

HEIDRUN BRÜCKNER

(University of Würzburg)

New Light on “Bhāsa”?

The Würzburg Multimedia Databank on Sanskrit Drama and Theatre

Abstract

The article gives an account of recent work on the Sanskrit dramas ascribed to “Bhāsa” and introduces the Würzburg multimedia databank on Sanskrit drama and theatre as a new tool of research. The databank provides digitalised texts, Sanskrit and Prakrit indices, scans of selected manuscripts, and visual performance documentation of the thirteen plays ascribed to this author and of some more Sanskrit dramas. The performance style is peculiar to the Kūṭiyāṭṭam theatre tradition of Kerala, South India. While not throwing more light on “Bhāsa” as an author, the information provided by the databank and the research done by the scholars involved in it does throw new light on the manuscript and performance tradition of Sanskrit drama in South India. The article also contains a list of selected publications by members of the “Bhāsa research group”.

Christopher Byrski, the Abhinandanīya to be honoured by the present volume, has authored some of the most original and constructive contributions to the study of the dramas ascribed to “Bhāsa”, as well as to Sanskrit drama, theatre and dramaturgy in general. He was the first European favourably remembered in Kerala for his early interest in the Kūṭiyāṭṭam performance tradition of Sanskrit drama.¹

In the light of the inspiration scholars working in the field draw from him, it seems appropriate to sketch the work that has been done in the meantime in our Würzburg databank project and by the members of our small research group, especially with respect to the dramas ascribed to “Bhāsa”.

¹ I still recall with pleasure our discussions at Heidelberg in 1989, when Professor Byrski came to speak on Sanskrit drama at the South Asia Institute. In fact, I have preserved to this day a sheet of paper on which one evening over dinner in a Heidelberg restaurant he sketched for me the plot development of a Sanskrit drama.

The project started during my Tübingen years (1991-2001), in the 1990s, when I took another look at the classical Sanskrit drama and theatre as part of my teaching program. This initially resulted in an article, in German, entitled “Victims as Heroes – New Perspectives in the ‘Bhāsa’ plays” (Brückner 1994). I observed that the author(s) of most of the dramas ascribed to Bhāsa show a special interest in the condition of the hero as victim or loser and his tragic (?) end (*Uru-bhaṅga*, *Karṇa-bhāra*). I also noted that there is a focus on family bonds, especially parental feelings, in a couple of scenes in the *Uru-bhaṅga*, *Pratijñā-yaugandharāyaṇa* II, *Avimāraka* I, *Madhyama-vyāyoga* and *Dūta-vākya*.

After first seeing a Kūṭiyāṭṭam performance in Kerala in 1993, I felt that the relationship between the dramatic texts as we have them and the performance techniques of Kūṭiyāṭṭam should be further explored. I also had an opportunity to look at some of the original palmleaf manuscripts of the dramas, mainly in the Oriental Research Institute and Manuscript Library, Trivandrum (ORIML), during a sabbatical leave in winter 1994/1995. Initially based on the information provided by Unni 1978², I began to photograph the Kerala “Bhāsa” manuscripts systematically, assisted by P.L. Shaji of the ORIML and funded by the German Research Council (Deutsche Forschungsgemeinschaft).

In the meantime, some of my students had also developed an interest in both the textual and the performance aspects of Sanskrit drama, and they supported, complemented and continued the work in the following years. Thus, Heike Moser spent two years (1995-1997) at the Kerala Kalāmaṇḍalam to study Kūṭiyāṭṭam and collect material for her Tübingen Master’s thesis on Naññyār Kūttu (submitted in 1999), and also helped to document performances in Kerala for our growing project. She later wrote her Ph.D. thesis on a related topic (submitted Würzburg 2004; publication Moser 2007). Anna Aurelia Esposito prepared a critical edition of *Dūta-vākya*, submitted as a Tübingen Master’s thesis in 1998 (for the major results, see her article Esposito 2000; publication of the critical edition scheduled for 2007/2008). She took up a critical edition of *Cārudatta* as her Ph.D. thesis (Tübingen 2003; publication Esposito 2004). In addition to the critical edition and German translation of the drama, her book also contains a comprehensive study of the Prakrit used in twelve of the thirteen plays ascribed to Bhāsa on the basis of the original manuscripts.

The last major campaign to photograph palmleaf manuscripts and document performances was conducted during a sabbatical leave in winter 1999/2000 and was, again, sponsored by the German Research Council. In 2000, the collection consisted of about 300 hours of video coverage, of numerous slides and of photographs of the majority of the manuscripts known to be extant. Brückner 2000 gives a detailed account and description of the manuscripts and visual materials, summarises the Bhāsa debate and refers to relevant publications in the field up to 1999. As an appendix to the article, the text of *Madhyama-vyāyoga* is given as constituted from the only two extant manuscripts.³

² N.P. Unni, 1978. *New Problems in Bhāsa Plays*. Trivandrum, College Book House.

³ A German translation of this one-act-play had been published earlier (see Brückner 1996). A critical edition of *Karṇa-bhāra* followed in 2002. See Brückner 2002 [2004].

In the same volume of the BEI, Moser 2000 presents a description and analysis of the *Mantrāṅkam* material, i.e. the documentation of the performance and performance text of the third act of the *Pratijñā-yaugamdharaṇa* known as *Mantrāṅkam* in the Kūṭiyāṭṭam tradition. In the meantime, this drama has been critically edited by Matthias Ahlborn in his 2006 Würzburg Ph.D. thesis to be published shortly (Ahlborn 2007a). Ahlborn's skills in electronic text processing were central for the databank project.

The Würzburg Multimedia Databank on Sanskrit Drama and Theatre

Beginning in the late 1990s, preparations for a databank had been made and the work had been conceptualised with a view to making the textual and visual materials accessible to the larger scholarly community and to a wider audience. The project was finally taken up on a larger scale after I joined the University of Würzburg in 2001. A two-year grant from the German Research Council (2004-2006) considerably speeded up the process. We are presently (March 2007) entering the final phase of the project, in which printed texts, manuscripts and visual documentation have been digitalised and are being made available on the World Wide Web.



Asian Studies at Würzburg

(Institut für Kulturwissenschaften Ost- und Südasiens)
Chair of Indology / South Asian Studies

Multimedia Databank on Indian Drama and Theatre: Text and Performance



<http://www.indologie.uni-wuerzburg.de/bhasa/rahmen.html>



Bayerische Julius-Maximilians-Universität Würzburg

Figure 1. Research Campus Würzburg

The parts of the databank published on the internet comprise the following types of materials:

- (a) Digitalised texts of the thirteen plays ascribed to Bhāsa and a selection of other Sanskrit dramas such as *Mudrā-rākṣasa* and *Abhijñāna-śākuntala*;
- (b) Indices of all Sanskrit and Prakrit word-forms occurring in these texts;
- (c) Scans of selected palmleaf manuscripts of the dramas ascribed to Bhāsa;
- (d) Scans of photographs of Kūṭiyāṭṭam performances and sample video-clips of selected performances.

Method of processing the texts

The method of entering and processing the texts has been developed by Matthias Ahlborn.⁴ It permits us to automatically generate the pages presented below. For this purpose, the various textual components of the dramatic text – such as citing the name of the person speaking, stage directions, and dialogues and verses uttered by the *dramatis personae* – have been marked by XML (Extended Mark Up Language). Compounds and vowel sandhis have been dissolved, ambiguous sandhi combinations have been provided with special markers. XML has been chosen because it permits us to mark content structures and not just form.

The opening page of the databank contains three different frames:

Bhasa Projekt Würzburg

Texte, Manuskripte und Aufführung klassischer indischer Dramen

- Video-Beispiel
 - Sanskrit Index
 - Prakrit Index
-
- Abhiṣekanāṭaka (AN) 1 ; 2 ; 3 ; 4 ; 5 ; 6 .
 - Bālacaritam (BC) 1; 2 ; 3 ; 4 ; 5 .
 - Cārudatta (CD) 1 ; 2 ; 3; 4;
 - Mit Links zu Fotos von vier Manuskripten .
Bei den Links zu den Mss-Seiten bedeutet 'a' das obere Blatt auf dem Foto, 'b' das untere.
 - Dūtaghaṭotkaca (DGh)
 - Dūtavākya (DV)
Mit Video der Aufführung von Vers IV.
 - NEU: Karṇabhāra (KBh)

Figure 2. Opening Page “Bhāsa Project Würzburg”

⁴ See Ahlborn 2007a and 2007b for a fuller description of the principles and methodology on which the databank is based.

The main window displays the table of contents. If “Cārudatta” is clicked the text of this drama will appear in the main window:

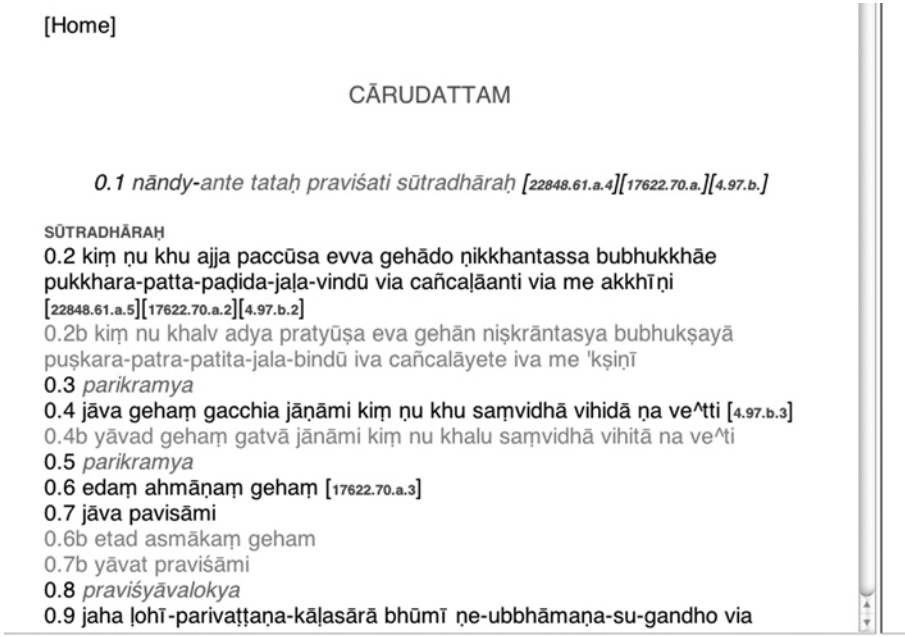


Figure 3. Text of *Cārudatta*

In the text, compound words have been separated, vowel sandhi has been indicated by “^”, while the various types of text have been marked graphically (bold, italics, etc.) and by different colours that cannot be reproduced in the present article. The drama text is based on Ganapati Sastri’s printed edition. We have added references to all four extant manuscripts in square brackets (blue coloured digits on the webpage). In this case, scans of all the manuscripts are available in the databank. For easier reading, references to the manuscripts have been placed at the end of the respective sentences, even if a new page or line in the manuscript starts in the middle of a sentence.

In figure 3, the first bracket after the first stage direction [22848.61.a.4] refers to the Trivandrum manuscript no. 22848 D, photo no. 61, upper half, line four:

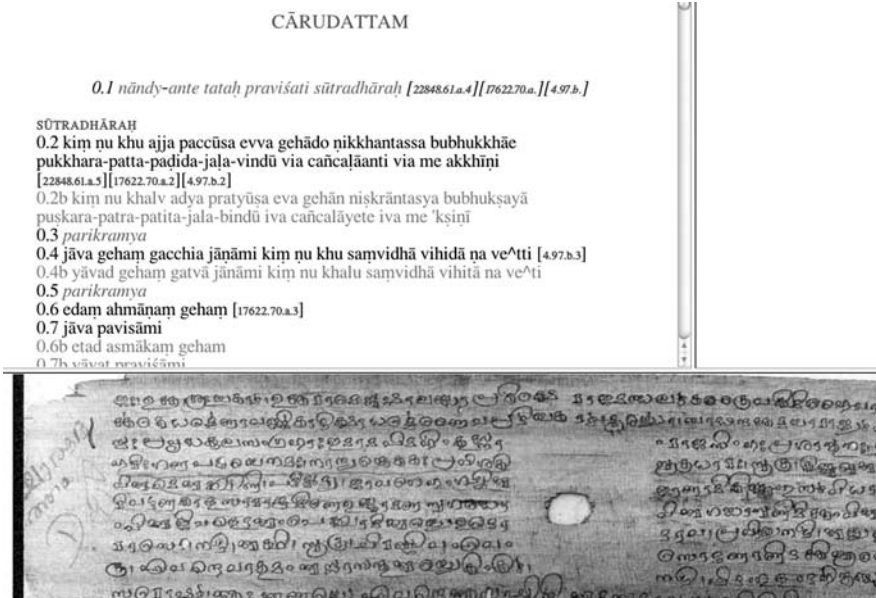


Figure 4. Beginning of *Cārudatta* in manuscript no. 22848 D, line 4

The second bracket refers to the Trivandrum manuscript no. 17622 D, photo no. 70, upper half, first line:

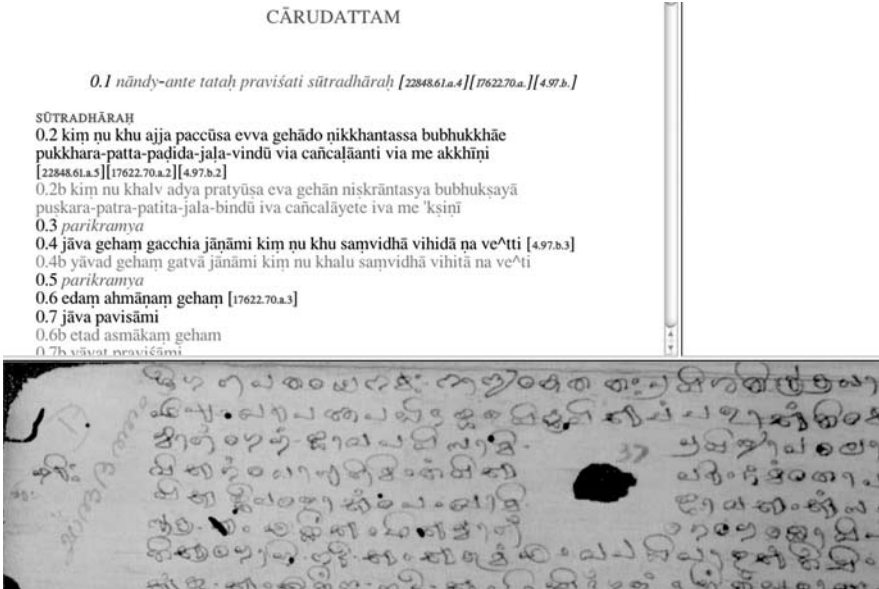


Figure 5. Beginning of *Cārudatta* in Manuscript 17622 D, line 1

The third bracket refers to manuscript Madras SR 1714 G.⁵ The figure shows the lower half of photograph no. 97, first line:

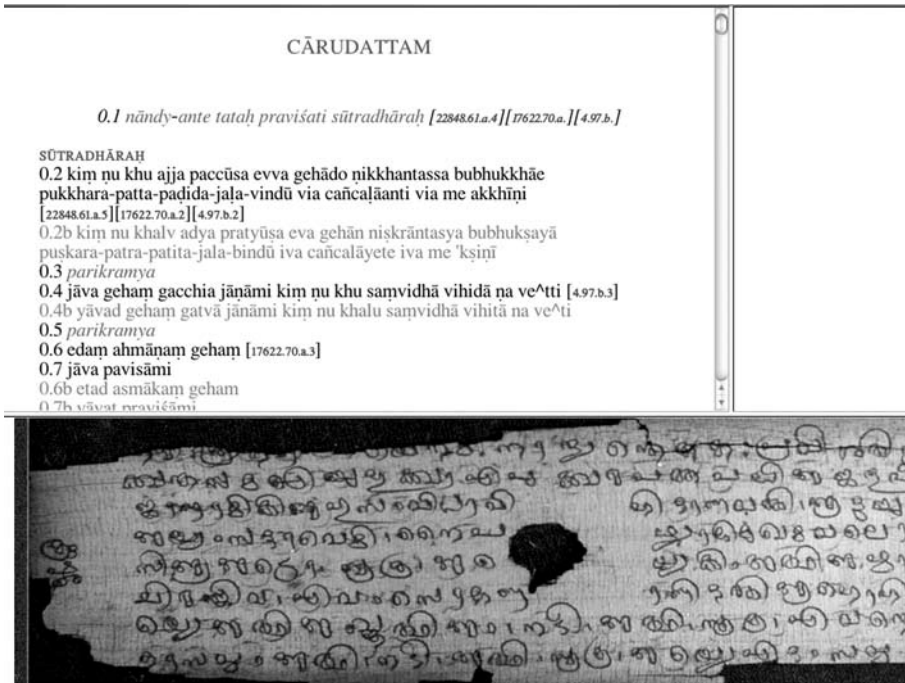


Figure 6. Beginning of *Cārudatta* in manuscript 1714 G, line 1

The fourth manuscript lacks the beginning of the text and is therefore not reproduced here.

⁵ For the critical edition of the text, description and discussion of the manuscripts, see Esposito 2004.

Links to performance documentation

The table of contents on the opening page of the databank mentions that a video sample is available for the enactment of *Dūta-vākya* verse 4.⁶ By accessing verse 4 of the drama and clicking on the word “video” before the text of verse 4, one can see the visual sequence. Duryodhana is seen and heard reciting verse 4:

Video

4
uddhūta-roṣam iva me hṛdayam sa-harṣam
prāptam raṇo^{ts}avam imaṃ sahasā vicintya
icchāmi pāṇḍava-bale vara-vāraṇānam
utkrta-danta-musalāni mukhāni kartum

KĀṆCUKĪYAḤ
4.1 jayatu mahā-rājah
4.2 mahā-rāja-śāsanāt samānītaṃ sarva-rāja-maṇḍalam

DURYODHANAḤ
4.3 samyak kṛtam
4.4 praviśa tvam avarodhanam

KĀṆCUKĪYAḤ
4.5 yad ājñāpayati mahā-rājah
4.6 *niṣkrāntaḥ*

DURYODHANAḤ
4.7 āpaya uṣikama varodhanam





Figure 7. Verse 4 of *Dūta-vākya* and still shot of the beginning of the video clip in the lower frame

⁶ Due to limitations of space only a very few brief video clips can be made available on the internet.

Indices

One can access the overall index by clicking any word in any of the available texts. Using the same text as in the previous figure (7) one can click, for example, on the word *roṣam* in verse 4 of *Dūta-vākya*. In the frame on the right hand side, all occurrences of the word-form *roṣam* will be displayed:

Video	
4 uddhūta-roṣam iva me hrdayaṃ sa-harṣaṃ prāptaṃ raṇo ^{ts} avam imaṃ sahasā vicintya icchāmi pāṇḍava-bale vara-vāraṇāṃ utkr̥tta-danta-musalāni mukhāni kartum	roṣam AN_1 26.11 ; AN_2 15.01.03 ; AN_3 26.10 ; AS_1 19.48.02 ; 22.01.02 ; AS_5 22.01.02 ; 26.09.02 ; AS_6 27.01.02 ; CD_1 14.03 ; DGH 50.03.03 ; DV 04.02 ; 11.08 ; 23.18 ; MR_5 09.34.02 ; 20.01.02 ; PN_1 20.01.03 ; PN_5 19.01.02 ; PY_4 14.24 ; UBH 31.11 ;
KĀŚCUKIYAH 4.1 jayatu mahā-rājah 4.2 mahā-rāja-śāsanāt samānitaṃ sarva-rāja-maṇḍalam	roṣayitvā CD_1 15.15b (loṣia);
DURYODHANAḤ 4.3 samyak kṛtam 4.4 praviśa tvam avarodhanam	roṣavahni MV 08.19 ;
KĀŚCUKIYAH 4.5 yad ājñāpayati mahā-rājah 4.6 niṣkrāntaḥ	
DURYODHANAḤ 4.7 ...	

Figure 8. Index entry *roṣam* and occurrence in *Dūta-vākya*, verse 4

The first entry in the index, AN_1 26.11, refers to *Abhiṣeka-nāṭaka*, first act, verse 26, eleventh word. If this entry is clicked, the respective passage of the drama appears in the main frame with *roṣam* in the uppermost line:

vimucya roṣaṃ parigṛhya dharmam kula-pravālam parigṛhyatām naḥ	roṣam AN_1 26.11 ; AN_2 15.01.03 ; AN_3 26.10 ; AS_1 19.48.02 ; 22.01.02 ; AS_5 22.01.02 ; 26.09.02 ; AS_6 27.01.02 ; CD_1 14.03 ; DGH 50.03.03 ; DV 04.02 ; 11.08 ; 23.18 ; MR_5 09.34.02 ; 20.01.02 ; PN_1 20.01.03 ; PN_5 19.01.02 ; PY_4 14.24 ; UBH 31.11 ;
SUGRĪVAH 26.1 yad ājñāpayati mahārājah	roṣayitvā CD_1 15.15b (loṣia);
VĀLI 26.2 bho rāghava yasmin kasmin vā ^{parādhe} 'nayoṛ vānara-cāpalaṃ kṣantum arhasi	roṣavahni MV 08.19 ;
RĀMAH 26.3 bādham	
VĀLI 26.4 sugrīva pratigṛhyatām asmat-kula-dhanaṃ hema-mālā	
SUGRĪVAH 26.5 anugr̥hīto 'smi 26.6 pratigṛhñāti	
VĀLI 26.7 hanūman āpas tāvat	

Figure 9. Index entry *roṣam* and occurrence in *Abhiṣeka-nāṭaka*, act I

The reference of the second entry, AN_2 15.01.03, is to *Abhiṣeka-nāṭaka* act II, first sentence after verse 15, third word. The entries are presently being linked to a Sanskrit-English dictionary, so that the English meanings ‘anger, wrath, fury’ for *roṣam* will appear, if *roṣam* is clicked. The Sanskrit index can also be accessed directly by clicking “Sanskrit index” on the opening page of the databank. Words are listed in the order of their first two letters:

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- Cārudatta (CD) 1 ; 2 ; 3 ; 4 ;
- Mit Links zu Fotos von vier Manuskripten .
- Bei den Links zu den Mss-Seiten bedeutet 'a' das obere Blatt auf dem Foto, 'b' das untere.
- Dūtaghatotkaca (DGh)
- Dūtavākya (DV)

Index

[Home]

ak akh ag agh añ ac aj añ at ad an
at ath ad adh an ap abh am ay ar al
av aś aṣ as ah aṃ

āk ākh āg āgh āñ āc āj āñ āt ād ād
ādh āñ āp āb ābh ām āy ār āl āv āś
ās āh āḥ

ik in ic it id in ibh im iy il iv iś iṣ
ih

īk īd īp īś īṣ īh

uk ug uc uj ut ud un up ubh ur ul
uś uṣ uḥ

Figure 10. Sanskrit index

Akhila, for example, is found by clicking “akh”:

Bhasa Projekt Würzburg

Texte, Manuskripte und Aufführung klassischer indischer Dramen

- Video-Beispiel
- Sanskrit Index
- Prakrit Index

- Abhiṣekanāṭaka (AN) 1 ; 2 ; 3 ; 4 ; 5 ; 6 .
- Bālacaritam (BC) 1; 2 ; 3 ; 4 ; 5 .
- Cārudatta (CD) 1 ; 2 ; 3 ; 4 ;
- Mit Links zu Fotos von vier Manuskripten .
- Bei den Links zu den Mss-Seiten bedeutet 'a' das obere Blatt auf dem Foto, 'b' das untere.
- Dūtaghatotkaca (DGh)
- Dūtavākya (DV)

Sanskrit-Index "akh..."

[Home]

akhila
BC_1 28.04 ;
PN_6 06.15 ;

akhilam
PN_5 01.14 ;
PN_7 13.12.05 ;

akhilāni
KBh 09.05.02 ;

Figure 11. Entries *akhila* in the Sanskrit index

Prakrit words are found in a separate index:

Bhasa Projekt Würzburg

Texte, Manuskripte und Aufführung klassischer indischer Dramen

- Video-Beispiel
- Sanskrit Index
- Prakrit Index

- Abhiṣekanāṭaka (AN) 1 ; 2 ; 3 ; 4 ; 5 ; 6 .
- Bālacaritam (BC) 1; 2 ; 3 ; 4 ; 5 .
- Cārudatta (CD) 1 ; 2; 3; 4;

Mit Links zu Fotos von vier Manuskripten .
Bei den Links zu den Mss-Seiten bedeutet 'a' das obere Blatt auf dem Foto, 'b' das untere.

- Dūtaghaṭotkaca (DGh)
- Dūtavākya (DV)

Index

[Home]

aa al ac ao ak ag agh aṅ ac aj aṅ aṭ
aḍ aṇ at ad adh an ap ab abh am ay
ar al av aś as ah aṃ

āa āā āi āu āū āl āc āk āg āgh āc āj
āḍ ādh āṇ āt ād āb ābh ām ār āl āv
āś ās āh āṇ

ia iā ik iṅ ic ich iṭ iṇ it id idh in im
iy ir iv iś is ih iṃ

īd īr īś īs īh

ua ui ul uk ug ue uj ujh ut uth uḍ uṇ
ut ud uḥ ubh um ur ul uv iś iṣ

Figure 12. Prakrit index

Bhasa Projekt Würzburg

Texte, Manuskripte und Aufführung klassischer indischer Dramen

- Video-Beispiel
- Sanskrit Index
- Prakrit Index

- Abhiṣekanāṭaka (AN) 1 ; 2 ; 3 ; 4 ; 5 ; 6 .
- Bālacaritam (BC) 1; 2 ; 3 ; 4 ; 5 .
- Cārudatta (CD) 1 ; 2; 3; 4;

Mit Links zu Fotos von vier Manuskripten .
Bei den Links zu den Mss-Seiten bedeutet 'a' das obere Blatt auf dem Foto, 'b' das untere.

- Dūtaghaṭotkaca (DGh)
- Dūtavākya (DV)

Prakrit-Index "Aa..."

[Home]

āakkha
PN_6 14.06.02 ;

āaccadi
AS_1 18.05.03 ;

āaccha
AS_6 24.04.07 ;
BC_2 00.02.01 ; 00.02.03 ;
01.01.01 ; 01.01.03 ; 02.01.01 ;
02.01.03 ; 03.01.01 ; 03.01.03 ;
BC_3 00.07.09 ;
CD_3 14.18.02 ; 15.02.03 ;
CD_4 05.21.02 ;
SV_5 00.02.03 ;

Figure 13. Results of a search for “āa” in the Prakrit index

A Google search for Sanskrit or Prakrit words in Unicode or Roman fonts also leads to the pages of the Würzburg Bhāsa project:



Figure 14. Google search leading to the project’s Prakrit index

Concluding remarks: new light on “Bhāsa”?

As stated in Brückner 2000 (see esp. pp. 503-505), the examination of the manuscripts has – so far – not led to any new clues concerning the authorship question. There is no mention of “Bhāsa” or any other author⁷ either in the *sthāpanās* or in the colophons of any of the dramas.⁸ The absence of any reference to an author may be considered an important common denominator of the thirteen plays, but not an argument in favour of common authorship. We believe that the dating has to be done independently for each of the dramas.⁹ Words and phrases shared by several of the dramas do not by themselves provide a conclusive argument for their common authorship either.

Therefore the databank, among other things, permits us to systematically compare the lexicon, syntax and style of the anonymous dramas, and also to compare them with other Sanskrit dramas whose authors are known. Concerning the palmleaf manuscripts, most of which have been scanned from photographs we took in the 1990s, we have been able to show, for example, which ones were used by Ganapati Sastri, and we have identified the codex that he first located in 1908 (Brückner 2000, 2002; Esposito 2000,

⁷ Except in *Avimāra* Ms. 5150A: *etat purā-kavi-vara-pravareṇa tena kā[tyā?]yanena racitaṃ caritaṃ... samāptam*.

⁸ Dramas authored by Harṣa or Kulaśekhara found in the same bundles of manuscripts do not contain their names in the colophons either but do refer to the authors in the *sthāpanās* / *prastāvanas*.

⁹ For a chronological discussion concerning the dating of *Dūta-vākya*, see Esposito 2000.

2004; Ahlborn 2007a). Several more manuscripts, not listed in Unni 1978, have been located, but they show the same features as the known ones (see Brückner 2000 for more detailed information). We also intend to provide a list of our collection of manuscript scans, a short description of the content of our 300 hours of video coverage of Kūṭiyāṭṭam performances and photographic documentation in the databank, Devanāgarī versions of the published texts of the dramas, and more texts by known authors.

In conclusion, it may be stated that the information provided by the databank and research done by the group of scholars involved in it, while not throwing any more light on Bhāsa, did throw new light on the manuscript and performance tradition of Sanskrit drama in South India. Moreover, the databank is a new tool of research that we hope will provide a new starting point for scholars to further study this group of Sanskrit dramas on a reliable textual basis and to catch glimpses of at least one codified way in which Sanskrit plays came to be staged in the South of India.

Selected publications by members of the “Bhāsa Research Group”

Ahlborn M., 2007a. *Das Pratijñāyugaṇḍharāyaṇa. Digitalisierte Textkonstituierung, Übersetzung und Annotierung*. (Ph.D. dissertation, Würzburg 2006)

Ahlborn M., 2007b (in press). “Über die elektronische Publikation von Sanskrit-Schauspielen”, in: H. Brückner, K. Steiner, R. Steiner, *Barrieren – Passagen: Analysen, Übersetzungen und Aufführungsweisen dramatischer Texte aus Indien*. Wiesbaden, Harrassowitz (Drama und Theater in Südasien).

Brückner H., 1994. “Opfer als Helden – Neue Perspektiven in den ‘Bhāsa’-Dramen”, *Studien zur Indologie und Iranistik* 19: 33-60.

Brückner H., 1996. “Der dem ‘Bhasa’ zugeschriebene Einakter Madhyamavyāyoga – Übersetzung unter Berücksichtigung zweier neu aufgefundener Manuskripte”, in: D. Kapp, *Nāṇavidhaikata. Festschrift für Hermann Berger*: 8-28. Wiesbaden, Harrassowitz (Beiträge zur Kenntnis südasiatischer Sprachen und Literaturen).

Brückner H., 2000. “Manuscripts and Performance Traditions of the so-called Trivandrum Plays ascribed to Bhasa – A Report on Work in Progress. With an Appendix: New Edition of the One Act Play Madhyamavyāyoga”, *Bulletin d’Études Indiennes* 17-18: 501-550.

Brückner H., 2002. “Karnaḥhāra – An edition of the one-act play ascribed to Bhasa based on three manuscripts”, *Indologica Taurinensia* 28: 598-624 (publ. 2004).

Brückner H., 2006. “Weller und das Sanskrit-Schauspiel”, in: H. Brückner, U. Dubielzig, K. Plieninger, *Weite Horizonte. Hermann Weller 1878-1956. Klassischer Indologe, Lateinischer Dichter, Christlicher Humanist*: 121-137. Schwäbisch Gmünd, Einhorn.

Brückner H., 2007 (in press). “Der dem Bhāsa zugeschriebene Mahābhārata-Einakter Karnaḥhāra. Deutsche Übersetzung nach dem Text der Manuskripte”, in: H. Brückner, K. Steiner, R. Steiner, *Barrieren – Passagen: Analysen, Übersetzungen und Aufführungsweisen dramatischer Texte aus Indien*. Wiesbaden, Harrassowitz (Drama und Theater in Südasien).

Esposito A.A., 2000. “The Two Versions of Dūtavākya and their Sources”, *Bulletin d’Études Indiennes* 17-18: 551-562.

Esposito A.A., 2004. *Cārudatta. Ein indisches Schauspiel. Kritische Edition und Übersetzung mit einer Studie des Prakrits der ‘Trivandrum-Dramen’*. Wiesbaden, Harrassowitz (Drama und Theater in Südasien 4).

Esposito A.A., 2007a (in press). “Some remarks on the Prakrit of the so-called ‘Trivandrum-Plays’ as found in the manuscripts”, in: *Proceedings of the XIIIth World Sanskrit Conference, Helsinki, Juli 2003*.

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