CHAPTER VIII

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 Bāṇa in this respect, who does the same thing in the preface to the Harṣacarita in eight verses. Bāṇa praises renowned works like the Mahābhārata of Vyāsa, the Vāsavadatta of Subandhu, the anthology of Sātavāhana, the Setubandha of Pravarasena, the Nāṭakas of Bhāsa, the works of Kālidāsa and the Brhatkatha of Gūmādhya. 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 well-known poets, but also the various patrons under whose regime the poets were honoured for their literary contribution. He admires both Sanskrit and Prākrit 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.

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

Soddhala refers to Rājasekhara simply as Yayāvara¹ 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, Satavahana, Sudraka and Sahasāṅka, 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 : Kāvyamīmāṃsā (G.O.S.), P. 54.
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.  

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 Saptasati, Gunaḍhya's Brhatkatha and the Kātantra Vyākarana. These three works must be placed about 60-70 A.D.  

Speyer supports this view in his studies about the Kathāsaritsāgara. Rajasekhara refers to him as the king of Kuntala, who had ordered the exclusive use of Prākṛta in his

harem. He has also mentioned him in the list of Sabhapatis given in his Kāvyamīmāṃsā. Bāṇa in his Harṣacarita praises him for his Saptaśati or Kośa. 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 Ḥā (alas) as the first and the last.

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 Jayanṭena 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 Matanga 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. Rajasekhara: Kāvyamīmāṃsā (G.O.S.), P. 50.
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 reins of Government in 606 A. D., a date which is marked as the beginning of the Harṣa era. Bāṇā 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 Dhavaka and foisted them on the name of Śrī Harṣa, his patron, on account of a reference in the Kavyaprakāśa of Mammeṭa, 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 Kaśmīra.

¹. Śrī Harṣa: Nāgānanda, introduction, P. 16.
². Śrī Harṣa: Priyadarśika, introduction, P. 17.
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; Bāna himself and many others like Soddhala 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 pungently refers to Harsa (Joy) as the glorious Harsa, (Śrī Harsa) whose joy lay in words (Girharṣa). Bāna, in the biography of his master (Harsacarita), speaks in eulogistic terms of his learning and poetical genius.

1. Bāna: Harsacarita, P. 82.
2. UK: P. 2.

Abhinanda: Rāmacarita, P. 296.
King Haravarsa Yuvaraja:

Soddhala says Abhinanda was patronized by king Haravarsa Yuvaraja. 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 Haravarsa along with famous royal patrons of letters such as Vikrama, Hala and Sri Harsa.\(^2\) In various verse in Rāmacarita, Abhinanda refers to king Harvārśa as the son of Vikramāśīla, a scion of the house of king Dharmapāla of the Pāla dynasty. Pandit K. S. Ramaswami Sastri, the editor of Rāmacarita, 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 Haravarsa Yuvaradheva.\(^3\)

Mumja:

He was also known as Vākaptiraja II, Utpalaraja,\(^4\)

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1. UK : PF. 2, 3.
3. Abhinanda : Rāmacarita, introduction, P. XXIII
Prithvīvallabha and Śrī-vallabh. Muṇja 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.*

Among the poets who lived in his court were Padmagupta, the author of the Navasāhasānaka-carita, Dhanañjaya the author of Dasarūpaka, a treatise on dramaturgy, his brother Dhanika, who wrote commentaries on the last named work styled Dasarūpavaloka and Kavyamirnaya, Halayudha who wrote a commentary on Pīngalas work on metrics, Dhanapāla who was the author of Pāiyālachhī and Tālakamaṇjarī and Amitagati, the author of Subhāṣita-ratna-saṅdoha.

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 1963 A.D. Like his uncle Muṇja, Bhoja cultivated the art of war and peace. Although his fights with neighbouring powers,

2. Munshi K. M. : Glory that was Gujaradesa, P. 159-161.
including the armies of Muhammad of Gāhānī, 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 Muṇja and Bhoja along with Harṣa
and Vikramaditya, as being both a king (Bhupala) and a
prince of poets (Kavīndra) presiding over a literary court
(Sabhā).²

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

Valmīki:

The tradition assigns the authorship of the Rāmāyāna
to a poet named Valmīki 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 Rāmāyāna ends by relating Valmīki

¹ For a complete list of his works, vide, C.C. I, P.41, II, P.45.
² UK. I, P. 150.
as the author. "Revered by creator and composed mainly by Valmiki, this poem, together with the later portion, known as the Rāmāyana ends here". 1

There are a number of legends about Valmīki; but it is an established fact that he is the Ādikavi and that the Rāmāyana is the Ādīkāvyā. Reputed writers like Kalidāsa, Bhavabhūti and Rājaśekhara are unanimous in attributing the Rāmāyana to Valmīki. Kalidāsa 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 "Pracetās (Valmīki) the best of the poets and the foremost of the sages composed the holy life-account of Rāma". 3 Rājaśekhara in his Balarāmāyana says, 4


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"Formerly there was a poet born of ant-hill i.e. Valmiki." Soddhala considers himself as a descendant in the great line of poets commencing from the sage Valmiki, the great primal poet. He refers to him in the Praśasti 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 Valmiki, 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 arises 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 Rāmacaritamānasā pays a glorious tribute to Valmiki, the author of Rāmāyana,³ "My adoration to the

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 Purānas. He was the son
of Parasara and Satyavatī. He was born at a Dvipa and was
dark in colour; as such he is designated as Kṛṣṇa Dvaitapayana.
He had five pupils, namely Sumantu, Jaimini, Paila, Vaisampā-
yana 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. Soddhala describes him, 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
3. UK: P. 153.
restrting to an exalted bamboo shining forth in India.

Gunūdhya:

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 Saptast. Sri Gore remarks, "Hāla was probably not himself the compiler of the Sattasai but only the compiler's patron." Gunūdhya, says Kṣemendra, was born at Pratisthāna in the Deccan on the Godāvari. This is supported by Speyer in his "Studies to the Kathāsaritsagāra." Gunūdhya was an inspired poet who composed the Brhatkathā in the Paisaci dialect. Bāna compares his Brhatkathā with Haralīla. Sodhala puts him in his eulogy after Vyāsa and says, "There arose that famous poet Gūṇādhya 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)."

2. Kṣemendra: Brhatkathāmanjari, (I, I, 71), (I, III, 4)
   (I, III, 12).
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 Brhatkatha.

Bhartrrementha:

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 Matrgupta of Kasmir. If Matrgupta's date is taken as 430 A. D., Mentha must have lived about that date. His poem Hayagriva is lost. Rajasekhara calls him an incarnation of Valmiki again appearing in the form of Bhavabhuti and himself as his later incarnation. Soddhala admires him, "There was that famous painter Bhartrrementha whose fame was spread as a poet and whose brilliance in words (also in colours) shone forth superbly as before even though there was an excess of sentiments (also of water)."

Kalidasa:

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

1. Rajasekhara: BālaramaYana, I-16.
lyric, epic and dramatic. He has given us the three dramas, Malvikaśñimitra, Vikramorvasiya and Sakuntala, two epics, the Kumarasambhava and the Raghuvaṁśa, one Khaṇḍakāvya, the Meghadūta and one lyric, the Rtusambhara. After patient research and critical study for a long period, scholars have convincingly shown that Kalidasa flourished in the Gupta period, probably the fifth century A.D. Kalidasa is known for his Vaidarbhi 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 Kalidasa, we have no material except some legendary accounts. Jayadeva refers to him as Kavikulaguru and praises him as being the 'grace of poetry'. Bana eulogises him in the Harsacarita as follows, who does not feel delight at the beautiful expressions of Kalidasa as they are uttered, which are pleasing and expressive of (lit. wet with) poetical sentiments,

1. UK : P. 154.

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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 Ucchvasas and even a petita of the third to biographical matter. Bāna gives us a legendary account of the birth of Sarasvata, one of the remote, though not direct ancestors, who was the son

1. UK : P. 154.
3. UK : P. 3.
of the Goddess Sarasvati and the sage Dadhica and the cousin of Vatsa, the progenitor of the mighty race in which Bana was born.

Bana's father was Citrabhanu who was the son of Arthapati. His great-grand-father was Paṣupata who was the son of Kubera, a descendant of Vatsa. Bana's mother was Rājadēvi 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

Bana, 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 nikāṣam vadaṇṭi,'¹) and we know of no other poet in Sanskrit who is a better writer of prose than Bana. His two works, Harṣacarita and Kādambari 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 Bana's Harsacarita, B. 41.

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i. Bana: Harṣacarita, P. 41.

¹ ते तालं एवं भवन्ति जितेयैनुसारं परिसंलक्षणं वच्चितुष्णं जालालं। जीर्तकृष्ण्युद्ध निंदेयं जितेयैनुसारं मान्युमंदिरं।
eulogises him\textsuperscript{1} 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,\textsuperscript{2} "It is but proper that poets become silent after hearing Kadambari. There is a Smṛti injunction that recitation must be stopped when the sound of Bana 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 Bana 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-śāstra." Soddhala praises

\begin{quote}
\begin{verse}
\textit{कैलानी अच्छी स्पौरुषवाणी: कर्तव्ये विमानान्त करीये।}
\textit{किसी हुन: भल्लूस संभान मुलिलागृह लासवलिहिद्धे:॥}
\end{verse}
\begin{verse}
\textit{युक्ते कर्तव्यं गुरुवा कोणं कृत्यमयो अन्त्यगमीति।}
\textit{आण्वितं ज्ञातं ज्ञात्यं ज्ञातीयं भवतीति समुपक्षस्तिः॥}
\end{verse}
\end{quote}
Bana through the mouth of Talaka, "Here is the great poet Bana, whose fame is wellknown in the whole world, who became the great lord of poets by means of the story of Kadambari 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 Harśacarīta 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 Vatsayāyana and is the devotee of the goddess of speech. He has contained admirable fame as the ornament of great poets in the world of literature. Bana was patronised by Harśa, about which Suddhala remarks, 'In reality, however, Harśa was the delight of speech, since by that king, Bana was worshipped in his own court by means of hundred crores of gold coins.'

1. UK : P. 150. "तालाका के द्वारा बाना के सम्बन्ध में यह साहित्य संस्कृति के महत्वपूर्ण हिस्से के रूप में, रसरीति सुखाचारीरत्न विंदोल साहित्यरत्न का अर्थ है कि अन्य विभिन्न दर्शनीय स्तरों के भीतर बाना की महत्त्वपूर्ण भूमिका है।" 2. UK : P. 2.
In the royal assembly of Mummuniraja, before reciting his work, Soddhala bows down to Bana the lord of all (the three). It is clearly understood that Bana is his most favourite poet whom he acknowledges as the lord of all the three viz., the word, the sense, and the sentiment. In the Kaviprasasti, Soddhala refers to him as, "Here in this world Bana 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 Puspabhuti is his sole parasol." He also says, 'Who, seeing the sharp spear of Bana in his Harsacarita, would not lose all delight in the arms of poetry?' Keith rightly remarks that the model of the writer was the Harsacarita of Bana and in imitation of him, he gives not merely the fact regarding his own lineage; but also some twenty five stanzas on earlier poets.

Bhavabhuti:

In the field of drama, the best among Kalidasa's successors is undoubtedly Bhavabhuti alias Srikantha surnamed

2. UK: P. 154.
3. UK: P. 3.
Udumbara. He was born of Nilkantha and Jatukarni at Padamapura in Vidarbha (Barar). Bhavabhuti was the fifth in descent from one Mahakavi, who performed the Vajapeya sacrifice and was the grand-son of Bhattagopala. Jnanidhi was the name of his Guru. Bhavabhuti styles himself Padavakyapramanajna, which would show that he was well up in Vyakarana, Mimamsa and Nyaya.) These autobiographical details are given by him in Mahaviracarita and Malatimadhava. According to G.K. Bhat his date falls in the first quarter of the 7th century A.D. Of the three plays that he wrote, two are based on the Ramayana, while the third is a social drama, a Prakarana, in ten acts. The Mahaviracarita in seven acts depicts the earlier life of Rama, while the Uttararamacarita deals with the story of Uttarakanda of the Ramayana. The Malatimadhava treats of the love between Madhava and Malati. 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.

The love he treats of is more spiritual than sensuous, and humour (hasya) is rare in his works. Soddhala praises him 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."

Vākpatirāja:

He was the son of Hārśadeva, 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 Yasovarman and his expedition for conquest. Bājatarāṅgini mentions Yasovarman attended by the poets Vākpatirāja, Bhavabhūti and others. He became, by Yasovarman’s defeat at the hands of Lalitāditya, a penegyrist of Lalitāditya’s virtues. Soddhala has referred to him as Vākpatirāja-sūri 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 limitation, creates a sense not seen anywhere else.’ Soddhala adores him as the master of...

1. UK :P. 164.

Kalhana: Bājatarāṅgini, IV, 144.
Abhinanda:

Soddhala in his work mentions Abhinanda in several places. He says that his patron was Haravarsha Yuvaraja. Abhinanda himself also mentions the same in his Ramacarita. Soddhala puts him along with well-known authors like Vajrapatisraj, Kalidasa and Bana. He is referred to as the lord of the speech, Vagisvara. Soddhala has followed in the footsteps of Abhinanda in describing the patrons of poets in the beginning of his work. His Ramacarita is a charming piece of composition in the form of a Mahakavya. Thirty six cantos

1. UK: P. 157. ' अभिनंदनवर्ष समाप्तिः \(अभिनंदनवर्ष\)


of the work undoubtedly belong to Abhinanda and the last four, as the colophon of the 40th canto shows, 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, Kavindravacanasamuccaya, Saduktikarnamrta, Suktimuktavali and Sarngadharpaddhati quote profusely from the works of Abhinanda."  

Yayavara:

This is the family name of Rajasekhara. He is so called by Tilakamanjari and Udayasundarikatha. His father Darduka was a high priest. His great grand-father was a great

1. Abhinanda: Rama carita, P. 390.
5. UK: P. 154.
poet. He was married to Avantisundari and an accomplished Rajput princess. Rājaśekhara quotes her views on poetics with regard. He calls himself as the spiritual teacher of Mahendraśa and that he was patronized by his son and successor Mahipāla. He flourished during the period of 880–920 A.D. Rājaśekhara's known works are Bālaramayana, Bālabhārata, Viddhāsalabhājanikā, Karpūramanjari and Kāvyamimāṃsā. 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 Kāvyamimāṃsā might have drawn Soddhala's attention and consequently he refers to Sabhāpatis like Vikrama, Hāla, Hārṣa, and others in the beginning of his text. Yāyāvara gives Paurāṇika geographical data in Desavibhāga, the seventeenth chapter of Kāvyamimāṃsā. Soddhala also does the same and gives

2. Rājaśekhara: Kāvyamimāṃsā, Introduction, P. VII.
3. Rājaśekhara: Kāvyamimāṃsā, PP. 89, 98.
geographical information based on Purāṇas.¹

Kumaradāsa:

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 Śrímegha and Agrabodhi. Rājasekhara in his Kavya-mīmāṃsā mentions Kumāradāsa as a poet born blind.² The Colophon at the end of the first canto of Jānakīharana refers to Kumāradāsa as belonging to Ceylon.³ He is probably the same as king Kumārakātusena 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

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2. Rājaśekhara : Kavyamīmāṃsā, P. 12.
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 Hārṣacarita refers to him, "As by temples, constructed by architects, having many stories and spandrels, Bhāsa acquired fame by his plays which were introduced by the Sūtradhāra which contained many characters and had dramatic itmy." 3 Jayadeva in the Prasannarāghava says, "Bhāsa is the laughter 4 (of the poetic muse)." Sodhala 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

hearts of blessed ones melt as if they were created of moonstone."

Visākhadeva:

From the prologue of Mudrārāksasa,¹ we get some information about Visākhadeva. He is also called Visākhadatta. He was the son of Mahārāja Prthu and the grand-son of Vatesvaradatta who was merely 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 Čāṇakya. Soddhala refers to him² as a Sāmanta and seated along with learned poets and the Sāmantas Maurāja and Vākipatirāja in the heavenly assembly of Sarasvatī.

Mayurāja (Matrarāja):

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

2. UK: P. 150.
Prakrit Ma-u-rāja and Soddhala refers to him as such along with Sāmentas Vākpatirāja and Visākhadeva. Māyurāja'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 Udayasundarī-kathā 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 Rāti from the root Rī to Go, thus connecting it with the other names Pāntha and Mārga.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 Guna.³ Vāmana gives only the Vaidarbhi, the Pāncālī and the Gaudīya. Bhoja adds Lālīya, Āvanti and Māgadhī. Rājasēkhara admits

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

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

Rājasekhara defines Ritis as under:


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1. Dandin : Kavyādarsa, I 42.
Thus in the history of the development of Ritis, Bhāmaha did not acknowledge the existence of district classes of Riti such as Gaudiya and Vaidabhī, while Dandin in his work established the relative superiority of the Vaidarbhi style over that of the Gaudi. To these two Vāmana added the third, the Pāñcāli and Rudrata added the fourth viz. Lātīya. Thus four Ritis were acknowledged by critics in the period when Rājaśekhara flourished but he recognised only three Ritis after omitting Lātīya. This fact has been mentioned by him in the Kavyamimansa. He did not favour the idea of creating a new Riti viz. Lātīya as proposed for the first time by Rudrata, because there is not much difference between the two Ritis, Pāñcāli and Lātīya.

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

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

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

In his opinion the stanza "Atrantare etc." is an illustration of Vaidarbhi riti 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 Vaidarbhi style. The poet of the Kokila variety follows this Vaidarbhi style.³

The stanza "Sarvatrāṅgesu etc." is illustrated as Gauḍī.

1. UK: P. 149.
2. UK: P. 137, 149.
3. UK: P. 149.
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 Pāncālī 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 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.

2. UK : PP. 149.
Vamana speaks of ten Gunas of word and the same ten Gunas of sense viz. (Ojas) strength, (Prasada) clarity, (Sleṣa) firm structure, (Samatā) sameness of evenness of sound, (Samādhi) metaphorical expression, (Mādhurya) sweetness, (Saukumārya) gentleness, (Udāratā) elavation, (Arthavyakti) perspecuity, 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, except Arthavyakti, Udāratā and Samādhi which are required by the partisans of both the styles.

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

1. Dandin : Kāvyādarśa, I - 41-42.
2. Dandin : I 75, 76, 100.
4. Mammata : Kāvyaprakāśa, VIII - 68
considers that the Gunas are only three and defines them on the same lines as that of Manmatha. He also includes the ten Gunas mentioned by Dandin and others in the three Gunas namely Madhurya, Ojas and Prasada.

Soddhala however, remarks that there are four qualities of diction, Mārmātā, Māmsalatā, Komalatā, and Lālityā. He defines Mārmātā as use of words free from confusion, Māmsalatā as stoutness or force, Komalatā as the reverse of difficult diction or ease, and Lālityā as polish. So Mārmātā may be translated as smoothness, Māmsalatā as force, Komalatā as ease and Lālityā 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.
If the construction is ordinarily compact and thus virile it is Kaukili, if it is extraordinarily compact and consequently very virile it is Mayūrī and if it is somewhat loose and therefore lacks forcefulness it is Mārāli.

As regards the literary merits of a story whether it should be a Campū, Kathā or Akhyātikā, Soḍḍhala seems to have held definite views. He expresses these through the mouth of Tālaka, 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.