being afraid lest it might throw his own poem into the shade, Hanumãn allowed him to cast his verses into the sea. Thence fragments were ultimately picked up by a merchant, and brought to King Bhoja, who directed the poet Dâmodara Misra to put them together and fill up the lacunae; whence the present composition originated. Whatever particle of truth there may be in this story, the “ great drama ” seems certainly to be the production of different hands. “ The language,” as Wilson remarks, “ is in general very harmonious, but the work is after all a most disjointed and non- descript composition, and the patchwork is very glaringly and clumsily put together.” It is nevertheless a work of some interest, as compositions of mixed dramatic and declamatory passages of this kind may have been common in the early stages of the dramatic art. The connexion of the poet with King Bhoja, also confirmed by the *Bhoja-prabandha,* would bring the composition, or final redaction, down to about the 10th or 11th century. A *Mahãnãtaka* is, however, already referred to by Änandavardhana (9th century) ; and, besides, there are two different recensions of the work, a shorter one commented upon by Mohanadãsa, and a longer one arranged by Madhusudana. A Dâmodara Gupta is mentioned as having lived under Jayãpida of Kashmir (755-786) ; but this can scarcely be the same as the writer connected with this work.

The *Mudrãrãkshasa@@*1 or “ Rãkshasa (the minister) with the signet,” is a drama of political intrigue, in seven acts, partly based on historical events, the plot turning on the reconciliation of Rãk- shasa, the minister of the murdered king Nanda, with the hostile party, consisting of Prince Chandragupta (the Greek Sandrocottus, 315-291 B.c.), who succeeded Nanda, and his minister Chanakya. The plot is developed with considerable dramatic skill, in vigorous, if not particularly elegant, language. The play was composed by Visãkhadatta, prior, at any rate, to the 11 th century, whilst Professor Jacobi infers from astronomical indications that it was written in **A.D.** 860.

The *Prabodha-chαndrodaya,@@*2 or “ the moon-rise of intelligence,” composed by Krishnamisra about the 12th century, is an allegorical play, in six acts, the *dramatis personae* of which consist entirely of abstract ideas, divided into two conflicting hosts.

Of numerous inferior dramatic compositions we may mention as the best—the *Anarghya-raghaυa,* by Murãri; the *Bäla-rämäyana,* one of six plays (four of which are known) by Rãjaáekhara,@@3 and the *Prasanna-raghava,@@*4 by Jayadeva, the author of the rhetorical treatise *Chandräloka.* Abstracts of a number of other pieces are given in H. H. Wilson’s *Hindu Theatre,* the standard work on this subject. The dramatic genius of the Hindus may be said to have exhausted itself about the 14th century.

5. *Lyrical, Descriptive and Didactic Poetry.*—Allusion has already been made to the marked predilection of the medieval Indian poet for depicting in a single stanza some. peculiar physical or mental situation. The profane lyrical poetry consists chiefly of such little poetic pictures, which form a prominent feature of dramatic compositions. Numerous poets and poetesses are only known to us through such detached stanzas, preserved in native anthologies or manuals of rhetoric, and enshrining a vast amount of descriptive and contemplative poetry. Thus the *Sadιιktikarιιamrita@@*5or “ car-ambrosia of good sayings, ” an anthology compiled by Srîdhara Dãsa in 1205, contains verses by 446 different writers; while the *Sarngadharapaddhati,@@*6 of the 14th century, contains some 6000 verses culled from 264 different writers and works; and Vallabhadeva’s *Subhäshitäval,@@*7 another such anthology, consists of some 35∞ verses ascribed to some 350 poets. These verses are either of a purely descriptive or of an erotic character; or they have a didactic tendency, being intended to convey, in an attractive and easily remembered form, some moral truth or useful counsel. An excellent specimen of a longer poem, of a partly descriptive, partly erotic character, is Kalidasa’s *Megha- duta@@*8 or “ cloud messenger, ” in which a banished Yaksha

@@@1 Edited (Bombay, 1884, 1893) by K. T. Telang, who discusses the date of the work in his preface; transl. H. H. Wilson; German, L. Fritze; French, Victor Hehn.

@@@2 Translated by J. Taylor (1810) ; by T. Goldstücker into German (1842). Edited by H. Brockhaus (1845); also Bombay (1898).

@@@3 Another play, composed entirely in Prakrit, by Rãjaéekhara (*c.* **A.D.** 900), the *Κarpuramanjari,* has been critically edited by Sten Konow, with English translation by Ch. R. Lanman, Harvard Or. Ser. (1901).

@@@4 Ed. Shivarãma Raojî Khopakar (Bombay, 1894).

@@@5 Rãjendralãla Mitra, *Notices,* iii. p. 134.

@@@6 Ed. P Peterson (Bombay, 1888).

@@@7 Ed P. Peterson and Durgãprasãda (Bombay, 1886).

@@@8 Text and translation by **H.** H. Wilson; with vocabulary by

S. Johnson; with German vocabulary by Stenzler (1874); often, with commentary, in India.

(demi-god) sends a love-message across India to his wife in the Himalaya, and describes, in verse-pictures of the stately mandã- krantã metre the various places and objects over which the messenger, a cloud, will have to sail in his airy voyage. This little masterpiece has called forth a number of more or less successful imitations, such as Lakshmïdâsa’s *Suka-sandeéa,* or “ parrot-message," lately edited by the mahãrãja of Travancore. Another much-admired descriptive poem by Kälidãsa is the *Ritu-samιhara,@@*9 or “ collection of the seasons,” in which the attractive features of the six seasons are successively set forth.

As regards religious lyrics, the fruit of sectarian fervour, a large collection of hymns and detached stanzas, extolling some special deity, might be made from Purãnas and other works. Of independent productions of this kind only a few of the more important can be mentioned here. Sankara Âchãrya, the great Vedãntist, who seems to have flourished about **A. D.** 800, is credited with several devotional poems, especially the *Ananda-laharï,* or “ wave of joy,” a hymn of 103 stanzas, in praise of the goddess Pãrvatï. The *Sürya-sataka,* or century of stanzas in praise of Sürya, the sun, is ascribed to Mayüra, the contemporary (and, according to a tradition, the father-in-law) of Bãna (in the early part of the 7th century). The latter poet himself composed the *Chandikastotra,* a hymn of 102 stanzas, extolling Siva’s consort. The *Khandaprasasti,* a poem celebrating the ten avatäras of Vishnu, is ascribed to no other than Hanumãn, the monkey general, himself. Jayadeva’s beautiful poem *Gitago- vinda,* which, like most productions concerning Kχishζta, is of a very sensuous character, has already been referred to.

The particular branch of didactic poetry in which India is especially rich is that of moral maxims, expressed in single stanzas or couplets, and forming the chief vehicle of the *Nïti-éastra* or ethic science. Excellent collections of such aphorisms have been published—in Sanskrit and German by O. v. Böhtlingk, and in English by John Muir. Probably the oldest original collection of this kind is that ascribed to Chãnakya,—and entitled *Räjanîtisamìichchaya*,@@10 “ collection on the conduct of kings ”—traditionally connected with the Machiavellian minister of Chandragupta, but (in its present form) doubtless much later—of which there are several recensions, especially a shorter one of one hundred couplets, and a larger one of some three hundred. Another old collection is the *Kaman- dakìya-Nïtisara*,@@11 ascribed to Kãmandaki, who is said to have been the disciple of Chãnakya. Under the name of Bhartrihari have been handed down three centuries of sententious couplets,@@12 one of which, the *nita-éataka,* relates to ethics, whilst the other two, the s*ringara-* and *vairagya-satakas,* consist of amatory and devotional verses respectively. The *Nïti-pradïpa,* or “ lamp of conduct,” consisting of sixteen stanzas, is ascribed to Vetãlabhatta who is mentioned as one of “ nine gems.” The *Amaru- satαkα,@@*13 consisting of a hundred stanzas, ascribed to a King Amaru (sometimes wrongly to Sankara); the *Bhamini-υilasa,@@*14or “ dalliance of a fair woman,” by Jagannatha; and the *Chaura- suratapanchasika,@@*15 by Bilhana (11th century), are of an entirely erotic character.

6. *Fables and Narratives.—* For purposes of popular instruction stanzas of an ethical import were early worked up with existing prose fables and popular stories, probably in imitation **of** the Buddhist j*atakas,* or birth-stories. A collection of this kind, intended as a manual for the guidance of princes (*in* *usum delphini*)*,* was translated into Pahlavï in the reign of the Persian king Chosru Nushirvan, a.D. 531-579;

@@@9 The first Sanskrit book published (by Sir W. Jones), 1792. Text and Latin translation by P. v. Bohlen, edited, with notes and translation, by S. Ayyar (Bombay, 1897); partly translated, in verse, by R. T. H. Griffith, *Specimens of Old Indian Poetry.*

@@@10 Ed. Klatt (1873) ; German transl. O. Kressler (1906).

@@@11 Edited by Rãjendralãla Mitra, *Bibl. Ind*.; with translation and notes (Madras, 1895).

@@@12 Translation, in English verse, by C. H. Tawney.

@@@13 Ed. R. Simon (1893).

@@@14 Edited, with French translation, by A. Bergaigne (1872); with English translation, by Sheshãdri Iyar (Bombay, 1894).

@@@15 Edited by P. v. Bohlen (1833); with German translation, W. Solf (1886); English translation by Edwin Arnold (1896).