CHAPTER IV

ORIGIN AND DEVELOPMENT OF

DVISAMDHĀNA-KĀVYA
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1. GENERAL FEATURES OF DŚ-ＫĀVYA

In this Chapter the DŚ-Ｋāvyas in Sanskrit literature and their origin and development are discussed. Though RYM of VP fulfils the characteristics of a Mahākāvyya according to rhetorics still it satisfies the characteristic of a DŚ-Ｋāvyya. This DŚ-Ｋāvyya is also called as Dvyarthi-Ｋāvyya.¹ It is a poem in which two stories are described simultaneously. A Dvyarthi-Ｋāvyas is also termed as Vyasty-Ｋāvyas in view of the fact that it is divided (Vyasty) between two themes which are treated simultaneously. Thus says Daivajñasūrya Sūri in one of the concluding ślokas of his Rāmakṛṣṇaviloma काव्यa.²

Such poems are written by means of Vakrokti (equivocation or a turn of expression peculiar to poetry) and ślesa (double entendre or paronomasia) which is

² Ṣamaksaramohrir visamaksarardham dvaidha bhaved vyastakavitvasima/
comprehended by the former. The \textit{Ardhanārīśvara} form of Śiva and Pārvatī might have given hints of ślesā to the peculiar oriental genius. Thus Kālidāsa salutes inseparable half-man and half-woman form of God.\textsuperscript{3} Even so Kavirāja rightly compares his poem to the eternal and inseparable \textit{Ardhanārīśvara} form of God.\textsuperscript{4}

The earliest reference to ślesā in \textit{Alaṅkāra-Literature} is perhaps that found in Bharata's \textit{Nāṭyaśāstra} where it has been described as a 'prabandha guṇa'. 'Ślesā' is here a coalescence of words, connected with one another through the aggregate meaning described by the poet, and consisting of a subtlety which is in appearance clear, but in reality difficult to comprehend.\textsuperscript{5}

In earlier poets, the love of ślesā is rarely found, e.g., Kālidāsa's \textit{Kumārasambhava}\textsuperscript{6} and \textit{Raghuvaṁśa}.\textsuperscript{7}

In Bhāravi and Māgha this love of playing with language

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3. \textit{vāgarthāvive saṁprktau vāgartha-pratipattaye/ jagataḥ pitarau vande pārvatī-paramēśvarau// RV.I.1.}

4. \textit{ramyā raṁśyaṁ yaiśa bharatī saiva bharatī/ ardhanārīśvaramayī mūrttīr ektra sobhaṁ// RP. I.42.}


is obvious. In Subandhu and Bhatta Bana, this ślesa obsession is seen perhaps at its height, and its ultimate result reached the zenith in the Bahulārtha-kāvyas.

A.B. Keith opines that the "double entendres are beloved in India, and Bharavi has a fair number; but it is impossible, while admitting their cleverness, to cultivate a real taste for such tricks. Moreover, they have a fatal effect on language; if a double sense is to be expressed, it is impossible for the best of poets to avoid straining meanings, constructions and word-order. The effort leads to constant ransacking of the poetical lexicons extant and turns the pursuit of poetry into an intellectual exercise of no high value to the utter ruin of emotion and thought." 8

The period in which these poems were written was an age of artificial poetry, in which the use of alliterations, fanciful words, strange conceits, ingenious turns of expression, the various bandhas such as sarvatobhadra, mahācakra, gomūtrika, etc. were indulged in by the poets. Really that was a period of deterioration in natural style or development on artificial lines in the style of poetry. 9

The ślesa mania was so prevalent among poets that apart from the namely or anekartha lexicons and the nanartha sections of the metrical lexicons like the Amarakośa, special lexicons were written containing such words as will be helpful in writing Bahularthaka-Kāvyas. The third chapter entitled ślesaśiddhi of the Kāvyaka-Kalpalatavṛtti, a kaviśikā work by Arisimha and Amaracandra gives apart from other things, a list of ślesopayogi words.

The gigantic task of composing a Dvyarthi-poem has been alluded by Kavirāja. Haradattasūri too says in his own commentary to his poem Raghava Nalsadhāya. Macdonell opines thus about a Dvyarthin or DŚ poem "A tour de force of this kind is doubtless unique in the literature of the world".

11. paddam ekam api ślistam vaktuṁ bhūyaṁ pariśramah /
kathāvyāikyaṁ nirvoddhiṁ kiṁ dharāpatiṁ'dhikah//
RP, I.39.
12. sanskratabhasarūpo'rthantarāślesasamghatito dūrghatah /
kavyantaraih svapne'pi vyadhāy prabandho'ayam/
Commentary on I.7.
Kavirāja speaks of the method he would resort to while writing his RP.

prāyaḥ prakaraṇaśīkyena viśesanaviśesyaḥ//
parivṛttvā kṣiti tat vadaḥ upamanopameyaḥ//

kvaicitpadaiś ca nānārthaiḥ kvaci vakroktibhāgībhiḥ/
vidhāsyate mayā kavyaḥ śrīraṣāyana-bhāratam//

I.37-38.

1.1 DS-Kavya and Ślesa-Kavya

The difference between a Ślesa-Kavya and a DS-Kavya must not be lost sight of. Subandhu's Vāsavadatta and Bāna's Kādambarī are Ślesa-Kāvyas for, they are replete with the various kinds of Ślesa, but do not tell two stories in the same breath as, for instance, Kavirāja's poem does. Subandhu and Bāna are Ślesa-Kavis but not DS or Dvyaṛthī-Kavis, while Kavirāja may be called both a Ślesa-Kavi and DS-Kavi. From the Viśvagūḍārṣa, Lākṣmīsahasra, etc. their author Venkataśīhvarin can be called only a Ślesa-Kavi, but from his Yādava-Rāghavīya, he is also called a Dvyaṛthī-Kavi. The Telugu Vasucarita by Rāmarāja Bhūsana is a Ślesa-Kavya and the Hariścandra-Nalopākhyāna by the same poet is a DS poem.14

Even though Subandhu boasts that he is a store-house of cleverness in the composition of work in which there is a pun in every syllable "pratyaksara-ālesamavyaprapaṇca-vinyāsavaidagdhyanidhiṃ pravandham" is not an ideal one, as can be attested from his work. His Vāsavadatta is simply a ślesa-Kāvyā but not DS-Kāvyā. The simultaneous treatment of two themes makes a DS or Dvyarthi-Kāvyā what it is. Thus the absence of this fundamental requisite of a DS-Kāvyā in the works of Subandhu and Bāna makes their works merely ślesa-Kāvyas.

1.2 DS-Kāvyā and Dvyārava-Kāvyā

The DS-Kāvyā is also different from Dvyārava-Kāvyā of Hemacandra and Jinaprabha. The Kāvyā which is composed of two languages and two themes is called Dvyārava-Kāvyā but the Kāvyā which gives two-fold meaning is called DS-Kāvyā. The Dvyārava was so called because it was intended to serve the double purpose of teaching Sanskrit Grammar as well as relating the story of the Calukya Kings of Anahilapattana. This Kāvyā consists of 28 Cantos, the

16. S.P. Narang, Dvyārava Kāvyā, A Literary and Cultural Study, Delhi, 1972, p.XIX.
17. Chandra Prabha, Historical Mahākāvyas in Sanskrit, Delhi, 1976, p.179.
first 20 of which are written in Sanskrit and illustrate the rules of Sanskrit Grammar while the last 8 Cantos are written in Prakrit and illustrate the rules of Prakrit Grammar (Hemacandra's कृत्य).  

1.3 द्वार्थी-कृत्य and चित्रकृत्य  

Some of the scholars give their opinion that this द्वार्थी-कृत्य fulfils the characteristics of चित्रकृत्य. A चित्रकृत्य embraces all ingenious forms of poetic composition. Hemacandra says: "स्वरवामिन्यानस्ताहाननागत्याकरानियामायुतागुद्धादिचित्राय."

The ingenuity is displayed in the arrangement of letters or in the combinations of letters, making different words or different senses. These are शब्दालकाराः or verbal figures of speech. The figures that make up a चित्रकृत्य are आनुप्रास, यानका and श्लेष्य.¹⁸

चित्रकृत्यas appear in numerous forms. In नालोद्याय and किकाकवाचा, there is the narration of single story and the cleverness consists merely in the combination of letters which can form words of different senses.¹⁹ In द्वक poems, the same verse gives two different meanings and thus narrates two distinct tales.

¹⁹. ibid., p.374.
The word 'DS' meaning a work of two-fold application, is used by Dandin. It becomes the generic name of such works. Bhoja in his Sṛṅgāraprakāśa says DandinoDhamanjayasya vā dvīsaṁdhāne and Rāmāyana Mahābhāratayor Dandidvisāṁdhānamāvya and quotes the verse:

udārakūhīmā Ramah prajānaḥ harsavardhanah/
dharmaprabhava ityāṣīt khyāto bharatapūrvajah//

It served as a model for several compositions of that style and even the name was adopted by Dhanaṃjaya and Kavirāja.

The term dvīsaṁdhāna seems to be as old as Dandin (7th Century A.D.); and Bhoja's observations quoted below clearly indicate that Dandin also, like Dhanaṃjaya, had a DS-prabandha to his credit, though it has not come down to picture. Bhoja (middle of the 11th Century A.D.) while discussing the ubhayalāmākara, gives the valuable information that Dandin wrote a DS-prabandha on the stories of the

21. Sṛṅgāraprakāśa, Prakāśa VII.
22. ibid., Prakāśa IX.
Ramayana (Rām) and Mahābhārata (Bh) i.e. tritīyasya vathā Dandinu Dhananjayasya va dvisandhanaprabandhau Ramayana-Mahābhārataṁrthavāvanuvadhnāti. For our purpose what is significant is that Bhoja mentions Dhananjaya and his DS along with Dandin and his DS-prabandha.

Prabhacandra (11th Century A.D.) refers in his Prameyakamalamārtanda to the DS thus

Prabhacandra (11th Century A.D.) refers in his Prameyakamalamārtanda to the DS thus thus namu vyākaranādy-abhyaśālaukikapadavāryarthapratipattau tadaviśistavaiddikapadavāryarthapratipattir api prasiddher aśruta kavyādīvat. xxx xxx na ca prakaranādibhyas taniyamās tesām apyanekapraavṛtte dvisandhanādīvdat.

Date of Bhoja

Bhoja was the celebrated king of the paramāra dynasty. He was the contemporary of king Ananta of Kashmir (1028-1089 A.D.). His capital was Dhāra. He ascended the throne in 1018 A.D. and had a glorious reign till 1063 A.D. As Bhoja belongs to first part of 11th century and the existence of DS-kavya is referred to in his Srūgāra Prakāśa. It is sure that prior to eleventh century, DS-Kavya came into existence.

Date of Dandin

Dandin may be safely assigned to the period 635-700 A.D. R.V. Krishnamacarya says Dandin lived in 6th century as he criticises Bhaṭṭāraka and is criticised by Vāmana. R.C. Dutt says Dandin was an old man when Śilāditya (570-620 A.D.) reigned. M. Rangacarya gives the date of Dandin to be 6th century A.D. V.K. Chuplankar (in his Essay on Dandin) says from a comparison of the story in Chapter V of Daśakumārakacarita and Act V of Malatīmadhava. He infers that Dandin must have been prior to or contemporary with Bhavabhūti. Weber mentions the possibility of Dandin having lived under an earlier Bhoja in the 8th century. B. Bhattacharya places him in the last quarter of the 7th century A.D.

From this above statement, it was sure that in between 7th and 8th century A.D. this DS and double entendre came into existence.

Now a focus on the DS-poems in Sanskrit Literature prior to VP will amplify the purpose of discussion.

27. Introduction to KD, p.40.
3.1 Dvisadhānam by Ācārya Dandin

Bhojadeva in his glorious Śrīcāraprakāśa alludes thus to Dandin's DS as also to that of Dhananjaya as exemplars of Dvārthi-Kāvyas. Further he cites the following sloka from one of the aforesaid poems, without, however, giving the author's name.

udārābhimārahimā praśāvā harsavardhanah/
chāraprabhaya ityāsit khyāto Bharatapūrvajah//

These references of Bhoja furnish with interesting facts about some of the Sanskrit poets. This sloka is not found in the extant DS of Dhananjaya. Hence, it must have been from the new lost DS of Dandin. Thus it comes to the notice that Dandin wrote a DS-Kāvyā, the theme of which, as can be learnt from the above couplet, is the same as that of Dhananjaya's poem. Of Dandin's DS nothing more is known.

29. Dandino Dhananjayasya va dvisadhānam/

3.2 Rāghava-Pāṇḍavīya by Naighantuka Dhanaḍājaya

Dhanaḍājaya was a Jaina and son of Vasudeva and Śrīdevī. Two distinguished authors, of the name Dhanaḍājaya, are well-known in Sanskrit literature. One is the author of the DR and the other, the author of the DS-Kavya also called RP. Traditionally, the latter is also the author of two more works, one a Sanskrit lexicon, Namamāla or Dhanaḍājaya nighantu, and the second a hymn in Sanskrit, Visāpaḥra-stotra, in praise of the Jina possibly Rsabha.

Dhanaḍājaya and his DS have attracted the attention of eminent Sanskrit scholars since almost the nineties of the last century. K.B. Pathak opined, in the light of some statements contained in Kannada Inscriptions and books that the poet who had the cognomen of śrutiakārtti composed the DS-Mahākavya in 1123-40 A.D. These conclusions have been accepted and echoed by Winternitz and A.B. Keith. But A. Venkatasubbiah does not agree with this. He has opined

31. RP, XVIII.146.
32. NSP, Bombay, 1895, Kāvyamālā 49.
33. Bhāratiya Jñānapitha, Benaras, No.49.
that the RP of Dhanañjaya was not the same as that of Śrutakirti, that therefore the authors of the two books, Dhanañjaya and Śrutakirti were not identical and the DS of Dhanañjaya was written sometime between 960-1000 A.D. This view has been corroborated by Bhoja's reference to Dhanañjaya's DS. Venkatasubbiah does not agree with the opinion of Pathak who identifies Dhanañjaya with Śrutakirti. Because Śrutakirti's RS is not a DS-Kavya, rather it is written in gata-pratya-gata style.

R.G. Bhandarkar and Macdonell make Dhanañjaya posterior to Kaviraja, while Pathak and after him A.B. Keith and A.V. Subbiah hold quite the opposite view. Dhanañjaya does not give any autobiographical details. Nemicandra, in his commentary on the DS states that Dhanañjaya was the son of Vasudeva and Śrīdevi and pupil of Daśaratha. It was written sometime between 960-1000 A.D.

36. PCV, op.cit., p.375.
37. VIJ, op.cit., p.127.
38. PCV, op.cit., p.376.
Vadirāja, in his Paśvanāthcarita composed in 1025 A.D., refers to Dhanājaya and his skill in more than one saṁdhāna.

\[
\text{a necklace} - \text{saṁdhāna} \quad \text{khananto hṛdaye mūhuh/}
\]
\[
\text{Bana-Dhanājayaonmuktāh karmasyeva priyāh katham//}
\]

I.26.

Vardhamāna (1141 A.D.) quotes DS of Dhanājaya in his Gararatna-Mahodadhi. Durgasimha (1025 A.D.), the author of the Kannada Pancatantra refers to the RP of Dhanājaya.

Jahhana (1257 A.D.) in his Sūktimuktāvali puts in the mouth of Rājaśekhara the following verse about Dhanājaya.

\[
\text{dvipaṁdhane nipunatāṁ satāṁ cakre Dhanājayah/}
\]
\[
vayā jātāṁ phalaṁ tasya satāṁ cakre Dhanājayah//}

In any case, he could not be later than Bhoja (11th century) who specifically mentions him and his DS. 40

The DS of Dhanājaya has 18 Cantos, comprising of 1105 verses composed in various metrical forms. His favourite forms are Upajāti, Vasantatilaka, Śālinī, Svāgata, etc.

The benedictory verse in the beginning remembers Suvrata or Nemi and then Sarasvatī. The story of both Rām and MBh

40. VIJ, op.cit., p.130.
is covered in this work, usually taking recourse to ślesa (double entendre). In the last canto (especially verse No.43 onwards) the author has illustrated many of the śabdālaṃkāras, a trait common with Bharavi, Magha and other poets. The verse No.143 is an illustration of sarvācata-pratyācata. According to Juthika Ghosh the probable date of composition of the poem is between 1123 and 1140 A.D. Dhanaśjaya and his works have received sufficient praise and his poem was so distinguished that he came to be called as Dvīsaṅdhāna-Kavi

3.3 Rāghava-Pāndavīyam by Kavirāja Sūri

Kavirāja was the son of Kīrtinarayana and Chandramukhī and Brahmin of Gautama Gotra. Kīrtinarayana was the generalissimo of the forces of Kādamba kings of Vanavasi and Kavirāja himself was a poet of the court of King Kāmadeva of the Kādamba dynasty. Kavirāja belongs to the latter part of the 12th century A.D. Macdonell gives the date 800 A.D. Bhandarkar mentions that Kavirāja

42. M. Krishnamachariar, op.cit., p.187.
43. S.K. De, HSL, op.cit., p.331.
and Dhanañjaya must have flourished between 996 and 1141 A.D. ⁴⁴ R.G. Bhandarkar and Macdonell make Dhanañjaya posterior to Kavirāja, while Pathak, A.B. Keith and A.V. Subbiah hold quite the opposite view. K.B. Pathak opines that Kavirāja was later than the Naîghântuka Dhanañjaya, that he wrote his poem in 1182-97 A.D. But A.V. Subbiah says that Kavirāja’s poem was written in 1256-1267 A.D. but not in 1182-97 A.D. as Pathak suggests. He also holds the opinion that the poet’s real name was Kavirāja, but not Madhava Bhatta, for the word ‘Sūri’ is added at the end of personal names and not of titles. ⁴⁵

Kavirāja’s RP is one of the important Dv-Poetry in Sanskrit literature. It is written in 13 Cantos with 664 verses based on the stories of Rām and MBh simultaneously. The author compares himself to Subandhu and Bānabhatta in the matter of verbal dexterity, but his very restricted method and objective do not obviously allow much scope for any poetic gift that he might have possessed and his work remains a brilliant example of a bad kind. ⁴⁶ In spite of the limitations of the double entendre the language is lucid and melodious. ⁴⁷ The poet boasts that except Bāna

⁴⁵. PCV, op.cit., p.378.
and Subandhu nobody is equal to him in the use of 'crooked language' (Vakrokti) and it is known from his work RP:

Subandhur-Bānabhattāśca Kavirāja iti travah/
vakroktimārganipūṇa caturtho vidvate na vā/

I.41.

This device of handling different tales in the same poem has been very fruitful in later imitations. The poet is also known as Kavirājapandita. His identity with the authors of the Pārijatapaharanam, Kavirajastuti and Mṛgayā Campū has yet to be settled.49

**Difference between the poems of Dhananjaya and Kavirāja**

Dhananjaya's Kāvyā has an alternative name known as De-Kāvyā. Whereas RP which is the sole title of Kavirāja's poem. Dhananjaya has 18 Cantos with 1105 verses, while Kavirāja has 13 with 664 verses. Dhananjaya mentions his own name by ślesā (thus making this Kāvyā Dhananjayaṇīka), while Kavirāja mentions the name of his patron Kāmadeva in the last verse of each Canto, in fact the latter's poem is Kāmadevaṇīka.

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49. PCV, op.cit., p.379.
A detailed comparison of the contents of these two poems is a desideratum on a cursory reading. One feels that there is not much striking similarity between them. Dhanaśājaya has more of descriptions, while Kaviṇāja narrates the details of his tale successfully in spite of the handicap of Ālesa (I.54, 69, etc.). So far as Ālesa is concerned, Kaviṇāja shows more skill and mastery over vocabulary. Dhanaśājaya's poem is complemented as a monument of poetic excellence. Undoubtedly, he shows a good deal of learning, especially of the nitiśāstra; and some of his arthāntaranyāsaś are really profound and striking. As contrasted with Kaviṇāja's style, which is lucid and delightful (II.11-13), Dhanaśājaya writes rather heavy Sanskrit which often needs some effort to understand. In his descriptions, there are very few verses of double entendre which are the normal feature of Kaviṇāja's composition. As far as we have seen, there is very little between these two poems as to suggest that one is an imitation of the other.

3.4 Rāmacaritam by Sandhyākarandinda

This is a Prāṃpaḷa Caritam written by Sandhyākar Nandi son of Prajāpati Nandi. This is intended to refer in each stanza

50. VIU, op. cit., p.132.
to the history of Rāma and also to the King Rāmapāla, who flourished at the close of the 11th century A.D. in Bengal. The poet identifies himself as Vālmīki and Kālidāsa. 51 Haraprasada Sastri observes that this is written in imitation of the RP in double entendre. The author himself wrote a commentary which is a mine of historical information and it supplies the details of the events of Rāmapāla's reign. But there is a Rāma-Carita Kāvyā consisting of 40 Cantos by Abhinanda which is not a DS-Kāvyā. 52

3.5 Kavirākṣasīyam by Kavirāksasa

Kavirākṣasa, a native of Daksārām in the East Godavari District was posterior to Nannya Bhatta the first Telugu poet and the father of Telugu poetry. It is a DS poem. He may be safely assigned to the last of the 11th century A.D. and the first quarter of the 12th century A.D. He has been wrongly identified with the renowned Telugu Poet, Vamulavāda Bhīma Kavi. Kavirākṣasīya is a dvārthi-poem. The poet has also composed a work called Ādinarāvya Carita in Telugu.

There are other Kāvīrākṣas among Sanskrit poets - Kāvīrākṣasa, the author of Sadārthanāṃśa; Kāvīrākṣasa, the author of Rasikatilakabhāpa.

3.6 ParvatiRukminīyam by Vidyāmadhava

This 'Vidvatkavi' was a poet in the court of Cālukya King Somadeva, very probably Someśvara IV of Kalyān who reigned about 1126-1138 A.D. Like Kāvīrāja who says that besides himself Bāna and Subandhu were the only poets skilled in Vakrokti, he says that he is the fourth of them besides Bāna, Subandhu and Kāvīrāja. He states as:

\[
\begin{align*}
\text{Bāna Subandhu Kāvīrājasānijah} \\
\text{Vidyāmahāmadhava panditaścā/} \\
\text{vakroktidaksāh kavyah prthivyām} \\
\text{catvāra ete nahi pūncamo'sti/}
\end{align*}
\]

He was probably a younger contemporary of Kāvīrāja. ParvatiRukminīya is in 9 Cantos. As can be known from the name itself, this is a poem, the stanzas of which are so worded as to be capable of giving double meaning and thus it describes at the same time, the marriage of Śiva

with Parvati and that of Krsna with Rukmini. The indicatory words of this poem are Sāmpadānanda and Śrīsabda, like Ānanda in the Naisadhīya Carita, Pañcaśikhaś Śūdraśa-Kathā and the Avantisundarī Kathāśāra; as also Laksī in Bhāravi and śī in Māgha. His other works are: a treatise on horary astrology and the Vidyāmadhavyā, a commentary on Bhāravi.

3.7 Rādhava-Naisadhīyan by Haradattasūri

He was the son of Jayasāṅkara of Gārgya Gotra and a native of Nilālaya, near Gunavatī. He was well-versed in Mahābhāṣya of Patanjali, Chandas and Literature (II.22). In his commentary on the work, he quotes Bhattoji Dīksita and a list of lexicographers, Bhattamalla, Keśava, Rāmakṛsna, Rabhasa and Yādava. He is later than Bhattoji Dīksita (17th century A.D.), for Haradatta in his own Commentary cites both from the Siddhāntakumudī and the Praudhamanorāma. The poem is of two cantos and 148 ślokas. As the name itself indicates, it perpetrates in a short compass a simultaneous treatment of the stories of Rāma and Nala. It appears to have been composed about the beginning

55. PCV, op.cit., p.376.
56. A.B. Keith, HSL, op.cit., p.139.
57. PCV, op.cit., p.377.
of the 18th century A.D. Poet Haradattasūri is different from Haradatta, author of the Padamañjarī, a comment on the Kāśikāvyrtti.

3.8 Hariścandrodhayam by Anantasūri

It is a poem of 20 Cantos on the story of Hariścandra and refers in double entendre to Hariścandra the mythical ruler and poet's patron of the same name. The date of the poet is not known.

3.9 Rāghava-Yādavīyam by Someśvara

Someśvara was the son of Krsnasūri of Vinijimuri family of Gautama Gotra. In RV, he narrates in 15 Cantos the stories of Rāma and Kṛṣṇa. He proposes to use words adopted by Kālidāsa and Bhāravi and only those monosyllabic words used by Amara. The poem is at the same time a work on prosody. Only first and third Canto are available in the Oriental Library, Madras.

59. ibid., p. 195.
60. TC MSS, Vol. II, Part I (Sanskrit), Cat. No. 1859, p. 2604.
3.10 **Rāghava-Yadavīyam** by Raghunātha-Śaṅkara and Śrīnīvaśa-Śaṅkara

There are works of this above name by Raghunātha-Śaṅkara and Śrīnīvaśa-Śaṅkara. But works are not available.  


3.11 **Dvyaṛthinatātaka** by an unknown author

The complexity of writing such Kāvyas is not limited to the Śrāvya-Kāvya alone; the Dravya-Kāvya too seems to have been vitiated by this Dvyaṛtha-obsession. A modern Sanskrit drama constructed on a similar principle has been alluded to in Scherman's *Orientalische Bibliographie* (Vol. IX, 1896, No. 4605, p. 258).  


4 **BAHULĀRTHAKA-KĀVYAS**

The Sanskrit grammarians are proverbial for their straining after brevity. They delight as much in the saving or economy of even a short vowel (mātrālāghava) as in the birth of a son (putralābhah). It cannot perhaps be rightly opined that such a love of brevity of expression was the motive for the production of the Bahulārthaka-poems.


Macdonell says about such a work, "a tour de force of this kind is doubtless unique in the literatures of the world". While Keith calls it "a triumph of misplaced ingenuity".

The love of ślesā led in course of time to the completion of Bahulārtha-poems. A few poets, who knew the mental exertion, when composing a Bahulārtha-poem, added a commentary of their own, with a view to enlightening the burden of the readers in grasping what the poet really meant (Kavihṛdaya). The bright example is Haradattasūri's Commentary on his own Rādhava-Naisadhīya. As time went on, this love for Bahulārtha-poetry made that poetry more and more complex. In the De of Dhanadājaya tryarthaka ślokas (XVI.13), caturthaka ślokas (XVI.15) and pañcārthaka ślokas (XVI.16), or verses having three, four and five interpretations are found respectively. Thus was paved the way for the tryarthin, caturarthin and pañcārthin poems otherwise known as Bahulārtha-poems. The very first śloka of Cidambarasumati's Rādhava-Pāṇḍava-Yadavīya has as many as ten interpretations. The Commentator who is no other than the poet's own father remarks at the end of the commentary to this śloka. The verse:

\[
\text{caturmukhaśripati chandraśekhara} \\
\text{sadānāno dāśarathir halāyudhah/} \\
\text{bhṛguvātmaḥ ārītanujājaśajñānāvī-} \\
\text{sūtā dāsaite kramāśo' travarnitān/}
\]

63. A.B. Keith, op.cit., p.137.
Thus we see that Brahma, Visnu, Siva, Kumara, Sri Rama, Balarama, ParaSurama, Manmatha, king Aja, Bhishma are described in the same verse.

Now it will not be out of place if attention to the various Bahularthaka-poems and their authors is focussed on.

4.1 Trivarthi-Kavyas

The following Kavyas come under the Trivarthi category.

4.1.1 Raghava-Yadava-Pandaviyam by Rajacudamanani Diksita

The poet, a polymath of south India, belonged to the 17th Century A.D. He was by far the first poet to compose a Trivarthi-Kavya in Sanskrit. He was the son of Ratnakhetasrinivasa and Kamaksi. Sesadrisekhar and Kesava were his step brothers. He was patronised by king Raghunatha of Tanjore on whom he wrote a poem Raghunathabhupavijaya. His worthy son of his father in literary merit. Besides works on Mimamsa and other sciences, he wrote poems and plays and on poetics. His Tantrashikhamani a commentary on Jaimini’s aphorisms was composed in 1636 A.D. His Rukmini-Kalyana is a poem in 10 Cantos on the marriage of Rukmini. Saankaraabhyudaya, of which only 6 Cantos are available.

64. PCV, op.cit., p.379.
describes the life of Jagadguru Śaṅkara. Among other poems are Bhārata Campū, Kaṁsavadha, Vṛttaratnavali, Sahityasamrajya. He wrote a Yamaka poem Ratnakhetavijaya on the life of his father.65 His Rāghava-Yadava-Pandavīyam is a poem with treble meaning on the stories of the Rām, BhāP and MBh. There are at least four such works in Telugu Literature.66

4.1.2 Rāghava-Pandava-Yadavīyam by Cidambarasumati

This 'Vidvatkavi' was entitled 'Kavisārvabhauma'. He was the son of Anantanārayana Sumati and Venkatā, grandson of Suryanārayana of 'Kauśika Gotra'.67 His Rāghava-Pandava-Yadavīyam is a treble entendre relating three stories at a time i.e. Rām, MBh and BhāP. A commentary Arthapradīpikā which is essential in such works is written by Anantanārayana, the poet's father. Keith opines, "A doubtless quite late Rāghava-Pandava-Yadavīva by Cidambara adds the absurdity of telling three stories, the third being the legend of the Bhāgavata Purāṇa. The deplorable folly of such works is obvious, but it remains true that Kavi-rāja at least shows some very fair talent and might have written something worthy of consideration, if his taste had not led him to this extravagance". Other works of Cidambara are a Bhāgavata Campū and Pañcakalyāṇa Campū.68

66. PCV, op.cit., p.379.
68. PCV, op.cit., p.380.
4.1.3 **Yadava-Rāghava-Pāṇḍavīyam** by Anantācārya

The poet belongs to Udayendrapuram of Karnataka State. His **Yadava-Rāghava-Pāṇḍavīyam** is a poem with treble meaning on the stories of Bhāg, Rām and MBh. The poet was the father of Triveni, the prolific poetess in Sanskrit. 69

4.1.4 **Abodhākara** by Ghanaśyāma

This poem relates the stories of Kṛṣṇa, Nala and Hariścandra 70 with a Commentary on it.

4.2 **Caturarthi-Kavya**

**Nala-Yadava-Pāṇḍava-Rāghaviyam** by an unknown author

This is a poem relating four stories at a time. 71

It is also called **Caturarthi-Kavya**. It is a solitary instance of the kind.

4.3 **Pañcarthi-Kavya**

**Pañcakalyāṇa Campū** by Cidāmbara Kavi

The poet was the son of Anantanārāyana and

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70. Report on Sanskrit MSs, S. India, by E. Hultzsch, Madras, 1905.

71. Introduction to the _Nalavilāsa_ of Rāmacandrasūri.
Venkata, grandson of Sūryanārāyana of 'Kusikagotra'. He appears to have been a resident of Mullandram, the place of Dindionas and to have been patronised by king Veṅkata I (1586-1614 A.D.) of Vijianagar. His Pañcakalyāṇa Campū narrates the story of the marriages of Rāma, Kṛṣṇa, Subrahmanya, Viṣṇu and Śiva in the same breath. It is in two stāvakas. The poet himself wrote a commentary on it, called śabdāśānopalā. The product of this device is otherwise known as Pañcārthi-Kāvya.

4.4 Saptārthi-Kāvya

Saptasandhāna by Meghavijayagani

The poet was a Jaina monk. He was a pupil of Kṛpāvijaya. He was well-versed in grammar, astronomy and logic. As a poet, his greatness, is sufficiently proved by his Saptasandhāna-Mahākāvya, a poem in which seven stories are at a time narrated, in very felicitous language all the same. The poet applies each verse to Vṛṣabhanātha, Sāntinātha, Pārśvanātha, Neminātha, Mahāviraśwāmi, Kṛṣṇa and Baladeva. Of these the first five are some of the 24 Jain Tirthankaras.

His other works are *Devanandabhyudaya* and *Santinatha Carita*. In *Devanandabhyudaya* which bears seven Cantos, he relates the life of Vijaydevasuri. This is composed in 1671 A.D. In *Santinatha Carita* he narrates the life of Santinatha. In these two poems, he has taken the lines of *Sisupalavadha* and *Naisadha* as for *samasya* and constructed his verses to complement them.

*Saptasandhana* by Hemacandra

Hemacandra was known to have composed a poem *Saptasandhana*, but it was lost, Meghavijaya proposed to fill up the gap. So he says:

\[
\text{Sri Hemacandrasurisaih saptasandhanamadimat/}
\text{racitam tadalabhetu svadidam tustaye satam/}
\]

4.5 *Satarthi-Kavya*

*Satartha-Kavya* by Somaprabhacarya

Somaprabhacarya reached the highest degree of variable interpretation. In his *Satartha-Kavya* he interpreted a single verse in a hundred ways. On account of

74. *ibid.*
this composition he got the name 'Satārthika'. It was written about 1177 A.D. At the beginning of its Commentary, he has written five verses, in which he has given an index to the hundred explanations intended by him. In the beginning he has given the meanings of the 24 Tirthankaras of the Jaina religion, then in the middle he has given the explanations of the Vedic deities like Brahma, Narada, Visnu and others and at the end he has brought out references to his contemporaries like Vadidevasuri and Hemacandrācārya, the great religious preceptors of Jainism, Jayasimhadeva, Kumārapāla, Ajayadeva, Mularāja, the four successive Cālukya kings of Guzerat, poet Siddhapāla, the best citizen of the time and Anitadeva and Vijayasiṃha his two preceptors. After this, at the extreme end, he has elucidated references to himself and in the final conclusion he has quoted a short praśasti in five verses written on himself by some of his disciples. His Śrāgaraśvarāyāvatasaraṅgini is a didactic poem. 75

Such works are to be admired rather than imitated. It might perhaps be true that in those ages of artificial poetry, he who thinks himself capable of astonishing the intellect might have written such a work, but he hopes of appealing to the heart must resort to a more legitimate end.

75. PCV, op.cit., p.374.
But these Bahularthi-poems may be supported on the ground of the difference of taste of the world. As time went on, this love for Bahulartha poetry made that poetry more and more complex.

5 VILOMA-KĀVYAS

A further complication in the form of Viloma-Kāvyas was a noticeable development in artificial poetry. It was not only a simultaneous narrative of two different stories, but also a feat of verbal ingenuity with a slight modification. Viloma-Kāvyas satisfy this principle. Viloma-Kāvyas or poems are that the verses in which read in the proper order give one story and read in the reverse order give another story. They are also known as Gata-Pratyagata-Kāvyas or Pratiloma-Kāvyas.76 They are no doubt Dvārthi-Kāvyas but with the aforesaid peculiarity. The examples of Viloma-Kāvyas are very few. Those are:

5.1 Nala-Hariścandraṇyam by an unknown poet.

It is a Viloma-device. In its natural order, the verse relates the story of Nala and in the reverse order

76. PCV, op.cit., p.380.
the story of Hariścandra. The author's name is not known and a Commentary is added. 77

5.2 Yadava-Rāghavīyam by Veṅkaṭādhvarin

The author of the work is popularly known as Ārasanipalai Venkaṭācārya. He was born at Ārasanipalai near Kanchipuram. His parents were Raghunātha and Sitamba of Atreya Gotra. Venkaṭādhvari, the appellative Adhvari, denoting the sacrificial associations was a staunch follower of Śrī Vedānta Desika and lived in the later half of the 17th Century A.D. His literary activity discloses his versatility as a master of poetry, rhetorics and dramaturgy. Fourteen works are attributed to his authorship. The foremost among them is the famous Viśvagunādarēśa Campū a proso-poetic composition. The next work is Yadava-Rāghavīyam a short poem of 30 stanzas. It is a Viloma-Kāvya, in which the verses read in the usual order elevates the story of Rāma and read in the reverse order relates the story of Kṛṣṇa. 78

The style of the composition is rather extremely difficult to be understood without the commentary, which the author himself has provided. The ornate style of the ālokas shows the great verbal ingenuity and the skilful

77. M. Krishnamachariar, op.cit., p.194.
78. S.K. De, HSL, op.cit., p.341.
manner in which the words have been employed. The
originality of the attempt of the author in introducing
a rare manner of composition, predicates the propensity
of the poem to display his mastery of grammar.

5.3 Rasika-rañjanam by Rāmacandra Kavi

The systematic development of the love of paronomasia
is seen in highest perfection in Subandhu and Bana. A similar
result is also achieved in the curious work Rasika-rañjana
of Rāmacandra son of Laksmana Bhatta written in 1542 A.D. at
Ayodhya. The verses of that work, read one way, give an erotic
poem (Sṛigāra), in another, an eulogy of asceticism (Vairāgya).
L.H. Gray has noted a western parallel in the Elegy of Leon of
Medina on his teacher Moses Bassola, which can be read either
as Italian or as Hebrew. 79

5.4 Rīghava-Pándavīyam by Śrutiśīrti

In addition to Dhanājayas RP a DS-poem, there
is one more Kāvyas of Śrutiśīrti Traividya, known as
Rīghava-Pándavīya of the Gata-pratyagata pattern, a matter
of curiosity and wonder among the learned as mentioned by
Nāgacandra or Abhinava Pampa in his Rāmacandra-Carita Purāṇa. 80

79. A.B. Keith, op.cit., p.139.
80. VIJ, op.cit., p.132.
This is a work, when read from left to right in the usual way, delineated the character of Rāma but when read from right to left it delineated the character of the Pāṇḍavas. 81

5.5 Rāma-Kṛṣṇa-Viloma-Kāvyam by Daivajñasūrya Sūri

Rāma-Kṛṣṇa-Viloma-Kāvyam is a short poem of 36 verses. 82 If the first half of each verse is read in the reverse order in the second, the former narrates the story of Rāma, the latter that of Kṛṣṇa. The author Sūryakavi or Sūryadāsa also called Daivajñapandita was the son of Jñānādhīraja of Bharadvāja Gotra and lived in Pārthapura. He belongs to the 16th Century. From the epithet Daivajña, it is obvious that he was a great astronomer. 83 As an astronomer he wrote Sūryapraṅgāsa in 1539 and commented on Līlāvatī in 1542 A.D. His Nṛsīṁha Campū in five chapters and Bālabodhikā Commentary on DeVēsvara’s Kavikalpalatā, are available.

It is clear that, however much one may admire the extraordinary cleverness displayed in the works described above, they are not poems but poetical monstrosities, which hardly deserve even a mention in a literary history of Sanskrit poetry. 84

82. According to Krishnamachariar, it is 38, op.cit., p.194.
84. S.K. De, op.cit., p.141.
The Bahulārthaka-poems made the poetry more and more complex. Another feat of poetic genius is Kāṅkana-bandha-Rāmāyana. There is only one verse of 32 letters arranged in a circular form and by reading them from left to right and right to left, starting from any letter we have 62 verses forming, if rewritten, a regular poem. A Commentary interprets these verses so as to describe the whole story of the Rām. The author Kṛsnamurti was the son of Gaurī and Sarvajña of Vaśistha Gotra, probably of the Circars and lived in the 19th Century A.D.

This idea of Kāṅkana-bandha was improved by Charla Bhasyakara Śastrī in a similar composition. He lives in the Agraharam of Kakaraparti in the Krishna District. In his Kāṅkana-bandha-Rāmāyana he interprets each verse so formed in two ways, by splitting the compounds, so that, in effect, there results from one single verse a poem of 128 verses in all.

85. netadevalīnāmaśadhanādhanānekālokī/
   masyaṁabhārayavocīsāṁ pavādetāṁ Rāmerāja//

86. M. Krishnamachariar, op.cit., p.194.

87. ramanathabhārasaracaravaraṇopadhāra/
   dharadharabhinmakararapaṭarāma//
In this way the development of DS-Kavya paved the way for Bahularthaka and Viloma-poems and other poetic genius in Sanskrit Literature.