

CHAPTER VPradyumnābhyudayaThe Author:

Ravivarma Kulasekhara, the author of the drama Pradyumnābhyudaya is well known as a poet, a great and powerful king and a patron of arts and letters. From the prologue, it is known that he was a great scholar in music and poetics; he was a liberal patron of poets and he wore the titles Saṅgrāmadhira, Mahārājaparamēśvara and Dakṣiṇabhōja.

अस्ति किल सङ्गीतशास्त्रपारद्वयना निरविरु-  
गुणरत्नशैहणगिरिणा कविजनमयूरकारुमेधेन  
साहित्यविद्याविचक्षणेन दुक्षिणभोजराजेन  
महाराजपरमेश्वरेण संग्रामधीरापरनामधेयेन  
श्री रविवर्मदेवेन विरचितं प्रद्युम्नाभ्युदयं नाम  
नाटकम्! <sup>1</sup>

He was the son of Jayasinha. He was at home both in war  
and literary pursuits. <sup>2</sup> His capital seems to have been

1. Pradyumnābhyudaya, Act, I, p.2.

2. संग्रामभूमिषु सभासु च धीर एष शास्त्रेण बुद्धि-  
विभवेन च ते ह्य्यभाजा!  
दुर्पान्धकारितद्येयो नृपतीन् बुधांश्च जित्वा हितौ  
विहरति जयसिंहसूनुः॥  
Ibid., V.4, p.2.

Kolambapura which is identified with Quilon in Kerala State. He belonged to the Yadava family.<sup>3</sup>

King Ravivarma Kulasekhara is known from several inscriptions.<sup>4</sup> He was born in the year 1266-67 A.D.<sup>5</sup> He defeated the Pandyas and Cholas. He was crowned as king on the banks of Vegavati in his forty sixth year. He seems to have defeated Vikramapandya and married his daughter as is presumed from a verse in Lilatilaka.<sup>6</sup>

3. See Dr. S. Krishnaswami Iyengar, Ravivarma Kulasekhara, New Indian Antiquary, Vol. VII, 147-180, Bombay.

4. His inscriptions are found in Kanchipuram, Poonamalli and Tittuvadi, Srirangam, Valvur and Trivandrum and excepting the last one, all of them have been noticed in the Annual Reports on South Indian Epigraphy. See Nos. 34 of 1890, 33 and 34 of 1911, 34 of 1903, 46 of 1891 and 54 of 1908. The Trivandrum inscription has been published in the IAS., Vol. II, pp. 58-59, 1920.

5. Epigraphia Indica, Vol. IV, p. 146, Calcutta, 1896-97.

6. Droneya drupadam Dhananjaya iva Kshmapalabalo bali  
Venattinnutayoru Viraravivarmakhyo Yadunam patih  
Pandyam Vikramapurvakam patayilveccattippiticcennane  
Pandyesaya Kotuttu tasya tanayam padmananam agrahit.  
Lilatileka. Quoted in CKSL. Ch. XI, p. 212.

In his court two well known poets Samudrabandha and Kavibhūshana flourished. Samudrabandha is the author of a commentary on Rūpyakas Alankārasarvasva.<sup>7</sup> Kavibhūshana is known to be the author of the eighteen verses in the Srirangam inscription.<sup>8</sup>

Excepting Pradyumnābhyudaya, no other work of Ravivarma Kulasekhara is known to us.

### THE PLOT

The drama begins with two benedictory verses respectively in praise of Vishnu and Naresimha recited by Bhadrabata. This is followed by the entry of the stage director who summons the actress and requests her to assist him in enacting a play for the benefit of the members of king Ravivarma's royal assembly who have come to attend the yatra of 'Sri Padmanābha'.<sup>9</sup> After some

7. Published in the Trivandrum Sanskrit Series, No.40, 1915.

8. See Epigraphia Indica, Vol.VIII, p.148-152, Calcutta, 1896-97.

9. आर्ये समादिष्टोऽस्मि सकलकलाकुशलस्य  
चन्द्रकुलमङ्गलप्रदीपस्य समस्तसामन्तशेखरी-  
क्रियमाणशासनस्य विविधशाखावाकम्बन-  
धर्मतरामूलकन्दस्य प्रणयिजनचिन्तामणैः  
कौलम्बपुरपरिष्कारस्य देवस्य रविवर्मणः  
पादुपद्मोपजीविन्या राजपरिवृद्धा . . . . .  
यादुवन्तुकुलदेवतस्य भगवतः श्रीपद्मनाभस्य  
यात्रीत्सवे . . . . . विनीदनीयाः!  
Pradyumnābhyudaya, Act.I, p.1-2

deliberation with the actress, the stage director announces that the drama Pradyumnābhyudaya is going to be enacted. The actress expresses her surprise on coming to know that a drama has been written by the king of Kōlamba.

The stage director then moves round the stage and recites a verse describing the advent of the spring season. The actress also joins him in describing the spring. The stage director praises her description and remarks that it is very difficult to describe the splendiferous spring, which enhances the glory of the flowers and creates passion.

आवहन् सुमनोवृद्धिमवाप्नः कामपि श्रियम्!  
कामरथे जनकौडस्माभिः कथं वर्णयित्वा माधवः ॥<sup>10</sup>

Meanwhile, he hears from behind the scenes a repetition of the aforesaid verse which he has recited earlier. At once he concludes that Sage Nārada is praising Lord Krishna through the same verse by making the word 'Mādhava' refer to the latter. He then immediately leaves the stage accompanied by the actress marking the end of the prologue.

The first act begins with a scene in which Lord Krishna and Sage Nārada are engaged in a conversation. Sage Nārada informs Śrī Krishna of the misdeeds of the demon Vajranābha and he requests the latter to put an end to the life of the demon. The sage also narrates how the demon had pleased Lord Brahma by his penance and got from

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10. Ibid., p.3.

him several boons. Among the boons he got from the Creator, the most important were that he should not be killed by the Devas, that nobody should enter his city Vajrapura without his permission and that all his desires should materialise. 11

Śrī Krishna discloses to him what Indra had told about the demon sometime back. Indra had informed him that once Vajranābha had been to the heavens and demanded of him the wealth of the entire world, meanwhile threatening that he would fight and obtain it by force if Indra failed him. 12

Indra and Brihaspati persuaded him to approach their father Kaśyapa as they were engaged in a sacrifice. The demon accordingly went to Kaśyapa and made known his demand. Kaśyapa informed him that everything would be known at the end of the sacrifice and advised him to go back to his city. 13

The demon as advised by Kaśyapa returned to his city Vajrapura with his evil designs and gave trouble to the entire world by his several atrocities. Śrī Krishna further informs him that he has already made up his mind to destroy the demon. The sage is pleased. Śrī Krishna also tells him that he could not destroy the demon so far as he was engaged in the Āsvamedha sacrifice which his son Pradyumna was conducting. He assures the sage that his son will certainly kill the demon after the conclusion of the Āsvamedha sacrifice.

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11. Ibid., p.5.

12. देहि मे जगद्देव्यं नो चेद् युध्यस्व भारत!

Ibid., v.13, p.5.

13. पुत्र! सत्रावशानि यथोचितं मविष्यति त्वं पुनरिदानीं स्वपुरमेव प्रयाहि!

Ibid., p.5.

Sage Nārada then informs Śrī Krishna that the demon Vajranābha has got a beautiful daughter by name Prabhāvatī. Sage Durvāsas was so pleased with her that he blessed her with a benediction that she would get the husband of her desire and a long life for the whole family. The sage also predicted that Prabhāvatī would fall in love with Pradyumna only.<sup>14</sup> He then takes leave of Śrī Krishna and goes to the heavens to inform the Dēvas of the Lord's decision to kill Vajranābha as early as possible. Śrī Krishna meanwhile thinks of a way to enter Vajrapura which is otherwise inaccessible.<sup>15</sup> He remembers the actor Bhadranata who is equally famous for his acting by means of which he pleased the sages and got from them several boons as well as his ability to fly in the sky and go to any inaccessible place. He then asks the door keeper to bring Bhadranata immediately to his presence. Soon the gate-keeper ushers in Bhadranata to the presence of Śrī Krishna. Bhadra<sup>16</sup> pays his respects to the Lord. Śrī Krishna announces to him his decision to send his son Pradyumna in the company of Gada and Sāmba in order to kill the demon Vajranābha who is causing distress to the entire world.

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14. अमुष्मिन् पुनर्वज्रपुरे सकललोकातिशयायि-  
सौन्दर्यसम्पदि प्रद्युम्ने करिष्यन्त्येव सा भाव-  
बन्धम्!

Ibid., p.7.

15. स श्वस्तु प्रसिद्धाकाशगमनः सर्वत्राप्रतिहत-  
प्रवेशाथ!

Ibid.

16. It may be noted that in the drama, his name is given both as Bhadra and Bhadranata.

He also tells him that Pradyumna cannot by himself enter Vajrapura as it is not accessible to anybody by virtue of the boon of Brahma. He therefore asks Bhadra to help his son in gaining access to Vajrapura.<sup>17</sup> He then whispers into his ears some secret instructions.

At that time, the vaitālika announces the advent of the mid-day. Śrī Krishna declares his intention to go and make the necessary arrangements for his son's forthcoming victorious march to Vajrapura to conquer Vajranābha. The first act comes to an end with Śrī Krishna and others going attend to their respective duties.

The second act begins with an interlude. From the conversation between Kalāvati and Parabhr̥tikā, who are respectively the female servant and the garden attendant of the queen of Vajranābha, it is known that Bhadranaṭa has already entered Vajrapura and that he is giving tuition to Prabhāvatī in music. Kalāvati describes to her friend in detail as to how Bhadranaṭa came to Vajrapura. Vajranābha had heard of Bhadranaṭa and his mastery in several sciences from Hamsa, the chief of the Chāranas. One day he came to know that Bhadranaṭa had come to Sakhanagara in the course of his tour and he himself invited him to Vajrapura. When Bhadranaṭa met Vajranābha, the latter asked him to teach music to his daughter.

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17. वत्सस्य पुनस्तत्प्रवेशस्त्वन्मुख एव भविता!

In the second act princess Prabhāvatī and Kalahamsikā are engaged in conversation. Prabhāvatī has asked Kalahamsikā to go and bring Bhadranaṭa to her presence. Though Kalahamsikā met Bhadranaṭa, she forgot to convey to him the princess's message as her attention was drawn towards a portrait of Pradyumna kept in the latter's house. The charm and beauty of the person in the portrait was so irresistible that Kalahamsikā took it with her without the knowledge of Bhadranaṭa in order to show it to the princess. Kalahamsikā as soon as she meets Prabhāvatī describes in detail her visit to Bhadranaṭa's house and her seeing the portrait. Kalahamsikā by her description of the person in the portrait rouses the interest of the princess so much that she desires to see the portrait. <sup>18</sup> Kalahamsikā takes out the portrait kept concealed in her bodice and shows the same to the princess. The princess contemplates the picture and is attracted by the charm and beauty of the person represented therein and wants to know him. Kalahamsikā gives a negative reply to the princess's <sup>20</sup> query. She *enquiry* however advises her to summon Bhadranaṭa and get the desired information from him. Prabhāvatī immediately calls the gate keeper and asks him to bring Bhadranaṭa at once to her presence. Soon Bhadranaṭa is ushered in to the presence of the princess.

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18. अनेन तव वचनेन तां रूपरचनां द्रष्टुमधिकं  
मे को नूहलं वर्तते!

Bhadranata is not at all upset by the stealing of the portrait of Pradyumna from his house by Kalahamsikā. On the other hand, he is happy that Kalahamsikā's action served to further his end viz. to bring about the marriage of Prabhāvatī with Pradyumna. He thinks that Kalahamsikā will certainly show the portrait to the princess and that the latter will fall in love with Pradyumna. As soon as he meets the princess, he pays his respects to her. The princess offers him a seat and Bhadranata sits. As desired by Prabhāvatī, Kalahamsikā shows the portrait to Bhadranata and asks him to disclose the name of the person painted in it. Bhadranata besides revealing the name of Pradyumna dwells at length on his qualities, family and attainments. He soon finds that the princess is anxious to meet Pradyumna. He then informs her that he will bring Pradyumna from Dwāreka to her presence by means of magic.<sup>19</sup> The princess is pleased. At that time, Varadatta, the kanchūkiya comes and informs the princess that the queen is going to attend the festival of the first flowering of her pet mango tree Udyānaratna and that she is waiting for her. Prabhāvatī confidentially tells her friend Kalahamsikā to keep the portrait secretly while she accompanies her. The two then proceed to meet the queen. Bhadranata and others also go and the second act comes to a close.

19. यदि तस्य दुर्ज्ञाने कुतूहलं, तत् कतिपयैरेव  
दिवसैर्मम विद्याप्रभावेण तं कुमारमिहा-  
नयामि!

The third act begins with an interlude. Bhadranaṭa is happy at his success in creating passion in Prabhavati for Pradyumna. He has already apprised Śrī Krishna of the events taking place in Vajrapura as well as the progress of his work. He soon thinks of some way by which he can bring Pradyumna before Prabhavati. At last he decides to give Pradyumna the role of Nalākūbara in the drama, Rambhābhīsarana, written by Nārada, which he is going to present before Vajranābha and other royal dignitaries on the occasion of the spring festival.<sup>20</sup> At that time, Kalahamsikā, the friend of Prabhavati comes to meet Bhadranaṭa. She has been asked by her friend to find out whether her father Vajranābha has gone to the theatre (prākṣhā-mandapa) to witness the drama. She is distressed to see the sufferings of her friend who is undergoing intense pangs of love. All her efforts to soothe her have failed. She therefore decides to meet Bhadranaṭa and seek his help for relieving her friend of her agony. She meets him and conveys to him the sufferings of her friend. Bhadranaṭa is rejoiced to hear that Prabhavati has fallen in love with Pradyumna. He assures Kalahamsikā that he will bring Pradyumna to the presence of the princess as quickly as possible. Kalahamsikā feels happy on hearing the assuring words of Bhadranaṭa. She then takes leave of him. After finding out that Vajranābha has gone to the theatre, she goes to meet her friend to convey the news.

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20. Ibid., Act. III, p. 22.

In the third act, Vajranābha is seen sitting in the theatre to witness the drama Rambhābhisarana. Hamsa, the Chārana chief, Prabhāvati and other dignitaries are also with him. Vajranābha tells his friend Hamsa that but for the words of Kāsypa, he would long have killed Indra with other Dēvas.<sup>21</sup> He further devides Śrī Krishna and tells his friend that at the conclusion of Kāsypa's sacrifice, he would destroy Indra and the other Dēvas. Hamsa is in a sad mood, for he has heard from Nārada that Śrī Krishna has made known his intention to kill Vajranābha through his son Pradyumna. He does not know what would happen to his friend. He meanwhile praises Vajranābha and his heroic exploits. Vajranābha requests Hamsa to ask Bhadranaṭa to commence the staging of the drama. Hamsa accordingly asks Bhadranaṭa to begin the show. Bhadranaṭa then enacts the drama.

The drama begins with the usual benediction and prologue. Immediately after, Nalakūbara accompanied by the vidūshaka Bhadranaṭa enters the stage. He then espies Prabhāvati who is sitting in the gallery just in front of him and praises her for her unparalleled beauty and charm. The vidūshaka also joins him in praising the princess. Nalakūbara accompanied by his friend then proceeds to a bower where his beloved Rambhā has promised to come and

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21. आहर्तुमुद्यतवतः क्रतुमश्वमेधं  
 तातस्य तस्य वचनं यदि नान्तरायः!  
 अथैव शक्रममरेरनुगम्यमानं  
 हत्वा दुद्रामि वलिमाह वदेवतायै ॥  
 Ibid., p.24.

meet him. He reaches the appointed place and waits for sometime for his beloved. Finding her not coming, he starts suspecting whether she has been abducted by some demon on the way. At that time, the cries of a woman are heard from behind the scene calling for help. Vajranābha who is watching the show gets angry and asks as to who has abducted the woman while he is there. Hamsa immediately brings to his notice the fact that what they are seeing is after all a drama and what happened in the play at that time was the abduction of Rāmbhā by Rāvana and that she was crying for help. Vajranābha feels abashed at his folly.

Nalakūbara on hearing the cries, immediately goes to meet Rāvana who has abducted his beloved. He challenges him to stop and fight it out with him. Ravana, however, goes fast without paying heed to the words of Nalakūbara, taking with him Rāmbhā. Thereupon, Nalakūbara pronounces a curse on Rāvana that if ever he tries to enjoy a woman against her wish his head will break into shreds. <sup>22</sup> Rāvana is therefore forced to part with Rāmbhā who is unwilling to go with him. Nalakūbara soon finds Rāmbhā and warmly embraces her. Thus they are reunited. The play ends with the customary epilogue wishing Vajranābha and his subjects prosperity. Hamsa finds a hidden meaning concealed in the bharata-vākya which is that the Dēvas should flourish, Vajranābha must die and that his riches should go

22. यदा गृह्णासि भोगैर्बहुरनिच्छां कामपि स्त्रियम्!  
तदा ते शतधा मूर्धा भिन्नो भुवि पतिष्यति।

to Pradyumna. But he does not disclose this to anybody. Vajranābha is very much pleased by the splendid acting of Bhadranaṭa and his troupe. Prabhāvati is also happy that she was able to see Pradyumna. Vajranābha and others then go to the palace and the third act comes to an end.

The fourth act begins with an interlude. The kāñchukiya is grumbling over his sad lot of serving in the royal house-hold. He has been sent by the queen to know the condition of her daughter Prabhāvati who is undergoing intense pangs of love. He goes and sees Prabhāvati resting in the Pramada-vana on the banks of the lake. He besides sees Kalahamsikā applying cooling materials all over the body of the princess. After noticing the condition of the princess, the kāñchukiya goes back to meet her mistress to report to her.

In the fourth act, Prabhāvati and her friend Kalahamsikā are engaged in a conversation. The two had seen Pradyumna in the garden at the time of the festival of Cupid (madanōtsava). Kalahamsikā informs her friend that Pradyumna is also undergoing severe pangs of love. She further discloses to her what Bhadranaṭa had told her about the condition of Pradyumna. Bhadranaṭa told her that ever since Pradyumna saw Prabhāvati in the theatre during the staging of the drama, he looked different. Kalahamsikā then conveys her the message she got from Bhadranaṭa namely that he and Pradyumna will be coming to meet her. The

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23. 'अत्र कमलिनीलतामण्डपे प्रद्युम्नमानिष्यामि!

princess is happy on hearing the above message.

Pradyumna is suffering from the pangs of love. Bhadrnata takes him to the Premada-vena where they espy Prabhāvati talking with her friend Kalahamsikā. The two then become invisible by means of magic and overhear the conversation between Prabhāvati and Kalahamsikā. Prabhāvati is tormented very much by the pangs of love. Kalahamsikā comforts her friend by saying that her lover will come soon thereby putting an end to her agony once for all. But the agony of the princess continues to increase. Unable to bear the intensity of the pain, she falls into a swoon. Kalahamsikā who is nearby immediately applies cooling materials to her body and revives her consciousness. Bhadrnata who is watching the whole scene asks Pradyumna to go and comfort his beloved. Pradyumna on hearing these words immediately makes himself visible to Prabhāvati to be followed soon by Bhadrnata. Prabhāvati feels bashful on seeing her lover. Bhadrnata and Kalahamsikā decide to conduct the marriage of Pradyumna with Prabhāvati immediately. In their presence the marriage takes place in the Gandharva manner. After uniting the two lovers in wedlock, Bhadrnata and Kalahamsikā depart.

Pradyumna and Prabhāvati enjoy the company of each other for some time. Soon they espy the kanchukiya coming. Pradyumna as advised by his beloved hides himself behind the trees. The kanchukiya meets the princess.

He informs her that her mother desires to see her and that she should go with him immediately to her presence. Pradyumna and Prabhāvatī feel sad at their impending separation. Soon Prabhāvatī accompanied by the kāñchukiya goes to the palace. Pradyumna also goes and the fourth act comes to an end.

The fifth act has an interlude in the beginning. From the words of Bhadranaṭa, it is known that Pradyumna is making himself known in Vajrapura by freely moving about among the people. He predicts that the news of Pradyumna's presence in Vajrapura will reach the ears of Vajranābha and the demon will enter into a fight with Pradyumna. He also discloses that the marriages of Chandravatī and Guṇavati respectively with Gada and Sāmba took place with the help of Prabhāvatī.

In the fifth act Śrī Krishna and Nārada are engaged in conversation. Nārada informs Śrī Krishna that Vajranābha came to know of the presence of Pradyumna while he was about to leave on his scheduled military expedition to the heaven. He also tells him that a big fight has taken place between the forces of Vajranābha and Pradyumna last night itself. He further informs him that before the day dawned, Pradyumna destroyed or drove out one third of the enemy forces though it was night. Śrī Krishna then desires to go and witness the battle. Sage Nārada and Śrī Krishna board a chariot and go to the battle ground. They see from the sky the fierce battle between Pradyumna on the one hand and Vajranābha and his brother Sunābha on the other.

Samba and Gada greatly assist Pradyumna in the long and protracted fight. Both of them shoot at each other various types of missiles. When the demon shoots the Varuna missile, Pradyumna to counteract it sends the Vāyu missile. Vajranābha finding that he cannot beat Pradyumna in archery suddenly takes his club and hits Pradyumna with it. The latter immediately falls into a swoon. 'Śrī Krishna who is watching the fight is perturbed. He desires to go to the aid of Pradyumna but Nārada prevents him from proceeding. To the great surprise of 'Śrī Krishna and Nārada, Pradyumna soon regains consciousness and rises up. He then takes the disc (chakra) and hits the demon with it. Vajranābha falls dead on the ground. Meanwhile Gada kills Sunābha with his club (gada).

With the battle over, 'Śrī Krishna and Nārada alight on the battlefield in the chariot. They meet Pradyumna, Gada and Samba and congratulate them for their valour and heroism. At that time, Bhadranaṭa comes and announces that Prabhāvatī, Chandravatī and Gunavatī have each given birth to a son. 'Śrī Krishna and others feel happy on hearing the news. 'Śrī Krishna then asks Bhadranaṭa to make the necessary arrangements for the coronation of Pradyumna as the king of Vajrapura. Bhadranaṭa makes the arrangements. In the presence of Nārada, 'Śrī Krishna coronates him as the king of Vajrapura.

The drama closes with the epilogue which is

as follows:

सन्तो रत्नशतैरिवाम्बुधिधयस्तन्वन्तु सूक्ते मुदं  
 क्षीयन्तां कलि विभ्रमा इव जगत्केवावतीर्णाः स्वलाः!  
 दातारो जलदा इवानुसमयं वर्षन्त्वभीष्टं वशु  
 क्षोणीशाः कुलपर्वता इव महीमश्रान्तमाविभ्रतु ॥<sup>24</sup>

"May the good people like the oceans by their good sayings which are like gems contribute to our happiness. May the fools who intensify the sufferings of the world (by their evil acts which are) like the activities of Kali be destroyed. May the munificent people like the clouds shower their riches regularly. May the kings like the great mountains rule the world without getting themselves weakened."

Source:

The story is taken from Harivaṃśa (Vishnu Parva, chs. 91-97). A demon by name Vajranābha performs severe penance to please Lord Brahma who offers to bless him with the realisation of his wish. The demon desires that he should not be killed by the Devas. He further demands a city studded with jewels named Vajrapura with a hundred others like 'Sākhanagara encircling it into which, even the wind, cannot freely enter. All these boons he receives

24. Ibid., Act.V, V.48, p.57.

25. अवध्यत्वं स देवेभ्यो वव्रे दानवसत्तमः!  
 पुरं वज्रपुरं चापि सर्वरत्नमयं शुभम् ॥  
 स्वच्छन्देन प्रवेक्ष्य न वायोऽपि भारत!  
 अचिन्तितेन कामानामुपपत्तिर्नराधिप ॥  
 शारवानगरमुख्यानां संवाहानां शतानि च!  
 नगरस्याप्रमियस्य समन्ताजनमेजय ॥

Harivaṃśa, Vishnu Parva, ch.91, Vs.7-9, p.232, Bombay, V.S.1982.

and the beautiful city of Vajrapure comes into being.

Consciousness of power makes him vain and he extends a reign of terror. He goes to Indra and asks him the overlordship of the three worlds.<sup>26</sup> The heavenly king takes counsel with the divine minister Brihaspati and directs him to meet Kaśyapa. The demon accordingly meets Kaśyapa and repeats his demand. Kaśyapa tells him that he is engaged in a sacrifice and that only after the conclusion of the sacrifice he will tell him as to what is to be done. The demon returns to his city.

Meanwhile, the king of the gods comes to 'sri Krishna at Dvaraka in secret and informs him of his trouble. 'sri Krishna tells him that he is going to conduct a horse sacrifice and that he intends to destroy Vajrenābha during that sacrifice.<sup>27</sup> Vāsudeva initiates the sacrifice. An actor by name Bhadra pleases the sages and the Brahmanas at the sacrifice by his performance. The sages offer to bless him with a boon and he requests a number of rare privileges; one is power to travel at will anywhere throughout the world of the seven islands, and also power to fly in the air; the next is the power to keep himself away from harm anywhere including the power to remain alive until he himself wishes to die, the third is the power to take any form at will and the last,<sup>28</sup> to please all. The actor gets all these boons and he starts on his tour round the world.

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26. Ibid., Vs.14-15.

27. शीरेऽपश्चितो देव वाजिमैद्यो महाक्रंतुः!  
नाश्मन्वृत्ते वज्रनामं प्रातयिष्यामि वासव ॥

Ibid., V.22.

28. Ibid., Vs.23-32.

Indra, the king of the gods approaches a group of heavenly swans and asks them to go to Vajrapura and meet the lovely daughter of Vajranābha and describe to her the charm and the prowess of prince Pradyumna. He requests them to meet Pradyumna also and instil in him love for the daughter of Vajranābha. He also informs them that Pradyumna will kill Vajranābha shortly and that the Yādavas headed by Pradyumna will enter Vajrapura with the help of Bhadra in the guise of actors. He further asks the swans to keep him as well as Śrī Krishna informed of the developments. The swans agree. They get the permission of the demon king to stay in Vajrapura. One of the swans named Suchimukhī contacts the princess and describes to her at length the great qualities of Pradyumna. The princess falls in love with Pradyumna and she requests the swan to bring about her marriage with him. The swan agrees. It meanwhile requests the princess to inform her father of its accomplishments. The princess accordingly conveys to her details regarding the swan. Vajranābha soon meets the swan. The swan in the course of its talk with the demon speaks about the actor Bhadra and his attainments. <sup>29</sup> The demon requests the swan to bring Bhadra to his city.

The swans take leave of the Asura chief and meets Śrī Krishna and Indra and relates to them the progress of their work. Pradyumna is permitted by Śrī Krishna to seek the hand of the princess Prabhāvatī andhe is asked to put an

end to the life of the Asura king. The goddess of illusion dresses the Yādavas in beautiful attire to enact the various roles in the drama proposed to be staged in the palace of Vajranābha. The Yādavas heeded by Pradyumna soon reaches the city of Vajranābha. They are welcomed warmly by the demon king. At the festival in honour of god Mahadeva, they enact a play called Rāmha bhisarāna in which Pradyumna plays the role of Nalakūbara. Prabhāvatī witnesses the drama. The demons are pleased with their performance.

Meanwhile the swan <sup>Suchimukhī</sup> tries to bring Pradyumna and Prabhāvatī together by conveying messages between them as a messenger. The swan informs Prabhāvatī that Pradyumna will meet her in her apartment in the evening. The princess is happy on hearing the news. Pradyumna comes secretly in the form of a bee and meets the princess. <sup>Suchimukhī</sup> is also present. There itself Pradyumna marries Prabhāvatī in the Gandharva way. <sup>30</sup> As the next day dawns, Pradyumna leaves. Thus Pradyumna stays a little further in the guise of an actor in the city of Vajrapura.

Prabhāvatī meanwhile arranges the marriages of Gunavati and Chandrevati, the daughters of her father's brother Sunābha respectively with Gada and Sāmba who are respectively the brother and the uncle of Pradyumna. The rainy season commences. Pradyumna and Prabhāvatī live happily.

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30. Ibid., ch.93, Vs.12-13, p.236.

Kāsypa finishes his sacrifice and Vajranābha goes to him to seek permission to fight Indra and thus get the overlordship of the three worlds. Kāsypa advises him not to wage war against Indra. <sup>31</sup> Vajranābha turns down his advise and begins to make preparations for the war. At that time Śrī Krishna and Indra hatch the plan for the destruction of the Asura chief. Prabhavati, Chandravati and Gunsvati beget sons. Vajranābha comes to know of this and he orders the arrest of the Yādava actors. Pradyumna and his Yādava group resist the Asuras who come to arrest them. A big fight takes place in which Jayanta also comes to help Pradyumna. The palace guards of Vajranābha are routed. The next day Śrī Krishna comes to witness the battle. Pradyumna hits the Asura with a cudgel and the latter falls unconscious. Soon the demon regains consciousness and starts fighting Pradyumna. He hits Pradyumna with his cudgel and makes him fall unconscious to the ground. Krishna blows his conch and instantaneously Pradyumna becomes conscious. Pradyumna soon kills the demon with his disc (chakrayudha). Śrī Krishna and Indra come down to Vajrapura. On the advice of Brihaspati, the kingdom of Vajranābha is divided into four, one portion going to the son of Jayanta and the other three to the three sons of Pradyumna, Gada and Samba by the Asura princesses. <sup>32</sup>

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31. Ibid., ch.96, Vs.3-6, p.238,

32. Ibid., ch.97, Vs.25-28, p.240.

### Deviations and Innovations:

The dramatist does not make any major change in the story while adopting it for his drama, though a few minor ones have been affected. One such change, is the combination of the role of the swan with that of Bhadrnata. But he, however, introduces the swan in a new role. He is described as the chief of the Chāranas and a friend of Vajrenābha.

In the Purāna, the swan Suchimukhī is credited with having created passion in Prabhāvetī and Pradyumna for each other. She further assists the two lovers in their marriage. But in the drama Kalahansika and Bhadrnata are made responsible for sowing the seeds of love respectively in Prabhāvetī and Pradyumna and for uniting them in wedlock. Further, in the Purāna the news of the birth of sons to Prabhāvetī, Chandrevatī and Gunavati is announced before the commencement of the fight between Pradyumna and Vajrenābha. In the drama, the news is conveyed at the end of the battle.

Most of these changes it may be noted have been brought about by the dramatist for dramatic reasons.

### CHARACTERISATION

Pradyumna: is the hero of the drama. He is the son of Sri Krishna. He is very handsome in appearance. He is brave and valorous. Sri Krishna asks him to go to Vājrapura and kill Vajrenābha. With the aid of Bhadrnata he gains entry into the otherwise inaccessible Vājrapura. Bhadrnata

makes him fall in love with Prabhavati, the daughter of the demon Vajranabha and he undergoes the pangs of love. With the aid of Bhadrnata, he marries Prabhavati secretly. Again, following the instructions of Bhadrnata, he enters into a fight with Vajranabha. Pradyumna shows his valour in the long and protracted battle with Vajranabha, which wins him the praise of Sri Krishna and Narada. Ultimately he kills the demon. Sri Krishna, pleased with his valour, installs him as the king of Vajrapura.

A study of this character shows that Pradyumna does not have a free hand in his actions. On the other hand he appears to be an instrument in the hands of Sri Krishna and Bhadrnata in carrying out their pre-designed plans. What impresses us most in his character is his valour which he splendidly shows in the battle against Vajranabha.

Prabhavati: is the beautiful daughter of Vajranabha. Many persons have sought her hand. But she has consistently refused to marry anybody. She has been blessed by Sage Durvasas. One day she happens to see the portrait of Pradyumna brought by her friend Kalahamsika. She is attracted by the beauty of the person in the portrait and falls in love with him. She comes to know all the details about Pradyumna from Bhadrnata. Her love for Pradyumna becomes further intensified and she undergoes severe pangs of love. She sees Pradyumna for the first time in the theatre where the latter appears as an actor. With the help of Bhadrnata and Kalahamsika she secretly marries Pradyumna and begets a

son by him.

The character of Prabhāvatī does not impress us by her individuality and strength of mind capable of taking independent decisions.

Vajranābha: is the demon king of Vajrapura. He pleased Lord Brahma by his severe pervance and got from him several boons. He is desirous of getting the overlordship of the whole world. For that purpose, he goes to the heavens. He meets Indra and others and makes known his demand. He is even prepared to wage a war against the Dēvas if they do not concede his demand. But he is prevented by Kaśyapa from proceeding further.

Yet he continues to cherish his wish. He only waits for the conclusion of the Dēvas' sacrifice so that he can again go to the celestial regions, meet Kaśyapa and renew his demand. He expresses his impatience to reach the goal he has set before him and it is reflected in the remarks he makes to his friend Hamsa in the third act of the drama.<sup>33</sup>

He is a patron of arts. He invites Bhadranaṭa to his city and gets his daughter taught in music by him. He is proud and haughty. He does not allow anybody doing wrong in his presence. When he sees in the drama Rambhā being

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33. Ibid., p.24.

abducted by Ravana and hears her wailings, he takes it to be real and shouts as to who has abducted the woman while he is there.

In the fight with Pradyumna, he shows his valour and heroism. In archery, he proves equal to his foe. He is ultimately killed by Pradyumna.

The character of Vajrenābha strikes us by his individuality, valour and strong will. Unlike the other characters in the drama, he is not guided by anybody and he appears to be master of himself.

Bhadranata: is the one of the important characters in the drama. He appears from the beginning to the end of the play. He is well known for his acting. By pleasing the sages who have come for the Aśvamēdha sacrifice at Dvāraka by his acting, he has secured from them several boons such as power to travel in the sky etc. As directed by Śrī Krishna, he plays a key role in the slaying of the demon Vajrenābha by Pradyumna as well as in uniting the latter with Prabhāvatī, the daughter of the demon. First, he secures entrance for Pradyumna and other Yadavas to Vajrapura. He then makes Pradyumna and Prabhāvatī fall in love with each other. He arranges their marriage and acts as a messenger while keeping Śrī Krishna and others informed of the developments in Vajrapuri. He paves the way for the direct confrontation between Pradyumna and Vajrenābha. At the end of the play, we find him arranging the coronation of Pradyumna.

A study of his character shows that Bhadranaṭa does not have much freedom of action. He acts more as an instrument of Śrī Krishna in the execution of some of the latter's predesigned plans.

Śrī Krishna: is the originator of action in the drama. Though he does not appear in all the acts of the drama, his presence is felt throughout. He not only devises the entire plan of action but also chooses the persons for executing the same. He has decided that Pradyumna must kill Vajranābha. To assist him in the task he sends Bhadranaṭa. He keeps himself informed of the developments in Vajrapura and gives instructions whenever required. He witnesses the battle fought between Pradyumna and Vajranābha. His anxiety for his son's safety is revealed in his conversation with Nārada while witnessing the fight. After the death of the demon, he coronates his son as the ruler of Vajrapura.

There is nothing original in the character of Śrī Krishna. In all respects he appears exactly like his counterpart in the Purāna.

Kalahansika: is the friend of Prabhavati and is always in her company. She accidentally sees the portrait of Pradyumna in the house of Bhadranaṭa while on a visit to his house. Attracted by the beauty of the person drawn in the portrait, she stealthily brings it and shows it to her friend. She assists her friend in her love affair. She acts as an emissary between her friend and Bhadranaṭa and spares no effort in bringing about the union of her friend with her

lover as early as possible. While her friend is undergoing the pangs of love, she soothes her by bringing cooling materials and applying them on her body. Finally she unites her friend with her lover in wedlock.

The character of Kalahamsikā strikes us by her steadfast devotion to her friend. Nothing is dear to her than her friend.

Other characters introduced in the drama are Nārada, Hamsa etc.

### THE SENTIMENT

The main sentiment of the drama is Śṛṅgāra. The hero is Pradyumna and the heroine is Prabhavati. The drama deals with two important episodes namely Pradyumna marrying Prabhavati and his slaying the demon Vajranābha. The major part of the drama it may be noted deals with the love of Pradyumna and Prabhavati. Acts II, III and IV are exclusively devoted to it.

In the first act of the drama, Sage Nārada informs Śrī Krishna of the existence of a beautiful daughter by name Prabhavati to Vajranābha. He predicts that Prabhavati will fall in love with Pradyumna when the latter goes to Vajrapura for slaying Vajranābha. Śrī Krishna tacitly welcomes the sage's prediction. He instructs Bhadranaṭa to bring about the marriage of his son with the daughter of the demon. At the end of act, Pradyumna goes to Vajrapura with Bhadranaṭa and others Yādavas. Thus the stage is set for Pradyumna and Prabhavati to fall in love with each other.

In the second act takes place the germination of love. Prabhāvatī sees the portrait of Pradyumna brought by Kalahamsikā. Her friend describes at length the beauty of the person drawn in the portrait. She speaks of him as the very figure of Cupid and the very soul of Śraṅgāra who by his beauty eclipses even that of the moon.

प्रतिमैव शतिपतेः प्रत्यादिश इव पूर्णिमाशशिनः!  
शृङ्गारस्यैव जीवः केन कथ्यते जगदि तद् रूपम्<sup>34</sup>॥

The princess is attracted by the beauty of the person as represented in the portrait and desires to know his name and other particulars. On the advice of Kalahamsikā, she summons Bhadranaṭa to know everything about Pradyumna.

Bhadranaṭa besides disclosing the name and other particulars describes to the princess at length his beauty and his various attainments. He besides offers to bring Pradyumna to her presence and she accepts the offer.

In the third act, Prabhāvatī undergoes the pangs of love. Her breath is too hot to be touched and it withers her tender lips.

स्पर्शानैवात्युष्णा मनसि कामाग्निर्वलतः!  
अद्यः प्रवाल किशलयमस्याः प्रसूयन्ति निश्वासाः<sup>35</sup>॥

She avoids the contact of the southern breeze and the sight of the moon and even spends sleepless nights gazing at the portrait.<sup>36</sup> Here the ālambana vibhāva is Prabhāvatī while

34. Ibid., Act. II, V.1, p.13.

35. Ibid., Act. III, V.3, p.23.

36. Ibid., V.2, p.23.

the uddīpana vibhāvas are the portrait, the breeze and the moon. The anubhāvas are her sighing, restlessness etc. The sentiment is Vipralambha 'Sringāra. Kalahamsikā, perturbed by the condition of her friend meets Bhadrenata and informs of her condition. She requests him to arrange the scheduled meeting of Prabhāvatī and Pradyumna as early as possible. Bhadrenata promises her to arrange. Pradyumna and Prabhavati meet each other in the theatre. Both of them are happy in having got an opportunity to see each other.

In the fourth act both Pradyumna and Prabhāvatī undergo the pangs of love. Bhadrenata informs Kalahamsikā in detail of the condition of Pradyumna. He tells her that Pradyumna does not allow any unguent to be applied on his body and that he is afraid of the moon. Further he does not like to hear music and detests everything. His thoughts are always centered on his beloved.

कर्तुं स न इच्छति मञ्जनलेपनानि शौधश्चकं न  
 च विक्रगति चन्द्रमीतः!  
 सङ्गीतकं न च श्लाघते किं बहुभिः सर्वमपि निन्दति  
 त्वां हृदये वहन् ॥<sup>37</sup>

Here the alambana vibhāva is Pradyumna while the uddīpana vibhāvas are the moon, sweet smelling materials, music etc. The anubhāvas are his restlessness etc.

Prabhāvatī also undergoes the severe pangs of love. Kalahamsikā applies cooling materials all over her body. But they prove to be of no avail. Unable to bear the agony, the

princess falls into a swoon. Kalahamsikā revives her back to consciousness. Pradyumna who is remaining invisible nearby immediately appears before his beloved and comforts her. In the presence of Bhadrinats and Kalahamsikā, they are united in wedlock. Here we have Sambhoga Śrngāra. The couple enjoy the rainy and winter seasons. In the description of the fight between Pradyumna and Vajranābha, the sentiment of Vira is delineated effectively. The climax is reached when Pradyumna hurls his disc at Vajranābha and kills him. At the end of the drama, he is coronated as the king of Vajrapura. He also begets a son by Prabhavati.

Thus it can be seen that the dramatist has developed the main sentiment consistently in the play.

#### LITERARY ESTIMATE

Ravivarma Kulasekhara appears to be a good poet. His style is smooth and simple. He uses simple words. They are crisp and short. He seems to be generally influenced by Kalidasa and Harsha.

The dialogues in general bear freshness and liveliness. The verses are also beautiful and good.

The following is the nāndī verse describing Lord Vishnu.

त्रियमुद्रवहज्जातां संक्षोभितात् कलशास्त्रबुधैः  
 समधिकगुणः साक्षात् सौभाग्यसिद्धि मिवाङ्गुताम्!  
 निरवधि बलेष्वाशङ्कितेशु मित्सु यः  
 सरवत् भगवान् भद्रं पुण्यात् वः पुरो वीर्यमः ॥<sup>38</sup>

"May Lord Vishnu who married Lakshmi who is indeed the wonderful embodiment of fortune, who rose from the ocean when it was churned and whom thousands of Devas and Asuras were looking at helplessly (to get her) contribute to our well being". The metre used is 'Sikharinī.

The following is a description of spring.

चूतेचूते परमृतरवैः कल्पयते काहलश्रीः  
 सन्नह्यन्ते विजयकरिणश्चन्द्रनाद्रेः समीराः!  
 आविर्गन्धं दुद्यति तरवोऽप्यस्त्रजातं समन्ता-  
 दुद्युक्ते तन्मद्युसहचरो जेतुमुर्वी मनोभूः ॥<sup>39</sup>

"In each and every mango tree, the trumpet sound is produced in the guise of the songs sung by the cuckoos. The breeze from the Chandana mountain like the battle elephants roar. The trees emit sweet smell which pervade like the multitudinous arrows (of Cupid). Thus Cupid, the boon companion of spring begins to march for world conquest." The alamkāra used is Utprekshā and the metre is Mandākrāntā.

The poet describes the afternoon as follows.

आतिष्ठत्यद्युना यजूषि मगवत्यम्भोजिनीवल्लभे  
 पद्मान्तर्दुलमाश्रयन्ति मद्युपाः प्रौढातपक्लेशिताः  
 हस्तैः शीकरवर्षिभिः सहचरीराश्वासयन्ति  
 बहमन्दिरवर्हिणश्च विततैः प्रच्छाद्यन्ति प्रियाः ॥<sup>40</sup>

39. Ibid., V.6, p.3.

40. Ibid., V.23, p.8.

"As the Sun, the lord of the lotuses reaches the mid sky, the bees tired by the intense heat take rest in the interior of the lotus flowers. The elephants alleviate the sufferings of their beloveds (caused by the heat of the Sun) by blowing cool breath through their trunks. The male peacocks living in the castles protect their beloveds (from the heat of the Sun) by spreading their feathers." The metre used is Sardulavikridita.

One can find that the poet's descriptions especially of nature are realistic and charming.

#### DRAMATIC EFFECT

The drama cannot be successfully enacted on the stage. The plot is stereotyped. There is more of narration than action. The prologue is pretty long. The beginning of the first act is taken up with a long dialogue between Śrī Krishna and Nārada. Through this the audience is informed of the existence of a demon named Vajranābha, his misdeeds and Śrī Krishna's decision to have him killed by his son, Pradyumna. Further, the forthcoming marriage of Pradyumna with Prabhāvatī is also disclosed. This is followed by another conversation between Śrī Krishna and Bhadrakṣa. Through this is indicated Bhadrakṣa's going to Vajrapura with Pradyumna. Though there are no incidents of dramatic interest in this act, the dialogues appear interesting and lively.

The second act begins with a conversation between Prabhāvatī and Kalahansikā. From this it is known that Prabhāvatī has fallen in love with Pradyumna after seeing

his portrait. This is followed by another conversation between Bhadranaṭa and Prabhāvati. Bhadranaṭa promises the princess that he will show Pradyumna to her very soon. It can be found that like the first act, the second act too does not contain any dramatic incident.

The third act contains a drama within a drama. It may be noted that it is very difficult to enact such scenes in an ancient theatre like the one Kerala has. There are some incidents of dramatic interest in this act viz. Rambhā crying for help while she is abducted by Rāvana in the course of the drama, Vajranābha rising in anger and speaking loudly anxious to know as to who has abducted the woman in his presence, Hamsa pacifying him by bringing to his notice that what he has seen is after all a scene in the drama and Vajranābha feeling abashed at his own folly.

The fourth act deals with the pangs of love undergone by Pradyumna and Prabhāvati and their marriage. It begins with a long dialogue between Kalahamsikā and Prabhāvati. The only dramatic incidents in this act are Prabhāvati falling into a swoon, Kalahamsikā bringing her back to consciousness, Pradyumna's sudden appearance and the consequent bashfulness of Prabhāvati.

The fifth act contains the long description of the battle fought between Pradyumna and Prabhāvati. Practically no action takes place here. The drama concludes with the coronation of Pradyumna. Thus it can be seen that the drama will not make a success on the stage.

TECHNIQUE

The story in Pradyumnābhyudaya belongs to the misra type. Though it is taken from the Harivamśa the dramatist has made some changes in the plot. At the end of the prologue, the play proper is introduced through a device called Kathōddhata.<sup>41</sup> The stage director describes the spring. He says that it is very difficult to describe the spring, which is resplendent, which increases the glory of the flowers and which creates passion.

आवहन् सुमनोवृद्धिमवाप्तः कामपि श्रियम्!  
कामस्य जनकोऽरमाभिः कथं वर्ज्येत माधवः॥<sup>42</sup>

A voice behind the scenes repeats the same verse in a different sense with reference to Śrī Krishna. The stage director concludes that Sage Nārada is praising Śrī Krishna and immediately makes his exit accompanied by the actress. The first act it may be noted begins with Śrī Krishna and Nārada engaged in a conversation.

There is a Prevesaka in the beginning of the second act. Two minor characters named Parabhrtikā and Kalavetī take part. They speak Prakrit. Through it is announced the arrival of Bhadrānata to Vajrapura. In the third act, there is a mixed interlude (misravishkambha), Bhadrānata and Kalahānsikā take part in it. Through it is disclosed that Pradyumna will be enacting the role of Malakubara in the drama Rambhābhisarāna proposed to be staged for the spring

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41 See Sahitya Darpana, ch.VI, V.35, p.235.

42 Pradyumnābhyudaya, Act.I, V.8, p.3.

festival and Prabhavati will be witnessing the drama. In the fourth act, there is a Suddhavishkambha in which the kāñchukiya to the queen alone takes part. It is known from the interlude that Prabhavati is undergoing intense pangs of love. Another Suddhavishkambha highlights the beginning of the fifth act. Bhadrnata takes part. Through it is disclosed that Prabhavati, Gunavati and Chandravati have been blessed with sons. Pradyumna has made himself known in Vajrapura by coming into the open and the fight between Vajranabha and Pradyumna is about to take place.

The Sandhis, avasthas and arthaprekritis are discussed below.

Mukha Sandhi: takes up the entire first act. Sri Krishna decides that Pradyumna should kill Vajranabha and marry his daughter Prabhavati. He chooses Bhadrnata to aid Pradyumna to achieve his object. Here we find both Bija and Arambha.

Pratimukha Sandhi: is found in the second act.

Pradyumna with Bhadrnata and other Yadavas enter Vajrapura. Prabhavati sees the portrait of Pradyumna and falls in love with him. She elicits all information about her lover from Bhadrnata. She conveys her desire to see Pradyumna to Bhadrnata and the latter promises to bring him to her presence as early as possible. Here we find the svastha Bindu.

Garbha Sandhi: is found in the third act. Prabhavati undergoes the pangs of love. She sees Pradyumna in the theatre while witnessing the drama Rambhābhīsarana where the latter enacts the role of Nalākūbara.

Avamarsa Sandhi: takes up the entire fourth act. Pradyumna and Prabhavati undergoes intense pangs of love. Thanks to the untiring efforts of Bhadrasetu and Kalahamsika, they are united in wedlock.

Nirvahana Sandhi: is found in the fifth act. Pradyumna kills Vajrenabha. He is blessed with a son and is coronated as the ruler of Vajrapura. Here we find karyas and phalagama.

#### TIME AND PLACE OF ACTION

The first act seems to begin in the morning. The humming of the bees and the air fragrant with the smell of flowers indicate this.<sup>43</sup> It has its background in the palace of Sri Krishna. It ends at midnight. The announcement of the Vaitalika of the approach of the mid day is a pointer to it.<sup>44</sup> There is no interval of time between Acts I and II. The place of action in Act II is the palace of Prabhavati in Vajrapura. The time at which the second act comes to a close is not indicated. The third act seems to begin in the night. It has its background in the theatre (preksha mandana). It seems to end in the early morning of the next day. The description of Sandhya by Hansa at the end of the act indicates this.<sup>45</sup> There seems to be an interval of one day between Acts III and IV. The fourth act seems to begin in the night. The rising of the moon referred to by Pradyumna corroborates this.<sup>46</sup> It

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43. Ibid., Act.I, V.6, p.3.

44. भवतु सुखाय, भवतु माद्यन्दिनी सन्ध्या!

Ibid., p.8.

45. Ibid., Act.III, V.23, p.31.

46. Ibid., Act.IV, V.17, p.39

has its background in a garden in Vajrapura. The time at which the fourth act comes to a close is not indicated. The fifth act seems to begin in the morning. The description of Sun rise by Nārada proves this.<sup>47</sup> The place of action centres round Vajrapura. The time at which the drama comes to a close is not indicated. Thus the drama takes nearly two days and two nights.

### INFLUENCE OF OTHER SANSKRIT POETS

#### Kālidāsa:

Kālidāsa's Śakuntala seems to have exerted profound influence on the dramatist as can be seen from the following instances.

#### Pradyumnābhyudaya

1. Pradyumna enters the Pramadavane adjoining the lake Kamalini. He is suffering from pangs of love. Cool breeze blows. Pradyumna who is sick on account of the pangs of love enjoys the refreshing touch of the breeze and remarks that it can be embraced by limbs affected by Cupid.

#### Śakuntala

King Dushyanta enters the grove in a love effected condition. He feels the touch of the breeze and remarks that the breeze fragrant with lotuses and wafting the spray of the ripples of Malini can be closely embraced by limbs inflamed with love.

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47 Ibid., Act.V, V.9, p.47.

अशौ वर्षन्नाशान् कुमुद सरशीश्री - शक्यमरविन्दु सुरभिः कणवाही  
 करलमान्  
 माहिनीतरङ्गाणाम्!  
 लताद्वीलाशुटाः किमपि चलयन् षट्-  
 पदुवधुः! अङ्गु रनङ्गु तप्रैरविरलमा -  
 अनङ्गातेरङ्गा रहह दयिताशवाससुरभिः लिङ्गितुं पवनः ॥<sup>49</sup>  
 परिष्वक्तुं शक्यं प्रमदुवनपर्यन्तपवनः ॥<sup>48</sup>

2. Pradyumna hides himself  
 by means of magic and secretly  
 sees Prabhāvatī undergoing  
 pangs of love in the bower and  
 Kalahansikā applying cooling  
 materials on her body to  
 soothe her agony.

King Dushyanta hides himself  
 behind the trees and secretly  
 sees Sakuntala undergoing  
 pangs of love and Priyam-  
 vadā and Anasūyā applying  
 cooling materials on her  
 body in order to alleviate  
 her suffering.

3. Pradyumna and Prabhavati  
 marry in the Gandharva  
 fashion.

King Dushyanta and Sakuntala  
 marry according to the  
 Gandharva practice.

48. Pradyumnabhyudaya, Act, IV, V.12, p.37.

49. Sakuntala, Act. III, V.5, p.65.