, on which it comments, was from the pen of Kālidāsa. Abhinava was not a mere commentator. His several philosophical works1 have immortalised him in the domain of Kashmir Śaivism.

Much of the popularity of the Dhvanyāloka is accounted for by its masterly exposition by Abhinavagupta. The most striking feature of the exposition is that in it Abhinavagupta carries the idea of Rasa to its logical conclusion. In the Dhvanyāloka Rasa is recognised in relation to Dhvani as Alaṅkāra and Vastu are also recognised in relation to this concept. But, Abhinavagupta unequivocally declared that Rasa was really the soul of Kāvyā and that Vastu-dhvani, in the final analysis, merged into Rasa-dhvani.2 The emphasis, laid by Abhinavagupta on the element of Rasa in Kāvyā, earned the acceptance of his views by the later writers.

In this connexion, mention should be made of the contribution of Abhinavagupta to the interpretation of the basic concept of Rasa, propounded by Bharata. Before doing so we shall examine the views of the predecessors of Abhinava in this matter. In explaining the process by which Rasa comes into being in a drama, Bharata declares:

\[ \text{vībhāvanubhāva-vyabhicāri-sanyogōd rasa-mśpattih} \]

This means that Rasa originates out of a combination of Vibhāvas (excitants), anubhāvas (ensuants) and Vyabhicāri-bhāvas (accessory feelings) with the sthāvi-bhāva (permanent feeling). The word mśpatti in Bharata’s formula touched off a keen controversy as to its real significance.

1. See Chapter VI.

cf. rasa eva vastuta ātmā. vastva-laṅkāra-dhvani tu sarvathā rasaṃ prati paryavasyete.
Abhinavagupta refers to the view of Bhaṭṭa Nāyaka on the above Rasa-sūtra of Bharata. From the testimony of Mahimabhaṭṭa and others Bhaṭṭa Nāyaka appears to have been the author of a work entitled Hṛdaya-darpana which is lost. It appears to have been a metrical treatise with a running prose commentary. From Bhaṭṭa Nāyaka’s supposed familiarity with the Dhvani theory he may be assigned to a period later than Ānandavardhana who flourished about the middle of the ninth century A.D. Abhinavagupta is the earliest writer to mention Bhaṭṭa Nāyaka who, therefore, cannot be later than the first quarter of the eleventh century. The above limits of his date accord well with the evidence of the RT. (V. 159) to the effect that Bhaṭṭa Nāyaka flourished during the reign of Śaṅkaravarman (883-902 A.D.), son and successor of Avantivarman, king of Kashmir. Bhaṭṭa Nāyaka’s theory of Rasa, as explained by Abhinava and Mammaṭa, is known as Bhukti-vāda. It means that Rasa is enjoyed with reference to vibhāvas (excitants) through the relation of the enjoyer and the enjoyed.

In his commentary on Bharata’s Nāṭya-sāstra, Abhinavagupta refers to one Lollaṭa and his views on certain topics of Dramaturgy. From this fact we may suppose that Lollaṭa also wrote a commentary on Bharata’s work. The name of Lollaṭa is typically Kashmirian. As he is mentioned as rejecting Udbhata’s views on certain matters he must have been either his contemporary or a later writer; Udbhata cannot be later than 813 A.D. Lollaṭa’s theory (Utpattivāda) on Rasa has been mentioned by Mammaṭa in his Kāvyaprabhā. According to this theory, vibhāvas or excitants are the direct cause (kāraya) of Rasa which is, therefore, an effect (kārya).

Abhinavagupta and some other writers refer to Śaṅkuka as an authoritative commentator of Bharata’s Nāṭya-sāstra. In fact, Abhinava often refers to Śaṅkuka’s opinion on various topics of Dramaturgy. By the time of Mammaṭa, Śaṅkuka’s theory (Anumitivāda) of Rasa being inferred must have been recognised widely enough to merit a reference in
the Kāvyaprákāśa. This Śaṅkuka is generally supposed to be identical with the poet of the same name whose verses are quoted in the anthologies of Śarṅgadāra, Jalhana and Vallabhadeva. The poet is perhaps to be identified with Śaṅkuka who is mentioned in the R.T. (IV. 703-5) as author of the poem called Bhuvanabhyudaya which is said to have centred round the fierce fight between the regents Mamma and Utpalaka, the incident referring to the reign of the Kashmirian king Ajitāpiṣa of the first quarter of the ninth century A.D. This poem has not yet been discovered.

Abhinava proposed a novel interpretation of the word ‘nispatti’ in Bharata’s aforesaid dictum. His theory is known as Abhivyaktivāda in which he lays down that Rasa is not an effect, and it is neither enjoyed nor inferred, but it is manifested.

The interpretations, suggested by these scholars, had a tremendous significance in view of the fact that Bharata’s Nātyarasa came to be adopted by later theorists as Kāvyarasa.

Kuntaka, author of the Vakroktijīvita, and hence better known as Vakrokti-jivita-kāra, was in all probability a Kashmirian; he had the title Rājanaka which is used with the names of Kashmirian scholars. Kuntaka’s quotation from Rājaśekhara, the dramatist, and Mahimabhatṭa’s reference to Kuntaka and his work make it likely that he flourished in a period between the middle of the tenth century and the middle of the eleventh. Abhinavagupta’s silence about Kuntaka, whose work acquired considerable prominence, may be explained by conjecturing that both these writers were contemporaneous.

The entire work of Kuntaka has not yet been recovered. From the incomplete Ms., on the basis of which editions1 have been prepared, it appears that Kuntaka tries to establish Vakrokti as the soul or essential element of Kāvyā. In this respect the Vakroktijīvita is unique in the whole range of the literature on poetics. Kuntaka’s idea of Vakrokti as the soul.

of poetry has been derived from Bhāmaha who took it in the sense of peculiar charm. Kuntaka analyses also a poetical figure on the basis of Vakrokti, and it has been accepted by later writers.

It is interesting to note that Kuntaka takes into consideration all the earlier speculations with regard to the soul of Kāvyā, but makes Rasa, Alaṅkāra, Rīti and Dhvani subservient to Vakrokti. In the general name of Vakrokti are included Rasa and Dhvani; Rasa or Dhvani makes a composition enjoyable by imparting a peculiar charm to it. Alaṅkāra heightens the beauty of a composition in so far as it contributes to the peculiar charm in it. Rīti, for which Kuntaka uses the term Mārga, is not, as earlier theorists thought, a regional characteristic of a literary composition; it is a dictum which owes its existence to the genius and skill of the poet, and, as such, various Rītis should be differentiated with reference to the poet’s Śakti (capacity), Vyutpatti (proficiency) and Abhyāsa (practice). Rītis, according to him, may be threefold:—(i) Sukumāra, (ii) Vicitra and (iii) Madhyama. Each of the first two Rītis has certain Guṇas or excellences; the third Rīti combines the excellences of both. According to him, Aucitya (propriety of words and ideas) and Saubhāgya are common to all the three Mārgas. By Saubhāghya is meant ‘the realisation of all the resources of a composition’. Indeed his Vakrokti is vaidagdhyā-bhaṅgt-bhaṅniti, that is to say, it is a peculiar expression by one who is Vidagdha, i.e. not merely learned but versed in belles-lettres.

Kṣemendra Vyāsadāsa, whose identity with Kṣemarāja, author of works on Śaiva philosophy, is advocated by some without conclusive evidence, is a prominent figure in the history not only of poetics but also of Sanskrit literature as a whole. Endowed with a master mind he had a variety of interests, and wrote quite a number of treatises on diverse subjects. He is truly described as a polymath. Happily for us, he gives an account of his personal history, and records the dates of the composition of some of his works. Son of Prakāśendra and grandson of Sindhu, he was a disciple of one
Gaṅgaka. Father of Somendra, he was preceptor of Udayasimha and prince Lakṣaṇāditya. Kṣemendra wrote his works in the reign of the Kashmirian king Ananta and his son Kalaśa; as such, he may be assigned to the second and third quarters of the eleventh century A.D.

His works on poetics are two, viz. the Aucitya-viśāra-carca and the Kavi-kaṇṭhābharana. A Kavi-karnikā by the author is referred to by himself in his Aucitya-viśāra-carca (verse 2).

The Aucitya-viśāra-carca of Kṣemendra is a unique work in the sense that it deals with the question of Aucitya or propriety in Kāvya most exhaustively, and declares it as the very soul (jīvita-bhūta) of Kāvya. Aucitya, in his opinion, relates to twenty-seven items, viz. word, sentence, sense of the composition, literary excellences (guṇas), poetic figures, employment of grammatical matters like verb, preposition, etc., time, place and so on. What renders his work more valuable is the collection of verses culled from a wide range of classical Sanskrit literature. Some of these verses are given as conforming to Aucitya while others are examples of compositions devoid of it. Kṣemendra follows in the footsteps of Anandavardhana who holds Aucitya as the highest secret (parā upaniṣat) of Rasa. The idea of Aucitya, anticipated by Bharata in connexion with dramaturgy, and explicitly dealt with by writers of the Dhvani school and discussed by most post-Dhvani writers in connexion with Rasa-doṣa, found the strongest exponent in Kṣemendra. He considers it to be founded on the aesthetic pleasure (camatkāra) that underlies the delectation of Rasa. No Guṇa or Alaṅkāra, devoid of Aucitya, has any significance in Kāvya according to Kṣemendra.

In the Kavi-kaṇṭhābharana, Kṣemendra deals with the making of a poet, his defects, the peculiar charm (camatkāra)

of a poetical composition, the Guṇas and Doṣas of words, sense and sentiment (rasa). There are, according to Kṣemendra, two things that engender in a person the capacity for producing Kāvyā. The first one is Divyaprayatna (divine effort) and the second is Pauruṣa or individual effort. Divyaprayatna is the name given to prayer, incantation and the like. In discussing Pauruṣa-prayatna, he states that there are three kinds of persons according as they require little effort, strenuous effort or as they are incapable of poetic power despite effort. A poet, in his opinion, must possess knowledge of the various arts and sciences a list of which is given by him. The various branches of knowledge include, inter alia, Grammar, Logic, Dramaturgy, Erotics, Astronomy etc. While discussing the question of one poet borrowing from another, he mentions different kinds of borrowers or plagiarists. Of them, some borrow an idea, a word or the foot of a verse while others copy an entire composition. He mentions, apparently with approval, the practice of borrowing from sources like the work of Vyāsa. Incidentally Kṣemendra dwells on the training of a poet and the moulding of his life and character. An important part of the work is devoted to a discussion on camatkāra or the peculiar charm which is an essential requisite of a poetical composition. Camatkāra has been divided into ten varieties in accordance with its nature and substratum. It may be readily comprehensible or realisable after much thought. It may reside in the whole of a composition or in a part of it and belong to śabda, artha or both, to alaṅkāra, rasa or may relate to the nature of a famous subject-matter.

Mahimabhaṭṭa, whose title Rājanaka, appears to hint at his Kashmirian origin, tells us that he was son of Śri Dhairyā and disciple of Mahākavi Śyāmala. His work, the Vyakti-viveka, betrays his familiarity with Anandavardhana and even Abhinavagupta. He quotes certain views of Kuntaka to criticise them, and quotes from some works of Rājaśekhara. Ruṣyaka is the earliest of the later writers to quote and

criticise Mahimabhaṭṭa’s views. These evidences would lead us to assign Mahimabhaṭṭa to the close of the eleventh century. In the said work he refers to another work of his, entitled Tattvokti-kōsa, dealing with pratibhā-tattva, which no longer exists. On the Vyakti-viveka there is an anonymous commentary generally attributed to Ruuyaka.

The Vyakti-viveka is written in three chapters called Vimarśas. The work, as its very title indicates, has as its subject the critical consideration of Vyakti or Vyaṇjanā, i.e. suggestion in Kāvyā. His chief target of attack is the concept of Dhvani. The definition of Dhvani, given in the Dhvanyā-loka, applies, in his opinion, more fittingly to Anumāna or inference which had already been recognised in poetics.

The importance, attached by him to Anumāna, led him to recognise a twofold sense of the word, viz. Vācyā (expressed or denoted) and anumeyya (inferred). The latter includes the lakṣyārtha (indicated sense) and the vyaṅgyārtha (suggested sense). The anumeyārtha is threefold according as it is a matter (vastu), a poetic figure (alaṅkāra) or a sentiment (rasa).

Thus, the threefold Dhvani of the earlier theorists has been taken by Mahimabhaṭṭa as the threefold anumeyārtha. He differs from the earlier writers in the process by which the expressed sense leads to the unexpressed. He quotes some verses, given by Ānandavardhana as examples of Dhvani, to demonstrate that the unexpressed sense is comprehended not by anything like suggestion but by inference.

Mammaṭa is the last great figure in the galaxy of the poeticians of Kashmir. Those who followed him in this field are not so renowned. His Kashmirian origin is vouchasafed by his title Rājānaka and by his name. Māṇikyacandra’s commentary on the Kāvyapraṅkaśa is dated Samvat 1216 (1159-60 A.D.) Ruuyaka of the second-third quarters of the twelfth century commented upon the Kāvyapraṅkaśa. The earliest of the extant Mss. of the Kāva-prakāśa appears to have been copied in 1158 A.D. All this makes it probable that Mammaṭa flourished in the beginning of the twelfth century at the latest.
On certain evidences of an inconclusive nature some scholars would make him a contemporary of king Bhoja. Mammaṭa’s reference to Bhoja in a verse (under X. 26 of the Kāvya-prakāśa) proves his posteriority to that king, but does not give any clue as to his precise date. If this Bhoja was the Paramāra king of the same name of Dharā, then Mammaṭa may be placed approximately in the last quarter of the eleventh century. This date is made probable by the fact that Mammaṭa mentions Abhinavagupta.

The Kāvya-prakāśa¹, is the magnum opus of Mammaṭa; on it rests his fame. His other work is called Śabda-vyāpāra-paricaya² (or, Śabda-vyāpāra-vicāra or Śabda-vyāpāra-carca) in which he discusses the nature of the different functions of words. The Kāvya-prakāśa has quite a number of commentaries; this is a pointer to its immense popularity. Among the commentators, Rājānaka Rūyyaka, Someśvara, Rājānaka Ananda, and Rājānaka Ratnakaṇṭha were probably Kashmirian.

The Kāvya-prakāśa consists of 143 Kārikās with vṛtti thereon and illustrative verses. It has ten chapters called Ullāsas. The topics, discussed chapterwise, are:—

I. Object, definition, source and division of Kāvyas.
II. Functions of words.
III. Power of suggestion of all kinds of senses.
IV. Divisions of Dvāryani and nature of Rasa.
V. Guṇībhūta-vyaṅgya.
VI. Citra-kāvyā.
VII. Doṣas.
VIII. Differentiation of Guṇa and Alāṅkāra.
IX. Śabdālaṅkāras.
X. Arthālaṅkāras.

There is a controversy as to whether or not the Kārikās and the Vṛtti of the Kāvya-prakāśa are of common author-

¹ It has numerous editions some of which are as follows: the ed. by Nathuram, Calcutta, 1829; Mahesh Nyāyaratna, Calcutta, 1866; Jhalakikar, Bombay, 1889, 1901, 1917.
ship. There is a view that the former were composed by Bharata while the latter was the work of Mammaṭa. Some have expressed the view that the Kārikās are the work of Mammaṭa and the Vṛtti was written by some other person. It is now proved, on good grounds, that almost the entire work was written by Mammaṭa and that a small portion was composed by one Alaṭa or Alaka.

The reason of Mammaṭa's popularity is that his Kāvya-prakāśa combines the merits of completeness and lucidity within a brief compass. A glance at the contents shows that it traverses the entire field of poetics with the exception, of course, of dramaturgy. This work is like a place where all the streams of divergent speculations of the earlier writers have converged. Mammaṭa, while accepting the main thesis of the Dhvanikāra and Ānandavardhana, sums up the other doctrines in an easily intelligible manner. He defines Kāvya in the following words:

\[ \text{tad adoṣau sabdārthau sugunāv-analāṅkṛti punah kvāpi.} \]

Kāvya, according to him, consists of Sabda and Artha which are free from blemishes, possessed of excellences and sometimes devoid of embellishments. This definition reveals that he accepts the time-honoured constituents of Kāvya, viz. Sabda and Artha. The qualification sugunau implies the acceptance of Riti. By analāṅkṛtī he admits alaṅkāras of Sabda and Artha as necessary attributes for a composition in order to be designated as Kāvya, but denies their essentiality as urged by the writers of the Alaṅkāra school. There is no direct mention, in the definition of Kāvya, of Dhvani and Rasa. But, his threefold classification of Kāvya into Dhvani (that in which the suggested sense predominates over the expressed one), Guṇibhūta-vyaṅgya (that in which the suggested sense is subordinate to the expressed one) and Citra (that which is merely pictorial having no suggested sense at all), clearly demonstrates his acceptance of Dhvani with reference to which Kāvyas have been classified.

Rasa, according to Mammaṭa, is included in his asamālakṣya-kramavyaṅgya or the suggestion of imperceptible
process. He refers to the different views on Rasa-nisparatti put forward by Lollaṭa, Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta, and discards the views of the first three agreeing with Abhinavagupta.

He defines Guṇa and Doṣa in relation to Rasa which he considers as essential in Kāvya. A Guṇa owes its existence in so far as it conduces to the excellence of Rasa. A Doṣa is so called because it detracts from Rasa.

Of Alaṅkāras which, in his opinion, are extraneous to Kāvya as ornaments to human body, he enumerates as many as sixty-seven independent varieties.

Alaṭa or Allaṭa or Rājānaka Alaka, the supposed author of the portion left unfinished by Mammaṭa in his Kāvya-prakāśa, was perhaps son of Rājānaka Jayānaka. He commented upon Ruyyaka’s commentary on the Kāvya-prakāśa.

Judging from the epithet Rājānaka, prefixed to his name, Ānanda, author of the commentary called Śitikanṭha-vibodhana or Kāvya-prakāśa-nidarsana on Mammaṭa’s Kāvya-prakāśa, seems to have been a Kashmirian.

Ruyyaka or Rucaka has the Kashmirian title Rājānaka. He was son of Rājānaka Tilaka, and is supposed to have flourished in the second and third quarters of the 12th century.

The Alaṅkāra-sarvasva of Ruyyaka is his most well-known work. It consists of Sūtras and Vṛtti. Some think that the Vṛtti was written by one Maṅkhuka or Maṅkhaka described as Śāndhivigrahika ( minister for peace and war ) to a Kashmirian king. According to some, the Sūtras of Ruyyaka were known as Alaṅkāra-sūtra while the Vṛtti was entitled Alaṅkārasarvasva.

Ruyyaka’s work concerns itself with poetic figures which he analyses meticulously, and of which he mentions about eighty independent varieties. He begins with the suggested sense which, he believes, embellishes the expressed meaning which in its turn predominates in the poetic figures. Thus, ultimately the suggested sense falls within the scope of
alankaras. Ruuyaka considers vicchitti-viseṣa (peculiar charm) born of Kavi-pratibha to be the foundation of Alankaras. In this respect, he appears to have accepted Kuntaka’s conception of Vakrokti.

Ruuyaka’s prose-poetic work, entitled Sahodaya-līlā¹, is composed in four chapters called Ulekhas. In the first chapter on Guṇa he describes the ten attractions of a woman, viz. Rūpa, Varṇa, Prabhā and so on. In the second chapter, entitled Alankāra, the author speaks of the ornaments of gold, pearls etc., unguents and flowers used by women. In the third chapter on Jīvita he dwells on youth as the source of feminine charm. In the last chapter, entitled Parikara, Ruuyaka deals with the paraphernalia of beauty.

Ruuyaka appears to have written also the following works on poetics and dramaturgy:—

(1) Kāvyā-prakāśa-sankeṭa—comm. on Mammaṭa’s Kāvyā-prakāśa. This is referred to by Jayaratha and Ratnakaraṇtha.

(2) Alankāra-mañjari—referred to by Ruuyaka himself.

(3) Sāhitya-mīmāṃsa—it is published.

(4) Alankāra-nusārinī—mentioned by Jayaratha.

(5) Vyakti-viveka-vicāra (or—vyākhyāna)—comm. on Mahimabhatṭa’s Vyakti-viveka. It is referred to by Jayaratha.

(6) Nāṭaka-mīmāṃsa—referred to by himself.


Ruuyaka himself mentions his Śrīkaṇṭha-stava, obviously a hymn in honour of Śiva, in his Alankāra-sarvasva. In the same work on poetics, as well as in his Vyakti-viveka-vyākhyāna, he refers to the Harsa-carita-vārtika as his own work.

Jayaratha figures in the domains of poetics, philosophy and poetical compositions. In poetics, however, he does not appear to have written any original work. He is well-

¹ Ed. in Kāvyamālā 5, and by Pischel.
known as a commentator of Ruyya'sa's *Alaṅkāra-sarvasva*, the name of his commentary being *Alaṅkāra-vimarśini*. From this commentary, as well as from that on Abhinavagupta's *Tantrāloka*, we learn that his father was Śrīgāranātha whose other son was named Jayadratha. From the latter we learn that his great-grand-father's brother, Śivaratha, was a minister of king Uccala of Kashmir (1101-1111 A.D.). Jayaratha is believed to have flourished in the beginning of the thirteenth century. Jayaratha's other work on poetics is the *Alaṅkārodeharaṇa* which appears to be intended mainly for supplying illustrations to Ruyya's work.
CHAPTER V

Poetical Compositions

India produced poetical compositions in abundance. To the inexhaustible fund of Sanskrit poetical compositions Kashmir’s contribution is remarkable in bulk, variety and sometimes also in quality.

In this valley Poesy did not merely soar in the regions far above the dust, din and squalor of earthly life. In fact, the Kashmirian poets left no facet of life outside the ambit of their writings. The pomp and grandeur of the royal court, men and manners of different regions, the common frailties flesh is heir to, devotion to gods, eulogy of heroes and patrons—these are the themes on which they wrote.

India is particularly grateful to this valley for two kinds of poetical compositions, viz. historical and pornographical. Even if Kashmir had not produced other species of Kavya, these two classes of compositions would have immortalised her. The historical poems of Kashmir, especially the one by Kalhana, have, to a considerable extent, removed the stigma that Indian writers lacked historical sense. Despite legendary accounts and exaggerations, Kalhana’s work contains materials that are indispensable for the political and social history of Kashmir.

The Kuṭṭaṇī-maṭa of the Kashmirian Dāmodaraagupta is a unique work in which pornography, satire and the didactic element have been curiously blended. In this respect, Kashmiri can be said to have created a literary genre.

Of the didactic and satiric poems, we have a lot of Kashmiri provenance. In this field Kṣemendra’s name stands out prominently. This writer has none comparable to himself in the diversity of interests and in the number of works produced. As an epitomist he is unrivalled. He epitomised the epics and the Brhat-kathā.

Many of the court-epics, produced in Kashmir, are
written in glorification of Śiva. Some of the poets, though dealing with other themes, pay homage to Śiva in their works. This accords well with the fact that Śaivism struck deep roots in the soil of Kashmir from the ninth century onward; no court-epic was composed in this region prior to this date. The stupendous size of the court-epics of Kashmir is a noteworthy feature. The Ḥaravijaya of Rātākāra extends upto as many as fifty cantos! Most of the Mahākāvyas of Kashmir share the artificialities of the poems of the age of decadence. The poets are concerned more with the manner than with the matter. They must show off their skill and pedantry, and the themes just came handy. It should be noted that some of the Mahākāvyas of this valley, e.g. the Avadāna-kalpalata and the Kapphinābhhyudaya, deal with Buddhist themes.

Barring one or two devotional poems, most of the poems of this class are in honour of Śiva, and this is in the fitness of things in the land where Śaivism as a cult and philosophy obtained a firm foothold. The devotional poems, being in most cases simple invocations or conventionally ornate poems, are compositions of no high poetic order.

Kashmir has made a mark in the Sanskrit anthological literature. Vallabhadeva’s Subhaṣitāvali deserves special mention not only for its bulk but also for the variety of topics under which verses from a large number of poets have been culled. But for mention in this anthology, many of the poets, particularly of Kashmir, would have sunk into oblivion.

The Kashmirian poem Caura-paṇcāśikā, dealing with the romantic theme of the love-affair between a teacher and his female pupil, is unique in the whole range of Sanskrit literature. It is the starting point of many versions of the story not only in Sanskrit literature but also in the present-day regional literatures of India.

With the exception of the anthologies, the poetical works of other classes appear to have originated in Kashmir from the eighth century to the twelfth. Of the anthologies, the
date of compilation of the *Subhāṣītāvalī* of Vallabhadeva is controversial. The *Sūktimuktāvalī* was compiled in the middle of the thirteenth century. Śrīvara, compiler of another anthology, flourished in the fifteenth century. There appears to have been no brisk literary activity in Kashmir under Muslim rule. This period was, however, not absolutely barren. In the field of poetical compositions we find the aforesaid anthology of Śrīvara. Besides, there is evidence of the utilisation of Persian sources in Sanskrit works. The *Kathā-kautuka* of the aforesaid Śrīvara is an instance in point.

The poetical compositions of Kashmir can be divided into the following classes:—

(a) Poems with historical themes.
(b) Didactic and satiric poetry.
(c) Court-epics.
(d) Devotional poems.
(e) Anthologies.
(f) Miscellaneous poems.

(a) Poems with historical themes.

Kalhana’s *Rāja-taraṅginī*¹ (stream of kings) alone can rebut the charge brought by some western scholars that Indians have no history nor any historical sense. Kalhana was son of Campaka, minister of king Harṣa of Kashmir (1089-1101). Born perhaps early in the twelfth century, he completed this work in 1148 A.D. He was a Śaivite Brāhmaṇa well-versed in the Sanskrit learning of his day. Yet he appears to have had profound respect for Buddhism.

The contents of the *Rāja-taraṅginī*, composed in eight books, admit of two broad divisions, viz. legendary part and the historical part. The first extends from Book I to Book III,

1. Ed. (a) M.A. Stein, Bombay, 1892,
   (b) Durgaprasad, Bombay, 1892, 1894, 1896,
   (c) Ed., with Hindi tr., by P.R. Sastri, Kashi (Benares), 1960,
   Tr. into English by Stein, Westminster, 1900, and by Pandit.
and the remaining part is constituted by Books IV-VIII. In the legendary section we find accounts of fifty-two kings. It is with Durlabhavardhana, founder of the Karkota dynasty in the seventh century, in Book IV, that we emerge into the light of history. The date assigned to Jayapida or Bharaspati in this book appears to be inaccurate. But, with Avantivarman, who usurped power from this dynasty, we get more precise history. Book V carries the history of the line of kings started by Avantivarman down to 939 A.D. This history is completed in Book VI with the death of the dissolute and monstrous queen Didda in 1003 A.D. Book VII describes the events beginning from the Lohara dynasty’s emergence with the accession of Didda’s nephew and ending with the assassination of Harsha in 1101 A.D. Book VIII, in 3449 verses, deals exhaustively with the contemporary turmoil and ferment following the accession of Uccala.

Kalhana’s work is a curious blend of legend and history. In the legendary part of the work he betrays the credulity of the uncritical mind that believes in fantastic stories, intervention of gods and demons in mundane affairs, witchcraft and the results of actions done in the previous existence. He traces the history of Kashmir from the prehistoric times of the Mahabharata with the usual reliance on the legendary lore; his motive was perhaps to impart a glorious antiquity to his native land. We have much in Kalhana’s treatise that is at variance with proved facts of history. For instance, he assigns Ashoka to a time which would correspond to 1260 B.C. He records, with complacent credulity, that Mihiarakula and Toramana, the well-known Huna rulers, belonged to the Gonanda dynasty of Kashmir! The same remarks are not happily applicable to the part of the work dealing with the historical period of Kashmir. Except for a few inaccurate chronological statements, Kalhana’s work is a dependable history corroborated by epigraphical evidence. The topography of Kashmir, contained in the Rajarajamnini, is an eloquent testimony to the geographical knowledge of its author.
Kalhana is conscious that he is writing a Kavya at the same time realising that the magnitude of his canvas forbids the free use of the poet’s stock-in-trade, viz. embellished language, lengthy descriptions of nature and other conventional things. Thus, we find that his work is comparatively free from the poetical excesses that mar the historical accounts in Bana’s Harsha-carita or Bilhana’s Vikramoṅkadeva-carita. Kalhana, however, could not shake off the influence of the epic on the one hand and of poetics on the other, the two powerful influences that moulded the Sanskrit poet. This accounts for the didactic tone that marks his work though unsuited to it. It must be said to the credit of Kalhana that his presentation of contemporary history is commendable and that his work reflects the social, cultural and religious conditions of Kashmir with a considerable degree of precision. In fact, a reconstruction of the political and cultural history of Kashmir is impossible without drawing upon Kalhana’s masterly work.

Kalhana’s diction is generally simple, but occasionally his metaphorical expressions and the use of terms not familiar to us make his writing obscure. Otherwise, his descriptions are graphic and true to life. For instance, the activities of the imbecile king Anaṅga, the intrigues of his clever wife Suryamati, the embittered relations between Ananta and his son Kalaṅga raised to the throne by his mother, the insults hurled by Ananta at Suryamati and vice-versa and finally the suicide of the king followed by his wife’s burning herself on the funeral pyre of her husband are described with vividness. Kalhana’s power of characterisation is undoubted. The depraved kings, unscrupulous sycophants, intriguing ministers and priests, the turbulent landlords and wanton ladies have all been portrayed with insight.

Kalhana does not arrogate to himself the function of a pioneer in the writing of a sustained chronicle of Kashmir, He frankly acknowledges the help he derived from Ksemendra’s Rājvali or Nīpāvali which is now lost and the still extant Nīlamata-purāṇa which is a work of the
Māhāmya type. Besides these sources, he mentions also the various Rāja-kathās (accounts of kings), Helārāja's huge list of kings in twelve thousand verses, Śrīmihira or Padmamihira and the author Śrī Chavillākara. Kalhana refers also to inscriptions and grants as the sources drawn upon by him.

It can be safely asserted that no historical work in Sanskrit can match the Rāja-taraṅgini in its broad sweep and in its standard of vividness and faithfulness.

That the Rāja-taraṅgini has nothing comparable to itself is evident from, among other minor works, the three Kashmirian continuations1 of it. The first of these is the Dvitiya-rāja-taraṅgini of Jonarāja. Planned to bring the history down to the time of the author's patron Sultan Zain-ul-Ābidin (1417-67 A.D.), it was left incomplete due to the death of Jonarāja in 1459. The second by Śrīvarā, pupil of Jonarāja, is entitled Jaina-rājatararāṅgini and covers the period 1459-86. The last one, called Rājōvalī-patākā, by Prājya Bhaṭṭa and his pupil Śuka, brings the story to some years following the annexation of Kashmir by Akbar (1486 A.D.). These are poor successors of Kalhana's work. The period covered by them is long indeed, but the total historical content of these works taken together is about half of that found in the Rāja-taraṅgini. These works needlessly devote space to descriptions of unimportant incidents. For example, the first two works exaggerate the virtues of the ruling Sultan while glossing over his failings. Barring Jonarāja's work these accounts betray their authors' inaccurate knowledge of the topography of Kashmir.

Besides stray verses, found in Sanskrit anthologies, Bilhana is credited with the authorship of some literary works of which the Vikramāṅkadeva-carita2 is, perhaps, the

1. These three works are printed in the editio princeps of the Rāja-taraṅgini, Calcutta, 1835, and also in Durgraprad's edition.
2. Ed. M.L. Nagar, Benares, 1945. The editio princeps was by G. Bühler, Bombay, 1875. It was partly translated into German by August Haack (1897, 1899). Tr. into Eng. by Banerji & Gupta, Calcutta, 1965.
most noteworthy. From the last canto of this work we learn that Bilhana, son of Jyesthakalasa and Nagadevi, was born of a Brahmin family of Konamukha near Pravarapura in Kashmir. Having received his education in his native land he travelled widely in various parts of India for recognition as a poet and for fortune. His itinerary included Mathurā, Kanyakubja, Prayaga, Varanasi, Bundelkhand, Añhilvād and some places of pilgrimage in south India. At Bundelkhand he appears to have been cordially received by King Kṛṣṇa of Dāhala in whose court he wrote a poem on Rāma. En passant he mentions king Bhoja of Dharā whose court he might have visited. In south India he finally settled at Kalyāṇa where king Tribhuvanamalla, who assumed the title of Vikramāditya VI (1076-1127 A. D.), appointed him to the honoured post of Vidyapati. It was to celebrate some events of his reign that Bilhana composed, probably in the last quarter of the eleventh century, his well-known Vikramāndadeva-carita.

Composed in eighteen cantos, the poem traces the mythical origin of the Cālukya dynasty of Kalyāṇa, and gives a fuller account of Tailapa (973-97 A. D.) who inaugurated the Cālukya rule. The reign of Āhavamalla, father of Vikramāditya, is described in some detail. He had three sons of whom Someśvara II was the eldest, Vikrama middlemost and Jayasimha the youngest. Vikramāditya having been the worthiest was chosen by his father as the crown-prince. But magnanimous and fair-minded as he was, he reasoned with his father and saw that his elder brother got his legitimate due. Vikrama made a series of conquests which included the Cola-land, Kerala, Mālava, Gaṅga, Kāmarūpa and the far-off island of Ceylon. He returned with immense booty to Kalyāṇa. But the immoral and impolitic practices of Someśvara compelled him to leave the place. The unscrupulous elder brother tried to capture him but in vain. Vikrama again directed his invading army towards the Cola-capital of Kañcī the king whereof considering himself unequal entered into an alliance by marrying his
daughter to him. Rājiga of Vēṇgi having usurped the throne of Kāṇci Vikrama proceeded to punish the usurper. Taking advantage of this situation Someśvara allied himself with Rājiga, but their army was completely routed by that of Vikrama. Someśvara was thrown into prison while Rājiga took to his heels. Now Vikrama took up the reins of administration and settled in Kalyāṇa. After sometime he went to the capital of the kingdom of Karahāta where the Śilahāra princess Candralekha (Candaladevī), the paragon of beauty, chose him as her husband. Spending a long time there Vikrama returned. Soon after his younger brother Jayasimha revolted, prepared himself for an encounter with Vikrama and began to oppress the people. With great reluctance Vikrama marched against Jayasimha. A fight ensued in which the forces of the younger brother were vanquished. Vikrama returned to Kalyāṇa where, with his power consolidated, he reigned happily. The Cola king having again been puffed up with power Vikrama proceeded against him, and vanquishing the king there annexed Kāṇci.

Bilhana indulges in the usual poetical exaggerations. Sometimes in poetic exuberance he loses the sense of proportion; this is evidenced by his description of Vikrama’s winning Candralekhā, of the details of her physical beauty and of the love-sports of the couple; this description covers the formidable space of over seven cantos (VII-XIV)! But, shorn of the fanciful Kāvya-element, Bilhana’s poem contains matters whose historicity is generally borne out by epigraphical evidence. In fairness to the poet, we should remember that he is a court-poet writing for his patron and not a historian. As a poem, however, the Vikramaṅkadeva-carita cannot be rated high. The conventional descriptions apart, the language and style smack of the decadent Kāvya. We have nothing of the effortless composition in it. The frequent use of difficult words and puns cannot be passed over without an adverse comment. There are flashes of good poetry, but these are rare.
From Kalhana\(^1\) we learn that Jahana composed the *Somapāla-vilāsa*. In it he appears to have given an account of his patron, Somapāla, son of Saṅgrāmapāla of Rājapuri near Kashmir, who is said to have fought against the Kashmirian prince Sussala. The work has not yet been discovered.

On Jayaratha's testimony we learn that Ruuyaka, the poetician, wrote an *Ālaṁkārāṇusārīṇī* which is believed, by Peterson and some other scholars, to have been a commentary on the *Somapāla-vilāsa* of Jahana.

This Jahana, who is to be distinguished from the anthologist of the same name, is mentioned in Maṅkhaka's *Śrīkaṇṭha-carita* as a minister of Rājapuri.

It is unfortunate that posterity allowed many a noteworthy work to sink into oblivion and eventually to be lost. One such work was the *Jayasimhābhyyudaya* from the pen of no less a writer than Kalhana. The title suggests the contents; it was perhaps composed in honour of Jayasimha, son of Sussala, the reigning sovereign at the time when Kalhana lived and produced his monumental work. It is from the *Sarasamuccaya* of Ratnakara that we learn of the above Kavya by Kalhana. This work, along with the lost *Somapālavilāsa*, if recovered, would have constituted strong links in the chain of evidence against the charge about the lack of historical compositions in Sanskrit.

Fragments of a historical poem, called *Pithuviraja-vijaya*\(^2\), are available. The printed text extends from canto I to part of canto XII, and is full of lacunae. It is quoted by Jayaratha and commented upon by Jonarāja, both Kashmirian. The poem, of unknown authorship, probably origi-

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2. Ed. S.K. Belvalkar. Bibliotheca Indica, Calcutta, 1914—22. A more recent edition is that by Ojha and Gulleri, Ajmer, 1941. The editors think that Jayānaka, a figure in the poem, was its author.

For a summary of its contents, see *Journal of Royal Asiatic Society*, April, 1913, pp. 259—281.
nating in Kashmir, celebrates the victory of the Čahumāna prince Prthvīrajā of Ajmer and Delhi who fought with Shāhubuddin Ghorī in 1191 A.D. It was, perhaps, composed during the lifetime of Prthvīrajā; the author states (I. 31) that he was honoured and induced by the king to write it. The work appears to be modelled on Bilhana's Vikramāṅka-deva-carita, and is a poem of the conventional type. We get in it, however, a dependable genealogy and an account of Prthvīrajā's ancestors beginning with Vasudeva. For the history of Rājasthān (Rājputanā), during the period from the middle of the eighth century to the end of the twelfth, the poem is valuable.

(b) Didactic and satiric poetry

To pornography Kashmir's contribution is considerable in quality if not in bulk. The most well-known work of this class is the Kūṭṭanī-mata¹ (advice of a bawd) of Dāmodaragupta. Kalhana mentions Dāmodaragupta as a poet and minister of king Jayapañja of Kashmir (779–813 A.D.). Written in the Kāvya style, it represents an old procurer giving professional advice to a young harlot. The main theme of the advice is the art of feigned love by which to attract rich people with the sole object of fleecing them. Incidentally the adviser mentions the examples of some harlots who earned a lot of money by seducing people. Dāmodaragupta's merit lies in creating a new literary type. In the form of an unsavoury theme he draws some social pictures which are true to life. The work is a combination of the didactic and the satiric. It is didactic in the sense that it warns the reader against the trap usually laid by disreputable women. The satirical element is obvious in the portrayal of the coquetry and blandishments resorted to by such women. Occasionally the pictures the author draws are rather vulgar; it is, of course, difficult to avoid coarseness altogether in a work dealing with such a theme. The poet

¹. Of the editions, the most noteworthy is that by Tripathi, Bombay, 1924.
no doubt parades his rhetorical skill and knowledge of the science of erotics, yet he writes in an elegant style. That Dāmodaragupta achieved distinction as a poet is borne out by the citation of his verses in works on rhetoric and anthologies. The work possesses interest also from the point of view of literary history in its depiction of the representation of the drama Ratnāvalī of Harṣa.

Of a similar type, but much inferior in quality, is the Samaya-mātrikā of the famous Kṣemendra. In eight chapters it relates the story of a young courtesan, Kalāvati, a novice in her profession, who is introduced to an experienced bawd named Kaṅkāli for instructions. Kalāvati, aided by her instructress, traps a rich young man and fleeces his naive parents. In this work, Kṣemendra depicts a picture of the moral delinquency prevailing in contemporary Kashmir. Kaṅkāli is typical of the whores who used to seduce people in various ways. Though at times vulgar, the work is nevertheless realistic. Though sometimes appearing to be gloating over vulgar descriptions, yet Kṣemendra produces satire which is incisive and occupies an important position among the satirical works in Sanskrit.

The Darpa-dalana (crushing of pride) of Kṣemendra is a work of the didactic-satiric type. In seven sections called 'Vicāras', it denounces vanity arising out of lineage, wealth, learning, beauty, valour, charity and penance. The author commences the work with salutation to the power of discrimination (viveka) which, according to him, divests the mind of pride and teaches it the correct attitude. Each section begins with some verses the moral lesson contained in which is illustrated by an anecdote. In the anecdote the principal character gives an exhortation inculcating the maxims at the commencement of the section. The leading rôle is played by Buddha in section two and by Śiva in section seven. Let us take a bird’s eye view of the contents of the different

sections. In the first section, the poet shows the hollowness of pride springing from birth in a high family. His main teaching is that many worthless persons are born in a high family, and many worthies have a low birth. In the great solar race was born Trisanku who was a Cândala\(^1\). But, among his descendants were the illustrious Dilipa, Raghu, Râma etc. Though born of an unmarried girl, Karna achieved immense fame. All this is a pointer to the fact that it is the intrinsic merit of a man that counts and not the family in which he is born. According to our author, he is of noble character who is endowed with the qualities of quietism (\(\text{samo}\)), forgiveness (\(\text{k\text{\'}sam\text{\'}a}\)), charity (\(\text{d\text{\'}ana}\)) and kindness (\(\text{d\text{ay\text{\'}a}\})\).

In the second section, in course of denouncing the possession of wealth as a source of endless misery and dilating upon the utter powerlessness of riches in saving a man from destined sorrow and inevitable suffering of mortal existence, the poet condemns the miser who merely hoards money but can neither enjoy it himself nor give it to others.

The learning that engenders pride does not enlighten the mind by removing ignorance. It is compared, at the opening of the third section, with the sun in a cloudy sky. That indeed is learning to him, which renders a man free from vanity; otherwise, it is like the birds learning to read by practice without getting into the spirit of it.

The following section opens with the denunciation of the pride of beauty. The poet says that one’s beauty lasts as long as one’s youth remains. It is as ephemeral as the beauty of the face of a boy, which, with hairs growing on it, becomes like a lotus covered with moss. Beauty is robbed of charm by old age just as a picture by smoke, a lotus by snow and the moon by the dark fortnight. The section ends with an exhortation against the vanity of beauty in view of the evanescence of the beauty of renowned kings like Yayâti, Nala and Sudâs.

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1. A person of very low caste sprung from the union of a Sudra male and a Brâhma\(\text{\'}na\) female.
In the next section, the poet says that valour should not engender pride in a man, because it is possessed by animals too. Valour, tempered by humility and kindness, is what is really commendable. In conclusion, he says that a man, who is endowed with valour devoid of pride and devotes his life to the protection of cows and learned Brahmans, achieves enduring fame.

In the sixth section, Kṣemendra condemns gifts with a motive, e.g. for attaining heaven. He says that such a gift is merely the price for the purchase of merit (dharmartha-paṇya-kraya). Gifts made in holy places like Kurukṣetra and at auspicious times like the eclipse are conducive merely to personal gain. But, that indeed is a praiseworthy gift which is calculated to remove the misery of others and is kept a secret.

The concluding section of the work opens with a statement that the object of penance is to put an end to attachment, pride of wealth and delusion. If one feels proud of penance, then the very purpose of performing it is defeated; to such a person the renunciation of home-life and the emaciation of the body are futile. According to the poet, what is necessary is a spirit of detachment. If this can be developed, penance need not be performed. If attachment clings to a person, his penance is fruitless. The poet rounds off the section by holding that the best kind of penance consists in doing good to others.

Kṣemendra's style in this work is simple. Though the didactic element predominates, yet satire is not absent. His condemnation of the common human frailties is incisive. In the various legends and anecdotes, introduced by the author with a view to illustrating the moral maxims, his immense knowledge of the legendary lore is evident. What strikes us most is his rationality and liberal outlook which enable him to break away from the conventional ideas about pedigree, gifts etc. Unlike the ordinary person he does not put a premium on high parentage; he values personal qualities much more than the accident of birth. Gifts on
ceremonial occasions are not rated high, because the giver thereby seeks the reward of merit.

The *Cāru-caryā* of Kṣemendra consists of a century of verses purporting to inculcate morality and good conduct. The poet may have been inspired by the Šatakas of Bhartṛhari, but his work is a departure from the works of the Šataka type. Kṣemendra’s originality lies in his references to a host of myths and legends by way of illustrating each one of the moral maxims. Some of the rules of conduct, laid down by Kṣemendra, are briefly as follows. One should not covet another man’s wife; Rāvana lost his life owing to his passion for Sītā. Jealousy is the root of quarrel and tolerance that of prosperity. A wise man should not do anything by resorting to falsehood; as a result of departure from truth Yudhiṣṭhira had to witness hell. One should never forget the good done by others. From the example of Daśaratha, who lost his life in fulfilling the wish of Kaikeyī, we should learn that one, out of excessive passion, should not allow oneself to be hen-pecked. A wise man should value a man’s virtues rather than his high lineage. One, though engaged in severe penance, should not trust one’s senses; even the sage Viśvāmitra, being enamoured of Menakā, embraced her. One should never believe in the words, full of guile, of harlots. A self-restrained person should not associate even with his mother in a lonely place; Pradyumna, though treated as a son, was passionately desired by Šambara’s wife. Though placed in an exalted position, one should not insult the respectable persons; Nahuṣa got the status of Indra, but fell from that position owing to his insult of sage Agastya. One should not remain complacent after concluding a treaty with the enemy who may cause harm even after that. One should not be addicted to music vocal or instrumental; king Udayana, who had a passion for playing on the lute, was carried away by the enemy. One should never place one’s

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wealth at the disposal of one's son: Dhr̥tarāṣṭra, who
delegated the powers to his son, was regarded as a straw.
One should by no means set one's heart on marriage in the
reverse order of castes.

As in his Darpa-dalana, so here too Kṣemendra displays
his inexhaustible fund of knowledge of the myths and
legends. He writes in a direct style, and puts his teachings
in the form of pithy sayings which, often possessed of
epigrammatic brevity and flavour, touch the heart. He
appears to have possessed a wide experience of human
life, its forte and foibles.

The Sevyā-sevakopadeśa1 of Kṣemendra is a short tract
in sixty-one verses. It contains the poet's reflections on the
relation between the master and the servant, and incidentally
seeks to give advice to both. The poet congratulates those
who have no necessity of serving the rich, and delineates the
wretched condition of those who have to serve them. He
says that it is futile to serve them with the hope of getting
reward. The master is so haughty that he cannot see even
the earth before him, not to speak of the poor servant. To
the poet the image of the servant, with folded hands on his
head, affliction in his heart and flattery in his mouth, is
distressing indeed. Kṣemendra says that both the master
and the servant are blind; the former due to pride and the
latter owing to greed. Throughout the tract the author
appears to be full of compassion for the servant, and
denounces the conduct of the master. In conclusion, he
exhorts the servant to abjure service of the rich and to
cultivate a spirit of quietism that will enable him to seek
inner light which is conducive to salvation.

The style of this brief work resembles that of the other
works of this kind. Within the brief compass of sixty-one
verses the poet uses a variety of metres; this surely testifies
to his poetic skill.

The Deśopadeśa1 of Kṣemendra consists of eight sections

called Upadeśas. In these sections he deals respectively with the villain (Durjana), the miser (Kadarya), the prostitute (Bandhakti), the old procuress (Kutānī), the voluptuary (Viṣa), the students from abroad particularly from Gauḍa, the passionate old fellow, the depraved Śaiva teacher with his despicable followers. The poet characterises Durjana as Khala, and gives an ingenious etymology of the latter word. 'Kha', according to him, means 'Khacittra' i.e. one who can with facility fabricate an aerial picture in order to deceive people. 'La' stands for 'Laghu', i.e. one who is the lightest or meanest of men. In depicting the character of such a man the poet sarcastically likens him to one who has attained to the highest level of existence and, as a result, has perfect equanimity in honour and disgrace, and has the same attitude towards the friend and the foe. As a dog defiles a vessel with its tongue and, desirous of a morsel of food, indulges in quarrel, so also a wicked person speaks ill of good men and quarrels with others for a mess of pottage. While proclaiming the fault of good men such a man speaks highly of himself. His very glance is crooked, and is an index to his mind.

The miser is ever intent on hoarding money. Hoarding with him is not a means to an end but an end in itself. In a bid for saving money he does not use salt in his dishes. He uses the clothings acquired by his forefathers. If any relative comes to his house, he pretends fasting in consequence of a quarrel with his wife. If one steps into his house in the evening, he does not exchange courtesies with him lest he may have to entertain the guest. For gaining a selfish end he stoops very low, so much so that he licks the feet even of a Caṇḍala. Ingratitude, cruelty, wickedness, crookedness—these are the traits of his character. A miser's house is one in which there is cooking without a hearth, and which is desolate and devoid of laughter, happiness and festivals. He is so fond of hoarding things that he does not sell off even paddy stored for sixty years! The confidence, created by his store of paddy, makes him dance
gleefully in both drought and flood; because he wants to see famine prevailing as a result thereof. The only thing he gives is his hand on the neck of those who want something from him; along with this he gives also the bar to his house-door.

The prostitute, though ageing, is extremely passionate. She is like thirst incarnate. Sweet in tongue and mischievous at heart she is like an axe cutting at the root of the passionate people. By her a wise man is befooled, a rich man is rendered destitute and an honest man is turned into a thief. Whether in a place of pilgrimage or in a temple the prostitute always earns money by sexual intercourse with men. Though old she is ever anxious to preserve her beauty by taking nutritious food. Though bereft of grace due to age, yet she tries to attract people with her face half-covered, the plump breasts exposed and hairs dishevelled. She wears a hundred amulets on her head, in her arms and neck in order to ward off evil spirits. The poet denounces passion for prostitutes' association by holding that it is more dangerous than all other worldly objects, because, while the latter prove painful in the end, the former causes pain at every stage—beginning, middle and end.

The bawd is a veritable blood-sucker. Extremely ruthless she is like a serpent ensnaring people by her glance. As soon as a man, well-dressed and adorned with ornaments, enters he is regarded by the bawd in the same way in which a sheep, with hoofs and horns, is viewed by a butcher. She is an adept in the use of affectionate words, and with a view to fleecing the people she can flatter them. She is a notorious woman with all her limbs bearing marks of injury inflicted in brawls. With alms collected from the people she proceeds to a place of pilgrimage, but returns from half the way.

The Vīṭa is a despicable person haunting brothels like a dog though driven away by prostitutes. Chewing betel-leaves and uttering a dental speech he is heavily involved in
debt and assaulted by the enemies and seeks refuge in a foreign land. Living for only a month in the house of a Khaśa he boasts of a southern fashion of speech. He is forsaken by the good people, and spat upon the face by the prostitutes to whom he nevertheless clings passionately. He is gaudily dressed, has a twisting moustache and curly hairs and his forehead is slightly smeared with collyrium.

The students from Gauḍa studying in Kashmir betray certain ridiculous traits of character. They move along the streets taking great care to avoid the touch of others. They come to Kashmir with skeleton-like bodies which, in the bracing climate of the place, soon become fleshy; so much so that their corpulence becomes a source of terror to their fellow-pupils. Though uttering the syllable ‘Om’ with difficulty, and having no capacity for disputation they take up the study of such difficult books and subjects as the Bhāṣya, Nyāya and Mīmāṁsā. They walk slowly frequently moving their elated heads. As they walk, their shoes make a cracking sound. With a cane in hand they assume the air of important personalities. They are extremely irascible, and do not hesitate to stab their fellow-boarders even at a slight provocation. They boastfully designate themselves as Tḥakkuras, and try to take too many things from shop-keepers paying them too little. They are loose-tongued and abuse others in filthy language. Though making a show of morality they secretly frequent brothels. Though a river-full of water is not sufficient for the rinsing off of their mouths, yet they have no hesitation in drinking the residue of wine drunk by prostitutes. This is not their only vice. They also indulge in gambling. With their dark faces they look like monkeys when they laugh showing their white teeth.

The next section describes an old man marrying a young girl and the hideous consequences of the marriage. The man who is decrepit, and is on the verge of death, is under delusion and seeks the hand of a youthful damsel. The onlookers in the marriage ceremony resort to a banter, and remark that he marries for the next world. At his sight the bride bursts into tears, and her father gives her the false conso-
lation that the bridegroom is very rich and has become a victim of decrepitude. The ceremony over, the bride does not feel inclined to share the bed with the old man; she abhors the bed like the place of execution. The bridegroom tries to fondle her and to show his love for her. But, the bride blames his senility. At the importunities of the groom asking her to share the bed, the bride runs from room to room till at last she is forced back into the husband’s apartment by the relatives. The husband is devoted, and makes liberal presents to the wife who can stand him but for a moment as a patient does with a distasteful drug. With a view to increasing his vigour the old man takes nourishing food which results in his indisposition thus reducing his vitality. In course of time, the wife conceives, and this has happened as a result of her association with another man. A son is born to her, and the husband, overjoyed at this piece of good luck, celebrates the occasion. The women begin to dance saying that a sprout has grown from a tree that is withered and burnt. When the husband has one foot in the grave, the wife approaches him and enquires how much money he has got and where it is.

In the eighth and last section Kṣemendra gives character-sketches of various types of men. In this section he describes a Śaiva teacher, who is ignorant and of loose morals, as well as the people who come to him. Those who come to him include the Kāyastha and his wife to whom the Guru is favourably disposed, the poetaster with his disagreeable verses, the wily merchant, the boastful alchemist, the wicked man passing off as an ascetic, the pedantic grammarian and the ignorant scribe with stains of ink.

This little book reveals the undoubted capacity of Kṣemendra for satire. But his pictures are sometimes overdrawn. For example, in his portrayal of the character of Gauḍa students he notes nothing praiseworthy in them. The intellectual bankruptcy of Gauḍa students, ridiculed by the poet, is not borne out by the contemporary literary history of Bengal which had already established its reputation in the fields of Kāvya, Smṛti etc. Kṣemendra’s exaggerated account
of foreign students smacks of provincialism. It must, however, be said to his credit that he has written in an attractive style, and his work goes a long way in throwing light on the contemporary social conditions of Kashmir where hypocrites and cheats exploited the gullible persons. Kšemendra, the poet, does not merely roam in the region of fancy, but descends to the dust and mire of the earth as a shrewd observer of human frailties.

Kšemendra’s Narma-mālā¹ (series of jests) consists of three sections called Parihāsas. In this book the poet depicts the despicable characters of Kāyasthas, who are high officials under the government, as well as of wicked people passing off as good ones. The poet’s satirical diatribe is directed chiefly against the Kāyastha bureaucracy before the time of king Ananta of Kashmir. According to him, the Kāyastha was, in his previous existence, the accountant of the demons. The demons having been destroyed by Viṣṇu, the Kāyastha loudly lamented in the sky; from this incident he was called Divira, i.e. one who cries (roditi) in the sky (divi). His lamentation roused the compassion of Kāli who gave him the Kalama (pen) which would serve as his sword wherewith he would be able to defy gods, oppress the Brahmins and other pious men. Armed with this weapon, he took his terrestrial birth bent upon laying waste the temples and curtailing the expenses of fodder for cows.

The Kāyastha stands not only at the head of the bureaucratic hierarchy, but also occupies the key-positions. The posts of the Gṛhakṛtyā-dhipati (Chief Executive Officer of the internal administration), the Paripālaka (Provincial Governor), Lekhakopādhyāya (Head clerk), Gaṅja-divira (Accountant General) and the Niyogin (Supervisor of villages and Pargāṇās) are all occupied by Kāyasthas.

The Gṛhakṛtyā-dhipati, with seven subordinate officers and eight orderlies, controls offices of both the civil and the

military departments as also the department of Dharmärtha. He is a thorough-breath hypocrite. Apparently a great devotee of Śiva, at heart he is cruel and a persecutor of Brahmīns.

The Paripālaka is an oppressor of people. He ravages temples and villages, terrorises the villagers and is up to any crime like killing Brahmīns and slaughtering cows.

The Lekhakopādhyāya is the chief clerk of the Paripālaka. Ever anxious to promote the interest of his master, the chief clerk compels the villagers to give all sorts of things of domestic use for the Paripālaka. He is an efficient writer and a meritorious accountant. Before joining service the Lekhakopādhyāya was an emaciated fellow wearing a tattered and dirty dress. His wife was scantily dressed, had earthen ear-rings and used to cover her head with a broken winnowing basket. Now the Clerk-in-chief is in a comfortable financial condition, and his wife is gaudily dressed.

The Gaṅja-divira, who controls the treasury, produces a balance-sheet before Paripālaka, his master. It shows immense income within a short period. A drastic curtailer of expenses, he has reduced land-grants to Brahmīns and cut expenses for the maintenance of temples. He boasts of his power whereby he has reduced to abject poverty those officers who tried to expose the malpractices that have fattened his purse. In collusion with the Paripālaka, who happens to have the same preceptor as his, the Gaṅja-divira sells off the paddy, stored in the granaries of temples, thus filling his private purse with unclean money.

The Niyogin vets the accounts of villages and Pargaṇās, inspects roads and tries civil and criminal cases. Before joining the service he was in a wretched condition. Now he is not only a person to reckon with in the state and society, but has also amassed a fortune by resorting to unfair means. His camp-luggage consists, inter alia, of religious books and such holy things as Bilva leaves. His presence in the village inspires fear. He is a veritable crane intent on devouring the village-fish. He heaps insults on the poor villagers and inflicts heavy punishment for trifling offences. The persecution, indulged in by him, consists of confiscation of pro-
perty, imprisonment, ruthless caning and damaging houses. His malpractices include the despatch home of all sorts of necessaries of life extorted from villagers. Superior officers' orders remitting the punishment of some criminals are disre-garded by him to prove his authority. Under him he has a Grāma-divira who can forge signatures, wipe off old letters and insert new ones so as to promote or harm the interest of the people when desired by him.

*En passant* the author sketches the character of the Āsthāna-diviras or the court-clerks. Absolutely unscrupulous, these clerks are regular visitors to public houses, take bribes, drink alcohol and are jealous of others' prosperity.

The Niyogin falls a victim to the ineluctable Nemesis. Having deceived people in the public life he is being cheated in his private life. The tutor, appointed for his boys on a monthly salary, is indifferent to his work and takes money for no substan-tial work. The Niyogin's wife, puffed up with vanity arising out of opulence which is the result of her husband's cor-rupt practices, looks down upon her neighbours. She is extremely foppish and eats and drinks in gold and silver vessels. Through the machinations of a Buddhist nun she is seduced by some rogues, and a foreign keeper of temple has an eye on her. She detests the husband's company and even his presence. By chance when the husband is at home, she feigns serious illness. In a bid to cure her malady her husband desper-ately spends money. He also requisitions the service of a physician and a false astrologer, but all his efforts prove futile. The wife's pretended illness, which he takes as real, causes financial loss to him in other ways too; he cannot leave her in order to collect many articles which his assistant has managed dishonestly to lay hands upon. The Kāyastha, who was at first a Buddhist, recently embraced Vaiṣṇavism; but, for his wife's welfare, he has resorted to Tāntric practices. For her health he has arranged for a sacrificial rite to be conducted by his Guru who is a vile person in a religious cloak.

Misfortunes come in a battalion. He is informed that the Gr̄hakṛtyādhipati has decamped with stolen state pro-
perty and that the Paripālaka has been put to prison. Before the Niyogin can make good his escape, the soldiers catch hold of him. The king sentences him to rigorous imprisonment, and orders the confiscation of his property. He gets release through the contrivance of his sister, who is a prostitute, but his last days are miserable. He lives in penury and on the charity of others. Finally he dies an ignominious death.

Like the Deśopadeśa, to which it is a complementary work, the Narma-mālā draws a picture of the contemporary society of Kashmir. In this work too, as the author himself states in the concluding verse, his object is to offer advice to people. The vehicle of this advice is not insipid sermon but spicy banter. The author shows discernment in dealing with the different characters, his knowledge of men and manners is profound. Kṣemendra’s style is attractive and language simple as in other works of this type.

Kṣemendra’s Kalā-vilāsa¹ is an interesting work. Composed in ten cantos, it describes the various modes of deceit practised by people in the different walks of life. It is written in the form of instructions given by Mūladeva, the well-known master of trickery, to Candragupta whose father Hiraṇyagupta places him in charge of the master. The first canto is devoted to an analysis of the nature of Dambha (hypocrisy) which is the essence of all wickedness (sakalakalā-hṛdaya-sāra). By means of Dambha are trapped human beings just as serpents are caught by incantations, the unsuspecting deer by snares and birds by nets.

The next canto is a description of greed. The poet holds that one should think of greed under the influence of which man forgets the distinction between what should be done and what should not. It is through greed that merchants, the day-thieves (divasa-caura), rob people. Those who are naturally greedy suffer from severe torments, yet do not give up greed. Deceitful art arising out of greed dwells in the heart of the greedy. One devoid of greed does not deceive others.

¹ Ed. Kāvyamālā, I, p. 34 f.f.
In the third canto, the poet dwells on the nature of passion (kāma). He likens passion, which is pleasing for the moment but destructive in the long run, to deadly poison with a sweet coating. The wiles of women, with frames soft as flowers and hearts of adamant, are difficult to understand and cause delusion in the minds of men. Women are fond of moving about in the society, naturally inclined to young men, engaged in recounting the virtues of others and pointing out the vices of their own husbands. One who has an insight into the fickle and crooked nature of women and knows their cruel conduct is not deceived by them.

The fourth canto is devoted to the conduct of harlots. They are said to possess a knowledge of the sixty-four arts which are enumerated by our poet. The arts, inter alia, are crooked glance, deceit of friends, weeping, feigned sleep and death, stealing, charms and drugs for winning over others etc. Prostitutes, like false hope, at first please a man, then plunge him into vices or calamities and, in the end, cause affliction to him. Many-hearted, myriad-tongued, multiarmed and possessed of a variety of wiles, prostitutes are difficult to understand. Many indeed are her lovers—one describes her, another gives her money, yet another serves her while a different person protects her and quite another man is her companion in her amorous sports. In this canto, the poet alludes to a number of legends by way of illustrating the evil consequences of attachment to disreputable women.

The fifth canto depicts the character of the crafty scribe (Kāyastha) who deceives others by his crooked writings.

The sixth canto is devoted to a description of pride and the evils resulting from it. The poet says that Dama (self-restraint) of the golden age has become reversed as Mada (pride) in the Kali age. He further holds that the pride-trees of man are the pride of valour, pride of beauty, pride of sexual union and pride of high birth; these trees grow from the root of pride arising from plentitude. In course of a description of various kinds of vanity, the author condemns the vice of drinking which may, in a moment, set at naught the good con-
duct earned through years. After dilating upon the evil consequences of this vice the author enumerates the parts of the body of various creatures, in which pride resides. For example, it resides in the frowns and the distorted faces of the rich, in the teeth, dress and hair of the handsome, in the tail of the peacock and in the feet of swans.

In the seventh canto the author describes the tricks played by the travelling singer, bard, dancer and actor to rob people of their money which is indeed the life of all kinds of rites and ceremonies. The thief steals money surreptitiously while the singer-thief robs a man in broad daylight by singing odd songs and making ridiculous postures. In the morning the singers are sober wearing ornaments; at noon being defeated at gambling they become devoid of their trappings, and in the evening they take away the people’s money after deceiving them with flattering songs. Even with shabby songs they earn a lot, but are never satisfied with what is paid to them. The actor and dancer etc. also exploit the rich people by resorting to tricks.

The next canto is devoted to the description of the nefarious tactics of the goldsmith who steals gold which is the essence of all wealth, serves as ornaments in prosperity and is a means of safety in adversity. He knows a number of tricks helpful in misappropriating gold. Of these tricks sixty-four are well-known while a host of others are too subtle to be detected.

The ninth canto lays down the wiles of various wicked persons like the astrologer, the quack passing off as a physician, the apothecary selling patent medicines, merchants and those who earn their livelihood by dishonest means. The games of some of these tricksters are as follows. The astrologer spreads out the horoscope, pretends to read the effects of planets and then answers the questions of the persons concerned. He calculates the time of the moon’s conjunction with Viṣākhā, but, lo, cannot know that his own wife is engaged in various lovesports with her paramours. The physicians are a greedy sort of people rendering the patients completely penniless; they are like the extremely hot summer days absolutely drying up water from
a spot. The chemist himself having a shining bald dupes bald-headed persons by raising the hope of growing hairs on their heads, and thus rob them of their money. The prostitutes, besmeared with ashes, and aged Buddhist nuns move about in the society corrupting women of good families and robbing them of their money. Like hunters many wicked people are intent on seducing the wives of the gullible persons and relieving them of their purses. There are some rogues who wander on streets giving women amulets calculated to win over others.

The tenth and concluding canto of the work contains an enumeration of the salutary practices which should be resorted to by people for the welfare of themselves and the society. At the outset the author warns his readers by saying that the nefarious tricks described above should not be practised by people; these are only to be known. Of the commendable practices, the most important are kindness to beings, doing good to others, charity, forgiveness, truthfulness, freedom from greed, composure and absence of jealousy, association of the good, use of sweet words, detachment, self-control, purity, acquisition of learning etc. To trust women is one of the practices which should be avoided.

In this work we find Kṣemendra as a keen observer of the ways of the world. With an insight into human nature he describes how wicked people exploit the gullibility of the people in general. His observations were perhaps based on the contemporary society of Kashmir. Nevertheless these are true in all climes and ages. The types of rogues and tricksters, mentioned by him, are true to life; their characters have been delineated with the realist’s pen and not with the brush of an imaginative painter. The realistic treatment, coupled with the simple diction of Kṣemendra, has added to the value of this work. The poet’s aim is to warn people against roguery, and this he has done not through dry sermons but through satire which has made the work so eminently readable. He looks at society not merely with the cynic’s eye, pointing out
the malpractices, but also sets forth suggestions for making the society healtheir and a happier place to live in.

The *Caturvarga-samgraha* of Kṣemendra consists of four chapters. The four ends of human life, viz. Dharma (virtue), Artha (wealth), Kāma (love) and Mokṣa (salvation), are praised in these chapters in order. While eulogising virtue the poet says, “That is wisdom under the influence of which passion does not spoil pure conduct; that is valour by which the senses are subdued, that is learning by which illusion, the conqueror of the world, is deceived; that is scholarship by which the sufferings of existence comes to an end.” Further on he holds, “It is as a result of immense merit that a man becomes devoid of greed for others’ wealth, devoid of curiosity about others’ wives, fond of others’ friendship, tolerant to insult by others, an adept in the praise of others, devoid of the censure of other’s virtues and ready to remove the suffering of other people.”

Contrary to the usual practice of Sanskrit writers, who generally condemn wealth as a source of suffering, Kṣemendra expatiates on its great utility in the worldly life. Incidentally, of course, he refers to the practices which lead to diminution of wealth. Regarding its utility he maintains that, owing to poverty, one’s family is ruined and that all the virtues of a man perish due to the humiliation caused by solicitations. According to the poet, one who does not save money takes the poison from one’s own hand, and remains only to behold the face of the enemy. The poet further says, “A man hears religious sermons, has a desire for love and salvation as long as he is not oppressed by hunger. When one has to think of having one’s meal but has no money, one cannot set one’s mind on virtue, love or salvation.”

The word ‘Kāma’ has been taken by Kṣemendra not in its wider connotation of ‘desire’ but in the narrower sense of love for women. A beautiful woman, according to him, is the gladdener of one’s eyes and her love is the solace of man.

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The possessor of the sweet heart is the enjoyer of a kingdom—the radiance of her sportive laughter is the chowrie, the breasts marked with sandal-paste when embraced are the golden pitchers for consecration by water and her gold-coloured graceful buttock is the throne.

In the fourth and last chapter he says that Viveka (power of discrimination) and Vairāgya (indifference to worldly objects) are the essential things in life; all else is worthless. One’s boyhood is spent in utter delusion, youth in excessive passion, old age in the agony caused by lack of capacity for all enjoyment—thus without the cultivation of the spirit of indifference life is futile. According to the poet, non-attachment is the only thing in which one has no cause of fear; all else is fraught with causes of fear—in enjoyment there is the fear of disease, in happiness there is the apprehension of destruction, in wealth there is fear from fire and the king, in servitude there is fear from the master, in virtues one has to fear the wicked, in one’s family there is fear from bad women, in honour there is the fear of its being tarnished, in conquest there is fear from the enemy and in the body there is fear from the god of death.

As in his other works of this kind so in this work also Kṣemendra’s style is racy and language simple. He presents the facts of life in a manner that is full of realism. Although there are commendable poetic touches in this work, yet the poet does not soar too high on the wings of fancy. His chapter on wealth reveals Kṣemendra as a man of the world and not as a follower of the time-honoured realistic school which regards wealth as worthless and as an object to be shunned.

The *Niti-kalpataru*,¹ attributed to Kṣemendra, in its extant form consists of 138 sections which are variously styled as Kusuma, Stabaka, Guchhaka, Śākhā and Prakāṇḍa. There is a commentary on a portion of the text. The occurrence

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of divergent forms of the title in the work itself, the colophon betraying a departure from the usual practice of Kšemendra in his undisputed works and particularly quotations from the works of writers known to have flourished after Kšemendra point to the fact that there have been interpolations into the Niti-kalpataru. The nucleus of the work was perhaps from the pen of Kšemendra.

The subject-matter of the Niti-kalpataru, as the title suggests, is ‘Niti. ‘Niti’ has been defined at the outset as the divine sight (divyaṃ caksuḥ) and transparent intellect (amala- prajñā). The word has been used in its broadest connotation; it includes worldly wisdom and polity in its scope. A perusal of the work leads to the assumption that it is designed to be a guide for the prince who is going to shoulder the responsibilities of a kingdom. Some of the topics, dealt with in it, are: resort to a stronger power when one is weak, patience as an essential requisite in the king’s character, protection of women, qualifications of a minister, qualifications of an ambassador, system of espionage, art of knowing who is a good man or a bad man, officers in charge of various royal departments, the scribe, testing of jewels and pearls etc.

The Niti-kalpataru is encyclopaedic in form, and appears to be modelled on the earlier work, called Yukti-kalpataru, ascribed to Bhoja (10th century A.D.) The picture of the ideal prince that emerges from the work is briefly as follows. The prince should not yield to fear before determining the cause of it. He should realize that intellect is superior to physical force and courage. He should never associate with bad people, and try to give advice to fools who may react adversely. When himself weak, a prince should resort to a stronger power. A self-willed king transgresses religion and morality and none can restrain him. A king’s resolution must be translated into action which, once undertaken, must be performed even at the cost of his life. In passing verdicts on disputes between parties he will not only consider the facts represented but also be able to see through their motives. He must possess knowledge about men, elephants and horses.
so that he can select the right personnel for various kinds of administrative work and employ suitable animals in the army. For such knowledge he must be conversant with Palmistry, Psychology, Elephant-lore etc.

The *Niti-kalpataru* has nothing new to give us. It is, however, composed or compiled in a novel plan. It is not merely a dry moral code containing a series of do’s and don’ts for kings. Diversification has been attempted by incorporating edifying stories, appropriate to the subject in hand, gathered from such sources as the *Brhatkathā*, the *Vetāla-pañcavimśati* etc. The work is a repository of information collected from works like the *Mahābhārata*, the *Brhat samhitā*, the Smṛti works of Parāśara, Mārkaṇḍeya, Manu, Yājñavalkya and the *Kathā-sarit-sāgara*. The information, derived from their works, relates chiefly to the means of knowing the right types of men and materials required by the king.

A few stories, found in the *Niti-kalpataru*, are briefly given below.

While demonstrating the superiority of intelligence over physical strength, the author gives the story of the crane, the fish and the shark. In a tank there lived some fish and a shark. They were afraid of the crane, Nītikañcu (renowned for morality) by name, that lived on the bank. Unable to catch the fish that kept away from him, the crane hit upon a plan. One day he pretended to be terrified at the approach of a fisherman, and assured the fish that he would carry them to a safer place. The fish having agreed, he took many of them one by one to a slab of stone where he ate them up. The shark also expressed its eagerness to be rescued. The crane carried him to the same spot. There the shark saw remnants of the fish, realised the game of the crane, devoured it and was praised by the other fish.

To illustrate that advice to a fool is dangerous, the following story is given. A band of monkeys used to live in a forest. Once when it was very cold they saw a fire-fly. Taking it to be fire they threw straw over it. One of them began to blow it for
fire. A bird nearby smiled and said that it was a fire-fly and not fire. Enraged at this, it threw a stone at the bird which died.

Of the various kinds of fools, described in the Niti-kalpataru, some are as follows. A fool had a cow which used to yield a good quantity of milk. Once he thought that he would hold a festival. Desirous of getting a large quantity of milk for the purpose he decided not to milch the cow for a month. The festival came. He started milching the cow, but, being out of practice it gave very little milk. Angry at this he applied force for getting more milk instead of which he got blood from the cow's body. When the people learnt all about the matter, they began to laugh at him.

A foolish man went to the market for selling cotton. People, however, did not accept the commodity saying that it was impure. The man thought for sometime, and went to a goldsmith. On enquiry he was told that gold was purified in fire. He applied the same test to the cotton which was burnt to ashes, and he became an object of ridicule.

A miserly king would hoard money which he would neither give to anybody nor spend for his own enjoyment. His ministers advised him to give away the money saying that charity destroys a man's misery in the other world. The king replied that he would make a gift of the money when after death he would find misery in the other world.

To the class of didactic poems belongs also the Mugdhopadeśa1 (advice to the naive), in sixty-six verses, by Jahlanā of the first half of the twelfth century. The poet is different from Jahlanā, the compiler of the anthology called Sūkti-muktāvali or Subhāṣita-muktāvali. The author was probably influenced by Kṣemendra in writing this little work. It contains warnings against the wiles and snares of harlots. As the poet merely sermonises, his work is not so attractive as those of Kṣemendra in which the satirical element is delightful. We give a few

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1. Ed. Kāvyamāla, Gucchaka VIII,
specimens of his remarks. He says that love is as impossible in
a harlot as want of restlessness in a monkey, straightness in a
bow, softness in granite, sweetness in the fruit of the Nimba tree
(Azadirachta indica) and fragrance in garlic. Again, as a fool
is never free from vice, a merchant is not devoid of fraud, an
official of the king is not honest, a servant is not independent,
an idiot is not devoted to virtue, a thief is not free from desire,
a terrified man is not calm, and a tale-bearer is not pious, so a
harlot is never loving. The successive vices, and the miserable
end of the life of one attached to prostitutes are described thus.
A bad fellow, absolutely under the influence of prostitutes;
becomes a financial wreck, takes to gambling, loses his all, and
hardpressed by gamblers takes to theft and as a thief is put to
death by the king.

The Bhallata-sataka,¹ consisting of 108 verses in a variety
of metres, is attributed to Bhallaṭa. Nothing is known
about the poet beyond the fact that he is stated in the Rāja-
taraṅgini (v. 204) to have flourished under the Kashmirian
king Saṅkaravarman (883-902 A.D.) Verses from this
Kāvyā have been quoted by Abhinavagupta (Locana), Kṣemendra
(Aucitya-vicāra-carca), Kuntaka, Mammaṭa and Vallabhadeva
—all Kashmirians. The anthology, called Śāṅgadhara-
paddahati, also quotes verses from it. From the colophon²
to this Sataka, the author appears to have written three works
of which the present work is one. The text of this Sataka
appears to contain some verses which were probably interpo-
lated at a later time. Some of its verses are attributed to other
poets in the Subhāṣitāvali and the Śāṅgadhara-paddhati,
and a verse of the Dhvanyāloka is found in it (No. 68).

The verses of the Bhallata-sataka are elegant and free from
the artificialities that usually disfigure the poems of this age. In
well-turned verses the poet lays down his reflections on the ways
of the world. For example, he says, "Those particles of dust

2. iti ralna-traye bhallata-satakam samāptam.
which are naturally light, are not counted anywhere, and being trampled under feet every day ever remain hidden in the earth, being lifted up into the sky by the fickle wind, they fix their abode on the lofty mountains." A fine expression of the idea that the vile gain superiority over the noble by force of circumstances! We find a beautiful condemnation of man's ingratitude in the following: "O good tree, why were you born in a junction of four roads? Why have you dense shade? Endowed with shade why have you borne fruits? Though possessed of a wealth of fruits why are you bent low? Now, as a result of your own misdeeds, tolerate the pulling, shaking, crushing and breaking of the tips of your branches by the people."

The Śānti-śataka is attributed to one Śilhaṇa (also Śihlaṇa or Silhaṇa). The poet's name is mentioned in I, 2, 3 of the Śānti-śataka. We know nothing of the personal history of this poet. His name, however, is typically Kashmirian. The anthology Sadukti-karṇāṁṛta of the Bengali Śridhara-dāsa cites verses ascribed to Śilhaṇa. The date of this anthology (1205 A.D.), therefore, constitutes the lower terminus to the date of Śilhaṇa. Winternitz is inclined to the view that this Kashmirian poet chose Bengal as the place of his literary activity—a hypothesis which is probably based on the fact that the aforesaid anthology of Benga. quotes quite a number of verses ascribed to Śilhaṇa.

The poem is divided into four chapters called Paritāpopa-śama (relief from remorse), Vivekodaya (rise of true knowledge), Kartavyatopadeśa (instructions about duty) and Brahma-prāpti (attainment of Brahman). The first chapter opens with the affirmation of the inexorableness of action the fruits of which even gods cannot avoid. The poet then gives expression to a sense of envy at those who, free from all

1. Ed. (i) J. Vidyasagara in Kāvya-samgraha, i, Calcutta, 1872.
   (ii) K. Schonfeld, with German tr., Leipzig, 1910.
   (iii) in Hoeberiin.
sorts of worldly attachment, have renounced everything and devoted themselves to meditation on the Supreme Being. This envy is naturally followed by repentance over the inability of the common man to follow in the footsteps of those who have taken to the path of peace. For example, the poet says, “Birds without any apprehension sit on the lap and drink the tears of joy of those blessed ones who in mountain-caves meditate upon the Supreme Light. Our life, on the contrary, is spent up while we remain in palaces, on the banks of tanks, in pleasure-gardens and bowers for sports built according to our desire” (I. 5). Again, “The moth rushes into the lamp without knowing the painful effect of burns, the fish too swallows, out of ignorance, the pieces of meat attached to the hook. Even knowing fully well that the objects of desire are enmeshed in danger, we do not shun them. Alas, painful is the greatness of delusion ” (I. 8) The poet concludes the chapter with a condemnation of the association of women whose sharp arrows in the shape of glances pierce through the armour of quietism of even the best of men.

In the second chapter, the poet dwells on the illusory character of the world and earthly pleasures which appear to be real to one devoid of true knowledge. To the discerning people the hollowness of the terrestrial pleasures is obvious. Describing the unbounded nature of desire the poet says, “A person who is destitute longs for a hundred, one having a hundred hankers after ten hundred, a person possessed of one thousand wants a lac, the master of a lac desires the status of a king, a king wants to be a paramount monarch, a paramount sovereign wants to be Indra, the lord of gods yearns for the position of Brahman, the latter desires the status of Viṣṇu; who, alas, has come to the end of hopes ? (II. 6). While resort to forest-life has been lauded, the poet holds that, to one whose passions are extinguished, the home is the hermitage.

In the next chapter, in course of exhorting the people with regard to the right conduct, the poet says, “The forest of worldly existence is terrible, this house of the body is full of holes, the powerful time is the thief, of continual darkness is the
night of delusion. O men, having held the sword of knowledge and put on the armour of good conduct, be vigilant with steadfast eyes.” (III. 4).

In the concluding chapter, the poet describes the attainment of Brahman as the sumnum bonum of existence, and dwells upon the ways of reaching the goal. Renunciation is the means to this end. It is the Yogin who alone can get over the bonds of desire that stand in the way of salvation. Says the poet, “Hope is the river of which wish is the water, hankering is the waves, attachment is the crocodile, the birds (on the bank) are argumentation; which destroys the tree of patience, is extremely difficult to cross due to eddies in the shape of delusion and whose very high banks in the form of anxiety are manifest. The lords of Yogins, of pure minds, having crossed the river, become delighted” (IV. 26).

The poem aims at the inculcation of ascetic morality, a theme which is not novel with Śilhaṇa. He is obviously influenced by the Vedāntic teachings, the Vairāgya-śataka of Bhartṛhari, and possibly also by the Buddhistic works. It is not fair to accuse Śilhaṇa of pessimism on the ground that the general trend of the entire poem is to show the utter worthlessness of worldly life. The poem is not meant for the common man; at the outset the poet asks the readers to go through his work if he likes quietism and seeks salvation. Śilhaṇa’s condemnation of women as the snares of mankind is in keeping with the misogynic outlook that characterises the Dharmasāstra of the post-Vedic period. One wonders if women should not have any means of saving their souls! Happily for us, the verses of Śilhaṇa are conspicuously free from the laboured diction of the poets of his age. His verses are eminently readable.

The text of the poem, now available in print, appears to be of a composite nature. Two of its verses are ascribed in anthologies to other poets. Some verses of it are found in the work of Bhartṛhari, a verse of the rhetorician Ānandavardhana occurs in it, and one of its verses is found in the Nāgānanda of Harṣa. In view of the lack of definitive texts of Bhartṛhari’s
works and that of Śilhana we are not yet in a position to determine the extent of the genuine and the spurious in the printed text of the Śānti-śataka. In certain cases, there appears to have been a confusion between the names of Śilhana and Blihaṇa. For example, while some manuscripts of the Sadukti-karṇāṁṛta attribute certain verses to Blihaṇa, others ascribe them to Śilhana. One of Blihaṇa’s verses is found in the Śānti-śataka. Śilhana appears to have composed other works besides the present one. Some of the verses, attributed to him in the Sadukti-karṇāṁṛta, are not traceable in the Śānti-śataka as it has come down to us.

(c) Court-epics

Kṣemendra was a prolific writer not only on a particular subject. He had a wide range of interests and a master mind. He did not rest content by merely studying a subject, but also wrote on it. It appears that he had a great fondness for epitomising the well-known treatises, and this he did in the poetical form.

Kṣemendra appears to have composed a large number of works of which some are known by name only.¹ We give below an account of his published works.

In 1037 A.D. Kṣemendra wrote his Bhārata-maṇjarī.² Designed to be an abstract of the Mahābhārata, it is composed in eighteen books which, in the fashion of the original, are called Parvans. It is one of the few Sanskrit Kāvyas dealing with the Mahābhārata as a whole. The poet has naturally followed the Kashmirian recension of the great epic. In trying to produce a unified poem out of the heterogeneous medley of the epic, Kṣemendra has applied his pruning pen in wholly expunging some matters and reducing others in size. The Bhīṣmaparvan is an instance in point. In

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1. For the names of such works, see Appendix II.
place of about a lac of verses of the original, Kṣemendra has summed up the whole matter in about 500 verses. Even the Bhagavadgītā has been considerably compressed. The poet has also re-arranged the contents of the original in some cases in order to achieve his purpose. The episode of the club-duel between Bhīma and Duryodhana has been torn from the Šalyaparvan of the original, and described in what he calls Gadāparvan. The Anuśāsana-parvan has been omitted, and some of its matters have been dealt with under Śānti-parvan. Thus we find that he took all sorts of liberty with the text. This is true also in the case of the supplement, called Harivamśa, which receives but a cursory treatment in his epitome.

Kṣemendra's skill as an epitomist is undoubted. The rehandling of the contents of the colossal epic, without marring the spirit of the original, certainly requires a talent of no mean order. This is particularly commendable because the poet is a pioneer in this respect. His abstract has value in the evolution of the text of the epic. But, as a poem the Bhārata-mañjari cannot be rated high. At best, it is a versified epitome, written in a simple language and designed for the general reader who has neither the time nor the erudition to go through the original epic. At worst, it is jejune and insipid. The Bhārata-mañjari is a monument to Kṣemendra's erudition and industry, but nevertheless it substantiates the charge of dreariness levelled against him by scholars mostly of the west.

A work, similar in nature to the Bhārata-mañjari, is the Rāmāyaṇa-mañjari of the same author. It is a unique work in the sense that it, for the first time, gives us an abridged version of the entire Rāma story. As in the case of the Mahābhārata, so here too the author has taken great liberty in handling the original story in such a way as to suit a poem. All the seven books, under the same titles, are found in Kṣemendra's work, but the contents have been altered to a

considerable extent. For instance, his Ayodhyā-kāṇḍa ends with the demise of Daśaratha instead of Rāma’s entry into the forest as found in the original. Again, the Yuddha-kāṇḍa of Kṣemendra’s work comes to an end with the destruction of Rāvaṇa. The other incidents of the Yuddha-kāṇḍa of the original, viz. lamentation of Rāvaṇa’s wife, Vibhiṣaṇa’s coronation, Sitā’s ordeal etc., are dovetailed into the Uttarakaṇḍa. Into the desert of verses Kṣemendra has tried to introduce oases in the shape of the description of some seasons in the Aranyakāṇḍa and Kīśkindhyā-kāṇḍa. These diversify the otherwise monotonous work. As in the other abstract so here too Kṣemendra makes a judicious recast of the original to suit his purpose, and reveals his unconventional attitude towards the contents of the epic. But, as a specimen of poem it is as poor as the other one.

Devoid of poetic distinction is also his Daśāvatāra-carita1 (1066 A.D.). In it he describes and extols each of the ten incarnations of Viṣṇu in separate cantos. The incarnations are in this order: the Fish, Tortoise, Boar, Man-lion, Dwarf, Paraśurāma, Rāma, Kṛṣṇa, Buddha and Karkya, the last being obviously Kalki. It should be noted that in canto IX Buddha has been represented as the personification of Kṛṣṇa, and the Buddha legend has been transformed into a Viṣṇu-legend.

The most noteworthy of the epitomes, produced by Kṣemendra, is the Brhat-kathā-mañjarī1 written in the first half of the eleventh century. Divided into eighteen cantos called Lambhakas, it consists of over 7,000 verses. Along with the Kathā-sarit-sāgara of the Kashmirian Somadeva, it represents the lost north-western version of the Brhat-kathā traditionally attributed to Guṇaḍhyya who, on the authority of the writers like the rhetorician Daṇḍin, wrote his work in Paisācī Prākrit. As the original Brhat-kathā is lost, we are not in a position to assess the value of Kṣemendra’s

work. The Brhatkathā-maṇjarī, like the other Kashmirian version of the Brhatkathā and its Nepalese version, describes the adventures of Naravāhanadatta, son of Udayana, his acquisition of Madanamaṇjukā as his bride and of the land of Vidyādharas as his empire. Kṣemendra’s composition is not of a high poetic merit, and occasionally betrays the artifici- alities of the later Kāvya. Sometimes in his attempt to produce an abridged version, he appears to have cut the fact too short. Again, he unnecessarily dilates upon the erotic matters and prolongs the religious section.

Another abridgement of the Brhatkathā is Somadeva’s Kathā-sarit-sāgara (the ocean of the streams of stories) presumably based on the lost north-western version of Guṇā- dhya’s work. Written between 1063 and 1082 A.D., Somadeva’s work, like Kṣemendra’s, is in eighteen chapters but nearly three times the latter in bulk. Somadeva’s style is limpid and free from needless elaboration.

Of Somadeva’s personal history we know nothing beyond the fact that he wrote his work for the diversion of Queen Sūryamati who immolated herself on the funeral pyre of her husband, Ananta. Ananta put an end to his life in 1081 A.D.

To Kashmir belongs one Abhinanda, son of Jayanta Bhaṭṭa.1 Though a Gauḍa is mentioned by him as one of his ancestors, it is not known whether or not he is identical with the Gauḍa Abhinanda cited in the anthologies. The author of a Rāma-carita is named Abhinanda. But, the name of the father of this last-mentioned Abhinanda is Śatānanda which renders his identity with the Kashmirian Abhinanda doubtful.

The Kashmirian Abhinanda’s Kādambarī-kathā-sāra2, as the title implies, is a versified abridgement of Bāṇabhaṭṭa’s prose romance called Kādambarī. The work is in eight cantos, and belongs to the class of poetical works composed in the age of decadence. It is devoid of literary distinction.

1. For an account of this Kashmirian logician and his works, see Chapter VII.
Abhinanda’s work is quoted by Abhinavagupta, Kṣemendra and Bhoja. This, along with the fact that, in a stanza attributed to him, Abhinanda mentions Rājaśekhara as his contemporary, makes it probable that this Abhinanda lived in the ninth century.

The Bodhisattvā-vadāna-kalpalatā¹ (the wish-yielding creeper of the exploits of Bodhisattva) of Kṣemendra, briefly called Avadāna-kalpalatā, contains forty-eight chapters called Pallavas (leaves). In it the poet describes the exploits of Bodhisattva in verses. Of the metres, Śloka, which is commonly used in a narrative, is predominant and diversification is effected by various other metres.

Though the traditional Avadāna literature must have been drawn upon by Kṣemendra, yet his credit lies in giving us a sustained poetical form of the stories. He takes recourse to none of the artificialities that disfigure the poetical compositions of the age of decadence to which he belongs. Kṣemendra proves to be an impressive story-teller, and this huge work bespeaks his indefatigable energy as a writer and his mastery over the legendary lore of the Buddhists.

An account of Maňkha is found in his Śrikaṇṭha-carita. We learn that his father was Viśvāvarta, son of Manmatha, and that his brothers Śṛṅgāra, Bhaṅga and Alanākāra (or Laṅkaka) were scholars and officials under the government. Maňkhaka mentions his teacher Ruuyaka who was the author of the well-known rhetorical work entitled Alankāra-sarvavsa. The author of the Śrikaṇṭha-carita is probably identical with Maňkha, the compiler of the lexicon called Anekārtha-kośa popularly known as Maňkha-kośa. The poet’s brother Alanākāra is stated to have been a minister of king Jayasimha of Kashmir (1127-1150 A.D.). So, Maňkha may be assigned to a period between the last quarter of the eleventh century and the third quarter of the twelfth.

The Śrikaṇṭha-carita² is a huge work being composed in

2. Ed. Durgaprasad & Parab. with Jonarāja’s commentary.
twenty-five cantos. It has for its theme the Purānic legend of the destruction of the demon Tripura by Śiva. As usual in the court-epics, especially of the age of decadence, the story is of very little consequence. It is just a means to the end of the poet’s deliberate display of literary skill. The poet’s lack of the sense of proportion is evident in the first canto the whole of which is devoted to the conventional preliminaries of a Kāvyā, viz. prayers and benedictions. The subject of good and bad people, which may be appropriate in a work on morality rather than in an epic poem, occupies the next canto. An account of the poet’s family and place of residence is given in canto III. The reader is apt to lose his patience in going through so much matter before reaching the story in canto IV. The following canto also carries the narrative a little further. But, the poet again lapses into the habit of digression and the reader’s patience is strained to the utmost limit by the next eleven cantos which describe the spring season and other beauties of nature with the usual amorous sports. The thread of the story reappears in canto XVII which, followed by seven cantos, describes the exploits of Śiva culminating in the burning of Tripura.

As a worthy disciple of Ruyyaka, Maṅkha shows ability in the use of figures of speech. His metrical skill is undoubted. His language testifies to his learning. These remarks are nearly all on the credit side of the poet. At worst, he is nothing but a conventional writer assiduously applying himself to the production of a Mahākāvyā in conformity with the canons of poetics. He shows no originality in handling the theme. The account of his personal history, given in canto III, and of an assembly of learned men (in the last canto) held under the patronage of his brother, Aḷāṅkāra, on the occasion of the completion and recital of his poem, are of some historical importance though tediously long. In the last canto, we find the names of some scholars, poets and officials.

Ratnākara, son of Amṛtabhānu, flourished under Cippatā Jayāpiḍa (832-44 A.D.) and Avantivarman (855-84
A.D.) His Haravijaya, a Mahâkâvyâ in fifty cantos, is based on the story of the destruction of the demon Andhaka at the hands of Śiva. The demon was born blind to Śiva, but obtained eyesight as a result of hard penance. After this he proved to be a constant source of trouble to gods whereupon Śiva came to their rescue, and slew him.

As usual with the Mahâkâvyâs of the period of decline, in the Haravijaya the matter is subordinated to the manner. It seems that the poet is anxious to show off his erudition and skill. He devotes full six cantos (I-VI) to a description of the city of Śiva, his violent dance, the seasons etc. Cantos IX-XVI are a record of the poet’s knowledge of polity. The poet parades his knowledge of amorous practices in cantos XVII-XX and XXII-XXVIII. The Kâvya is reeking with the conventional description of nature, the banalities of the lover’s activities and so on. All this, coupled with Citrabandhas (XLVIII), makes the work a perfect masterpiece of bad taste and lack of sense of proportion. The size of the work is forbidding, and is an example of the quality being sacrificed for quantity. In his Kâvya Ratnâkara succumbed to the pernicious influence of Mâgha with whose artificial poem Śiśupâla-vadha his familiarity is certain. Ratnâkara himself speaks of his imitating Bâñabhaṭṭa. These facts sufficiently explain his errors of taste.

On the Haravijaya there is a commentary, called Viṣama-poddityota, by Râjânaka Alaka, son of Râjânaka Jayânaka, who is also called Alaṭa or Allaṭa. Alaka or Alaṭa is supposed by some to have been the continuator of the Kâvya-prakâśa left unfinished by Mâmmaṭa.

Ratnâkara is credited with the authorship of also two small poems entitled Vakrokti-pâncâśikâ and Dhvanigâthâ-pâncikâ.

1. Ed. Durgaprasad and Parab, with comm. by Alaka, Bombay, 1890.
2. See Peterson’s Reports on search of Sanskrit manuscripts, II, and Bihler’s Kashmir Report.
3. See account under Miscellaneous poems below.
The *Kapphiṇābhyudaya*¹, in twenty cantos, is another Mahākāvyya produced in Kashmir. Its author Śivasvāmin,² son of Arkasvāmin, was a court-poet of king Avantivarman in the latter half of the ninth century A.D.

In the selection of the theme, Śivasvāmin leaves the beaten track. He takes a Buddhist story of the *Avadāna-śatakā*,³ and changes it almost beyond recognition. The poem deals with the story of the south Indian king Kapphiṇa who invades Śrāvasti, the territory of Prasenajit, and is eventually converted to Buddhism through a miracle. As in other Mahākāvyas of this age, here too the narrative is slight and the poet lavishes all the poet’s stock-in-trade in order to weave out a full-fledged poem in accordance with the prescriptions laid down in rhetorical works.

The poem opens with a description of king Kapphiṇa⁴ and his capital. A spy delivers the news of the vanity of Prasenajit who is, however, reported to be a just ruler. The princes, confused at the news, hold a deliberation about war a threat of which is communicated to Prasenajit through a messenger. At this juncture Kapphiṇa is persuaded by a Vidyādhara to visit the Malaya mountain to hit upon a plan of invasion. The king leads an expedition against Prasenajit, a protracted war ensues and Kapphiṇa is, in course of time, converted to Buddhism.

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2. From an anonymous verse, noted in Bhandarkar’s Report (1897), p. xi, we learn that he wrote as many as seven Mahākāvyas besides numerous verses and many dramatic works.
3. Versions of the story occur also in the *Manorathapūranī*, a commentary *Aṅguttara-nikāya* and in the commentary on the *Dhammapada*.
4. Some suggest Kāmpilya as the place that gave rise to the name. In Chinese Kapphiṇa or Kamphilla is associated with the constellation Scorpio a prayer to whose Regent is supposed to have caused the birth of the king. Some scholars think that the name is derived from ‘Kalpa’ which means a cycle of time or ‘competent’; it is suggested that the latter meaning is more appropriate to one who was one of the eminent disciples of the Buddha.
The sojourn of the king to Malaya has been contrived as a means for the poet to show off his power of description. The poet cannot rest content with the description of one season; so he takes recourse to the artifice of uniting all the seasons to whose description he devotes a whole canto. The account of the enjoyment of the soldiers in the army of Kapphiṇa is given in the typical manner of a Mahākāvya. There are the usual sunset, moonlit night, sunrise, aquatic sports, the drinking bout and sensual pleasures in conformity with the prescriptions of Kāmaśāstra and so on. In his laboured style, the use of Citra-bandhas and various figures of sound and sense he betrays the influence of Bhāravi, Māgha and even his contemporary Ratnākara. An evidence of the artificiality of Śivasvimān's style is furnished by the fact that the word Śiva occurs in the concluding verse of each canto of the poem. This is another proof of the influence of his noted predecessors on him. Bhāravi, Māgha and Ratnākara use the words Lakṣmi, Śrī and Ratna respectively in the last verse of every canto of their works.

The spy delivering the news of Prasenajit at the commencement of the Kappinābhyyudaya unmistakably reminds one of the similar incident in the opening of the Kirātārjunīya. Artistic and poetic touches are not altogether absent in Śivasvāmin's poem, but these are hedged in by artificialities and long-drawn-out descriptions that exhaust the reader's patience. The poet has unflagging energy in displaying his learning. In canto XIX he inserts a long hymn to Buddha in Prākrit. Though the poet was obviously influenced by the Pāli canonical literature, yet an extensive hymn in Prākrit in a Sanskrit poem is clearly a misfit.

The Rāvanārjunīya or Arjuna-rāvanīya of Bhaṭṭa Bhima, who is also called Bhaumaka or Bhauma and is believed to have been a Kashmirian, is an artificial production. It is like the Bhaṭṭi-kāvya along with which it is designated as a Śāstra-

kāvya by Kṣemendra in his *Suvṛtta-tilaka*. Being mentioned by Kṣemendra, the poet may be supposed to have flourished in the eleventh century A.D. or earlier. The poem, in twenty-seven cantos which have not been recovered in the complete form, narrates the story of Rāvana's grim fight with Kārtaviryā- rjuna. As it relates the story it illustrates the rules of Pā- ṇini's grammar in the order of the *Aṣṭādhyāyī*.

The *Hara-carita-cintāmani*¹ of Jayadratha² is a huge work. Its chapters are called Prakāśas. The printed text is incomplete running up to the forty-fifth verse of the thirty-second Prakāśa; there is no colophon to the thirty-second chapter nor any final colophon.

This work describes the various myths and legends connected with Śiva, as will be evident from the following names of the Prakāśas:

- Jvālāliṅgāvatāra, Kāladāha-varṇana,
- Kālakūṭakavalīkāra, Nandirudra-varṇana,
- Andhakāsura-vara-pradāna, Ardhanārīśvarodaya,

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1. Kāvyamālā, 61, Bombay, 1897.
2. This name, and not Jayaratha, as is usually found in books on History of literature, occurs in the printed text. The epithets Rajanaka and Mahāmaheśvara indicate that the author was a Kashmirian. This Jayadratha was perhaps brother of Jayaratha, the commentator on Ruṣyaka's *Alankara-savasva* and Abhinavagupta's *Tantrā- loka*. (See account of Jayaratha in chapter IV.)
Śivadharmādyuddhāra, Nānā-sāstrebyāh Śivarātri-kathā-saṃgraha,........

The work, mostly in the common Śloka metre, is insipid and of the nature of a Purāṇa or Māhātmya rather than a Kāvyā. As usual with the poets of the age of decline, the sense of proportion sometimes deserts Jayadratha; the ninth chapter has the unwieldy number of two hundred and seventy-six verses. Written in wooden conformity with the established norms of the Mahākāvya, the work, however, has some merit from the point of view of Śaivism, and the beliefs and practices connected with it. Some of the legends are associated with places of pilgrimage in Kashmir.

Persian sources inspired some poets of Kashmir to compose poems under their Muslim patrons. One such poem was the Kathā-kautuka1 of Śrīvara. It is, in the words of the poet himself, a Sanskrit version of a story narrated in the works of Muslims.2 The story is that of the well-known Yusuf and Zulaikhā as narrated by Mullā Jāmi.3 The poem consists of fifteen chapters called Kautukas. The poet composed the work in 1505 A.D. for the edification of his patron Muhammad Shāh.4

The work reveals an interesting blend of the Śiva cult with the Persian story which again appears to have been derived from the old Hebrew source. The last canto of Śrīvara’s work glorifies Śiva. The story is briefly this.

Zulaikhā, a princess of exquisite beauty, dreams of a young man of superb handsomeness and falls desperately in love with him. She awakes next morning, and since then has been disconsolate. Unable to bear the pangs, she opens her heart at

3. hramena yena...malāṣīyāmena varṇitāh/
tenāiva hi mayū so’yaṃ slokenādyya nirūpyate// I.3
4. Keath and De, in their History of Sanskrit Literature, appear to be wrong in stating that it was composed under Zain-ul-‘Abidin. For correct information, see Kashir by G.M.D Sufi, pp. 167, 191.
first to her nurse and then to her father. Her anguish is augmented by another vision of the object of her love. In yet another vision she is informed that he is Grand Vizier of Egypt. On hearing this her father sends her there. She receives a warm welcome, but, alas, the Vizier is not the idol of her imagination. All the pomp and grandeur of the Vizier's palace fail to bring solace to her sorrowing heart.

Yusuf, son of a very rich man, is by dint of his charming appearance and winsome manners becomes the dearest of all the sons to his father. He grows up to be a fine virtuous young man, but falls a victim to the dastardly conspiracy of his jealous brothers who throw him into a well. Through god's grace he is rescued, and falls into the hands of merchants who go to Egypt and plan to sell him off as a slave.

Zulaikha, with her longings unsatisfied, proceeds homeward. On way she catches sight of Yusuf, and at once recognises him to be the one for union with whom she has so long been pining. She gets him to herself, and engages herself heart and soul in his service. But Yusuf proves cold, and does not requite her ardent love. This again throws her into an ocean of grief. The authorities throw Yusuf into prison as a punishment. But, the physical privations fail to make his heart relent. In course of time, Yusuf is released, and Zulaikha tries in vain to attract him by various means. One day, however, perchance her piteous cries melt the heart of Yusuf, and he promises to grant her prayers. Her first prayer is the restoration of her youth and beauty of which she has been deprived as a result of her separation from him. This granted, her next prayer is that she may enjoy his companionship. At this Yusuf, god-centred as his life is, sinks into deep meditation in which he receives the divine command to take her as his wife.

Based on the Persian source is also the Delarāmā-kathā-sāra\(^1\) of Bhaṭṭa Āhādaka who has the typically Kashmirian title of Rājānaka. The poet, at the outset, states that he is

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writing in Sanskrit on a theme contained in Muslim works.\(^4\) In a verse (I. 15) of his work, he mentions Sultān Muham-
mad. A Sultān of this name ruled over Kashmir in the fifteenth-
sixteenth century A.D. It is with a story of this Sultān that the
work of Āhlādaka commences. It is in thirteen cantos, and some
of the verses are missing in the printed text.

The theme of the work is briefly this. While on a hunting
excursion a deer warns the Sultān of a great calamity that will
befall him. It does happen leaving the Sultān and his wife home-
less. They live at a place in dire poverty, the Sultān dragging
a miserable existence by collecting and selling fuel. The dark
hours of their present life are illumined by the birth of two sons
to them. As they are growing up, the lady by a stroke of fortune
obtains some wealth. Eventually she comes in contact
with a merchant in affluent circumstances. Wealth inevitably
brings vice in its train, and the lady develops illicit intimacy with
the merchant. Some untoward circumstances drive the sons,
who have now attained youth, away from home. In course of
their wandering they suffer untold privation. At last, the elder
of the two, by a strange piece of gold luck, is installed on the
vacant throne of a kingdom. The younger brother is left in the
lurch. The newly made king, in the midst of the pomp and
splendour of royal life, falls a victim to the machinations of a
courtesan, Delarāmā by name, who robs him of his precious
possessions and decamps. Forced to leave his capital, he wanders
here and there, and eventually succeeds in tracing the where-
abouts of Delarāmā. Before he can seize her, she again makes
good her escape. A search for her proves futile. The same
strange fate that separated the brothers re-unite them much to
their delight. They now go to meet their parents. But, alas,
their father is reported to be dead and their mother sunk into
the mire of debauchery with her paramour, the merchant.
At last they repair to Halābha, their native place, and the

1. \textit{eśā kathā mausala-tāstra-dṛṣṭā \ldots \ldots \ldots} \\
\textit{gīrṇa-vānyā kriyate mayādyā \ldots ı.2} \\
(Mausala = Muslim)
elder brother occupies the throne under the name of Ibrāhim while the younger is made crown-prince.

(d) Devotional Poems

There are numerous compositions of this type. The most well-known among them are briefly dealt with below.

Ānandavardhana, the celebrated poetician, composed the *Devi-śataka* in one hundred verses in honour of goddess Pārvati. The verses are notorious for their highly artificial manner, and the matter seems to be of little importance. The language is difficult, and Citra-bandhas disfigure it. It may seem ludicrous that the very author who, in his *Dhvanyālōka*, accords the highest place to suggestion in poetry, should take recourse to mannerisms. Ānandavardhana perhaps excuses himself by his theory that, in the laudation of gods, sentiment occupies a subordinate position. Judging from the *Devi-śataka* we must say that the author, though an excellent critic and theoretician, is but mediocre as a poet. He is more anxious to display verbal tricks than to express devotional fervour.

The *Stotrávalī* of Utpaladeva, preceptor of Abhinava-gupta, consists of twenty brief hymns in which Śiva is eulogised. The hymns lack poetic or literary distinction being partly simple invocations and partly conventionally ornate compositions.

The *Ardhanārīśvara-stotra* of Kalhaṇa consists of eighteen verses in the elaborate Śārdūla-vikriḍīta metre. Though alliterative, the style is not wholly strained.

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1. For personal history and works, see account under Poetics (Ch. IV).
2. Ed. Kavyamāla, XI.
4. For personal history and works, see account under Pratyabhijñā-śāstra (Ch. VI).
5. Ed. Kavyamāla, XIV.
The Īśvara-śataka\(^1\) of Avatāra and the Śāmba-pañcāśikā\(^2\) of an unknown poet are probably of Kashmirian origin. These works, dealing respectively with the eulogy of Śiva and the sun-god, are examples of literary exercise. Mention may be made of the Sragdharā-stotra of Sarvajñamitra. In his commentary on this Stotra, Jinaraksīta informs us that Sarvajñamitra was a pious monk of Kashmir and reputed for his charitable disposition. It is said that, having given away all his earthly possessions, Sarvajña wandered about as a mendicant. From the Tibetan work, Pag-sam-jon-zang, we learn that Sarvajña, though born in Kashmir, received training in the Nālandā monastery where he became proficient in the sciences. The name of the king, to whom he is said to have sold himself, is Vajramukutā according to some and Śaraṇa according to others. Some information about Sarvajña is available in Tāranātha’s history of Buddhism. The Rāja-tarangini (IV. 210) states that Bhikṣu Sarvajñamitra lived in Kayyaviśāra built by king Kayya of Lāṭa or Central and Southern Gujarat, and was subordinate to king Muktāpiśa Lalitāditya of Kashmir (early eighth century A.D.). King Vajramukutā, mentioned above, might be identical with Vajrāditya, son of Lalitāditya. King Śaraṇa has not yet been identified.

The Sragdharā-stotra\(^3\), a hymn to goddess Tārā, consists of thirty-seven stanzas in Sragdharā metre. Apart from the monotonous sameness of the metre, the Stotra betrays conscious effort for the use of various figures of speech and pedantic expressions. The hymn reflects pious faith, but lacks genuine poetry.

The Devī-nāma-vilāsa\(^4\) of Sāhib Kaula merits a more detailed treatment. It is stated, in the final colophon, to have been composed in Vikrama year 1723 (=1666 A.D.).

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1. Ibid, XI.
2. NSP ed., Bombay, 1889.
Some biographical information about the author can be gathered from the canto-colophons as well as from the account given by the editor of the Devi-nāma-vilāsa, who happens to be a descendant of the author. We learn that Sāhib Kaula was the son of Kṛṣṇa Kaula and Buddhī and brother of Sudarśana and Siddha. His maternal grand-father is stated to have been Śiva Rājānaka of Lābru family. Sāhib’s wife was named Śri Devī. The editor states that Sāhib wrote another work called Kalpavrksa. According to him, the following works also are associated with the name of Sāhib Kaula: Śivasiddhi-nīti Gāyatri-mantra-bhāṣya, Citsphārasārā-dvaya, Saccidānanda-kandalī, Śiva-śakti-vilāsa, Śārikāstava, Guruvṛttacintāmani, Sahajārcana-ṣaṣṭikā, Nījātmabodha, Candra-maulistava, Suprabhāta-stava, Gitā-sāra and Jātakodāharana. The author’s homage to Śiva in the opening verse of the Devi-nāma-vilāsa, his devotion to Śiva and Śakti in the body of the work and the very names of some of the above works, associated with him, clearly testify to his Śaivite persuasion. The provenance of the work was Kashmir, as the author states in the final colophon.

The Devi-nāma-vilāsa consists of sixteen cantos each of which is styled Bhakti (division or devotion). It opens with a romantic description of Mount Kailāsa, the abode of Śiva the different parts of whose body are also described. In canto II the poet describes Nandin, the principal attendant of Śiva, the Darbār of Śiva and the homage paid to him by other gods. Canto III contains Nandin’s eulogistic hymn in honour of Śiva whom he beseeches to disclose to him the object of his meditation. In the next canto Śiva reveals the glory of his dear spouse Devī, and describes her physical beauty from the crown on her head to her toes. Canto V is devoted to the description of the modes of Devī’s worship by various beings created by her, and contains a promise to Nandin to reveal the thousand names of the goddess. In cantos VI to XV are recounted the thousand names along with the explanation of their respective significance. The concluding canto lays down the uses to which the names of
the goddess can be put, and states the merits resulting from their recitation.

The work is a perfect specimen of the decadent Sanskrit poetry. Though the author has attempted to make a departure from the beaten track by writing a devotional work in the fashion of a Mahākāvya instead of the stereotyped hymn, yet he could not get over the artificialities of the Kāvya that were widely in evidence in the age in which he lived. The alliterative language, the highly mannered descriptions of nature and feminine grace, the use of Citra-bandhas like Ardhabhrama, Cakra-bandha, Muraja-bandha, Sarvatobhadra, Padma-bandha etc. all betray the author’s attempt at producing a pedantic and labourd work in conformity with the conventional canons. The matter, though bespeaking the devotional fervour of the author, is slight and the manner is his chief concern. The recounting of the one thousand names, and their explanation, covering as many as ten cantos containing a formidable number of over 1,000 verses, are indeed a colossal waste of time according to the modern critic, and exhaust the patience of the reader even with the coolest head. The description of the details of Devi’s body starting with her head and ending with her toes is extremely boring. Such an anatomical description of the limbs of her body is extremely inartistic in a poetical composition. The use of a variety of metres and a number of figures of both word and sense no doubt testifies to the learning of the author, but his work remains extremely insipid.

Of the other hymns, available in print, mention may be made of the Bhāvopahāra1 of Cakrapāṇinātha and the Stava-cintāmani2 of Bhaṭṭanārāyaṇa.

2. Ed., in the same series (No. 10), with the commentary of Kṣema-rāja.
(e) Anthologies

Sanskrit rhetoricians define Kośa-kāvya (anthology) as a series of detached verses arranged under different sections. Anthological literature originated in India probably in the eighth century of the Christian era or earlier. The early anthologies are perhaps lost or are yet to be recovered. Among the extant specimens, those compiled in Kashmir occupy a noteworthy position.

The outstanding Kashmirian work of this class is the Subhāṣitāvalī of Vallabhadeva. Vallabhadeva’s date cannot be fixed with certainty. The explicit reference to his anthology, contained in the Tikā-sarvasva (1159-60 A.D.), a commentary by the Bengali Sarvānanda on the lexicon Nāmalīn-gānuśāsana, fixes the lower limit of his date in the middle of the twelfth century A.D. The citation, in Vallabhadeva’s work, of Jahlana, who is known to have compiled his Sūkta-mukāvali in the sixth decade of the thirteenth century, gives rise to difficulty about fixing Vallabhadeva’s date. Again the mention, in the anthology, of the poet Jonarāja, whose Kashmirian affiliation is rendered doubtless by the qualifying epithet Rājanaka, further complicates the issue of Vallabhadeva’s date. The Kashmirian Jonarāja is known to have died in 1459 A.D. Under the circumstances, we must assume that either the reference in the Tikā-sarvasva is spurious or the Subhāṣitāvalī had a later recension into which verses were interpolated.

The Subhāṣitāvalī is a huge work containing 3,527 verses, arranged under 101 Paddhatis or sections, and culled from the works of nearly 360 authors. The quoted verses are on a wide range of themes including description of the six seasons and various objects of nature, womanly grace residing in the various parts of a female body, amorous sports, worldly wisdom and humourous sayings and so on. Apart from its value as a repository of varied literary mosaics, it is of

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considerable importance from the point of view of the literary history particularly of Kashmir. Vallabhadeva's work preserves from oblivion quite a number of Kashmirian poets who or many of whom are otherwise unknown.

Another Kashmirian anthology of note is the Subhāṣita-muktāvalī or Sūkti-muktāvalī. The date of its compilation, recorded at the end of the work, corresponds to 1257 A.D. Though this anthology is generally attributed to Jahlana, yet, in reality, it appears to have been the work of a physician named Bhānu. The fact seems to have been that the said physician, enjoying the patronage of Jahlana, an army commander of the then ruling monarch, out of gratitude associated it with the name of his patron. Happily we get considerable information about the family in which Jahlana was born. From the introductory portion of the work we learn that Jahlana was fifth in descent from one Dādāh who was an army-commander under the Yādava king Mailugi or Mallugi. Son of Lakṣmadeva, Jahlana flourished under king Kṛṣṇa who is known to have been installed in 1247 A.D.

The Sūkti-muktāvalī, as pointed out by R. G. Bhandarkar, appears to have come down in two recensions, one shorter and the other longer. The printed edition seems to give the composite text incorporating both the recensions. In this form it consists of 2,790 verses collected from over 240 authors and works. Like the Subhāṣitāvalī of Vallabha, its contents are arranged under sections called Paddhatis which number 133, and whose themes appear to have been modelled on the earlier Kashmirian anthology.

The name of Śrīvara, disciple of Jonarāja, is well-known in the literary history of Kashmir. An anthology, called

1. Some of these poets will be mentioned in Appendix I.
2. C.f. jahlasyārthē vyaraci bhīṣatā bhāmnunā seyamīṣtā (vide the first concluding verse of the Sūkti-muktāvalī.)
Subhāṣītāvali,¹ is associated with the name of Śrīvara who flourished in the latter half of the fifteenth century. Śrīvara quotes verses written by over 380 poets.

(f) Miscellaneous Poems

Śambhu appears to have been a court-poet of king Harṣadeva of Kashmir (1089-1101 A.D.) This poet wrote the Rājendra-karṇapūra² (ear-ornament of the lord of kings) which is an eulogy, in seventy-five verses of varied metres, of his patron. Written in a simple style abounding in alliterations and repetitions of words, it is a highly exaggerated panegyric of Harṣa. Some denominative forms, which appear to have been coined by the poet, strike the reader, e.g., kailāsanti (act like Kailāsa), kṣīrodanti (act like the milk-ocean), hamsanti (act like the swan) etc.

The Anyokti-muktā-latā³ (the creeper of pearls in the shape of covert speech) of Śambhu, author of the Rājendra-karṇapūra, contains 108 detached verses written in varied metres. The verses, in which figures of speech like pun, alliteration etc. abound, are allegorical and devoted to description of natural objects, feminine grace etc. About the lovely face of a lady the purport of a verse is this: ‘The beauty of Cupid’s bow, the radiance of a twig, the charm of a lotus-leaf fluttering gently in breeze, the grace in a golden lotus—if you have a mind to see all this in one place, then, friend, look at the face of the lady with fine eye-brows’. The Cakravāka bird pining in separation is described thus: ‘The Cakravāka, emaciated and with

1. Bearing the same name as that of Vallabhadeva’s work, it is sometimes confused with that work. For example, MS. No. 203 and 204 of 1875-76 belonging to the Bhandarkar Oriental Research Institute, Poona, is associated with the name of Śrīvara, but in reality it is Vallabhadeva’s work of the same title.
his body restless on account of the rays of the sun, shuns the
tank, abjures play in lotus-stalks, forsakes the blue lotus,
does not take to sport in blooming lotuses; but with its
neck fixed on the lotus-stalk feels fatigued¹. The language of
this small work is simple, and the word-pictures are impressive.

The Vakrokti-pañcāśikā² of Ratnākara³ is a short work
in fifty verses written in the form of conversation and re-
partees between Śiva and Pārvatī in their love-sport. The
verses illustrate the figure of speech called Vakrokti in which
one deliberately misunderstands the words, used by the other,
in order to make a clever retort. The verses bespeak the poet’s
ingenuity but naturally lacks spontaneity, and, barring the
concluding verse, are composed in the Śārdūla-vikrīḍita
metre. Though dealing with divine figures, this short work has
nothing devotional in it, and the author’s only business is to
display verbal tricks.

The Caurī (or, Caura)-surata-pañcāśikā,³ briefly called
Caura-pañcāśikā, is a well-known erotic poem in Sanskrit. An
evidence of its popularity is the existence of at least three
recensions of the text. Though of unknown date and author-
ship, it is generally attributed to Bilhaṇa,⁴ the Kashmirian poet.

The Caura-pañcāśikā, in fifty stanzas, deals with the
theme of secret love and the loveliness of women in different
amorous situations. The subject of the poem gave rise to
various stories about the authorship of the work, and the occa-

2. For personal history, see account under Hara-vijaya in the section on
epic poems.
3. Of the many editions, including those texts which contain it in a
frame-story, mention may be made of Haeberlin’s Kāvyasamgraha,
Calcutta, 1847, and of the Kāvyamālā Series No. XIII, J. Vidyā-
sāgara’s Kāvyasamgraha, I. It was metrically rendered into English
4. The author’s name is found also as Cora, Sundara and Vararuci. An
account of the personal history of Bilhaṇa has been given under
poems with historical themes above (Vide Vīhramāṇakhadeva-carita.)
sion on which it was composed. In the south Indian recension the text of the Caura-pancāśikā appears in the framework of a longer one called Bilhaṇa-kāvyā consisting of 164 verses.

In the Bilhaṇa-kāvyā the scene is laid in the place called Mahilapattana. There reigned a king named Virasimha whose queen, the daughter of the king of Avanti, gave birth to a daughter called Śaśikalā or Candralekhā who was a paragon of beauty. In course of time, she was placed in charge of the Kashmirian poet Bilhaṇa who was to give her education. While studying with the poet, the princess fell in love with him, and eventually they were united in wedlock according to the Gāndharva form. This was followed by their secret enjoyment of various amorous sports. One day in a compromising position the poet was detected by the keepers of the harem and reported against. The king, enraged at the outrage of the modesty of his daughter, ordered the execution of the poet-criminal. Led to the place of execution the poet was asked to say prayers to God. Instead of prayer he made a declamation in eulogy of his beloved recalling the various pleasures enjoyed with her. In course of his impassioned speech, he expressed his desire of getting that very princess as his wife in his future lives. The princess, seeing her lover in this pitiable condition, made up her mind to put an end to her life, a course which every ideal wife should adopt in a similar situation. The queen, informed of her resolve, intervened and at her request the king ordered the poet to be set free: thus he avoided two grave sins, viz., the killing of a Brāhmaṇa and putting a woman to death. The poet and the princess were then allowed to live as man and wife, and the poet was given a part of the kingdom along with elephants, horses, chariots and infantry.

The theme of a teacher falling in love with, and marrying, his student is romantic and the poem is unique in the history of Sanskrit literature. But, the pictures of erotic enjoyments and the loyalty of a wife to her husband—these are all conventional. The diction, however, is not affected, and the metres used are suitable to the theme.
The theme of the above poem has inspired versions of the story not only in Sanskrit but also in Bengali. The main characters in the later works are named Sundara and Vidyā. There is a Sanskrit poem called Vidyāsundara, and of the versions of the story in Bengali poems, that preserved in Bhāratacandra’s Ānanda-maṅgala is the most well-known.

We translate below a few verses of the Bilhana-kāvya, in which the condemned lover calls up reminiscences of his beloved.

“Even to-day I remember her with a voice like that of a cuckoo, who, by her gait, tresses and the beauty of eyes, surpasses respectively the female swan, the peacock’s tail and the eyes of an intoxicated Cakora bird.” (Verse 116).

“Even to-day I remember her, arrived for a great festival in the pleasure-garden along with attendants, frequently casting, with eyes turned aside, glances at me, staying by her side, with trepidation caused by the people near at hand”. (118) Finally the chivalrous lover affirms his resolve not to forget the one whom he once loved. He says, “Even to-day Śiva does not give up the deadly poison, the tortoise upholds the earth attached to its back and the ocean holds the unbearable submarine fire; those who are of noble deeds keep their promise.” (124). The lover considers separation from his beloved better than union, because “in union she is alone while in separation the entire world is pervaded by her”. “She is in the palace, on every road, in front, behind; she is on the bedstead, in the different directions, on high and below. She is inside the heart, she is outside it; indeed there is nothing else to be seen excepting her”. (132).
VI.

Philosophical and Religious Literature

As we have seen in Chapter III above, into the complex texture of the Kashmirian society were interwoven diverse religious faiths. Among the orthodox faiths, the most important were Vaiṣṇavism and Śaivism. Side by side with these Brahmanical faiths Buddhism claimed a considerable number of adherents. Of these different faiths, Śaivism appears to have struck the deepest root in the soil of Kashmir. This is evidenced by the foundation of a distinct school of Śaivism in Kashmir, the school being based on a number of Tantras, whose provenance is uncertain, and also on treatises composed by Kashmirian writers. We propose to deal briefly with this literature here, and to set forth an outline of the dogmas and doctrines of this school.

It is noteworthy that neither the six orthodox philosophical systems nor the heterodox systems of the Baudhhas, Jainas and Cārvākas appear to have been vigorously cultivated in Kashmir. Some works, however, belong to the orthodox Nyāya philosophy as well as to Buddhist logic. Most of the works of the latter class are preserved only in Tibetan translation, their Sanskrit originals being untraceable.

The views of some of these systems, notably Sāṅkhya, Vedānta and Baudhha, have been refuted by the Śaiva philosophers in order to establish their own viewpoints. Śaivism as a philosophical system passed through many vicissitudes in this region. At first the dualistic faith prevailed. This ultimately gave place to monism probably under the compelling influence of Śaṅkarācārya. Some of the philosophers of Kashmir did not rest content by merely writing learned phi-
loosophical works. To popularise the quintessence of Śaiva philosophy, they composed philosophical hymns. A remarkable feature of Kashmir Śaivism is that, unlike the orthodox philosophical systems, it does not accept the Veda as the final authority. It allows even a Śūdra to take to the path of liberation. Cosmopolitan in outlook, it makes no distinction between castes or nationalities.

It is not possible to penetrate the thick veil of obscurity that hangs round the beginnings of this school.

It is clear that Śaivism had two successive forms in Kashmir. In the earlier form it belonged to the Pāṣupata sect, and preached a dualistic doctrine. It was, to a great extent, supplanted by the Trika system which taught Advaita-tattva or idealistic monism.

The literature of the Trika system can be broadly classified as—

A Āgama-śāstra,
B. Spanda-śāstra, and
C. Pratyabhijñā-śāstra.

. Āgama-Śāstra

The beginnings of this Śāstra are obscure. It is believed to have been originally revealed and then handed down by successive teachers to their pupils. The chief of the Tantras belonging to this Śāstra are :

(i) Mālinī-vijaya (or, Mālinī-vijayottara),
(ii) Svacchanda,
(iii) Vijnāna-bhairava,
(iv) Ucchusa-ma-bhairava,
(v) Ananda-bhairava (lost),

1. The classification given here, is not orthodox. The followers of the system would recognise a threefold division as Parā (works dealing with the doctrinal aspect), Aparā (those dealing with the practical and ritual part) and Parāparā (those which combine the nature of both Parā and Aparā).
(vi) Mrgendra,
(vii) Mātaṅga,
(viii) Netra,
(ix) Naiśvāsa,
(x) Svāyambhuva,
(xi) Rudra-yāmala.

In the early stages, these treatises were mostly interpreted from the dualistic, even pluralistic, point of view. According to tradition, preserved in Kashmir, the Šiva-sūtras (C. 850 A.D.) were revealed in order to negate the dualistic view and to establish that the highest form of Śivāgama taught pure Advaitism. It is believed that Śaṅkarācārya (c. 9th century) visited Kashmir, and profoundly influenced the Śaiva leaders there thus supplying the stimulus that led to the formulation of the Śiva-sūtras which formed the foundation of the movement that followed.

The Śiva-sūtras thus form the bed-rock on which the edifice of the Trika system stands. The authorship of the Sūtras is unknown, and is attributed to god Śiva himself obviously to impart a halo of sanctity to a work of rather late origin. Sage Vasugupta, who must have lived in the end of the eighth century or beginning of the ninth, is said to have been favoured with the revelation of the Sūtras.

The terse Sūtras naturally necessitated the composition of commentaries. The commentaries, available today, are the Vṛtti of unknown authorship, the Vārtika of Bhāskara (c. 11th century) and the Vimarsini by Kṣemarāja,1 a pupil of Abhinavagupta who flourished probably in the tenth-eleventh century.

It is interesting to note that, as the Trika system got a firm foothold in Kashmir, some of the aforesaid Tantras, teaching dualism, were interpreted in a new light. The principal commentaries by Kṣemarāja, attempting to read Advaitism into the Tantras, are called Uddyota on the Svācchanda,

1. Identified by some with Kṣemendra, the Kashmirian polymath. Others, however, opine that Kṣemarāja was called Kṣemendra who was different from the above Kṣemendra surnamed Vyāsadāsa.
Netra and Vijñāna-bhairava. The Vṛtti on the Mātaṅga-tantra is a commentary of this class.

B. Spanda-sāstra

The Śāstra takes its name from Spanda meaning vibration or activity; the activity of Śiva, the only substratum of the universe, is supposed to be the cause of all distinctions.

This Śāstra is based on the Spanda-sūtras commonly known as Spanda-kārikās. These Kārikās are, in a way, a running commentary on the Śiva-sūtras, the former trying to explain the latter in greater detail without indulging in much of philosophical argumentation. Kṣemerāja attributes the Spanda-sūtras to Vasugupta to whom, as stated above, the Śiva-sūtras are believed to have been revealed. In reality, however, these seem to have been composed by Kallaṭa, a pupil of Vasugupta.¹

The remaining works of this Śāstra are commentaries on the Spanda-sūtras. Kallaṭa’s Vṛtti on the Sūtras, along with the Sūtras themselves, constitutes what is called Spanda-sarvasva or the essence of the Spanda system.²

One Rāmakaṇṭha was the author of the Vivṛti which is an exposition of the Spanda-sūtras. He is credited with the authorship of two commentaries, one on the Mātaṅga-tantra and the other on the Bhagavadgītā, both of which are lost. Rāmakaṇṭha was a pupil of Utpala, the author of the Pratyabhijñā-kārikās, who flourished towards the close of the ninth century A.D.

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1. Kallaṭa, in his Spanda-vṛtti, states that he explains the Spandāmṛta revealed to Vasugupta. The Spandāmṛta is supposed by some to have been a work by Vasugupta. But, the word may simply mean ‘the nectar in the form of Spanda Philosophy’ without referring to any specific work.

2. Kallaṭa is said also to have written Tattvārtha-cintāmaṇi and Madhuvāhini both of which are commentaries on the Śiva-sūtras and appear to have been lost.
Another commentary on the Spanda-sūtras is the Pradīpikā. The author of this commentary is one Utpala who is generally called Utpala Vaiṣṇava in order to distinguish him from Utpala referred to above. The author of the Pradīpikā was later than the author of the Pratyabhijñā-kārikās, but earlier than Abhinavagupta (10th—11th century).

Though a commentary on only the first Sūtra of the Spanda-sūtras, the Spanda-saṃdoha of Kṣemarāja explains the substance of the entire work. The same Kṣemarāja wrote also another commentary called Spanda-nirṇaya. Kṣemarāja appears to have written two commentaries on the Śīva-sūtras, the commentaries being called Śīva-sūtra-vṛtti and Śīva-sūtra-vimārśini. The works, entitled Para-praveśikā and Tattva-saṃdoha, are also attributed to Kṣemarāja. Besides these works, Kṣemarāja wrote commentaries on the Stava-cintāmaṇi and the Utpala-stotrāvali.

There is a Śīva-sūtra-vārtika by Bhāskara.

C. The Pratyabhijñā-śāstra

This Śāstra is so called from the fact that it considers recognition (pratyabhijñā) of the reality as the sine qua non for release. It is the Śāstra that gave the Trika the dignity of philosophy. In the earlier works there is a treatment of only the principles. It is in the works of this class that we find, for the first time, argumentations or philosophical reasoning refuting the views of opponents and establishing those of the Trika. Somānanda, the founder of this Śāstra, is aptly called the originator of reasoning. (tarkasya kartā).

The basis of this Śāstra is the Śiva-drṣṭi of Somānanda who was probably a pupil of Vasugupta, and flourished towards the close of the ninth century A.D. The Śiva-drṣṭi consists of sections called Āhnikas of which the first three and a part of the fourth have survived. A verse of the Parā-trimśikā is said to have been taken from the seventh Āhnika of the Śiva-drṣṭi. Somānanda is known to have written also a Vṛtti or commentary on his own work. This and other works of
Somānanda are lost, and are known only from their names referred to in later works or from passages quoted from them.

A much shorter, but by far the most important, work of this class is the Īśvara-pratyabhijñā (also called Pratyabhijñā-sūtra or Pratyabhijñā-kārikā) by Utpala, pupil of Somānanda and teacher of Abhinavagupta, who is to be distinguished from Utpala Vaiṣṇava, author of the Spanda-pradīpikā. Though a summary of the Śiva-drṣṭi, yet the Pratyabhijñā, being more compact in form, superseded the earlier treatise. In course of time, the Pratyabhijñā and the commentaries thereon assumed such an importance that the entire Śaiva philosophy of Kashmir came to be known as Prayabhiṣiṇā Darśana outside the province.

Utpala himself wrote a Vṛtti on his work. Besides, he is known to have composed two more works, entitled Īśvara-siddhi and Ajāda-pramāṭr-siddhi. On Utpala's Pratyabhijñā-sūtra Abhinavagupta wrote two commentaries; one is called Pratyabhijñā-vimarśinī or Laghvi Vṛtti and the other is entitled Pratyabhijñā-vivṛti-vimarśinī. The latter is a commentary on the lost portion of the exposition by Utpala himself.

Outside the above three classes of literature there are other works also. There is quite a number of hymns (Stotras) in which the philosophical doctrines are presented in a devotional form. There are also works dealing with the rites and practices to be observed by a follower of Śaivism.

Abhinavagupta was a prolific writer of whom at least forty-one works are known. Famous alike in the domains of poetics, dramaturgy and philosophy he wrote on all these subjects. Of his philosophical works, the following have been published hitherto —

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1. V. Raghavan thinks, on certain literary evidences, that Abhinavagupta, wrote also two more works hitherto unknown to scholars. The works, according to him, are entitled Paryantapañcāhikā and Rahasyapañcadaśikā. See Journal of Oriental Research, Madras, Vol. XIV, 1940. pp. 318-328.

Besides the above, a work called Bhagavadgītārtha-saṅgraha by the same author has also been published.

Covering thirty-seven chapters, of which fourteen have been published so far, the Tantrāloka is by far the best known. It deals exhaustively with all matters, ritualistic and philosophical, connected with Śaivism. Besides, it contains valuable autobiographical information. It has a well-known commentary by Jayaratha.¹

The Paramārtha-sāra, as the title suggests, deals with the essential principles of the Trika system. It is, as the author himself states, an adaptation of the Ādhāra-kārikās of Śeṣa Muni.

The Tantra-sāra is an epitome of the Tantrāloka, a much shorter summary being the Tantra-vaṭadhānikā.

The Mālinī-vijaya-vārtika is a commentary on some of the obscure verses of the Mālinī-vijaya-tantra also called Śripūrva Śāstra. A fragment of the Vārtika, discovered hitherto, contains the exposition of the first verse only. This portion embodies a trenchant criticism of some important standpoints of Nyāya philosophy.

The Parātrinīśikā-vivṛti (or, -vivaraṇa) is a commentator on the Parātrinīśikā the text of which constitutes the concluding portion of the Rudra-yāmala-tantra, and gives a re’sume’ of the whole of it.

Written with the avowed object of enabling the less intelligent of his pupils to have an idea of the essentials of monistic Śaivism, the Bodha-pañcadaśikā consists of sixteen verses of which fifteen (pañcadaśa) deal with the subject-matter and the sixteenth explains the purpose of such a composition.

¹. For personal history, see Chapter IV.
The Iśvara-pratyabhijñā-vimaraśini (briefly called Vimarśini or Laghvī Vimarśini) is a commentary on the Iśvara-pratyabhijñā-sūtras of Utpalācārya.

Of the remaining philosophical works of Abhinava, some are available in manuscripts while others are known only from references in other works.

It is interesting to note that Abhinava’s works include a number of hymns which are more philosophical than devotional. These Stotras, in a lyrical garb, set forth the quintessence of the Trika philosophy, and belong to the class of hymns which serve as a medium of popularising the doctrine and dogmas of particular sects. The well-known Stotras of Abhinava’s are:

- Krama-stotra, Bhairava-stava, Paramārtha-carca

The Pratyabhijñā-hṛdaya of Kṣemarāja is a compendium, and is regarded as an important work on the system.

Kashmir Śaivism has much in common with the Sāńkhya system of philosophy. But, the former differs from the latter in some fundamental principles, as we shall notice in the following re’sume’ of the Śaiva philosophy of that valley.

Śiva-Śakti

The superstructure of Kashmir Śaivism rests on two pillars, viz. Śiva and Śakti. Śiva, who is also designated as Paramēśvara, Parā Samvit, Caitanya or Parama Śiva, is the Ātman or the immutable reality residing in all beings and objects separately as well as in the universe totally. He is the experiencing principle as distinguished from what is experienced or the means of experience. He is eternal and infinite being beyond the limits of time, space and form. He has a twofold aspect, viz., one of immanence and the other of transcendency. He pervades the universe (Viśvamaya), but is beyond all universal manifestation (Viśvottirṇa).
The immanent aspect of Śiva is called Śakti which is, therefore, not an independent entity but his creative energy. Śakti has the following principal modes of which there is an infinite variety:

1. **Cit-śakti** —by this Parama Śiva shines by himself like the sun even when there is no object to reveal or shine on.

2. **Ānanda-śakti** —It is with the help of this Śakti that the Supreme Lord realises absolute bliss.

3. **Icchā-śakti** —the volition which makes Parama Śiva feel supremely able and of irresistible will so that he can do or create something.

4. **Jñāna-śakti** —the power by which Parama Śiva brings all objects in conscious relations with himself and with one another.

5. **Kriyā-śakti** —this is Parama Śiva’s power of assuming all kinds of form.

The universe is manifested by Parama Śiva in his Śakti aspect. He becomes the universe, and he pervades it though he is always transcendent. The universe is manifested when there is Unmeṣa or opening of Śakti, its manifestations disappear when there is her Nimeṣa or closing up. Unmeṣa is also called Udaya, Ābhāsana or Srṣṭi. Nimeṣa is equated to Pralaya. Creation (Srṣṭi) is followed by dissolution (pralaya) in a cyclic order, a complete cycle being called a Kalpa.

The Tattvas

Underlying the endless variety of objects and beings in the universe, manifested as a result of the Unmeṣa of Śakti, there are a few factors (tattvas). These factors or Tattvas are as follows. The five constituents of the material universe are Solidity (Kṣiti), Liquidity (Ap), Formativity (Tejas), Aeriality (Marut) and Vacuity (Vyoman). These are collectively called Pañca Bhūtas.
There are five principles which, appearing in the body, constitute the five motor-organs (Karmendriyas), viz., the organ of handling (Pāni), the organ of locomotion (Pāda), the organ of rejection (Pāyu) and the organ of creation (Upasthā).

The five sensory organs (Jñānendriya) are the eye, the ear, the tongue, the nose and the skin.

The five subtle elements (Tanmātra) of sense-perception are Śabda (sound), Sparśa (touch), Rūpa (form), Rasa (taste) and Gandha (odour).

The Antaḥkaraṇa or the inner organ is constituted by Manas (faculty of concretion and imagination), Ahaṃkāra (faculty of self-arrogation, the Ego) and Buddhī (faculty of judgment).

Prakṛti-Puruṣa.

These are the two principles of the limited individual subject-object. Prakṛti is the source of all kinds of feeling. It affects the experience as pure consciousness or awareness in which there is no action or movement, as a moving passion or as stupefaction or dulness. The limited individual being, that experiences these feelings, is called Puruṣa. The Puruṣas, produced by the Ultimate Reality through the process of Ābhāsa, realise themselves as different and separate from one another. This realisation of theirs is like the realisation of a number of living cells that experience themselves as distinct and separated from one another though they have a common source of life.

It is in the conception of Puruṣa and Prakṛti that the Śaiva system of philosophy makes a notable departure from the Sāṅkhya system. Puruṣa and Prakṛti of the Sāṅkhya are the ultimate realities from which creation proceeds; they are eternal and unlimited. In the Trika system Puruṣa and Prakṛti are derivatives and, as such, limited. According to the Sāṅkhya, the numerous Puruṣas are independent entities while the Trika system lays down that they are but manifestations of the one Ultimate Reality. Puruṣa of the Sāṅkhya is always unaffected, but, according to the Trika, he is not always unaffected.
Like Puruṣa Prakṛtis also are innumerable, one for each Puruṣa. While the Puruṣa and the Prakṛti of the Śāṅkhya are the uncaused cause of the universe, they are, according to the Trika, produced by Māyā. A Prakṛti is the equipoise of the three Guṇas of Sattva, Rajas and Tamas. It is stirred to creative activity for the sake of Puruṣa by Ananta. Prakṛti is independent in its activity, according to the Śāṅkhya. While Prakṛti is one according to Śāṅkhya, it is many according to Trika. On the part of the Puruṣa there is no specific experience of the Prakṛti, but only a vague feeling of something.

The Tattvas of the Trika philosophy, enumerated above, agree with those of the Śāṅkhya. But, as the former regards Puruṣa as a derivative, it recognises the following additional Tattvas.

The additional Tattvas and Māyā.

The following are the six principles of subjective limitation:

(i) Kāla—limitation with regard to duration of presence and simultaneity of experience.

(ii) Niyati—restriction in regard to presence, as in space.

(iii) Rāga—limitation in regard to interest, leading to attachment to some objects or selection.

(iv) Vidyā—limitation as to the sphere of cognition.

(v) Kalā—limitation as to the authorship or power to accomplish, leading to limited activity.

The above five are together called Kaṇcukas (sheaths or cloaks) which are supposed to envelop the Puruṣa or the limited individual.

Māyā of the Trika system is, unlike the Māyā of the Vedānta creating illusory forms, the limiting, self-forgetting and differentiating power. Through the power of Māyā the phenomenal world comes into being. It is through the force of Māyā again that the above limitations arise, and the infinite experience reveals itself in a number of limited experiences or Puruṣas.
This Mâyā is sometimes regarded as the sixth Kañcuka enwrapping the Puruṣa.

The following are the five principles of the universal subject-object:—

1. Śuddha-vidyā—the principle of correlation in the universal experience between the experiencer and the experienced.

2. Īśvara-tattva—the principle of identification in the universal experience between what are thus correlated.

3. Sādākhya tattva or Sadāsiva-tattva—the principle of Being, that from which or in which the experience of Being begins.

4. Śakti-tattva—the principle of negation and potentialisation of the universal experience.

5. Śiva-tattva—the principle of the pure experiencer by itself, with all experience of objects and means of experience absolutely suppressed.

Process of manifestation and evolution.

The manifestation of the Universe, as we have seen above, is the expression of the ideas or the experience of Parama Śiva. The process of this manifestation, according to the Trika, is called Ābhāsana or Ābhāsa. It is much the same as the Vivarta of the Vedānta with some marked difference. According to those who recognise Vivarta, the appearances are mere names and forms (Nāmarūpa) which are not essentially real, being for ever non-existent in the Supreme Reality which, according to the Vedānta, is Brahman. The advocates of the Ābhāsa, however, hold that the appearances are real inasmuch as they are aspects of the ultimate reality which, according to the Trika system, is Parama Śiva. Ābhāsa is the name of that process by
which the source, revealing manifestations, itself remains unaffected and undivided.

The order of evolution of the universe, recognised by the Śaivas, is substantially the same as that in the Sāṅkhya though Śaivism has some noteworthy features of its own.¹

Bondage and liberation

Man’s bondage is caused by the ignorance (ajñāna) of the reality. According to Kṣemarāja, the soul, which is of the nature of consciousness, considers itself to be finite; though independent it identifies itself with the body. It becomes oblivious of the unreality of the world apart from Śiva and of its identity with Śiva. Thus, the indwelling pure consciousness in each of us is obscured by unreal upādhis or limitations.

The continuous recognition (pratyabhijñā) of the reality, viz. man’s identity with Śiva, is the only pre-requisite of release or liberation from bondage. The soul, having recognised its oneness with God, enjoys pure bliss. This realisation on the part of the soul is possible through deep yogic meditation. Though the individual soul is nothing but the universal soul, yet the former’s recognition of this fact is not redundant but the sine qua non of liberation. This may be clear from an analogy. A love-lorn lady is naturally eager to meet her lover. But, the mere presence of the lover by her side brings her no solace. She must recognise him to be her lover in order that her anguish may be assuaged.

Abhinavagupta recognised three classes of emancipated souls, viz.

(i) those merged in the Supreme (pramukta),

(ii) those united with him in his manifested phase (aparamukta), and

(iii) those yet residing in the body (jīvanmukta).

Liberation, according to the Sāṅkhya, can be attained through the correct knowledge of the twenty-four categories (tattvas) of

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¹ For details, see K. C. Pandey, Abhinavagupta.
this system as distinct from the self. The Trika criticises this view by holding that this knowledge of distinction is possible neither in Prakṛti nor in Puruṣa; the former is insentient while the latter is absolutely passive.

As we have said in the beginning of this chapter, no system of philosophy, orthodox or heterodox, other than Śaivism appears to have been extensively cultivated in Kashmir although there are some works on these systems. Jayanta Bhaṭṭa is the outstanding figure in the domain of orthodox philosophy, his special field having been Nyāya. From his own account, set forth in the Nyāya-maṇjarī, we learn that Jayanta’s ancestors were Bengali. We are further told that one of his ancestors migrated to Kashmir and that Jayanta’s grandfather, Kalyāṇasvāmin, after performing a sacrifice, got the grant of the village of Gauramūlaka. In a verse¹ of the Nyāya-maṇjarī Jayanta mentions king Śaṅkaravarman (883-902 A.D.). The use of the finite verb, in the said verse, in Liṅga² tends to indicate that the event, referred to, did not take place before the eyes of Jayanta. The fact, however, seems to be that Jayanta wrote this work while incarcerated under the orders of the said king; this event is referred to in a verse³ of the Nyāya-maṇjarī. Jayanta’s father’s name is mentioned as Candra.

According to the testimony of the Kādambarī-kathāsāra, written by Abhinanda, son of Jayanta, Śaktisvāmin, Jayanta’s great grand-father, was a minister of king Muktāpiḍa Lalitāditya of the Karkoṭa dynasty in the middle of the eighth century. That Jayanta attained great celebrity by the time of Gaṇgeśa, the renowned neo-logician of Mithilā of the thirteenth century, is proved by the reverential reference by the latter to the former as jarannaiyāyika (hoary logician).

1. tadapāramitī vidīṭvā nivārayāmāsa dharma-tattvajñāh/
   rūjā śaṅkaravarmanā na punar-jainūdi-matam.∥
2. Used to indicate a past event that took place beyond the eyes of the speaker.
3. rūjū tu gahvare śmin-nasābdhe bandhane vinihito’ham /
   grantha- vacanā-vinodād iha hi mayā vīṣarā gamitāḥ.
Jayanta’s homage to Śiva, in his work, reveals his Śaivite persuasion. But, he does not appear to be a follower of the Trika system either of the Pratyabhijñā or of the Spanda school. On the contrary, he seems to be averse to monism. He was a Brāhmaṇa logician who, in his Nyāya-maṇjarī, an independent exposition of the Nyāya-sūtras, took great pains to combat the heterodox views of the Buddhists who appear to have exercised powerful influence on the contemporary society. The following verse of the Nyāya-maṇjarī (7th. Āhnikā) is a bitter satire directed against the inconsistencies between the practices and profession of the Buddhists:

\[
\text{nāṣṭyātmā phala-bhoga-mātram-atha ca svargāya caityārancanam}
\]

\[
saṃskārāh kṣaṇikā yuga-sthitibhṛtascaite vihārāḥ kṛtāḥ / sarvam śūnyam-idaṁ vasūṁ gurave dehitī cādiśyate sauddhānāṁ caritaṁ kimanyad iyati dambhasya bhūmiḥ parā. //
\]

The author, in a bantering manner, holds that the Buddhists one the one hand, deny the existence of soul, while, on the other, construct caityas (towers) for attaining heaven. While holding everything to be momentary, they build monasteries designed to last for an age. They say that all this is a void, but ordain that wealth should be given away to the preceptor.

Taking a bird’s eye view of the contents of the Nyāya-maṇjarī\(^1\) we find that Jayanta minutely discusses the nature of words and their meanings. In explaining verbal knowledge he totally rejects the Anvītaḥbidhāna of the Mīmāṁsakas of the Prabhākara school; according to their view, words do not express their sense generally but connectedly, i.e., they have a power to denote not only things but also their purport or connexion along with them. Jayanta partially dismisses the Abhirhitānvaya-vāda of the Bhāṭṭa school of Mīmāṁsakas accord-

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Also published by Calcutta University with Bengali translation (Vol. 1 in 1939).
ing to whom verbal knowledge is dependent upon connexion which is automatically understood among the meanings conveyed by words individually in a sentence. He seeks to amend the latter view by recognising tātparya as a function which makes us realise the connexion among the meanings of the constituent words in the form of the import of the entire sentence.

It should be noted that Jayanta rejects the idea of Sphoṭa which, according to the grammarians, is the essence of sound revealed by a letter, word or sentence.

Jayanta criticises the doctrines of apoha (knowledge of a thing by the exclusion of its opposites), kṣaṇa-bhaṅga (momentary existence), śruti-prāmāṇya (denial of Vedic authority) and iś varabhaṅga (denial of the existence of God); these doctrines were advocated by Kalyāṇarakṣita and Dhamottara.

Jayanta attempts to refute the view of the Buddhists that there are only two means of valid knowledge, viz. Pratyakṣa (perception) and Anumāṇa (inference). He criticises also their objection to the existence of soul and their insistence on the unreality (śūnyata) of the external world.

Jayanta’s other work on Nyāya philosophy is the Nyāya-kalikā.¹ That it was a well-known treatise is testified to by its mention by Gunaratna in the Saḍdarśana-samuuccaya-vṛtti (1409 A.D.) It gives a bare outline of the author’s exposition, set forth in greater detail in his other work, of Gotama’s Nyāya-sūtra dealing with sixteen categories. In the concluding verse, the author states that the work is meant for beginners (bāla-vyutpattaye).

Bhāsarvajña, author of the Nyāya-sūra, was probably a Kashmirian. His name resembles that of the Kashmirian Sarvajñāmitra who composed the well-known Sraddhā-stotra. Most of the manuscripts of the Nyāya-sūra and of

¹ Ed. Gopinath Kaviraj, Sarasvatī Bhavana Texts, Benares, 1925.
its commentaries have been found in Kashmir or its neighbouring places. Bhāsarvajña’s date has not yet been fixed with certainty. His work reveals his Śaivite persuasion; he opens it with a salutation to Śiva and ends it with the conviction that salvation can be attained only through the sight of Śiva. His work also betrays Buddhistic influence. Both Śaivism and Buddhism reached the pinnacle of glory in Kashmir towards the close of the ninth century A.D. This has led some scholars to think that Bhāsarvajña flourished about this time.

The *Nyāya-sūtra*¹ is a short tract on logic. In consonance with the contemporary practice, Bhāsarvajña deals only with Pramāṇa or sources of valid knowledge. According to him, Pramāṇa is of three kinds, viz. Pratyakṣa (perception), Anumāṇa (inference) and Āgama (scriptural testimony). Thus he makes a departure from the *Nyāya-sūtra* which recognises a fourth Pramāṇa, viz. Upamāṇa (comparison). The threefold division of Pramāṇa is in line with the philosophy of the Sāmkhya school and of the Jainas, but differs from that of the Buddhists who recognise only two sources of valid knowledge, viz. perception and inference. Like the Baudha and Jaina writers Bhāsarvajña divides inference into Svārthānumāna (that for the sake of one’s self) and Parārthānumāna (that for the sake of others). Like them again he describes fallacies of minor term (*pakṣābhāsa*), fallacies of example (*dṛṣṭāntābhāsa*) etc. The topics like Chala, Jāti etc., which occupy a prominent place in the *Nyāya-sūtra*, are dealt with by Bhāsarvajña in connexion with Parārthānumāna. He deals, at considerable length, with Vāda or a mode of argumentation in a dispute between two parties. Liberation (*mokṣa*), according to Bhāsarvajña, consists in the final deliverance of the soul from pain and attainment of eternal bliss.² In this his view agrees with that of the Bhāṭṭa school or Mīmāṃsakas according to whom bliss can

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2. *anena sukhaṇa viśiṣṭa utsantikā duḥkhanivṛttiḥ puruṣasya mokṣaḥ* *Nyāya-sūtra*, p. 41.
be eternal, but differs from that of Gautama who denies the eternity of pleasure.

From the foregoing sketch of the contents of the Nyāya-sāra the influence of the Buddhist and Jaina logicians on Bhāsarvajña is evident.

As many as eighteen commentaries on the Nyāya-sāra are known—a fact which sufficiently testifies to its popularity. Of the commentaries, the Nyāya-kalikā is by the Kashmirian Jayanta Bhaṭṭa.

Ravigupta, a poet, dialectician and Tāntric teacher, is known to have been born in Kashmir. Preceptor of the Tāntric monk Sarvajñamitra, author of the Sragdhāra-stotra, Ravigupta appears to have flourished about the first quarter of the eighth century A.D. His work on logic, the Pramāṇavārtika-vṛtti, is a gloss on Dharmakirti’s Pramāṇa-vārtika. Unfortunately the original work of Ravigupta has not yet been recovered. Its Tibetan translation is preserved in the Bstan-ghyur.

Dharmottaracārya appears to have flourished in Kashmir about the middle of the ninth century A.D. He was a pupil of Kalyāṇarakṣita and Dharmākaradatta. He is mentioned by Ratnaprabha Sūri, author of the Syādvāda-ratnāvatārikā (c. 1181 A.D.) Dharmottaracārya wrote the following works:

(i) Nyāya-bindu-ṭīkā
— a commentary on Dharmakirti’s Nyāya-bindu.

(ii) Pramāṇa-parikṣā
— It is preserved in Tibetan translation in the Bstan-ghyur, the original work being untraceable.

1. Published in Bibilotheca Indica Series, Calcutta.
(iii) Apoha-nāma-prakaraṇa—it deals with the determina-
tion of a thing by the exclusion of its opposites. The
original work has not been traced. Its Tibetan trans-
lation exists in the Bstan-
ḥgyur.

(iv) Paraloka-siddhi —proof of the existence of the
other world. Its Tibetan translation only is found in
the Bstan-ḥgyur. The trans-
lation was prepared during the lifetime of Harṣa Deva,
king of Kashmir (1089-1101
A.D.).

(v) Kṣaṇa-bhaṅga-siddhi —proof of the momenta-
riness of things. Its Tibe-
tan translation alone is pre-
served in the Bstan-ḥgyur.

(vi) Pramāṇa-viniścaya-ṭīkā—a commentary on the Pra-
māṇa-viniścaya of Dharmakīrti. Its Tibetan transla-
tion, prepared by the Kashmirian Paṇḍita Parā-
hita Bhadra, is preserved in
the Bstan-ḥgyur, and the
Sanskrit original has not
been recovered.

Arcaṭa, author of the Hetubindu-vivarana, appears, from
the concluding portion of the work, to have lived in Kash-
mir. From the beginning of the same work we learn that he
was a Brāhmaṇa. The Sanskrit original of the work has not come
to light. Its Tibetan translation, which is stated to have been
prepared in Kashmir, is preserved in the Bstan-ḥgyur.
Arcaṭa’s work is a commentary on Dharmakirti’s *Hetuvindu*, and is divided into four chapters dealing respectively with identity (*svabhāva*), effect (*kārya*) non-perception (*anupalabdhi*) and explanation of the Six Characteristics (*ṣaṭ-lakṣaṇa-vyākhyā*).

Dānaśīla or Dānaśrīla is known to have been born in Kashmir. He was a Buddhist preceptor at the Jagaddal monastery of Bengal in the reign of king Mahipāla (c. 988-1038 A.D.). Dānaśīla’s work, *Pustaka-pāṭhopāya*, on the method of reading books, is preserved in Tibetan translation, prepared by the author himself, in the *Bstan-hgyur*.

Śaṅkarānanda was born in a Brāhmaṇa family in Kashmir sometime towards the middle of the eleventh century A.D. He wrote the following works on logic:

(i) *Pramāṇa-vārtika-ṭīkā* — a gloss on the *Pramāṇa-vārtika* of Dharmakīrti. The original work is not available. It is preserved in Tibetan translation in the *Bstan-hgyur*.

(ii) *Sambandha-parīkṣānusāra* — a commentary on the *Sambandha-parīkṣā* of Dharmakīrti. It exists only in Tibetan translation in the *Bstan-hgyur*.

(iii) *Apoha-siddhi* — proof of the existence of a thing by the exclusion of its opposites. The Sanskrit original is lost. Its Tibetan translation, prepared by the Kashmirian scholar Manoratha, exists in the *Bstan-hgyur*. 
(iv) Pratibandha-siddhi —proof of casual connexion. This work is not traceable. Its Tibetan translation is preserved in the Bstan-ḥgyur.

Jinamitra, a native of Kashmir, is known to have visited Tibet in the company of Sarvajñadeva, Dānaśīla and such other celebrities of the day, and helped the local scholars in translating Sanskrit books into Tibetan. Jinamitra flourished towards the close of the tenth century A.D. His work, Nyāya-bindu-piṇḍārtha, setting forth the purport of Dharmakīrti’s Nyāya-bindu, is preserved in Tibetan translation in the Bstan-ḥgyur. The Sanskrit original is untraceable.

Ratnavajra, author of the Yukti-prayoga, was born in a Brāhmaṇa family of Kashmir, which embraced Buddhism. A profound scholar in the Buddhist literature, Ratnavajra travelled to Magadha and received the royal diploma of the university of Vikramaśilā. Then he returned to Kashmir whence he went to Tibet where he was honoured as Ācārya. He flourished probably in the tenth century A.D. The Sanskrit original of his work, entitled Yukti-prayoga (application of reasoning), has not been recovered. It exists in Tibetan translation in the Bstan-ḥgyur.

Besides hymns dealing with philosophical doctrines, Kashmir produced also metrical works for the clear exposition of aspects of philosophy. One such work is the Nareśvaraparīkṣā¹ of Sadyojyoti. The author, believed to be a Kashmirian, mentions, in the colophon, one Ugrajyoti as his preceptor. We know practically nothing about the personal history of the author. The great pains he appears to have taken in order to refute the views of the Buddhists tend to indicate that, at his time, Buddhism was a powerful force in Kashmir to reckon with. It was in the period between the eighth and the ninth

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¹ Ed, M. Kaul, Kashmir Series of Texts and Studies, No. 45, Srinagar. 1926, with Rāmakaṇṭha’s commentary called Prakāśa.
century that Buddhism began to decline in that valley. We may, therefore, assume that the author flourished prior to the eighth century A.D. Besides the above work, Sadyojyoti is credited with the authorship of also the Bhoga-kārikās and the Paramokṣa-nirāṣakārikās. He also wrote commentaries on the Rudratantra and the Svāyambhuva-tantra. The subject-matter of these Tantras is epitomised in his two works called Tattva-saṅgraha and Tattvatraya.

The Nareśvara-parikṣā is written in three chapters called Kāṇḍas, the number of Kārikas (memorial verses) in the chapters being 75, 31 and 183 respectively. As the title suggests, the work is an examination of the individual soul (nara) and the Supreme Being (Īśvara). The interest and importance of the work lie in the fact that it is virtually the sole extant source of our knowledge about the Dualistic School of Kashmir Śaivism. As we have seen above, the well-known philosophical works of Kashmir deal with idealistic monism.

In the first chapter of the Nareśvara-parikṣā, the author at first tries to prove the existence of the individual self as the knower, doer and enjoyer of the fruits of his actions. Then he goes on to establish that the Individual self is distinct from the Supreme Being. In vindicating his position he takes pains to refute the arguments put forward by the Buddhists and the followers of idealistic monism against his views. The Buddhists deny the external existence of the soul. Sadyojyoti, however, argues that cognition itself is the soul that experiences a diversity of objects and retains their impressions. The momentariness of the soul, as advocated by the Buddhists, is untenable in view of the fact that the following moment of cognition perceives the preceding one; had the previous cognition been momentary it would not have lasted till the following cognition. The author ingeniously argues to show that all the individual souls are not identical. It is a common experience that, at a particular time, while one individual feels pleasure another feels pain. The very fact that there is.
the simultaneous existence of two opposite feelings proves that the individual souls are different from one another; had they been identical there would have been the same feeling among them.

In the second chapter of the work, the author seeks to establish the existence of the Lord who fashioned the universe. The Mīmāṃsā and Sāṅkhya schools of philosophy deny the existence of such a Lord, their view being that the objects of the world are formed out of matter and action. Sadyojyoti argues that the earth etc., having parts like a jar, are effects which must have required an intelligent architect¹; this architect is the Lord. Matter and action, according to him, cannot be the efficient cause because both of them are inanimate and devoid of volition. The author rules out the plurality of the agents of the world, his argument being that the world, despite the varieties in it, tends to fulfil one single aim of its architect. He explains destruction as the period of rest of the principles of creation, such rest being necessary for the restoration of their used up energy.

The author takes recourse to the time-honoured doctrine of Karman in order to refute the charge of unkindness levelled by people against the Lord. The pleasure or pain, experienced by a person, is merely the fruit of his own action done in the previous existence. It is the mercy of the Lord that he dispenses justice to people in accordance with their own actions.

The third and the last chapter of the Nareśvara-parikṣā embodies the author’s arguments in support of his view that the Lord is superior to the individual soul. He also tries to refute the counter-arguments of the opponents on some of the intricate questions. In establishing the superiority of the Supreme Being the author holds that a man may be the parent of a child. But, his power is limited only to the physical part of his progeny. Even in this part the adroit arrangement of the different parts requires a superior intelligence. Moreover, the

¹ Cf. केमुदेḥ सवयवत्वेना कुम्भवत कुर्यदृ मत (II, 1).
rationality of the progeny is completely beyond the power of the begetter. Thus, the existence of a more intelligent being than man has got to be postulated. The author rejects the view of the Mīmāṃsā school of philosophy that the Veda is eternal and without any author. He argues that soul is as much a product as rice or wheat is. As rice or wheat is produced by someone, so also the Veda, which is nothing but a conglomeration of sound-units, must have been the work of someone. The Veda contains matters far beyond the ken of human beings so that it was composed by a superhuman being, i.e. the Lord. The Mīmāṃsakas deny the composition of the Veda by the Lord at the time of the total destruction of the old world and the creation of the new one. They do so on the ground that such destruction or creation lacks proof. Against this view our author holds that these can be inferred by observing that men in their thousands are being born and dying every day. The Lord, according to our author, is free from the fetters to which human beings are subjected. He is omnipotent, omniscient and omnipresent. Liberation, according to Sadyojyoti, consists in the identity of the individual soul with the Supreme Lord. Man, who is of limited power, cannot attain to liberation unless favoured by Him. The activity of the Lord can achieve things by mere will, but man has to act for such achievements.

Sadyojyoti writes usually with ease though at places his remarks are not intelligible without the help of the commentary. He appears to have written the work for the general reader; he uses common syllogisms and gives familiar examples. He never indulges in prolixity and pedantry. He, however, could not shake off the influence of his age in which faith in the goblins, magic spells and mantras widely prevailed.

The Kāma-kalā-vilāsa¹ of Pūrṇānandācārya is a philosophical work in metrical form. We do not know anything about

the personal history of the author. He is believed to have been a Kashmirian. From his homage to Maheśa in the opening verse of the work he appears to have been a Śaiva. The Kāmakalā-vilāsa¹ or the ‘Charm of Kāmakalā’, in 55 verses, deals with the nature of the Supreme Energy of Śiva and the effect of knowing it. The Supreme Energy of Śiva is variously designated as Tripurasundari, Ādyā Śakti, Parā Śakti, Kāmakalā etc. The knowledge of Kāmakalā pervades the universe, but transcends the thirty-six Tattvas or principles (tattvātita). This knowledge is fourfold, viz. Parā, Paśyantī, Madhyamā and Vaikhari. One who acquires it obtains liberation. The author incidentally deals with such topics as Bindu, Cakra, the creation of the subtle element (tanmātra), the gross elements (bhūta), the senses etc.

The Vāṭulanātha-sūtras², comprising thirteen Sūtras, briefly lays down the means, called Sāhasa or Anupāya, by which one can acquire the real nature or consciousness which is beyond all imagination. Sāhasa, literally meaning a sudden event, is the highest state of inspiration. A devotee can obtain it by the grace of the spiritual seer who may chance to cast a merciful glance at him or extend his helping hand. The state of Sāhasa is a sort of great vacuum (mahāśūnya) entry into which becomes possible by the bursting open of both the slabs (ubhaya-pattod-ghāṭanāt). The life-current always flowing through the seven cavities is the upper slab, and the same when flowing through two cavities is called the exhaling breath which is the lower slab. Firm stay in the universal consciousness results from the destruction of the couple. Each of the five gross elements (pañca-bhūta) as the perceiver and the perceived is represented as a couple. The indescribable state occurs when the three veils (kaṇcukas) are shaken off. The three veils are bhāvika or tanmātras, bhautika or pañca-bhūtas and śūnya which last stands either for that which is motionless or for

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¹. It should be distinguished from the drama of this name attributed to Veṅkaṭabhūpati.
that which is identical with desire. Sound alone is glorified from among the manifestations of the appearance and disappearance of the four forms of utterance, viz. Parā, Paśyanti, Madhyamā and Vaikharī. The realisation of the Supreme Brahman, which is identical with transcendental consciousness dawns upon one who has enjoyed the triple happiness in the Mūlādhāra, Payodhara and Ādhāra. Mūlādhāra stands for the great sound appearing as the first expression of consciousness; it is so called because it is the basis of all kinds of consciousness. Payodhara denotes the same first flutter of consciousness which holds the form of universal consciousness appearing as the support of all things and regarded as milk due to its all-nourishing quality. Ādhāra means destruction as representing the involutive consciousness; it puts an end to all creatures sentient and insentient. Eternal communion with the real self is brought about by the full development of the four deities, viz. hunger, thirst, jealousy and meditation. Hunger, bent on devouring all things, is to be considered as final dissolution. Thirst, drying up all things, is to be regarded as dissolution. Jealousy, giving rise to the dualistic conception of the perceiver and the perceived, constitutes the existential stage. Meditation, involving desires and ideas, is creation. The dawning of the Great Rays, i.e. Supreme Enlightenment follows the emanation of the twelve currents. Of the twelve currents, six are constituted by the mind and the five sensory organs while the other six are the five motor organs and the intellect. The ungraded inspiration follows the five functions (caryāpañcaka), viz. anāśritā, avadhūtā, unmattā, sarva-kṣayā and mahā-vyāptikā. The great enlightenment (mahā-bodha) results in the obliteration of merit (puṇya) and sin (pāpa); it is free from the taint of desires and such ideas as the knower, the knowledge and the knowable. The attainment of unity takes place through the acquisition of the wonderful Mudrā and by concentration on the real nature.

The aim of the author of this little book is to bring home the means of attaining Supreme Light in the terse, yet simple, aphoristic style. Of Vātulanātha, with whose name the tract is associated, we know practically nothing. From the
fact that neither the author nor his work is mentioned anywhere in the extensive Śaiva literature that developed from the 9th century to the 12th, it seems that the author flourished after the 12th century A.D.

The Śūtras have been commented upon by one Anantāśaktipāda.

The *Janma-marana-vicāra* of Bhaṭṭa Vāmadeva is a short work written in prose with verses interspersed, the verses being mostly quotations from various works. The author states, at the end of the work, that he is a pupil of Yogiśvarācārārya. Yogiśvara is probably identical with Yogarāja, the well-known commentator on Abhinavagupta’s *Paramārthasāra* and a pupil of both Abhinava (10th-11th cent.) and Kṣema-rāja. Thus, Vāmadeva may be supposed to have flourished towards the close of the eleventh century A.D.; this date accords well with the tradition that makes Vāmadeva a contemporary of Anantadeva who ruled over Kashmir in the latter half of the eleventh century A.D.

The *Janma-marana-vicāra* embodies the quintessence of the Advaita Śaiva philosophy of Kashmir. We give below a rapid survey of its contents. The author starts with his attempt to show that the immanent Parama Śiva who transcends time and space, and possesses the five-fold power of Cit, Ānanda, Icchā, Jñāna and Kriyā, remains unaffected although He constitutes the Universe. The obstacles standing in the way of the individual self’s realisation of identity with the Supreme Self are the three kinds of impurity (Mala), viz. Āñava (when the self is subject to limitations), Māyiya (caused by Māyā) and Kārma (arising from actions). Based on the three kinds of Mala there are three classes of creation technically called Sakala, Pralayākala and Vijñānakala. In Sakala creation the Jīva is engulfed in Āñava, Māyiya and Kārma Malas. In Pralaya-kala the Jīva is covered over with Māyiya and Kārma while, in the last-mentioned one, it is enwrapped in Āñava alone.

Sakala represents the earthly existence whereas the other two indicate the two stages of evolution through which the Jiva has to pass before recognising his oneness with Parama Šiva. This work also deals briefly with the six Kañcukas (principles of subjective limitation) or sheaths of the Puruṣa, the five-fold power and glory of Parama Šiva as well as their relationship with the six ways to recognition. In course of his discussion, the author describes the four classes of animate beings, viz. those born of the womb (jardyuja), the egg (andaja), the earth (udbheda), and of perspiration (sveda). He further discusses the development of semen into flesh, blood, arteries, bones etc. and dwells on the process by which the young are developed in the womb till they are born. While discussing the four stages of life, viz. infancy, childhood, youth and old age, the author incidentally deals with the doctrines of Karman and transmigration of soul.
VII.

Miscellaneous Works.

Besides the works, dealt with in the foregoing chapters, Kashmir produced a number of others. The works, with which we propose to deal in this chapter, are not amorphous. But, they do not belong to the classes into which we have divided the entire literary output of Kashmir. The works of a miscellaneous type, composed or supposed to have been composed in this region, comprise grammar, lexicon, drama, Purāṇa, fable, recension of the Rāmāyaṇa and commentary on the Gitā. These works testify to the fact that the Kashmirian scholars traversed quite a considerable part of the vast field of Sanskrit learning.

Kashmir’s claim to Candragomin, who is better known as the author of the Cāndra-vyākaraṇa and, for that matter, as the founder of the Cāndra school of grammar, than as a poet and playwright, rests on very slender grounds. In the Rāja-taraṅgini (I. 176) Kalhaṇa refers to one Candrācārya who is said to have revived the study of the Mahābhāṣya, and written his own grammar during the reign of king Abhimanyu. Kalhaṇa’s Candrācārya may not be identical with Candragomin by which name the grammarian is usually known. Moreover, the poet-historian does not mention the name of the grammar said to have been composed by the author. The Tibetan work Pag-Sam-Jon-Zang records Candragomin’s censure of the above Mahābhāṣya; this is incompatible with Kalhaṇa’s reference to the revival of its study as already referred to. If the Tibetan historian Tāranātha is to be believed, then Candragomin, the noted grammarian, must be taken to have been a Bengali having been born in Varendra in North Bengal. This

Ed. B. Liebich, Leipzig, 1902.
information is corroborated by the hymn, called Manohara-
kalpa, composed by Candragomin himself.

Vāmana, the rhetorician, whose life and work on poetics
have been discussed in chapter IV above, is also believed to have
been co-author of Jayāditya in the composition of the Kā-
śikā-vṛtti, a famous commentary on the Aṣṭadhyāyi of Pāṇini.
According to some, Vāmana wrote the first, second, fifth and
sixth chapters, while others attribute the last four chapters to
him. In support of the conjecture that the rhetorician Vāmana
was also the grammarian, some scholars point out traces of
the utilisation of the Kāśikā-vṛtti in the Pada-śuddhi-pra-
karaṇa of the last chapter of the Kāvyālāṅkāra-sūtra-vṛtti.

Of Jayāditya's personal history we know nothing. As
a joint author of the Kāśikā-vṛtti he may be supposed to have been
a native of Kashmir.

Kaiyāta or Kayyāta bears a typically Kashmirian name.
Besides, a tradition, current in Kashmir, makes him a resi-
dent of Pāmpur or Yechgām, a small town of Kashmir. Of
extremely indigent circumstances, Kaiyāta is said to have acquired
a great proficiency in the Mahābhāṣya of Patañjali. It is
said that Kaiyāta went to Benares where he vanquished gramma-
rians in a disputation held in a Sabhā (assembly) and, in
derference to the wishes of the Sabhāpati (president), wrote
the learned commentary, called Pradīpa, on the Mahābhāṣya.
It is a very useful work, and is widely used by gramma-
rians. Some Indian Pandits hold that Kaiyāta was a brother of
Mammatā (11th. century A.D.). As a matter of fact, however,
Kaiyāta appears to have flourished in a period not earlier than
the thirteenth century A.D. in view of the fact that Śāyaṇa-Mā-
dhava of the fourteenth century is the earliest grammarian to
mention him.

Some commentaries of no great value on the Kātantra gram-
mar appear to have been produced in Kashmir.¹

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¹. See Bühler: Detailed Report etc., p. 74.
The *Nilamata-purāṇa*¹, of unknown authorship, appears to have existed in two recensions, one shorter and the other longer.² In the shorter version, it comprises about 1,400 verses.

This work is the earliest extant record of the history and topography of Kashmir and also of legends connected with it. The authoritative character of the work is testified to by Kalhana who mentions it among the sources utilised by him in the *Rāja-taraṅgini*. The *Nilamata* is a work of the Māhātmya type dwelling on the sacredness of the holy places. It contains legends about the early periods of Kashmir contained in the *Rāja-taraṅgini*.

Nila, after whom the work has been named, is a Nāga king who is a sort of cultural hero of Kashmir. The work contains, *inter alia*, the doctrines of Nila imparted to the Brāhmaṇa Candra Deva. The ceremonies and festivals, prescribed by Nila, are generally Purāṇic in character, but some of them are peculiar to Kashmir.

The *Viṣṇudharmottara*³, a major Vaiṣṇava Upapurāṇa, which came into being probably in the period between 400 and 500 A.D., is supposed to have originated either in southern Kashmir or northern Punjab. Kashmir’s claim to the work rests chiefly on the following grounds. In this work (I. 162. 33-35) the confluence of the Candrabhāgā and the Tauṣi (a river in Kashmir) is described as holy. In I. 139 Viṣṇu is said to have stationed himself on the Varāha-parvata; this mountain is in Kashmir. The author (or authors) of this work appears to have had a thorough knowledge of the geography of Kashmir.

The *Viṣṇudharmottara* is a stupendous work divided into three Kaṇḍas each of which is sub-divided into a number of chapters. It appears to be a compilation containing as

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it does summaries of, and extracts from, earlier works on various branches of Sanskrit literature. It deals with a wide range of subjects such as astrology, astronomy, rules of conduct, legal matters, rules of expiation, grammar, poetics, dancing, music, sculpture, painting, architecture etc.

We are informed\(^1\) that, at the time of Zain-ul-ʿĀbidin, who ruled over Kashmir from 1422 to 1474 A.D., a Ṛatnākara-purāṇa was discovered. It is said to have been translated into Persian, at the order of the ruler, by Mulah Ahmad who was the poet-laureate of his court. We are further told that Hasan, author of the Persian history of Kashmir, derived materials from the Persian translation of the Ṛatnākara-purāṇa which is now lost. This Purāṇa, of which the author or compiler is unknown, is stated to have contained accounts of thirty-five kings who ruled in Kashmir 5,000 years ago, and also of seven kings who ruled from the end of the second century A.D. to the beginning of the sixth.

Kashmir produced a number of works of the Māhātmya type.\(^2\) They have no literary pretensions, but are valuable for the history and topography of Kashmir and, as Bühler rightly holds, indispensable for a correct interpretation of the Rāja-tāranāgini.

Kashmir produced a version, called Tantrākhyāyikā\(^3\), of the lost Pañcatantra. Modern research has established that the Tantrākhyāyikā was derived not directly from the Pañcatantra, but from one of its versions now lost. Of all the extant Sanskrit versions of the Pañcatantra, the Tantrākhyāyikā, of unknown date and authorship, appears to be the oldest and is believed to be the nearest approach to the original. It should be noted, however, that the Tantrākhyāyikā appears


\(^2\) For some works of this type, see Kühler in his *Detailed Report relating to Kashmirian MSS*.

\(^3\) Ed. J. Hertel, Berlin, 1910; tr. Leipsig, 1909.
to have added some stories to the original work. Some of these additions are the stories of the blue jackal (i. 8), the weaver Somilaka (ii. 4), King Śibi (iii. 7) and of the old Hamsa (iii. 11).

Winternitz holds that the Tantrākhyāyikā did not come into being before the third century B.C., the age of Cāṇakya who was minister of Candragupta Maurya.

The Tantrākhyāyikā shares the characteristics of ornate literature in Sanskrit. These characteristics are manifest in long compounds, ornate metres, double entendres and such other stocks-in-trade of the Sanskrit poet. It must, however, be observed that it has none of the wearisome artificialities of the prose writings of Daṇḍin, Subandhu and Bāṇabhaṭṭa.

The Karnaṇasundari\(^1\) of Bilhaṇa\(^2\) is a drama in four acts. Its theme is briefly this. The king falls in love with Karnaṇasundari whom he sees at first in a dream and then in a picture. She is brought into the palace by the clever minister. The queen is jealous of the girl, and makes an attempt to marry the king to a boy disguised as Karnaṇasundari. Her attempt is foiled by the shrewd minister who succeeds in substituting the real person for the feigned one.

The drama, a work of the minor dramatic type called Nāṭikā, has a conventional theme. The intrigue of the minister, the queen’s jealousy and the ultimate success of the king in winning the hand of his beloved girl are all banal, and remind one of Śrīharṣa’s Ratnāvalī and Rājaśekhara’s Viddha-śalabhaṅjikā of both of which Bilhaṇa’s drama appears to be a poor imitation.

In the R. T. (II. 16) one Candraka or Candaka is mentioned as a dramatist under king Tuṇjina of Kashmir. Nothing is known of this writer. Fragments of his writings are found in Śrīvara’s Subhāṣītāvalī. Some would identify, not on un-

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2. For his life and other works, see Chapter V (under Poems with historical themes).
assailable grounds, Candaka with Candragomin who is better known as the author of the Cändra-vyākaraṇa and of whom a drama called Lokānanda is preserved in Tibetan translation.

A drama, called Āgoma-dambara, is attributed to Jayanta Bhaṭṭa, a contemporary of king Saṅkaravarman (883-902 A.D.) of Kashmir. The drama, which is an examination of the doctrines of the six orthodox systems of Indian philosophy, throws some light on the contemporary history of the valley. From it we learn that Saṅkaravarman had another name Yaśo- varman. It also bears out the historicity of the temple of Viṣṇu Raṇasvāmin, set up by king Raṇāditya.

A lost drama, called Rāmābhuyadaya, is ascribed to Yaśo- varman. The identity of the author is controversial. He is generally supposed to have been the king of Kanauj, bearing this name, who was defeated and slain by Lalitāditya of Kashmir about the middle of the eighth century. As we have seen above, the Kashmirīan king Saṅkaravarman had another name Yaśovarman. There is nothing to preclude the possibility of this drama having been composed by Saṅkaravarman. That the drama attained considerable popularity is proved by the fact that it is cited, among others, by Anandavardhana and Abhinavagupta. Verses from this drama occur in some anthologies and rhetorical works. The drama, as the title suggests, probably dealt with the Rāma-story.

To Maṅkha is attributed the lexicon called Anekārtha-kośa which is probably the same as the work popularly known as Maṅkha-kośa in Kashmir. It arranges the words according to their final letters and also according to the number of syllables, e.g., Kāntāḥ, Ekākṣarāḥ, Dvākṣarāḥ etc. The Anekārtha-kośa contains a commentary by the author him-

2. He is styled Vṛttikāra in the MS. noticed in the above Catalogue.
3. Vienna, 1893.
self who utilises the lexical works of Amara, Śāśvata, Halāyudha and Dhanvantari. There appears to be no reason to doubt, as some do, the identity of Maṅkha with Maṅkha or Maṅkhaka of Kashmir who wrote the epic poem *Śrīkaṇṭhacarita*¹ probably between 1135 and 1145 A.D.

To Kṣemendra, the polyhistor, is ascribed a work entitled *Loka-prakāśa.*² As a matter of fact, it seems to have been written by a number of persons including Kṣemendra. The mention of Shāh Jehān in Book II indicates that parts of it were composed as late as the seventeenth century A.D. Though Bühler describes it as a Kośa, yet, in fact, it is both a lexicon and a manual dealing with various aspects of the life and administration of Kashmir. In it we find an admixture of Persian and Kashmiri words. It consists of four chapters which deal with the topics mentioned below.

Chap. I —Names of four principal castes and sixty sub-castes and titles of Govt. officers and ministers.

Chap. II —Bills of exchange, bonds, commercial contracts, official orders and so forth.

Chap. III —Miscellaneous things. A list of synonyms of different varieties of fish, birds and mice, of salt, gold ornaments and gold coins. In it verses are quoted from the *Mahābhārata* and there is satire on prostitutes and monks.

Chap. IV —Satire on Kāyasthas, physicians and on Brāhmaṇas converted to Islam. It contains also a list of the districts of Kashmir.

The work is valuable for the study of the social and political life of Kashmir. The difficulty, however, is that we do not

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1. An account of the poem and of its author has been given under ‘Court epics’ (Chap. V).

2. Vide Bühler’s *Detailed Report* etc., p. 46. *Extracts of this work* published by A. Weber in *Indische Studien*, XVII.
know the precise dates of composition of the different parts of the work.

No account of Kashmir’s contribution to Sanskrit literature can be complete without a reference to the Kashmirian version of the Rāmāyāna. The fact that this province produced versions of the Brhatkathā and the Pañcatantra is ipso facto an evidence of its having been a cultural centre of great renown.

There is a commentary, called Lāsakī, on the Bhagavadgītā. It appears to have been written by one Rājānaka Lasakāka, the title indicating the Kashmiri origin of the author. In chapter VI we have referred to the commentaries on the Gītā by Vasugupta and Abhinavagupta, the work of the former being commonly called Vāsavi-ṭīkā. Abhinavagupta’s Bhagavadgītārtha-saṃgraha has been mentioned in chapter VI.

Epigraphs of a region are valuable not only for the historical information contained in them but also for the literary qualities of their writers. Unfortunately, Sanskrit records of this class are almost absent in Kashmir. It seems strange that in this land of series of rulers, Hindu and Muslim, epigraphs should be rare while these are plentiful in many other parts of India. The only noteworthy inscription¹ of Kashmir, known so far, is the one written in Śāradā script dating back to the year 68 of the Laukika era; this corresponds to 992 A.D. when queen Diddā was the reigning monarch of Kashmir.

The inscription, as available now, is fragmentary and contains two complete verses, and an incomplete one. Of the verses, one is in the metre Mālinī and the other two are in the elaborate Śārdūlavikriḍita. From the preserved text we learn that a certain lady had a son Dharmānka by name. Dharmānka, of charitable disposition, was extremely devoted to his mother. It also records the date on which, in the reign of Diddā, Dharmānka honoured his mother by dedicating some charitable work to perpetuate her memory.

The identity of Dharmāṅka, the donor of the record, is not known. Being not mentioned in the Rāja-taraṅgini he was, perhaps, not a noted personality. It is not known whether or not Dharmāṅka is identical with Dharmārka mentioned in Kalhaṇa's above work as an official under Tuṅga, the well-known Prime Minister of queen Diddā and her successor Sāṃgrāmarāja.

We are informed that another inscription of Diddā's reign is preserved in Sir Pratap Museum, Srinagar.

Kṣemendra left the impress of his versatile talent in the domain of metrics too. He wrote the Suvṛtta-tilaka¹, a well-known work on prosody. It is divided into three sections (Vinyāsa). In section one, called Vṛttāvacaya, he defines various metres with illustrations drawn from his own works. The next section, called Guṇa-doṣa-darsana, is devoted to a consideration of the merits and defects of poetry; here the quotations are from various works including his own. In the final section which he calls Vṛtta-viniyoga², the author deals with the suitability of particular metres for different kinds of composition. The compositions may be fourfold, viz. Śāstra (science), Kāvyā (poetry), Śāstra-kāvyā (a combination of science and poetry with the latter predominating) and Kāvyā-śāstra³ (a combination of poetry and science with the latter predominating). Kṣemendra, in general agreement with the poeticians, requires the poets to use a diversity of metres. He, however, points out that the great poets have predilection for particular metres, e.g. Kālidāsa is fond of Mandākrānta, Bhāravi of Vamśasthā, and so on. It is interesting to note that he mentions a poet named Pāṇini who, he says, is fond of the metre Upajāti. It should be added that, in this work, Kṣemendra does not follow the beaten track of the writers on metrics; he has

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2. vṛtta-viniyoga in the edition is an obvious error.
3. As an example of this variety, he mentions the Bhāṭṭi-kāvyā.
made his work refreshing by introducing certain matters, e.g. the suitability of particular metres for particular compositions, the fondness of some great writers for particular metres, etc.

The glory arising out of the composition of the Saṅgīta-ratnākara is divided between Kashmir and Deccan. Nevertheless, from an account of Kashmir's contribution to Sanskrit literature it cannot be left out. The Saṅgīta-ratnākara\(^1\) is the best known work on the science of music in its branches of dance and music both vocal and instrumental. Its author is Śāṅgadeva who was born in a well-to-do family of Kashmir in the thirteenth century A.D. His grandfather, Bhāskara, is known to have migrated to the Deccan. His father, Saṅgadeva, became famous and established the sovereignty of the Yādava king Singhana of Deogiri who ruled from 1132 to 1169 A.D. Śāṅgadeva was Auditor-General under that king. He was proficient in medicine and philosophy besides the science of music. He boastfully says, in his above work, that the goddess of learning, fatigued by her sojourn at many places, found enduring respite at his house. He sometimes designates himself as Nilghaṅka, and under that name devised a type of Indian lute (vīṇā).

In this work, the author lays down the views of earlier authorities, and also sets forth original definitions and discussions. It is, therefore, a valuable work in the history of the musical literature in Sanskrit. The work consists of seven chapters each of which is sub-divided into sections called Prakaraṇas. The chapters, in order, are called thus:

Svarādhyāya (on musical notes, scales etc.),
Rāgādhyāya (definitions and illustrations of different types of melodies etc.),
Prakīrtādhyāya (dealing with technical terms etc.),
Prabandhādhyāya (gives rules of composition etc.),
Tālādhyāya (deals with measures of time),

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Vādyādhyāya (on musical instruments and their use),
Nartanādhyāya (on dancing and acting).

The importance and popularity of Śāṅgadeva’s work are proved by the existence of several commentaries on it. The well-known commentators are Simhabhūpāla, Keśava, Kallinātha, Hamsabhūpāla and Kumbhakarna.
APPENDIX I

Minor Poets of Kashmir

Sanskrit anthologies quote verses of several persons who are either definitely known to have been Kashmirian or whose affiliation to Kashmir can be inferred from their peculiar names or titles. We collect here the names of those of such persons who are otherwise unknown or are not known to have composed any poetical work. Under their names we give, where possible, as much information as can be gathered about them. Against their names we note the references to the anthologies in which their verses occur.

The poetical works of some minor writers are available in manuscripts. The authors of such works also are mentioned in this list.

(Names of authors are in Sanskrit alphabetical order).

Amṛtadatta
(court-poet of Shāhābuddin, ruler of Kashmir).
Sbhv. 31, 43, 72 and many other verses.
Skm. 573
Smv. 2. 64 ; 12. 6.

Avantivarman
(Probably King of Kashmir, 855-884 A.D.)
Sbhv. 1699, 1802, 1889
Skm. 927
Smv. 60. 18 ; 69. 1

1. The following abbreviations have been used here:—
Sbhv.—Subhāṣītāvalī of Vallabhadeva, Bombay, 1886.
Smv.—Sūkti-muktāvalī of Jahaṇa, Baroda, 1938.
Änandaka
(called Rājānaka\(^1\))

Änanda
(of uncertain date.
According to Bühler,\(^3\)
he was a Kashmirian.

One Rājānaka
Änanda appears to have written
a commentary on the
Śat-trimśat-tattvasandoha\(^4\)
Is he identical with
Änandaka ?)

(Rājānaka) Änandasvāmin

(Rājānaka) Ählādaka

Utpalārāja
(Utpala is the name of a
Kashmirian teacher of
Abhinavagupta of the
tenth century A.D. This is
also the name of a line of
Kashmirian rulers beginning
with Avantivarman of the
ninth century A.D.)

(Rājānaka) Kamalākara

Kayyaṭa (or Kāiyaṭa)
(See chap. VII)

Sbhv. 1985
An Änanda-kāvyā \(^2\)
is ascribed to him.
Each of its verses has two
meanings.

Sbhv. 2389
Sbhv. 1257
Srk. 332, 381, 553
Smv (Utpaladeva) 133. 3, 4

Sbhv. 3516
Smv. 103. 16 ( ? ), 17
Sbhv. 2039, 2040,
2044, 2499

1. It was a title conferred, as a personal distinction, by the kings of Kashmir.
2. MS. No. 108 (Bühler’s Detailed Report etc., Appendix I.
Kalaśa

(King of Kashmir from 1080 to 1088 A.D. For information about the king as a poet and patron of learning, see Bilhana’s Vikramāṅkadevacarita, XVIII, 56)

Sbhv. 52, 53, 562
and several other verses.

Kallaṭa

(Author of the Spanda-sarvasva comm. on the Spanda-kārikā of his teacher Vasugupta. According to Kalhana, he was a contemporary of king Avantivarman of Kashmir in the 9th century A.D.)

Sbhv. 136, 431, 432, 2483
2565

Gopāditya

(May be identical with the king of Kashmir of the same name. See Rāja-taraṅgini, I. 344)

Sbhv. 1368, 2110
Smv. 75.6

Caṇḍamādhava

or Pracaṇḍamādhava. (with ‘Kāśmira’ prefixed to the name)

Skm. 1087

Jagaddhara

(Author of the Stuti-kusumāñjali, a hymn in honour of Śiva)

Sbhv. 12, 13, 14, and several other verses.

Jayavardhana

(Sometimes qualified as Bhāgavata. He is called Kāśmīraka in some MSS. of Skm. in verse No. 1069)

Sbhv. 678, 761, 766
and several other verses

Skm. 1069
Smv. 13.8; 32.12, 74.9,
75.8, 110.66
Jayāpiḍa  
(King of Kashmir from 779 to 813 A.D. For information about his learning, see R.T., IV. 488)

Jenduka  
May be identical with the poet Jinduka referred to by Maṅkha in the Śrikanṭha-carita, XXV. 71-72, as a Kashmirian poet and a contemporary of Kalhaṇa)

Nāyaka (Bhaṭṭa Nayāka)  
(See Chap. VI)

(Kāśmira) Nārāyaṇa  
(Skm. 697 (Sbhv. 1591—Nārāyaṇa)

Pravarasena  
(King of Kashmir in the fifth century A.D. and author of the Prākrit poem Setubandha.)

Baka  
(Flourished during the reign of Zain-ul-Ābidin in the first half of the fifteenth century A.D.)

Bhaṭṭa Nāyaka  
(Same as Nāyaka above)

Bhāmaha  
(See Chap. IV)
(Kāśmīraka) Bhogakarman

Maṅkha (Maṅkhaka or Maṅkhaṇa)

Manoratha
(Mentioned in R.T. (IV. 496) as one of the court-poets of Jayāpiṇḍa, king of Kashmir.)

Mahāmanuṣya
(called Kāśmīraka in Skm.)

Mātrgupta
(One Mātrguptācārya is quoted by Abhinavagupta on music. Some other writers, notably Śārīgadeva, author of the Saṅgīta-ratnākara, refer to Mātrguptācārya as an authority on music. Rāghavabhaṭṭa, commentator of the Śakuntalā, and Vāsudeva, commentator of the Karpūramaṇḍari, quote him as a writer on Dramaturgy. Some scholars think that Mātrgupta wrote a commentary on Bharata’s Nāṭyaśāstra, while others think that he wrote an independent metrical work on Dramaturgy. From the R.T.

Sbhv. 1825 (Bhogivarman)
- Skm. 1318
- Smv. 62. 21

Sbhv. 170, 171 and several other verses.
-Smv. 2.13, 36.49

Sbhv. 51, 58, 440

Sbhv. 1695, 1696, 1697 and many other verses.
-Skm. 985
-Smv. 63.3 ; 64.4 ; 72.21, 22

Sbhv. 2550, 3181

Srk. 1499
(III. 125-252) we learn that Mātrgupta was a poet under king Harṣa Vikramāditya who made him succeed Hirapyā on the throne of Kashmir. If Mātri-guptacārya is identical with this Mātrgupta, then he must have flourished in the sixth century A.D. Verses attributed to Mātrgupta are quoted by Kalhaṇa in the R.T., by Kṣemen-dra in his Aucitya-vicāra-carcā, by Vallabhdeva in the Subhāṣṭāvalī and by Vidyākara in his Subhāṣita-ratnakoṣa. Some scholars have tried, not on very convincing grounds, to prove the identity of Mātrgupta and the master-poet Kāli-dāsa. Fragments of the writings of Mātrgupta have been collected and published by T. R. Chintatamani in the Journal of Oriental Research, Madras, II, 1928.)

Muktāpiḍa
(Son of Durlabha Mahārāja of Kashmir in the sixth century A.D.)

Menṭha (also called Bhartṛ-menṭha)

(according to R.T., III. 260 ff., his patron was king Mātr-
gupta of Kashmir in the fifth century A.D. We learn from later works that Mentha composed a remarkable poem called *Hayagriva-vadha* the first stanza of which is quoted by Kṣemendra in his *Suvṛttatilaka* as well as by some commentators and anthologists. Mentha’s poem is mentioned in Kuntaka’s *Vakrokti-jīvita* and in the *Nātya-darpaṇa* of Rāma Candrade and Guṇacandra.)

Rañāditya
(Probably the Mahārāja of Kashmir of the same name. See R.T., III. 388)

Ralhaṇa
(A typically Kashmirian name)

Ravigupta
(In the *Catalogus Catalogorum* one Ravigupta, with the title Bhadanta, is found as author of a *Candra-prabha-vijaya-kavya* and a *Loka-saṃvyavahāra-nāmaṇka*. A Ravigupta is mentioned in Yaśodhara’s commentary on the *Kāmasūtra*. The name of Ravigupta is well known in Buddhist literature, and is mentioned in Tāranātha’s *Geschichte* etc. This Ravi-

Srb. 1558 (Metha)
Srv. 88.61 ; 110.14, 15.

Sbhv. 3075

Srv. 5.2 ; 22.9 ; 23.6 ; 33.11

Srb. 1253, 1269
Sbhv. quotes 55 stanzas attributed to Ravigupta.

Skm. 1660
Srv. quotes several stanzas of Ravigupta.
gupta may be identical with the Kashmirian Ravi-gupta, author of the Pramāṇa-vārtika-vṛtti. See Chap. VI of this book)

Rājakulabhaṭṭa
(Probably a Kashmirian poet. Mentioned in the R.T., VI. 246)

Rudraṭa or Rudra
(The noted rhetorician, and not to be confused with Rudra, author of the Śrīgāra-tilaka. For Rudraṭa, the rhetorician, See Chap. IV)

Rājānaka) Laulaka

Vāmana
(See Chap. IV)

Vigraharāja
(May be a Kashmirian. Several princes of Kashmir had this name.)

(Rājānaka) Vijayapāla

(Rājānaka) Śuga

(Kāśmiraka) Śyāmala
(Probably identical with Śyāmalaka in Sbhv. 2292)

(Kāśmiraka) Suramūla

Sbhv. 216, 217
Sbhv. 421, 730 etc.
Skm. 32, 501 and many other verses.
Srk. 372, 543
Smv. 2.5; 38.23
Sbhv. 1688, 3322
Sbhv. 804
Skm. 52, 1065, 1109, 1132, 1244, 1315.
Smv. 43.23, 24, 57.10; 68.14; 78.4; 82.31
Sbhv. 1162
Sbhv. 1466
Sbhv. 1780
Skm. 848
Skm. 1198
APPENDIX II

Works of Kṣemendra known by name only.

Some of the works of Kṣemendra are known by name only from various sources. Those of his works, which are mentioned in his Aucitya-vicāra-carcā, Kavi-kaṇṭhābharana and Svvrutta-tilaka, are indicated respectively by A, K, and S. The titles of the works are arranged in the English alphabetical order.

Amṛta-taraṅga (or—turaṅga) — K
Avasara-sāra — A
Citrabhārata-nāṭaka — A, K
Kanaka-jānaki — K
Kavi-karṇikā — A
Lalita-ratna-mālā — A, K
Lāvaṇyavati-kāvya — A, K
Muktāvalī-kāvya — A, K
Muni-mata-mimāṃsā — A
Niti-latā — A
Padya-kādambari — K
Pavana-pañcaśīkā — S
Rājāvali
(Mentioned in the Rāja-taraṅgini, I. 13 and scathingly criticised for unreliability.)
Śaśi-vamśa-mahākāvya — K
Vātsyāyana-sūtra-sāra — A
Vinaya-vallī — A

Besides the above, the following works of Kṣemendra are mentioned in the sources noted against them.
Kṣemendra-prakāśa — Aufrecht's *Catalogus Codicum Manuscriptorum Sanscriticorum Bibliothecae Bodleianae*, Oxon ii. 1864.

Śilāsataka — Mentioned in an anonymous work called *Rasaviveka* or *Kāvyādarśa*. See *Triennial Cat. of Skt. MSS.* in Oriental Library, Madras, I. 804.

APPENDIX III

A Classified List of the Sanskrit Works of Kashmir.

The Sanskrit works, written by Kashmirians, may be broadly classified as follows:

A. Works on Poetics and Dramaturgy (including commentaries).

B. Poetical Compositions (including commentaries).

C. Philosophical and religious works (including commentaries).

D. Miscellaneous works.

The titles of the works of each class, along with their respective authors, are given below in the Sanskrit alphabetical order. This list includes also titles known by name only.¹

A. Works on Poetics and Dramaturgy (including commentaries)

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abhidhā-vṛtti-mātrkā</td>
<td>Mukula</td>
</tr>
<tr>
<td>Abhinava-bhārati</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Alaṅkāra-sarvasva</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Alaṅkāra-sūtra</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Alaṅkāra-mañjari</td>
<td>Ruuyaka</td>
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</tbody>
</table>

1. For such works by Kṣemendra, see Appendix II.
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alaṅkāra-vārtika</td>
<td>Ruyyaka</td>
</tr>
<tr>
<td>Alaṅkāra-vimarsini</td>
<td>Jayaratha</td>
</tr>
<tr>
<td>Alaṅkāraodāharaṇa</td>
<td>Jayaratha</td>
</tr>
<tr>
<td>Udbhata-viveka (or, -vicāra)</td>
<td>Tilaka</td>
</tr>
<tr>
<td>Aucitya-vicāra-carcañ</td>
<td>Kṣemendra</td>
</tr>
<tr>
<td>Kavi-karṇikā</td>
<td>Kṣemendra</td>
</tr>
<tr>
<td>Kavi-kaṭṭhābharaṇa</td>
<td>Kṣemendra</td>
</tr>
<tr>
<td>Kāvya-kautuka</td>
<td>Bhaṭṭa Tauta</td>
</tr>
<tr>
<td>Kāvya-prakāśa</td>
<td>Mammaṭa</td>
</tr>
<tr>
<td>Kāvya-prakāśa-nidarsana</td>
<td>Ānanda</td>
</tr>
<tr>
<td>(same as Śitikaṇṭha-vibodhana)</td>
<td></td>
</tr>
<tr>
<td>Kāvya-prakāśa-saṅketa</td>
<td>Ruyyaka</td>
</tr>
<tr>
<td>Kāvyālaṅkāra-saṅkara samgraha</td>
<td>Udbhata</td>
</tr>
<tr>
<td>Kāvyālaṅkāra</td>
<td>Bhaṭṭa</td>
</tr>
<tr>
<td>(Same as Bhāmahālaṅkāra)</td>
<td></td>
</tr>
<tr>
<td>Kāvyālaṅkāra</td>
<td>Rudraṭa</td>
</tr>
<tr>
<td>Kāvyālaṅkāra-vivṛti</td>
<td>Udbhata</td>
</tr>
<tr>
<td>(Same as Bhāmahāva-vivaraṇa)</td>
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</tr>
<tr>
<td>Kāvyālaṅkāra-sūtra-vṛtti</td>
<td>Vāmana</td>
</tr>
<tr>
<td>Kāvyāloka</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>(Same as Dhvanyāloka or Sahṛdayāloka)</td>
<td></td>
</tr>
<tr>
<td>Kāvyāloka-locana</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>(Briefly called Locana)</td>
<td></td>
</tr>
<tr>
<td>Tattvāloka</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>Tattvokti-kośa</td>
<td>Mahimabhaṭṭa</td>
</tr>
<tr>
<td>Dhvanyāloka</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>(Also called Kāvyāloka or Sahṛdayāloka)</td>
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</tr>
<tr>
<td>Nāṭaka-mimāṃsā</td>
<td>Ruyyaka</td>
</tr>
<tr>
<td>Bhāmaha-vivaraṇa</td>
<td>Udbhata</td>
</tr>
<tr>
<td>(Same as Kāvyālaṅkāra-vivṛti)</td>
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<tr>
<td>Bhāmahālaṅkāra</td>
<td>Bhaṭṭa</td>
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<tr>
<td>(Same as Kāvyālaṅkara)</td>
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<tr>
<td>Mata-parikṣā</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>Locana</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>(Same as Kāvyāloka-locana)</td>
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</tr>
<tr>
<td>Vakrokti-jivita</td>
<td>Kuntaka</td>
</tr>
<tr>
<td>Title</td>
<td>Author</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Vyakti-viveka</td>
<td>Mahimabhaṭṭa</td>
</tr>
<tr>
<td>Vyakti-viveka-vidarā (or, —vyākhyaṇa)</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Śabda-vyāpāra-paricaya (or,—vidāra, or,—carcā)</td>
<td>Mammaṭa</td>
</tr>
<tr>
<td>Śitikaṇṭha-vibodhana (Same as Kāvyaprakāśa-nidarśana)</td>
<td>Ānanda</td>
</tr>
<tr>
<td>Śrīgāra-tilaka</td>
<td>Rudra</td>
</tr>
<tr>
<td>Sahṛdaya-lilā</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Sahṛdayāloka (Same as Dhvanyaloa or Kāvyaloa)</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>Sāhitya-mimāṃsa</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Hṛdaya-darpaṇa</td>
<td>Bhaṭṭa Nāyaka</td>
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</table>

**B. Poetical Compositions**

(including commentaries)

<table>
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<th>Author</th>
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<tbody>
<tr>
<td>Anyokti-muktālata</td>
<td>Śambhu</td>
</tr>
<tr>
<td>Arjuna-carita</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>Arjuna-rāvaṇiya (Same as Rāvaṇārjunīya)</td>
<td>Bhaṭṭa Bhima or Bhaumaka</td>
</tr>
<tr>
<td>Ardhanāriśvara-stotra</td>
<td>Kalhaṇa</td>
</tr>
<tr>
<td>Alaṅkārānusārīṇi</td>
<td>Ruuyaka</td>
</tr>
<tr>
<td>Avadāna-kalpalatā (Same as Bodhisattvā-vadāna-kalpalatā)</td>
<td>Kṣemendra</td>
</tr>
<tr>
<td>Ānanda-kāvyā</td>
<td>Ānanda</td>
</tr>
<tr>
<td>Īśvara-śataka</td>
<td>Avatāra</td>
</tr>
<tr>
<td>Kathā-kautuka</td>
<td>Śrīvara</td>
</tr>
<tr>
<td>Kathā-sarit-sāgara</td>
<td>Somādeva</td>
</tr>
<tr>
<td>Kapphiṇābhyudaya</td>
<td>Śivasvāmin</td>
</tr>
</tbody>
</table>
Kalā-vilāsa
Kādambari-kathāsāra
Kuṭṭani-mata
Kumāra-sambhava
Ghatakārpara-vivṛti
Caturvarga-samgraha
Cāru-caryā
Caura-pancāsikā
(Same as Caurī (or, Caura)
—surata-pancāsikā)

Jayasimhābhyudaya
Jaina-rajataraṅgini
Darpa-dalana
Daśāvatāra-carita
Devināma-vilāsa
Devi-sataka
Desopadeśa
Dvitiya-rajataraṅgini
Dhvanī-gāthā-pancikā
Narma-mālā
Niti-kalpataru
Prthvirāja-vijaya
Bilhana-kāvyā
Brhatkathā-maṇjarī
Bodhisattvā-vadāna-kalpalatā
(Same as Avadāna-kalpalatā)

Bhallaṭa-sataka
Bhārata-maṇjarī
Bhāvopahāra
Bhuvana-bhyudaya
Mugdhopadeśa
Rāja-taraṅgini
Rājāvalī (or, Nṛpāvali)
Rājāvali-patākā
Rājendrā-karnaṇapūra
Rāmāyaṇa-maṇjarī
Rāvānārjunīya
(Same as Arjuna-rāvaṇīya)

Vakrokti-pancāsikā

Kṣemendra
Abhinanda
Dāmodaragupta
Udbhāta
Abhinavagupta
Kṣemendra
Kṣemendra
Bilhana
Kalhana
Śrīvara
Kṣemendra
Kṣemendra
Sāhib Kaula
Ānandavardhana
Kṣemendra
Jonarāja
Ratnākara
Kṣemendra
Bilhana
Kṣemendra
Bhallaṭa
Kṣemendra
Cakrapāṇinātha
Śaṅkuka
Jahlaṇa
Kalhana
Kṣemendra
Prājya Bhaṭṭa
Śambhu
Kṣemendra
Bhaṭṭa Bhima or
Bhaumaka
Ratnākara
### Title

<table>
<thead>
<tr>
<th>Sanskrit Works of Kashmir</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vikramāṅkadeva-carita</td>
<td>Bilhana</td>
</tr>
<tr>
<td>Viṣama-padoddyota</td>
<td>Alaka</td>
</tr>
<tr>
<td>Śānti-śataka</td>
<td>Śilhana</td>
</tr>
<tr>
<td>Śāmba-paṅcāśikā</td>
<td>?</td>
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<tr>
<td>Śrikaṇṭha-stava</td>
<td>Ruyyaka</td>
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<tr>
<td>Śrikaṇṭha-carita</td>
<td>Maṅkha</td>
</tr>
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<td>Samaya-māṭṛkā</td>
<td>Kṣemendra</td>
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<tr>
<td>Subhāśita-muktāvali</td>
<td>Jalhana</td>
</tr>
<tr>
<td>(Same as Sūkti-muktāvali)</td>
<td></td>
</tr>
<tr>
<td>Subhāśitāvali</td>
<td>Vallabhadeva</td>
</tr>
<tr>
<td>Sūkti-muktāvali</td>
<td>Jalhana</td>
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<tr>
<td>(same as Subhāśita-muktāvali)</td>
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<tr>
<td>Sevya-sevako-padeśa</td>
<td>Kṣemendra</td>
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<tr>
<td>Soma-pāla-vilāsa</td>
<td>Jalāna</td>
</tr>
<tr>
<td>Stava-cintāmaṇi</td>
<td>Bhaṭṭanārāyaṇa</td>
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<td>Stuti-kusumāṇjali</td>
<td>Jagaddhara</td>
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<tr>
<td>Stotrāvali</td>
<td>Utapaladeva</td>
</tr>
<tr>
<td>Hara-vijaya</td>
<td>Ratnākara</td>
</tr>
<tr>
<td>Harṣa-carita-vārtika</td>
<td>Ruyyaka</td>
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</table>

### C. Philosophical and religious works

(including commentaries)

<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ajaḍa-pramāṭṛ-siddhi</td>
<td>Utpala</td>
</tr>
<tr>
<td>Iśvara-pratyabhijñā</td>
<td>Utpala</td>
</tr>
<tr>
<td>(Same as Pratyabhijñā-sūtra or Pratyabhijñā-kārikā)</td>
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</tr>
<tr>
<td>Iśvara-pratyabhijñā-vimarśini</td>
<td>Abhinavagupta</td>
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<tr>
<td>(same as Laghī Vṛtti)</td>
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</tr>
<tr>
<td>Iśvara-pratyabhijñā-vivṛti-vimarśini</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Iśvara-siddhi</td>
<td>Utpala</td>
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</tbody>
</table>

1. The philosophical hymns are not included in this list.
<table>
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<tr>
<th>Title</th>
<th>Author</th>
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</thead>
<tbody>
<tr>
<td>Kāmakalā-vilāsa</td>
<td>Puṇyānandācārya</td>
</tr>
<tr>
<td>Tattvārtha-cintāmaṇī</td>
<td>Kallaṭa</td>
</tr>
<tr>
<td>Tatva-samdoha</td>
<td>Kṣemarāja</td>
</tr>
<tr>
<td>Tantra-sāra</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Tantra-vaiḍadhānikā</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Tantrāloka</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Dharmottama</td>
<td>Ānandavardhana</td>
</tr>
<tr>
<td>Nareśvara-pariksā</td>
<td>Sadyojyoti</td>
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<tr>
<td>Nyāya-kalikā</td>
<td>Jayanta Bhaṭṭa</td>
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<tr>
<td>Nyāya-mañjarī</td>
<td>Jayanta Bhaṭṭa</td>
</tr>
<tr>
<td>Para-praveśikā</td>
<td>Kṣemarāja</td>
</tr>
<tr>
<td>Parāṭṭipīṣikā-vivṛti</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Paramārtha-sāra</td>
<td>Abhinavagupta</td>
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<tr>
<td>Pratyabhijñā-kārikā</td>
<td>Utpala</td>
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<tr>
<td></td>
<td>(same as Iśvara-pratyabhijñā)</td>
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<tr>
<td>Pratyabhijñā-sūtra</td>
<td>Utpala</td>
</tr>
<tr>
<td></td>
<td>(same as Iśvara-pratyabhijñā)</td>
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<tr>
<td>Pratyabhijñā-hṛdaya</td>
<td>Kṣemarāja</td>
</tr>
<tr>
<td>Pradipikā</td>
<td>Utpala</td>
</tr>
<tr>
<td>Bodha-paṇcadasikā</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Madhuvāhini</td>
<td>Kallata</td>
</tr>
<tr>
<td>Mālini-vijaya-vārtika</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td>Laghvi Vṛtti</td>
<td>Abhinavagupta</td>
</tr>
<tr>
<td></td>
<td>(same as Iśvara-pratyabhijñā-vimarśini)</td>
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<tr>
<td>Śiva-sūtra</td>
<td>Believed to have been revealed to Vasugupta.</td>
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<td>Śiva-sūtra-vṛtti</td>
<td>Kṣemarāja</td>
</tr>
<tr>
<td>Śiva-sūtra-vimarśini</td>
<td>Kṣemarāja</td>
</tr>
<tr>
<td>Śiva-sūtra-vārtika</td>
<td>Bhāskara</td>
</tr>
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<td>Śiva-dṛṣṭi</td>
<td>Somānanda</td>
</tr>
<tr>
<td>Spanda-sūtra</td>
<td>Vasugupta</td>
</tr>
<tr>
<td>Spanda-vṛtti</td>
<td>Kallata</td>
</tr>
<tr>
<td>Spanda-sarvasva</td>
<td></td>
</tr>
<tr>
<td><em>(Spanda-sūtra and Kallaṭa's Vṛtti)</em></td>
<td></td>
</tr>
<tr>
<td>thereon are together</td>
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</tr>
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</table>
## D. Miscellaneous Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Class to which the work belongs</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anekārtha-kośa (same as Maṅkhā-kośa)</td>
<td>Lexicon</td>
<td>Maṅkha</td>
</tr>
<tr>
<td>Āgamaḍambara</td>
<td>Drama</td>
<td>Jayanta Bhaṭṭa</td>
</tr>
<tr>
<td>Karnasundari</td>
<td>Drama</td>
<td>Bilhaṇa</td>
</tr>
<tr>
<td>Kāśikā-vṛtti</td>
<td>Grammar</td>
<td>Vāmana-</td>
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<td></td>
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<td>Jayāditya</td>
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<tr>
<td>Cāndra-vyākaraṇa</td>
<td>Grammar</td>
<td>Candragomin</td>
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<td>Tantrākhyāyikā</td>
<td>Fable</td>
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<td>Purāṇa</td>
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<td>Pradīpa</td>
<td>Grammar</td>
<td>Kaiyata</td>
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<tr>
<td>Maṅkha-kośa (Same as Anekārtha-kośa)</td>
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<td>Maṅkha</td>
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<td>Ratnākara-purāṇa</td>
<td>Purāṇa</td>
<td></td>
</tr>
<tr>
<td>Rāmābhuyada</td>
<td>Drama</td>
<td>Yaśovarman</td>
</tr>
<tr>
<td>Lāsakī</td>
<td>Commentary on the Bhagavadgītā</td>
<td>Lasakāka</td>
</tr>
<tr>
<td>Lokapraṅkāśa</td>
<td>Lexicon ( ?)</td>
<td></td>
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<tr>
<td>Lokānanda</td>
<td>Drama</td>
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</tr>
<tr>
<td>Viṣṇudharmottara</td>
<td>Purāṇa</td>
<td></td>
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<tr>
<td>Saṅgīta-ratnākara</td>
<td>Music</td>
<td>Śaṅgadeva</td>
</tr>
<tr>
<td>Suvṛtta-tilaka</td>
<td>Prosody</td>
<td>Kṣemendra</td>
</tr>
</tbody>
</table>


ADDENDUM

We set forth here information about certain authors and works, believed to be of Kashmir, that escaped our notice while this brochure was prepared.¹

Titles of works and names of authors have been given in the alphabetical order.

Ahirbudhnya-saṁhitā.²

A Tantra of the Viṣṇuite Pāñcarātra sect. It is believed to have originated in Kashmir not long after the fourth century A.D. As it knows the three great schools of Buddhism and as the astrological term horā occurs in it (XI. 28), it cannot have possibly originated before the 4th century A.D. It is believed, on good grounds, to have been contemporaneous with, or a little earlier than, the Sāṁkhya-kārikā of Īśvarakṛṣṇa.

It is in the form of a conversation between Ahirbudhnya (Śiva) and Nārada, and deals partly with philosophy and largely with occultism. The philosophical portion includes some chapters on Creation. In connection with creation, it gives an interesting survey of the various systems of religion and philosophy. It is followed by rules for the castes and Āśramas. Several chapters deal with the mystic significance of the letters of the alphabet. There is a fine description of the ideal Vaiṣṇava teacher and there are rules about Dikṣā. The usual topics of Tantra, viz., Mantra, Yantra etc. are described in the work. Some chapters describe

¹. The Bhāmaha-vivaraṇa of Udbhata, stated in the book to be lost, has recently been recovered. It has been mentioned in the Bibliography.

diagrams which are to be used as amulets too. In a few chapters are described the cult, the theory and practice of Yoga, secret powers by which might can be attained. Ceremonies to be performed by a king to ensure victory in war form the subject-matter of some chapters. Several chapters are devoted to sorcery. An appendix contains a hymn of the thousand names of the divine Sudarśana.

*Alaṃkāra-ratnākara* of Śobhākara.

From Peterson (Report, i, p. 12) we learn that the Kashmirian poet Yaśaskara extracted some *sūtras* on Alaṃkāra from a work entitled *Alaṃkāra-ratnākara* by Śobhākaramitra. The *Ratnākara* of Jagannātha refers to this *Alaṃkāra-ratnākara* of Śobhākara. Jayaratha criticises the Kashmirian Śobhākara who deviates from Ruyyaka. Jagannātha says that Appayya Dīkṣita follows the *Alaṃkāra-ratnākara*.

Chiku Bhaṭṭa

A grammarian believed to have been a Kashmirian.

*Devi-stotra* of Yaśaskara

According to Peterson, the Kashmirian poet Yaśaskara extracted some *sūtras* on Alaṃkāra from the *Alaṃkāra-ratnākara* by Śobhākaramitra, and illustrated them in his *Devi-stotra* by composing verses in praise of Devi.¹

Drśḥabala

Son of Kapilabala, he appears to have been a Kashmirian, and is assigned to the eighth or ninth century A.D. The extant *Caraka-saṃhitā*, believed to be the earliest available text on Āyurveda, is stated to have been revised by Drśḥabala. Drśḥabala himself admits to having added the last two chapters of the work and to having written 17 out of 28 or 30 chapters of book vi.

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Jagaddhara

Author of the grammatical work *Bālabodhini* (1475 A.D.), and believed to have been a Kashmirian. A *Stuti-kusumāñjali* (1450 A.D.) is also ascribed to him.

Jejjāṭa

Commentator on the *Caraka-saṃhitā*, and perhaps belonged to Kashmir.

Kūrāsāṃvīṁīn

The famous commentator on the *Nāmaliṅgānuśāsana* of Amara, he is supposed by some to have flourished in Kashmir. Others, however, think that he was an inhabitant of Central India. He is generally assigned to the second half of the 11th century A.D.

Maheśa Daivajña.

The work on astrology, entitled *Raṇavīra-jyotir-mahānī-bandha*, is stated to have been written by Maheśa under the patronage of Raṇavīrasimha, king of Kashmir.

Medhātithi

The oldest commentator on the *Manu-smṛti*. He is supposed by some to have been a Kashmirian. The main reasons for this assumption are as follows:

(i) He introduces Kashmir in explaining such words as *svarāṣṭre* and *janapadaḥ* (*Manu-smṛti*, VII. 32 and VIII. 42).

(ii) He states (on Manu VIII. 400) that the monopoly of the sale of elephants is a privilege of the kings of Kashmir where saffron is available in plenty.

ADDENDUM

(iii) He says (on Manu IV. 59) that the rainbow is called vijñāna-chāyā in Kashmir.

(iv) He says (on Manu II. 24) that in the Himalayas in Kashmir it is not possible to perform daily Saṃdhyā (prayer) in the open nor is it possible to bathe every day in a river in Hemanta and Śiśira.

Later writers like Kamalākarabhaṭṭa, author of the Smṛti digest Nirṛaya-sindhu, however, regard Madhātithi as a southerner.

Patañjali

Author of the Mahābhāṣya, traditionally known as a Kashmirian.

Piṅgala

Author of the Chandaḥsūtra, and believed to have been a Kashmirian.

Ratirahasya

A work on erotics, dealing with biological and psychological problems of sex, by Koka, son of Tejoka, believed to have been a Kashmirian.

(Rājānaka) Ratnakaṇṭha.

The title Rājānaka indicates that he was a Kashmirian. Son of Śaṃkarakaṇṭha and grandson of Anantakavi of the Dhaumyāyana family. He wrote the Śāra-samuccaya, a commentary on the Kāvyaprakāśa of Mammaṭa. He wrote also Stuti-kusumāṅjali-ṭikā (called Śīsyahitā) in 1611 A.D., and a Yudhiṣṭhiravijaya-kāvya-ṭikā in 1672 A.D. Besides, he copied the codex archetypus of the Rāja-taraṅgini, mentioned by Stein (introduction, p. vii f), and also transcribed Mss. of the Saṃketa of Ruyyaka in 1648, of Rāyamukuta’s commentary on the Nāmalingānuśāsana of Amara in 1655, and of Trilocanadāsa’s Kātantra-pañjikā in 1673 A.D. To him
are ascribed also the *Ratna-śataka*, 100 verses in praise of sun, the *Sūrya-stuti-rahasya* and the *Laghu-pañcikā*, a commentary on the *Haravijaya*.

**Vṛttaratnākara**

A work on prosody, by Kedārabhaṭṭa who is supposed to have been a Kashmirian.
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Vikramāṅkadeva-carita 52, 53, 54, (contents), 55, 57, 103 (f. n. 4).
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POSTSCRIPT

Certain facts about Kashmir’s contribution to Sanskrit literature came to our notice after this book, including the Addendum, had been printed off. These facts are stated below.

Atharvaveda

The Paippalāda recension of the Atharvaveda is believed by some scholars to have originated in Kashmir. The facsimile of this recension was published by M. Bloomfield and R. Garbe (The Kashmirian Atharvaveda, Stuttgart, 1901). Books I, II, IV—X of the Kashmirian recension have been published, with notes on the text, by Le Roy Carr Barber and F. Edgerton in the Journal of American Oriental Society, Vols. 26, 30, 32, 34, 35, 40-43, 1906-1923.

Prajñāpāramitā

According to T. Matsumoto, the Buddhist works called Prajñāpāramitās originated in Kashmir between the birth of Christ and the time of Kaniska (2nd century A.D.). Vide Die Prajñāpāramitā-Literatur nebst einem Specimen der Suvi-kraintavikrāmi-Prajñāpāramitā (Bonner Orientalistische Studien Heft I), Stuttgart, 1932, p. 31.

Sarvānukramaṇī

Catalogue of all things for the Rgveda, by Kātyāyana. On a Kashmirian recension of this work, a reference may be made to Scheffelowitz Zeitschrift für Indologie und Iranistik, herausg von der Deutschen Morgenlandischen Gesellschaft, I, 1922.
Mahānayapракāśa

(Ed. K. Sastri, TSS, 1937) A work attributed to Abhinavagupta, it deals with the principles of Śākta system of philosophy. It must be distinguished from the work of the same title by Rājānāka Śitikaṇṭha, which contains vernacular Kārikās followed by commentaries in Sanskrit.

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