

THE LITERARY REFERENCES IN THE TEXT AND THE VIEWS OF SODDHALA

(A) THE LITERARY REFERENCES :

Soddhala in the beginning of his work, mentions respectfully the great authors in whose steps he ventures to tread. He extols them as models of excellent poetry. He follows Bāna in this respect, who does the same thing in the preface to the Harṣacarita in eight verses.¹ Bāna praises renowned works like the Mahābhārata of Vyāsa, the Vāsavadattā of Subandhu, the anthology of Śātavāhana, the Setubandha of Pravarasena, the Nāṭakas of Bhāsa, the works of Kālidāsa and the Brhatkathā of Guṇādhya. He has enlisted only a few poets and their works. Soddhala's list of poets is more extensive. He goes one step further. He not only praises the wellknown poets, but also the various patrons under whose regime the poets were honoured for their literary contribution. He admires both Sanskrit and Prākṛit compositions, and the tone and the spirit of this whole passage reminds one of the Prastāvanā of the Mālavikāgnimitra, in which young Kālidāsa appeals to the sound judgment of his audience for his literary debut.

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 1. Bāna : Harṣacarita verses, 3, 11, 12, 13, 14, 15, 16, 17.

Soddhala's reference to the Heads of assemblies
(Sabhāpatayah) :

Soddhala refers to Rājasekhara simply as Yāyāvara¹ and praises him for his dramatic skill. Rājasekhara says² that a king should hold assemblies for the examination of poets. He should patronize poets, become the Sabhāpati (President) like the ancient kings Vāsudeva, Śātavāhana, Śūdraka and Sāhasāṅka, and honour and give gifts to poets whose works stand the test.

It seems that Soddhala might have received the ideal of a Sabhāpati from Rājasekhara, whom he praises with great honour in the beginning of his work.

The Illustrious Vikrama :

He patronized Kālidāsa and thus he was titled by Soddhala³ as the friend of poets. Sir William Jones relied on a verses⁴ which records the tradition that nine Gems

1. UK : P. 154.

2. Rājasekhara : Kāvya-mīmāṃsā (G.O.S.), P. 54.

3. UK : P. 2.

4. Kṛṣṇamāchāriar M. : History of Classical Sanskrit

literature P. 102.

धन्वन्तरि क्षपणकाभरसिंहशकुन्तलाभद्रचंद्रकर्कशकालिदासः ।
ख्यतिं ब्राह्मिहिरो नृपतेः सभाया रत्नानि वै वरुचिर्न विक्राण ॥

flourished at the court of king Vikramāditya and calls him a poet of the court of king who founded the Vikrama era or the Samvat era in 56 B. C. in commemoration of his victory over the Sakas. This tradition has become saturated with the Indian sentiment, that it is impossible for any orientalist to shake off the impression. The tradition was current as early as the 7th or the 8th century A. D. Subandhu alludes to it and the allusion cannot be easily explained away.¹

Hala :

V. Smith is of the opinion that Hala Satavahana of the Andhara Satavahana dynasty which came into being about 220 B.C. ruled about 68 or 58 A.D. and that he is the patron of three works, viz. the Saptasatī, Guṇadīya's Brhatkathā and the Kātantra Vyākaraṇa. These three works must be placed about 60-70 A. D.² Speyer supports this view in his studies about the Kathāsaritsāgara.³ Rājasekhara refers to him as the king of Kuntala, who had ordered the exclusive use of Prakṛta in his

1. Subandhu : Vāsavadattā, Verse 10.

मा सवन्ता जिह्ता नवदा विलसन्ति धरति नो कद्रुः ।
सरसीव कीर्तिशेषं गतवति भुवि विक्रमादित्ये ॥

2. Smith V. A. : Early History of India, P. 220.

3. Speyer J. S. : Studies about the Kathā-saritsāgara, P. 44. ff.

harem.¹ He has also mentioned him in the list of Sabhapatis given in his Kāvya-mīmāṃsā. Bāṇa in his Harṣacarita praises him for his Saptasatī or Kośa.² Soddhala says that when meritorious Hāla passed away the poets became inert, with their literary powers destroyed on account of great grief; since remembering incessantly the name of that king, they always utter the letter Hā (alas) as the first and the last.³

Harṣa :

The sphere of Harṣa's versatile genius was not restricted to his conquests, administration and his religious and philanthropic works. Besides being an author and poet of considerable merit, Harṣa was a great patron of literature. Eminent writers like Bāṇa and Mayura and profound scholars like Jayanśena were attracted to his court and poets sing Harṣa's unique generosity to them. He is considered to be the author of three plays, namely the Priyadarśikā, the Nāgānanda. Another poet called Maṭaṅga Divākara is also said to have enjoyed Harṣa's favour. The Chinese traveller Yuwan Chwang also enjoyed Harṣa's hospitality for quite a long time, and

1. Rājasekhara : Kāvya-mīmāṃsā (G.O.S.), P. 50.

2. Bāṇa : Harṣacarita, I, 13.

अनिनारिणमग्राम्प्रमकरोत्स्वतन्वाहूतः ।

विशुद्धजातेभिः कोशं रत्नैरिव सुभाषितैः ॥

3. UK : P. 2.

he had given an account of his court and administration. Harṣa had given him all facilities and had taken great care for his safety when there was a possibility of danger to his life.¹ He assumed the reigns of Government in 606 A. D. a date which is marked as the beginning of the Harṣa era. Bāna in his historical romance Harṣacarita has given an account of the early life and deeds of his patron. In the Banskhera-plate (628 A. D.) which bears Harṣa's own signature, we find - "It is the own hand of me, the Paramount lord, the glorious Harṣa."²

While discussing the problem of Harṣa's authorship of the three dramas, some scholars suggest that they were written by some court poet like Dhāvaka and foisted them on the name of Śrī Harṣa, his patron, on account of a reference in the Kavyaprakāśa of Maṃmata, which says, "Śrīharṣāder Dhavakadīnāmiva dhanam." This reading is not proved to be authentic. It is "Banadīnām" instead of "Dhavakadīnām" in the manuscripts of the Kavyaprakāśa found in Kāśmīra.

1. Śrī Harṣa : Nāgaṇanda, introduction, P. 16.
2. Śrī Harṣa : Priyadarśikā, introduction, P. 17.

~~स्वहस्तो मम महाराजाधिराज-श्रीहर्षस्य~~

Thus the most natural interpretation of the passage is that Harsa was a great patron of learning and he gave liberal gifts to poets like Bāna; Bāna¹ himself and many others like Soddhala² corroborate the truth of this statement. The passage therefore does not warrant the conclusion that Śrī Harsa bought literary fame by paying money to others. there is nothing improbable or incredible in the statement that king Harsa is author of these three dramas. Soddhala punningly refers to Harsa (Joy) as the glorious Harsa, (Śrī Harsa) whose joy lay in words (Gīrharsa). Bāna, in the biography of his master (Harṣacarita), speaks in eulogistic terms of his learning and poetical genius.³

1. Bāna : Harṣacarita, P. 82.

स्वल्पैरेव चाहोभिः परमपीतेन पुस्तदजन्मनो मानस्य
प्रेम्णो विसृज्यस्य द्विषणस्य नमणिः पुत्रस्य परां
कीर्तिमान्नीयत नरेन्द्रेणेति ।

2. UK : P. 2.

Abhinanda : Rāmacarita, P. 296.

ग्रीहर्षो विततार गद्यकवये बाणाय बाणीफलं ।

3. Bāna : Harṣacarita, P. 71.

काव्यकथास्वपीतममृतमुद्गमन्तम् - - - पृ. ७१.

सर्वविद्यासंगृहीतमिव सरस्वत्याः - - - पृ. ७६

King Hāravarṣa Yuvarāja :

Soddhala says Abhinanda was patronized by king Hāravarṣa Yuvarāja. He was greatly honoured by him and in appreciation of his talents, the king accorded him a seat on his throne.¹

Abhinanda and Soddhala class king Hāravarṣa along with famous royal patrons of letters such as Vikrama, Hala and Śrī Harsa.² In various verse in Rāmacarita, Abhinanda refers to king Hārvarṣa as the son of Vikramasīla, a scion of the house of king Dharmapāla of the Pāla dynasty. Pandit K. S. Ramaswami Sāstrī, the editor of Ramacarita, compares the verses in the Monghyr grant with the verses in the Rāmacarita to show the purity of ideas and expressions relating to king Devapāla, the son of Dharmapāla and concludes that king Devapāla was the king Hāravarṣa Yuvarājadeva.³

Muñja :

He was also known as Vakaptirāja II, Utpalarāja,

1. UK : PP. 2, 3.

2. Abhinanda : Rāmacarita, P. 296.

हालेनोत्तम पूजया कविबृजः श्रीपालिलो लालितः
रुच्यातिं कामपि कालिदासकृतयोः नीताः शकारातिना ।
श्रीहर्षो विततार मद्यकवये व्यापाय व्याणीफलं
सद्यः सात्त्विकयाऽभिनन्दमपि श्रीहरबजेऽग्रहीत ॥

3. Abhinanda : Rāmacarita, introduction, P. XXIII

Prithvivallabha and Sri-vallabh. Muñja was a poet and a patron of poets. He was the son of Siyaka. He ruled at Dhārā from 974 to 995 A. D. He was defeated and executed by the Calukya king Tailapa II.¹

Among the poets² who lived in his court were Padmagupta the author of the Navasāhasānka-carita, Dhanāñjaya the author of Dasarūpaka, a treatise on dramaturgy, his brother Dhanika, who wrote commentaries on the last named work styled Dasarūpavaloka and Kavyamirnaya, Halāyudha who wrote a commentary on Piṅgala's work on metrics, Dhanapāla who was the author of Paiyālachhi and Tailakamañjarī and Amitagati, the author of Subhāsita-ratna-sandoha.

Bhoja :

He was a celebrated king of the Paramāra dynasty. He ascended the throne of Dhārā in 1018 A.D. and had a glorious reign till 1063 A.D. Like his uncle Muñja, Bhoja cultivated the art of war and peace. Although his fights with neighbouring powers,

1. 1. Krisnamāchariar M. : History of classical Sanskrit literature, P. 409.

ii. Munshi K. M. : Glory that was Gujaradesa, P. 159-161.

2. Munshi K. M. : Glory that was Gurjaradesa, P. 162.

including the armies of Muhammad of Gahazni, are now forgotten, his fame as a patron of learning and a man of letters remains alive, and he has been regarded as a model king according to Hindu standards. works on astronomy, poetics, philosophy, architecture, grammar, medicine, trade secrets and general literature are also attributed to him.¹

Soddhala mentions Muñja and Bhoja along with Harṣa and Vikramāditya, as being both a king (Bhūpāla) and a prince of poets (Kavīndra) presiding over a literary court (Sabha).²

Soddhala mentions many famous poets in the Kaviprasasti in the concluding, part of his Udayasundarikathā. A brief sketch of the life and literary career of each of them is given below :-

Valmiki :

The tradition assigns the authorship of the Rāmāyana to a poet named Valmiki and there is no reason to doubt that a poet of this name really lived and first shaped the ballads which were scattered in the mouth of bards, into the form of a unified poem.³ Rāmāyana ends by relating Valmiki

1. For a complete list of his works, Vide, C.C. I, P.41, II, P.45.

2. UK. : P. 150.

3. Winternitz : A history of Indian Literature, Vol.I, P.475.

as the author. "Revered by creator and composed mainly by Vālmiki, this poem, together with the later portion, known as the Rāmāyana ends here".¹

There are a number of legends about Vālmiki; but it is an established fact that he is the Ādikavi and that the Rāmāyana is the Ādikāvya. Reputed writers like Kālidāsa, Bhavabhūti and Rājasekhara are unanimous in attributing the Rāmāyana to Vālmiki. Kālidāsa remarks,² "Or rather mine is the position of a thread inside a gem perforated, in (describing) this dynasty (of Raghu) in which the gates of speech are already opened by the poets of the past." Bhavabhūti too says "Pracetas (Vālmiki) the best of the poets and the foremost of the sages composed the holy life-account of Rāma".³ Rājasekhara in his Bālarāmāyana says,⁴

1. Vālmiki Rāmāyana : Uttara kanda, 111 - 1.

एतावदेतदारव्यान् शौचं ब्रह्मभूजितम् ।
राजायणमिति ख्यातं मुख्यं वाल्मीकिना कृतम् ॥

2. Kālidāsa Raghuvaṃśa, I - 4.

अथवा कृतवाग्द्वारे नंशेऽस्मिन् पूर्वसुरिभिः ।
मणौ बज्रमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

3. Bhavabhūti : Mahāvira-carita, I - 6.

प्राच्येतसो मुनिवृषा प्रथमः कवीनां यत्पावनं रघुपतेः प्रणिनाय कृतम् ।

4. Rājasekhara : Bālarāmāyana, I-16.

बभूव वाल्मीकभवः पुरा कविः - - - ।

" Formerly there was a poet born of ant-hill i.e. Vālmiki." Soddhala considers himself as a descendant in the great line of poets commencing from the sage Vālmiki, the great primal poet. He refers to him in the Prasasti in four stanzas and puts him as the foremost of all the great poets in the line.¹

" There was the best leader of sages Vālmiki, whose lustre shone forth limitlessly extensive and, who even though a traveller only on the path of deliverance was nowhere contaminated by the quality Rajas (also dust)."

Moreover, he adds that he composed the poetical composition in different metres. " From him there started a line (also a bamboo) of poets, which was held by the head of all kings (also mountains), in which there rises fourth the merit of speech pleasing gods, even though it (the line of poet and also bamboo) is unbroken (also unbored)."² Further, Tulsidāsa in his Rāmacaritamānasa pays a glorious tribute to Vālmiki, the author of Rāmāyana,³ " My adoration to the

1. UK : P. 153. काव्यकथावतारिणो महाकवेशदिपुरुषाद्वाल्मीकि
महर्षितः प्रवृत्ते महीयस्यन्वये कवीनामवतीर्णमित्यात्मानं
मात्मजा तिरस्वमानमद्राक्षम् ।

2. UK : P. 153.

उमास्तीदस्तीम - - - स्फुर्जति कोऽपि यत्र ।

3. Tulsidāsa : Rāmacaritamānasa, Balakānda, I- 27.

वन्द्यं मुनिपदकंजु , रागायन जेहि निरमयु ।
सरवर सुकोमल मंजु , दोषरहित दूषनसहित ॥

lotus-feet of that sage, the composer of the Ramayana, which is marked by containing cruel (Khara) yet tender, and having wicked (Dusana) yet free from blemish."

Vyāsa :

Tradition names Vyāsa as an entirely mythical seer of ancient times, who was supposed to be at the same time the compiler of the Mahābhārata and the Puranas.¹ He was the son of Parasara and Satyawatī. He was born at a Dvīpa and was dark in colour; as such he is designated as Krana Dvaipāyana. He had five pupils, namely Sumantu, Jaimini, Paila, Vaiśampāyana and his own son Śuka. He taught them Jaya and they accordingly expanded it. Bāna bows down to omniscient Vyāsa, the poet-creator, who composed the holy Bhārata, which is like the shower of Sarasvatī, the goddess of learning.² Soddhala describes him,³ as follows :- 'In that line was born the sage Vyāsa, the foremost of poets who conquered by means of his qualities and whose composition based on the exalted lunar race shines forth in the Bhārata as a banner-cloth

1. Winternitz : A history of Indian literature, Vol.I, P. 475.

2. Bāna : Harṣacarita, I - 3.

नामः सर्वविदे तस्मै व्यासाय कविबोधसे ।

अज्ञे पुण्यं सरस्वत्या यो वर्जयिष्य भारतम् ॥

3. UK : P. 153. अस्मिन्नभूतगुणवः, --- भारते जीः ॥

resbrting to an exalted bamboo shining forth in India.'

Guṇādhyā :

He was the third poet of the epic triad. He was patronised by Hāla, the wellknown Andhra king of the first cent A. D. Tradition credits Hāla with the authorship of the Prakrit poem, called Sattasai or Saptastī. Sri Gore¹ remarks, "Hāla was probably not himself the compiler of the Sattasai but only the compiler's patron." Guṇādhyā, says Kshemendra, was born at Pratisthāna in the Deccan on the Godāvarī.² This is supported by Speyer in his "Studies to the kathāsari-tsagara."³ Guṇādhyā was an inspired poet who composed the Brhatkathā in the Paisācī dialect. Bāna compares his Brhatkathā with Haralīlā.⁴ Soddhala puts him in his eulogy after Vyāsa and says, "There arose that famous poet Guṇādhyā by whom was composed Brhatkathā, which gave joy to people and which in its episodes creates interest by means of good linking of the joints as if being pressed (sugar-cane)."

1. Gore N. A. : Vajjalaggam, Intro. ii.

2. Kṣemendra : Brhatkathāmañjarī, (I, I, 71), (I, III, 4)

(I, III, 12).

3. Speyer J. S. : Studies to the Kathāsaritsāgara, P.25.

4. Bāna : Harṣacarita, I, 17.

The Brhatkatha was extant, as late as the 12th century A. D. but it is wonder that no trace of it is visible anywhere. Somadeva and Ksemendra have prepared its various in Sanskrit. A number of literary works in Sanskrit have their sources in the Brāhatkathā.

Bhartṛmentha :

He has been held in high esteem by rhetoricians. The anthologies quote verses under the name Mentha or Hastipaka. Kalhana mentions him as attracted to the court of Matr Gupta of Kashmir. If Matr Gupta's date is taken as 430 A. D., Mentha must have lived about that date. His poem Hayagriva is lost. Rājasekhara calls him an incarnation of Vālmiki again appearing in the form of Bhavabhūti and himself as his later incarnation.¹ Soddhala admires him, "There was that famous painter Bhartṛmentha whose fame was spread as a poet and whose brilliancy in words (also in colours) shone forth superbly as before even though there was an excess of sentiments (also of water)."

Kālidāsa :

His best claim to eminence lies in his being our greatest poet in all the three principal departments of poetry viz-

1. Rājasekhara : Balarāmāyana, I-16.

बभूव बलमयभवः पुरा कविः सतः प्रपद्ये भुवि भर्तृमेष्ठताम् ।
स्मृतः पुनः यो भवभूतिरेव या स बलीते संप्रति राजशेखरः ॥

lyric, epic and dramatic. He has given us the three dramas, Malvikāgnimitra, Vikramorvasīya and Śākuntala, two epics, the Kumarasambhava and the Raghuvamśa, one Khandakāvya, the Meghadūta and one lyric, the Rtusambhāra. After patient research and critical study for a long period, scholars have convincingly shown that Kālidāsa flourished in the Gupta period, probably the fifth century A. D. Kālidāsa is known for his Vaidarbhī style. His language is sweet and simple. His poetry is free from long compounds and is rich in figures of speech. He is famous for his similies and the praise is well deserved. For the life of Kālidāsa, we have no material except some legendary accounts. Jayadeva² refers to him as Kavikulaguru and praises him as being the 'grace of poetry'. Bāṇa³ eulogises him in the Harsacarita as follows, "Who does not feel delight at the beautiful expressions of Kālidāsa as they are uttered, which are pleasing and expressive of (lit wet with) poetical sentiments,

1. UK : P. 154 .

2. Jayadeva : Prasanna-Raghava, I-22.

— कविकुलगुरुःकालिदासो विलासः ।

3. Bāṇa : Harsacarita, I-16.

निर्गतिस्तु न वा कश्च कालिदासस्य हृत्तिषु ।
प्रीतिर्भद्रसाम्प्राप्तुं मञ्जरीपिबन् जायते ॥

as at the branches of flowers dripping with juicy honey." Here the two principal characteristics of Kālidāsa's poetry are mentioned : the words pleasing in themselves and possessing Rasa which is the soul of poetry. Soddhala following in the footsteps of his predecessors praises him,¹ as "The blessed poet Kālidāsa, whose speech was pure, sweet and nectar-like also became famous. His fame crossed to the other side of the ocean in the form of ~~solar~~ race, under the pretext of his speech." He also praises him as the lord of sentiments² and remarks,³ "What poet does not suffer from unsurmountable inertia after being intoxicated by the grace (also the drink) of the poetry of Kālidāsa."

Bāna :

In the Harsacarita Bāna devotes the first two Uchhasas and even a portion of the third to biographical matter. Bāna gives us a legendary account of the birth of Sārasvata, one of the remote, though not direct ancestors, who was the son

1. UK : P. 154.

2. UK : P. 157. *रसोऽयं स्तोत्रं वा कलिदासः* - १

3. UK : P. 3.

of the Goddess Sarasvatī and the sage Dadhica and the cousin of Vatsa, the progenitor of the mighty race in which Bāna was born.

Bāna's father was Citrabhanu who was the son of Arthapati. His great-grand-father was Pāsūpata who was the son of Kubera, a descendant of Vatsa. Bāna's mother was Rājadevi who died while the poet was yet a child. He was all the more dear to his father, who was like a mother to him.¹

Bāna, the prince of sanskrit prose-writers, stands matchless in his own sphere. It was said by rhetoricians that prose was the touch-stone of poets, ('Gadyam Kavinām nikaṣam vadānti,') and we know of no other poet in Sanskrit who is a better writer of prose than Bāna. His two works, Harṣacarita and Kadambari stand at the head of the two classes of prose i.e. Akhyāhikā and Kathā. Ancient sanskrit writers have appreciated his worth and bestowed on him due praise. Dhanapāla

1. Bāna : Harṣacarita, P. 41.

स बाल एव बलवत्तौ चिद्वैराग्यदुःखसन्ध्या व्ययुज्यत
जनन्या । जातस्नेहस्यु नितरां चित्तैकस्य मातृतामकरोत् ।

eulogises him¹ as, "Bana even when flourishing alone makes the poets devoid of pride, then what to say when he is accompanied with Pulinda, who achieved the joining (of the story). Someśvara admires him with the words,² "It is but proper that poets become silent after hearing Kādambarī. There is a Smṛti injunction that recitation must be stopped when the sound of Bāna is heard."

Soddhala refers to him frequently in his work. He has been made a character of the story in the name of Tilaka, who listened to his Udayasundarikatha and became free from the curse. He shows that Bāna praised him in glowing terms as "You are a good poet. This composition of yours, is the foremost of compositions and it consists of all the literary merits propounded in the Alankāra-sāstra." Soddhala praises

1. Dhanapāla : Tilakamanjari, Verse 26.

केवलोऽपि स्फुरन्वाणः करोति विमदान् कवीन् ।
किं पुनः क्लृप्तसंधानमुत्तिन्दकृतसंनिधिः ॥

2. Someśvara : Kīrti-kaumadī, I - 15.

युक्ते कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।
वाणध्वनावजध्यायो भवतीति स्मृतिरिति ॥

Bāna, through the mouth of Tālaka,¹ "Here is the great poet Bāna, whose fame is wellknown in the whole world, who became the great lord of poets by means of the story of Kādambarī which consists of the essence of polished words full of sentiments like the glory of the kingdom consisting of gold treasured with great taste and by means of Harṣacarita which possesses excellent sense in every word and thus imitates a treasure full of valuable wealth at every place. He is born in the race of Vatsyāyana and is the devotee of the goddess of speech. He has contained ~~admirable~~ ^{admirable} fame as the ornament of great poets in the world of literatūres." Bāna was patronised by Harṣa, about which Soddhala remarks,² 'In reality, however, Harṣa was the delight of speech, since by that king Bāna was worshipped in his own court by means of hundred crores of gold coins.'

1. UK : P. 150. एष तावत्स रत्नं विष्णुविराटकोटिः कृती
रसरत्नितसुवर्णसारया त्रिशेन कादम्बरीति कथया जेदे वदे
प्रकृष्टार्थबद्धा, कोशेनेव हृन्चरितेन महानीन्दरः कवीनां,
वाल्मीकिप्रभंशजन्मा सरस्वतीशिष्यः सास्वते च लोके कवीन्द्रतिलक
इति लब्धतिलकयाशाः अगुणीश्च विजम्बनां बाणो महाकविः ।

2. UK : P. 2.

In the royal assembly of Mummunirāja, before reciting his work, Soddhala bows down to Bāna the lord of all (the three)¹. It is clearly understood that Bāna is his most favourite poet whom he acknowledges as the lord of all the threeviz., the word, the sense, and the sentiment. In the Kaviprasasti, Soddhala refers to him² as, "Here in this world Bāna shines forth as an emperor of poets, who possessed the charm of brilliant words and in this world, his Harsacarita based on the family of Puspabhūti is his sole parasol." He also says³, 'Who, seeing the sharp spear of Bāna in his Harsacarita, would not lose all delight in the arms of poetry?' Keith rightly remarks⁴ that the model of the writer was the Harsacarita of Bāna and in imitation of him, he gives not merely the fact regarding his own lineage; but also some twenty five stanzas on earlier poets.

Bhavabhūti :

In the field of drama, the best among Kālidāsa's successors is undoubtedly Bhavabhūti alias Śrīkantha surnamed

1. UK : P. 157. --- कौटिल्यं तु सत्यविराजतसौस्रितम् ।

2. UK : P. 154.

3. UK : P. 3.

4. Keith: A History of Sanskrit literature, P. 336.

Udumbara. He was born of Nīlkantha and Jātukarnī at Padama-
pura in Vidarbha (Barar). Bhavabhūti was the fifth in descent
from one Mahākavi, who performed the Vājapeya sacrifice and
was the grand-son of Bhattagopāla. Jñānīdhi was the name
of his Guru. Bhavabhūti styles himself Padavākya-pramāṇajña,
which would show that he was well up in Vyākaraṇa, Mīmāṃsā
and Nyāya.) These autobiographical details are given by him
in Mahāvīracarita¹ and Malatīmādhava.² According to G.K.
Bhat his date falls in the first quarter of the 9th century
A. D.³ Of the three plays that he wrote, two are based on
the Rāmāyana, while the third is a social drama, a Prakaraṇa,
in ten acts. The Mahāvīracarita in seven acts depicts the
earlier life of Rāma, while the Uttararāmacarita deals with
the story of Uttarakāṇḍa of the Rāmāyana. The Malatīmādhava
treats of the love between Mādhava and Mālātī. His style
is rugged and his works abound in descriptive passages and
long compounds out of proportion; yet one must admit that
he remains unsurpassed when he treats of pathos.

1. Bhavabhūti : Mahāvīracarita, 7-8.
2. Bhavabhūti : Malatīmādhava, PP. 7-8.
3. Bhavabhūti : Uttararāmacarita, introduction, P. 67.

The love he treats of is more spiritual than sensuous, and humour (hasya) is rare in his works. Soddhala praises him¹ as, "Arya Bhavabhūti is famous in this world as a traveller on the path of Sarasvatī, having seen his speech as a banner, the people follow poets."

Vakpatirāja :

He was the son of Harsadeva, otherwise known in Prakrit as Bappaira. He was the author of the Prākrit poem, Gaudavaho. It is a historical poem, divided into cantos and the extent of work is a series of 1209 couplets. He describes the glory of king Yaśovarman and his expedition for conquest. Rājatarangīnī mentions Yaśovarman attended by the poets Vakptirāja, Bhavabhūti and others. He became, by Yaśovarman's defeat at the hands of Lalitāditya, a panegyrist of Lalitāditya's virtues.² Soddhala has referred to him as Vakpatirājāsūri and says, 'even though, he was born as a feudatory prince, he is the greatest of royal poets. He, though not troubling others by means of imitation, creates a sense not seen any where else.' Soddhala adores him as the master of

1. UK :P. 154.

Kalhana : Rājatarangīnī, IV, 144.

कविवाक्प्रतिराजश्री प्रवभूत्यादिसैवितः ।

जितो मयौ यशोवर्मा लघुणस्तुतिर्नन्दिताम् ॥

sense.¹

Abhinanda :

Soddhala in his work mentions Abhinanda in several places.² He says that his patron was Hāravarṣa Yuvarāja.³ Abhinanda himself also mentions the same in his Rāmacarita.⁴ Soddhala puts him along with wellknown authors like Vākpati-rāja, Kālidāsa and Bāṇa. He is referred to as the lord of the speech, Vāgīśvara.⁵ Soddhala has followed in the footsteps of Abhinanda in describing the patrons of poets in the beginning of his work.⁶ His Rāmacarita is a charming piece of composition in the form of a Mahākāvya. Thirty six cantos

1. UK : P. 157. 'अर्थेश्वरं वाक्पतिराजमीडे'।

2. UK : PP. 3, 27, 154, 157.

3. UK : PP. 2 - 3.

4. Abhinanda : Rāmacarita, I - 110.

एते निरामरसिकस्य जयन्ति पादाः
श्रीहारवर्षयुवराजमहीतलेन्दोः ।
यैः द्वादशार्ककिरणैर्विह्वलितैः
सृष्टौ ऽभिनन्दकुमुदस्य प्रहयिकासः ॥

5. UK : P. 157.

वागीश्वरं हन्त भजे ऽभिनन्दं - - ।

6. Abhinanda : Rāmacarita, P. 296.

of the work undoubtedly belong to Abhinanda and the last four, as the colophon of the 40th canto shows,¹ seem to be added by Bhimakavi.

Soddhala says, "That learned Abhinanda, the confidante of the goddess of speech is fit to be adorned; to him indeed was given the golden royal seal of good word in his own authority as a treasurer (also in his own authority on anthologies). The anthologies, Kavindravacanāsamuccaya, Sadūktikarnāmrta, Suktimuktāvali and Śaṅgadhara-paddhati quote profusely from the works of Abhinanda."²

Yāyāvara :

This is the family name of Rājasekhara.³ He is so called by Tilakamañjarī⁴ and Udayasundarikathā.⁵ His father Dardūka was a high priest. His great grand-father was a great

1. Abhinanda : Rāmacarita, P. 390.

इति श्रीमहामातृकाय्ये कायस्थशातिकात्मिकेन महं श्री-
देवपालतनयेन महं श्री श्रीमहेश्वरीसर्गचतुष्टयां चत्वारिंशत्तमः सर्गः॥

2. Abhinanda : Rāmacarita, Intro. PP. 7-8.

3. Rājasekhara : Kāvya-mīmāṃsā, (4.0.5.) P. 2.

आद्यावरीयः संक्षिप्तं मुक्तिनां मतलिखितम् ।
व्याकरोत् वाक्यमीमांसां कविः राजशेखरः॥

4. Dhanapāla : Tilakamañjarī, Verse 33.

5. UK : P. 154.

poet. He was married to Avantisundari and accomplished Rājput princess. Rājasekhara quotes her views on poetics with regard.¹ He calls himself as the spiritual teacher of Mahendrapāla and that he was patronized by his son and successor Mahipāla. He flourished during the period of 880-920 A. D.² Rājasekhara's known works are Bālarāmāyana, Bālabhārata, Viddhasālabbhanjikā, Karpūramanjari and Kāvya-mīmāṃsā. Soddhala mentions him as, "Yāyāvara, the best of the learned is praised by the leaders of learned assemblies, appreciating merits. The charm of his words in compositions, consisting of sentiments and steady in qualities, superbly (as a graceful dancer full of love)." Thus he praises him for his dramatic skill. It seems that the Idea of Sabhāpati in Kāvya-mīmāṃsā might have drawn Soddhala's attention and consequently he refers to Sabhāpatīs like Vikrama, Hala, Hārṣa and others in the beginning of his text. Yāyāvara gives Pauranika geographical data in Desavibhāga, the seventeenth chapter of Kāvya-mīmāṃsā.³ Soddhala also does the same and gives

.....
(q.o.s.)
1. Rājasekhara : Kāvya-mīmāṃsā, P. 20.

इयमशक्तिर्बुलः प्राकः इत्यन्तिरेव सुन्दरी ।

(q.o.s.)
2. Rājasekhara : Kāvya-mīmāṃsā, Introduction, P. VII.

(q.o.s.)
3. Rājasekhara : Kāvya-mīmāṃsā, PP. 89, 98.

geographical information based on Purāṇas.¹

Kumārādāsa :

He was a king of Ceylon and a son of Kumāramani who died on the battle field. He was brought up by his mother's brother Śrimegha and Agrabodhi. Rājasekhara in his Kavya-mīmāṃsā mentions Kumārādāsa as a poet born blind.² The Colophon at the end of the first canto of Jānakīharana refers to Kumārādāsa as belonging to Ceylon.³ He is probably the same as king Kumaradhātusena who ruled Ceylon according to Mahāvamsa in A. D. 515-524 A. D.⁴ His Jānakīharana, a poem in twenty cantos, describes the story of Rāma and the abduction of Sītā by Rāvana. Soddhala vaguely mentions him along with Bhāsa and others.

Bhāsa :

It is hazardous to pronounce any definite opinion as

1. UK : PP. 108, 109.

2. Rājasekhara : Kavyamīmāṃsā, P. 12.

मैधागिरुद्रकुमारदासादयो जात्यन्धाः श्रूयन्ते ।

3. Kumārādāsa : Jānakīharana, P. 24.

इति जानकीहरणे महाकाव्ये सिंहलकनैरतिशयभूतस्य
कुमारदासस्य कृतौ दशरथोत्पत्तिवर्णि प्रथमः श्लोकः ।

4. Krishnamācariar M.: History of classical sanskrit literature, P. 134.

to the authorship of the Trivendrum plays or their definite date. The plays appear to be the composition of a later poet. They were ascribed to Bhāsa.¹ Kālidāsa in the prologue to *Mālavikāgnimitra* mentions, "How can there be a great regard for the work of a contemporary poet, leaving aside the composition of Bhāsa, Kaviputra, Saumillaka and others of established fame?"² Bāna in the *Harsacarita* refers to him, "As by temples, constructed by architects, having many stories and banners, Bhāsa acquired fame by his plays which were introduced by the *Sūtradhāra* which contained many characters and had dramatic irony."³ Jayadeva in the *Prasannarāghava* says, "Bhāsa is the laughter"⁴ (of the poetic muse).⁵ Soddhala refers to him along with Kumāradasa and others in the eulogy of poets,⁵ "Kumāradasa, Bhāsa and others were moon-like poets; by their speeches (also the rays), the

1. Bhat G. K. : *Svapnavāsavadattā*, intro. 1-5.

Shrīdharaśāstra : *Saduktikarṇāmṛta*, PP. 84-85.

2. Kālidāsa : *Mālavikāgnimitra*, P. 2 .

3. Bāna : *Harsacarita*, I - 15.

सूत्रधारकृतानामेतिहिके बहुभूमिके ।
समस्तके यशो लेभे भासो देवकुलैरिव ॥

4. Jayadeva : *Prasannarāghava*, I-22. -- 'भासो हासः' -- ।

5. Vishākhadatta : *Mudrārāksasa*, P. 2.

hearts of blessed ones melt as if they were created of moon-stone."

Viśākhadeva :

From the prologue of *Mudrārāksasa*,¹ we get some information about Viśākhadeva. He is also called Viśākhadatta. He was the son of Mahārāja Prthu and the grand-son of Vatesvaradatta who was nearly a Sāmanta, a tributary prince of the lowest rank. The name of the father is given as Bhāskaradatta in some editions. The *Mudrārāksasa*, a drama in seven acts, was composed about the seventh century A. D. The work deals with the events that took place during the year immediately after the complete defeat of the Nandas and the consequent installation of Candragupta Maurya, as an emperor by Cāṇakya. Soddhala refers to him² as a Sāmanta and seated along with learned poets and the Sāmantas Maurāja and Vākpatirāja in the heavenly assembly of Sarasvatī.

Mayuraja (Matrarāja) :

He was a Kālacūri king who ruled over the Cedi country with his capital at Mahiṣmati. He was the son of Narendravardhana. The word Mayurāja seems to be a version of the

1. Viśākhadatta : *Mudrārāksasa*, P. 2.

2. UK : P. 150.

Prakrit Ma-u-rāja and Soddhala refers to him as such along with Sāmantas Vakpatiraja and Visakhadeva. Māyuraja's plays, Udattarāghava and Tāpasa-Vasantarāja are frequently quoted by rhetoricians.¹

(B) THE LITERARY VIEWS OF SODDHALA :

Literary views expressed by Soddhala in his Udayasundarikathā mainly refer to Ritis, Gunas, and the requisites of a good composition. Especially Soddhala's views on Ritis deserve careful notice, because of their probable importance in the history of poetics.

Bhoja derives the word Riti from the root Ri to Go, thus connecting it with the other names Pantha and Marga.² Vāmana boldly asserts that Riti is the soul of poetry, that Riti consists in the special arrangement in combination of words and the speciality lies in the possession of Gunas.³ Vāmana gives only the Vaidarbhi, the Pāncālī and the Gaudiya. Bhoja adds Lāliya, Āvanti and Māgadhī. Rājasekhara admits

1. Krishnamācariar M : History of classical Sanskrit

literature, P. 632.

2. Bhoja : Śṛṅgāraparakāśa, XIV, 196-200.

3. Vāmana : Kāvya-lāṅkārasūtra, I 206-8.

रीतिरित्ता काव्यस्य । लिशिष्टा वदरचना रीतिः । विशेषेण गुणवत्ता ।

only the three Ritis of Vāmana and has some difficulty in adjusting the three Ritis to four Vrttis and the four Pra-vrttis.

The definitions of Ritis in Dandin¹ and Vāmana² are on the basis of ideas called Gunas. Rudrata restricts himself to Samāsa and Bhāmaha brings in other general ideas in his discussion of the two Ritis namely Vaidarbhi and Gaudi. He does not accept the view that there are two distinct dictions like Vaidarbhi and Gaudiya.³

Rājasekhara defines Ritis as under :-

समासवद् अनुप्रासवद्, योगवृत्तिपरंपरागभि
जगद् सा गौडीया रीतिः ।
इषिदसमासम्, इषिदनुप्रासम्, उपचारगभि च
जगद् सा पाञ्चाली रीतिः ।
स्थानानुप्रासवद्, असमासम्, योगवृत्तिगभि च
जगद् सा वैदर्भी रीतिः ।

1. Dandin : Kāvyaḍarsa, I 42.

इति वैदर्भीभाष्ये प्रोक्ता दश गुणाः स्मृताः ।
एषां विषयैः प्राप्ते ईदृशेते गौडीयत्वम् ॥

2. Vāmana : Kāvyaḍalankārsūtra, I, 211 - 13.

3. Bhāmaha : Kāvyaḍalankāra, I, 31-35.

Thus in the history of the development of Ritis, Bhamaha did not acknowledge the existence of district classes of Riti such as Gaudiya and Vaidarbhi, while Dandin in his work established the relative superiority of the Vaidarbhi style over that of the Gaudi. To these two, Vamana added the third, the Pañcali and Rudrata added the fourth viz. Lātiya. Thus four Ritis were acknowledged by critics in the period when Rājasekhara flourished but he recognised only three Ritis after omitting Lātiya. This fact has been mentioned by him in the Kāvya-mīmāṃsā.¹ He did not favour the idea of creating a new Riti viz. Lātiya as proposed for the first time by Rudrata,² because there is not much difference between the two Ritis, Pañcali and Lātiya.

Soddhala who flourished after Rājasekhara also follows him in the matter of three Ritis, namely Vaidarbi, Pañcali and Gaudi; but he introduces a new idea not found elsewhere viz. the idea of the three Ritis considered as corresponding

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1. Rājasekhara : Kāvya-mīmāṃsā, (G.O.S.) P. 10-5.

‘रितयस्तु तिस्रस्तान्तु पुरस्तात्’

2. Rudrata : Kāvya-lankāra, II 6.

‘दुत्तरक्षेत्राणां वैदग्ध्यं रिते केव, द्वित्रिजगत् पुरस्तात् ।
तादीया पञ्चसप्त वा यावत्, शक्यास्तु गोडीया ।’

to the three qualities of voices, belonging to the cuckoo, the peacock and the swan.

The author mentions three chief Jātis or varieties of poets.¹ They are Kaukili, Māyūrī and Mārālī. The illustrations of the same have been given by the author himself.

In his opinion the stanza "Atrantare²" etc. is an illustration of Vaidarbhī rīti which follows the voice of the cuckoo. In construction measured and soft, forceful on account of virility and devoid of length, the words being separate, it follows the voice of cuckoo and constitutes the Vaidarbhī style. The poet of the Kokila variety follows this Vaidarbhī style.³

The stanza "Sarvatrāṅgeṣu" etc is illustrated as Gaudī

1. UK : P. 149.

यत्किल कौकिली मायूरी माराली चेति प्रधानजातित्वेनकीनाम् ।

2. UK : P. 137, 149.

3. UK : P. 149.

उन्न प्रगीतं प्रेशलेव वणीगुण्यै सप्राणत्वादोऽस्तिना विभिन्न-
पदापगतदैर्घ्येण कौकिलस्यानुसृतिना वणीगुणेन नैदृश-
रीतिमनुसरन्ती प्रकृष्टा कौकिली जातिः ।

Riti, which follows the voice of a peacock. In construction it is essentially full of force because it is very virile and there is excess of softness. The language consists of a number of long compounds containing many words and the construction is lengthy. Such a style imitating the voice of a peacock is the Gaudī style. The poet following this style is of the peacock variety.¹

The stanza "Kamalini" etc is an illustration of Pāñcālī Riti which follows the voice of a swan. Here in this style, the construction is loose. It is not virile and therefore not forceful. The compounds consist of ~~of~~ few words and they are not long. This style follows the voice of a swan, and a poet with this style is said to be of the swan variety.²

1. UK : P. 149.

अत्र शौष्ठवोद्रेकवाहिनि वर्णवर्ण धनप्राप्तत्वादोजः
प्रधानैर्नैव सप्तस्तबहुचदाद्यानसारलेन मयूरकोकानु-
कारिणा वाणीगुणेन मौडी रीति मयूरी जातिः।

2. UK : PP. 149.

अत्र च शैथिल्यशालिनि वर्णसन्दर्भे निष्प्राणत्वान्निरोज-
स्त्वात् स्वस्वमद्वयमासादतिविस्तृतेन हंसस्वनानुगामिना
वाणीगुणेन पञ्चालीमिश्रतः श्रयन्ती भाराली जातिः।

Vāmana speaks of ten Gunas of word and the same ten Gunas of sense viz. (Ojas) strength, (Prasāda) clarity, (Sleṣa) firm structure, (Samatā) sameness of evenness of sound, (Samādhī) metaphorical expression, (Mādhurya) sweetness, (Saukumārya) gentleness, (Udārata) elevation, (Arthavyakti) perspicuity, and (Kānti) beauty. Dandin mentions ten Gunas under the same names, but makes no difference between Gunas of words and those of sense. He thinks that the ten Gunas are the essence of Vaidarbhi style, while the Gaudī style generally presents the opposites or absence of the ten Gunas,¹ except Arthavyakti, Udārata and Samādhī which are required by the partisans of both the styles.²

Vāmana says that the Vaidarbhi style is endowed with all the ten Gunas, while the Gaudīya requires Ojasa and Kānti and the Pāñcalī is specially characterised by Mādhurya and Saukumārya. Mammata is emphatic in acknowledging only the three Gunas⁴ and defines them clearly.⁵ Viśvanātha also

1. Dandin : Kāvyaḍarsa, I - 41-42.

2. Dandin : ^{Kāvyaḍarsa,} I 75, 76, 100.

3. Vāmana : Kāvyaḷaṅkārasūtra, I - 2, 11, 13.

4. Mammata : Kāvyaḷprakāśa, VIII - 68

माधुर्योऽपि प्रसादाद्व्यासनेन न पुनर्दिष्टः ।

5. Mammata : Kāvyaḷprakāśa, VIII - 68, 70, 71.

considers that the Gunas are only three and defines them on the same lines as that of Mammata. He also includes the ten Gunas mentioned by Dandin and others in the three Gunas namely Mādhurya, Ojasa and Prasāda.

Soddhala however, remarks that there are four qualities of diction, Masrnatā, Māṃsalatā, Komalatā and Lālitya.¹ He defines Masrnata as use of words free from confusion, Māṃsalatā as stoutness or force, Komalatā as the reverse of difficult diction or ease, and Lālitya as polish. So Masrnata may be translated as smoothness, Māṃsalatā as force, Komalatā as ease and Lālitya as polish. Smoothness, force, ease and polish, the four qualities which a poet is expected to make use of in his diction.

The above-mentioned varieties of poets are not based on these four qualities. These varieties are based on the principle of looseness or compactness of the construction.

1. UK : P. 18.

वर्णानामविसृष्टुल न्यासो मसृणता परिपुष्टिर्मांसलता
काठिन्यविपर्ययः कोमलता स्निग्धभावो लालित्वमिति
मसृणता मांसलता कोमलता लालित्वं चेति वाणीगुणैः
अतुष्टिरनुवृत्तवत्यः सप्राणघनप्राणाल्पप्राणैश्चित्रमिन्द्रै-
र्विमिश्रिताः क्रमेण कौकिली मन्दूरी भाराली चेति तिसृ-
एव किल जातयः शतकवीनाम् ।

If the construction is ordinarily compact and thus virile it is Kaukili, if it is extraordinarily compact and consequently very virile it is Māyūrī and if it is somewhat loose and therefore lacks forcefulness it is Mārālī.

As regards the literary merits of a story whether it should be a Campū, Kathā or Akhyāṇikā, Soddhala seems to have held definite views. He expresses these through the mouth of Tālaka,¹ who praises his composition. He points out that a composition should contain firstly an attractive beginning; secondly the plot should be constructed in such a way that it should be well-knit in all its joints that is all the incidents constituting the story should be logically and naturally connected with one another; thirdly the story should be developed in such a way that different sentiments are nicely delineated; fourthly the diction should be pleasing by the use of soft and polished words; and lastly the power of expression of the poet should be such that he must be able to present even ordinary things in an attractive way.

1. UK : PP. 148, 149.