PART - I
# Part I

**RAMCANDRA'S LIFE, CHARACTER & HIS TIMES**

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I - LIFE

1. SOURCES

Like the majority of Sanskrit writers Ramaendra Suri gives a scanty information about himself. All that he tells us is stated in the prologues (Prastavanas) to his dramas, wherein, he praises his art and reveals that he is a pupil of Hemacandrama and that he has written the "Prabandhastra" and a number of other "Prabandhas". Thus we get an insufficient account of his life from his own pen. The later Brahmanical writers, owing to their age-long hostility towards jainism, did not record anything about him. Therefore, besides pieces of stray references


2. "अष्टकाव्यकथितं ब्रस्वस्य शिष्यकृतं श्रृंगारकोषं: रामचन्द्रयुगस्त महायोगः."

   (b) Sukha Lal Saighavi, Jain Dharma Kā Prāne(Booklet No.23 Jain Sanskriti Sansthana, Mandala(1949), Pāssim.
   (c) The following maxim has been prevalent among Brāhmans:
   १५ न बनेत्र गन्नद्यां याणां ग्राणां: कष्टप्रवारपि
   हरितना दातुत्सत्सुः पि न गच्छेद केन-पत्यिसः।
in his own words we are left to depend upon accounts of 
the Jain Prabandhas which luckily furnish useful information about his personal life.

The following "Prabandhas" serve as the main source of providing an account of his biography:

1. Kumārapālabhūpalacaritam Mahākāvyam of Jayasimha  
Sūri (1245 A.D.). It deals with the biography of 
King Kumārapāla.

2. Prabhāvakacaritam of Candraprabhasuri (1277 A.D.)
It is a collection of life sketches of twenty two Jain ācāryas including Hemacandra.

It is a collection of anecdotes of different nature.

4. Prabandhakoṣa or Caturvimsatiprabandha of Rāja-
sekhara suri (1348 A.D.) (A collection of twenty four biographies of famous personalities).

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   (b) Ed. Jinavijayamūdi, Singhi Jain Series No.13,(1940).
5. Kumārapāla-prabandha of Jinamandana-gāṇi (1435 A.D.)
A life story of King Kumārapāla.

6. Upādesatāra-nīgīni of Ratnamandirāgāṇi (1460 A.D.)

7. Kumārapāla-caritamahākāvyam of Caritra-sundarāgāṇi
   (1469 A.D.)

8. Puratana-prabandhasamagrāha
   (A Collection of Prabandhas of the past).

9. Kumārapāla-caritrasamagrāha
   (A collection of works of various authors relating
to life of King Kumārapāla, Collected from various
old Manuscripts).

These prabandhas do not deal with the life and
activities of Rāmacandra exclusively but they only touch
upon some well known incidents of his life, here and there,
while describing the lives of his teacher, Hemacandra and

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11. Ed. Caturavijaya, Jain Atmanand Sabhā, Bhavanagar
   (V.S. 1973).
   (1936).
13. Ed. Jinavijaya Mini, Singhi Jain Series, No. 41,
   Bombay (1956).
the Caulukya Kings — Jayasimha Siddharaja, Kumarpala
and Ajjayapala who successively ruled over Gujrat of his
times.

Moreover, these Prabhandas do not always
narrate true history because in character they are very
much akin to the "Puranas" full of exaggerated state-
ments and interesting anecdotes. Besides, they are
sectarian writings, which indulge many a time, in pro-
pagation of their religion. But still they contain a
-treasure of historical information of the times, though

14. (a) "None can be termed history, but they provide
rough material for writing one". Chaulukyas of
Gujrat. P. 403.

(b) "The so-called prabandhas are also of semi-
historical character."
M. University Winternitz, A History of Indian Lit.

15. (a) "The objects with which the caritas and prabandhas were
composed, were to edify the Jain Community, to
convince them of the glory and power of the Jain
religion.......
C.H. Twomey, Intro. to Prabandhas cintamani,
Asiatic Society, Calcutta(1899). p. VI.

(b) "Merutunga confesses that his chief purpose was to
entertain his people"

C. Bukler, Life of Hemacandraarya, Trans.
Mani Lal Patel, Singh Jain Series No. II,
(1136) p. 4.
in rough and crude form. Therefore, one is required to keep all these considerations in mind while drawing upon them.

2. **PLACE AND DATE**

Rāmacandra was born and lived in Gujrat. The beautiful city Anahilapattāma remained the chief centre of his literary and other activities. According to the Prabandhas the "Upāśraya" (a residence for Jain monks)

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16. "Though their chief contents are legends, stories and anecdotes, they are not without historical significance".


17. "On the whole they are sectarian writings and when using them, one must take into account, not only the tendencies of the sect from which they emanate, but also other minor details of some peculiarities of the Indian character... They necessarily make their works collections of interesting anecdotes serving their purpose rather than actual biographies...... At the same time, their information often betrays strong, intentional colouring in the interest of their own faith, whereas in other places poetic exaggeration or devices which are to make the story piquant."


18. (a) वस्ति हस्तिमकक्षेत्विराभुजरूपः परे
वणिकव्युर्नामनाम कैयः विगमिः "


(b) "Anahilavāda was fabulously wealthy" K.M. Munshi, Glory that was Gurjara Desa, P.261.
of his teacher stood there and the patron kings of
Hemacandra and also Ajayapāla who assassinated him, 19
ruled over their kingdom from that city. The "Kumāra-
vihāra" temple, of which a very vivid account is given
by Rāmacandra, was also situated there. All the chronicles
concerning our author take the city "Pattan" as their
venue. In the drama KI the king of "Sinhala" enquires
of the hero as to why the latter was plundering his city
known as "Pattan". This also indicates that Rāmacandra
was an inhabitant of the city of "Pattan"(Anahillapattan).

19. (a) वणाळित्वपाधिकं नगरं दुर्सन्दिरेश्वरगृहस्तिः
स्यात्मिन राज्यानो रा्भियो यो समस्ययः

R.C.Paalkha, Intro. to Kāhyāmūrasaṇa Vol.II(Part I)
Shri Mahavir Jain Vidyalaya, Bombay(1938)
p.623xxi.

(b) For more details see - A.S.Altekar,"Ancient Towns
and cities in Gujrat and Kathiavada" -"Patana"p.13.

(c) He(Hemacandra) carried on multifarious religious
activities with his headquarters at Anahilapātaka."

Political History of Northern India from Jain Sources. p.282.

20. cf. "कौनाच्यास्ते निहृत्तमा सुव्यासिं न: पञ्चाय | कृ.प.त.स.
Though the "Catalogus catalogorum" and "A Bibliography of the Sanskrit Drama" include not fewer than a hundred authors who bear the names "Rama" or "Ramacandra" yet there is hardly any difficulty in distinguishing our author from the rest of them, because firstly he, invariably, mentions the name of his teacher along with his own, while writing the prologues to his dramas; and secondly he does not forget to stamp the last stanzas of his works with his name through a novel device of "Mudrâlañkâra". Hence our Ramacandra is none else but the disciple of Hemacandra, "Omniscient scholar of the Kali Age" (Kalíkālasarvajña).

Luckily the period of Ramacandra is certain because the dates of his teacher (1088-1173 A.D.) and the contemporary kings are very well-known. Jayasimha Siddharâja ruled over Gujrat from 1093 to 1143 A.D., Kumârapâla followed him and remained on the throne from 1143 to 1173 A.D. and the rule of Ajayapâla lasted only three years from 1173 to 1176 A.D. Thus Ramacandra flourished during the twelfth century A.D. A closer range of his period may be determined as under:

23. Some poets adopt this practice last their works should be claimed by others as their own.
24. cf.(a) "पृष्ठ दृश्य "कलिकालसर्वज्ञ" निः विद्युतायत्यम् ""Kumârapâlabhûpâlacaritam.X-106.
(b) Hemacandra "Malladharî" was different from that of the teacher of our author. See Jainism in Gujrat by C.B.Sheth,Bombay(1963) F.p.29.
25. For these dates see (i) Chalukyas of Gujrat(pp.67-131) (ii) The Life of Hemacandra(rya,(iii) Kâtyyana'sana(Intro.) Part I),(iv)Rasamala(A.K.Forbes) Passim"and(v)and P.K.Gode, Studies in Indian Literary History Vol.I,Bombay(1953)pp.26-
History bears testimony to the fact that Ramacandra was killed by Ajayapāla who himself was no more after 117(6) A.D. Hence the later terminus of his period can in no case, be extended beyond that year. But to be more exact the terminus may be fixed as 1174 A.D. because the revengeful king, after having ascended the throne, must not have taken long to reahliate on his opponent (Rāmacandra). This view is corroborated by Prof. P.K. Gode who assigns c.1173-74 A.D. as the year of Rāmacandra's death.

As the activities of Ramacandra go back to the period of Jayasimha Siddharāja (1093-1143 A.D.) so it can be inferred that he survived the whole ruling period (1143-1173 A.D.) of the intermediary king Kumārapāla who succeeded Siddharāja and preceded Ajayapāla.

27. cf. "It is known that he(Ajayapala) died between Tuesday 25th March and 6th or 7th April A.D.1176" Chaulukyas of Gujarāt, p.131.
30. "The length of his(Kumārapāla) reign, is about 30 years A.D.1143-74" - The Archaeology of Gujarat, p.39.
The rule of Jayasimha is extended over a pretty long period of fifty years (1083-1133 A.D.). The following considerations would help us to know the early terminus of his (Rāmacandra) period.

The chapter dealing with the "probable chronology" of Rāmacandra's works clearly shows that at least eight works beginning with the Dravyālāṅkāra were composed by him earlier than 1139 A.D. the year in which the famous grammar known as "Siddhahemasaabdamānuśāsana" was completed. Probably Rāmacandra took about ten years in completing these eight works. This period need not be extended further for the following reasons:

1. The NB which is one of these eight works, seems to commemorate Jayasimha's celebrated victory over the "Barbaraka". In the NB Bhīma kills the demon Baka, in a hand to hand combat, exactly in the same way in which Jayasimha subjugated the demon Barbaraka. As Jayasimha

31. See Infra.
32. cf. We may place the completion of the grammar, at the earliest, towards the end of A.D. 1139.
For
33. (a) "Identification of Barbaraka" see chaṇḍulīkās of Gujrat, pp. 496-497.
(b) Hemacandra in the Dvāraśraya Kāvya refers to him as the leader of the demons who used to trouble the sages very much.
D.K. XII, 66.
(c) "कै न संतर :यो: पि छो पर्वलो कितः"
Vāgbhāṭālāṅkāra IX-125.
(d) Jayasimha is credited....with the conquest of Barbarakṣa who is described as a "Rākṣas". The Archaeology of Gujrat, p. 39.
adopted the title of "Siddhacakravarti" a symbol of his victory over Barbaraka, during the year 1123 A.D., so the drama is likely to have been composed some years after the deed.

2. The Prabandhas afford witness to at least three meetings held between Ramaecandra and king Siddharaja. These meetings (hinted below) directly or indirectly, indicate that they took place round about 1136 A.D., the date of Jayasimha's renowned victory over Yasovarman, the king of Malava.

(a) In compliance with the desire of the king, Hemacandra, once, takes his chief disciple Ramaecandra to him where the latter is said to have grieved the king with a verse singing the king's victory over the ruler of Malava.

24. The title of Siddhacakravarti in the colophon indicates that between the months of "Phalguna" and Bhadrapada of V.S.1179 (1133 A.D.) Barbaraka must have been defeated.

Intro. to Kavyamudanasaha, Vol. II (Part I) p. CLVIII.

35. (a) The Vaisakhar "Prastiti" also describes this most celebrated deed of the king saying that Siddharaja frightened all the rulers of the earth by the manner in which he fettered the proud king of Malava.

Ghulukyas of Gujarat, p. 76.

(b) The Malawa country was ruled by Haravahna from A.D. 1094 to A.D. 1133. It was after this that Yasovarman ascended the throne and was defeated by Siddharaja.

(c) cf. चारागुणाशकुणिका, Puratana Prabandha-samgraha, p. 23.

"After his (Jayasimha) conquest of Malava in V.S.1192 (A.D.1133)". Gubacandra, Political History of Northern India from Jain Sources, Sohan Lal Jain, Dharma Pracharak Samiti, Amritsar (1964), p. 286.

36. According to the Prabhavakacarita (p. 304) the following verse was recited by Ramaecandra:

"मार्गमार्गिण विभिन्न मयचे मथाणे।
कालो व वरनापि वाराणसम्मयानुः।" (III.11.24)

Prof. Buhler assigns this verse to the pen of Hemacandra (See Life of Hemacandra p. 76). It is just possible that Ramaecandra had recited the verse written by his teacher.
(b) While in the garden, Siddharāja comes across Rāmacandra and asks him to recite something. The poet says two verses in his honour. The first stanza addresses the king as "Giridurgasalla" i.e. the champion of Giridurga (Girnar Hill, near Jñānagadhā) indicating his conquest of "Saurāstra" which might have taken place earlier than the siege of Mālava. The second verse mentions the "Sahasrāliṅga Tank" and the pillar of victory which were completed just after the fall of Mālava.

(c) It was after his thumping victory over Mālava that Jayasimha called a meeting of distinguished scholars representing all sects to hear the praise poem on "Sahasrāliṅga" composed by Śripāla, the poet laureate.

In this meeting Rāmacandra represented the Jain School.


39. Conquest of Saurāstra must have taken place earlier than the siege of "Avantia" [Mālava].


40. (a) This tank is said to have been begun by Jayasimha shortly before he set out against Yasovarman, the sovereign of Mālava, see "Studies in Indian Literary History, Vol.I. Identification of the Sīdharājāśaras" pp. 244-50.

(b) Hemacandra testifies the fact that the Tank was completed by Siddharāja after he had got his victory over Mālava —

कलोत्प दत्त ब्रह्म राजयो द साक्ताम्।
प्राचीनतत्पथम स जै देव क पुगावर। ॥

41. (a) See Infra - "Gifted with Critic's Acumen" pp. 37-38.

(b) See - Prabandhacintāmanī (Tawney's Trans.) p. 94.
The above incidents show the sound scholarship Rāmacandra had. They also indicate that about the year 1135 A.D. (the year of victory of Jayasimha over Yasovarman) he must be in his thirties. We cannot assign him, at that time, more age, because when he meets the king in the garden, he has been called as "Kuila" meaning a Jain monk of very young age. This is a significant epithet from which we can safely infer that between the years 1135 A.D. and 1139 A.D. he might not have grown older than 35.

All the same time, we cannot take him to be much younger than 35, in view of the work he had compiled (eight prabandhas) and the fame he had attained as a poet and scholar by 1138.

This can be supported by the fact that Hemacandra became "Acārya" i.e. an independent exponent of the holy scriptures and a successor of his teacher in 1110 A.D.

Before this date he was not in a position to entertain pupils, so Rāmacandra is supposed to have approached him as a pupil, a year or so after A.D. 1110. At this time his least age might be below ten. The high education which Rāmacandra

42. cf. (a) "..... नामः धिकित शैवामपन्नानुतुः". Vide NVL. Intro. p. 29.
(b) "मुनिः" means small, little, tiny. A practical Sanskrit Dictionary, Oxford (1958) p. 79.
(c) "भ्रमण". A young monk (A jain technical term). Lexicographical studies in Jain Sanskrit. p. 16.

43. In V.S. 1100[1110 A.D.] This term of apprenticeship came to a close - as he then was ordained as a "Sūri" or "Acārya". - Life of Hemacandracārya. p. 11.
received cannot be assigned to less than fifteen years of laborious study. Thus it looks quite probable that he took to literary career about 1125 A.D., when he was in his twenties and after this he took about fifteen years till A.D. 1139 (date of completion of Siddhasena grammar) to establish himself as an eminent poet, a distinguished scholar and a well-known author of works not fewer than eight in number.

The above discussion leads us to assign him a life span of 72 years i.e., (1102 A.D. to 1174 A.D.) In other words he died at the ripe old age of 72. In one of his praise hymns, most probably written in the last years of his life, he extols the Jina god as one who chases away blindness and decay from the body. This indirectly indicates that by that time he had started suffering from infirmities of old age.

45 Shri G.K. Shrigondekar - Prof. P.K. Code assign Râmacandra a life period of 78 years from 1100 to 1178 A.D., which almost coincides with the one determined above.

44. ज्ञातिः विशेषैरे निर्ययां विशिष्टताय महत्ताभिष्कृत ॥
कलोभ विद्वेषति न राणादेशिविन्कर: किमुपन्नत: कादुः ॥

Vyatirekadvātriṇīśka, Verse No. 31.


45. cf. ND. Intro. p. II.

46. cf. Studies In Indian Literary History, Vol. I, Date of Natyadarpana, pp.36-42.
In regard to the early terminus of his life
the views of Shri K.N. Munshi are slightly different.
They do not seem to be very accurate for the reasons
stated above. He assigns him a life period of about 80
years i.e. c.1093 to 1173 A.D.

The views of Dr. K.N. Trivedi too do not seem
to carry weight. He supposes Rāmacandra to have lived from
c.1125 to 1173 A.D. By doing so he deprives him of the
authorship of at least 8 works by the year 1139 A.D., because
according to him, Rāmacandra was only a young lad of 16
by then whereas the internal evidence in the dramas proves
that at least eight works had been written by Rāmacandra
before the famous grammar came into existence. So this view
is not acceptable.

Dr. Bhogi Lal Sandesara also seems mistaken in
assigning dates to Rāmacandra. He very strongly assigns
him the same life period as assigned to his teacher, Hema-
candra by Shri L.B. Gandhi. He quotes the authority of Shri
L.B. Gandhi in his support. Actually Shri Gandhi never said
so. He did not go into details and simply mentioned as that
Rāmacandra was a contemporary of Hemacandra. It seems that

47. cf. Gujarat and Its Literature, Bombay(1964) p.83.
49. cf. "पक्षालक्ष्य गान्त्या के पते हन्ना जनम संवत1144 में, पोशा से
1150 में, दुःखित 1146 में और से 1228 में हेमचन्द्रचार्य केे
फ़ुट़वर ताबा। हन्ना जनम से 1230 में मानो जाता है।"
"Hemacandracharya ke Sisyamapala, Jain Cultural
50.cf.""कच्चालक्ष्यायं पश्चादिरमक्ष्यो दुःखित-विखित्वर्माइत्रायो: चतायं विश्वान आचारो"।
NVL. Intro.p.35.
Dr. Sandesara happened to commit this tragic error while he was taking notes from the introduction to the NVL, written by L.S. Gandhi. He perhaps misconstrued the adjectives of Hemacandra for Rāmacandra and happened to commit the blunder. Thus we may reasonably assign Rāmacandra, a life span of 72 years from c. 1102 A.D. to 1174 A.D.

3. RELIGION

(a) Initiation into Jainism - Nothing is known about parentage and upbringing of the author but it seems quite probable that he got initiated into jainism at a very tender age. We know him only as a jain monk and a disciple of Ācārya Hemacandra. He nowhere refers to his parents but only pays tributes to his teacher time and again. Ratnasandiragāni calls him "Ksullā", a very young monk, when the latter meets king Siddharāja in the garden.

From this, it may be inferred that he had been leading the life of a jain ascetic from his very childhood. Before embracing jainism, it seems, that he, like his teacher,

51. "विकं १९४५ वर्षें जन्माणं; विकं १९५५ वर्षें संस्कृतविद्या, विकं १९४५ वर्षें सर्वविद्या संस्कृतविद्या शास्त्री के शेष दर्शनार्थी विकं-विकंस्कृतस्त्रांश्रांश्रांश्रां भाषाविद्याण्डः तत्त्व-ज्ञान-पूर्वत्त्वांश्रांश्रांश्रां भाषाविद्याण्डः ---"

52. "भृत्यः- अन्त में शास्त्र विद्या, सिद्धांतकाण्ड गीतांशर्ती परितित:"

53. See Intro. to NVL.p.28.

54. "The provision of the necessary recruits is generally secured by the rich members of the congregation buying up boys, still in their tenderest age, from their parents and entrusting them to the Yatis, for instructions". Life of H. p.8.

belonged to some "Vanik" family as he has a soft corner in his heart for the "Bania" caste and a hatred for the Brahmin caste. His rigid orthodoxy to Jainism also might have been responsible for this contempt.

(b) Spiritual Lineage - To know his lineal succession of his "Gurus" is not difficult, because it is the same as that of his teacher and we are only to add one more name of "Hemacandra" to the existing list of Hemacandra's lineal succession of Gurus.

In the colophon of the 'Trisastisalakapuruṣa-carita'
Hemacandra himself refers to the order as under:

Yaśobhadrā ———> Pradyumna Sūri ———> Guṇasena
Sūri ———> and Devacandra Sūri.

Ācārya Somaprabha who wrote his "Kumārapala-59 pratibodha" only eleven years after the death of Hemacandra gives the lineal order adding one name more in the beginning i.e.

Datta Sūri ———> Yaśobhadrā Sūri and.....

56. (a) वज्रानन्देष्वर श्रीप्रभो तपस्याभिनिषोधति।
उक्तं तं वणिष्योऽय स्वाम दातापि च क्षणं।

57. विजयन: सत्यापापण: प्रोति: पण्डित्यः।
नियोगिनस्य दा-परिज्ञ-परिष्टानां सूक्ति॥

We hardly need mention that Rāmacandra was a white robed (śvetāmbara) jain monk belonging to the Śākhā (branch) called "Vajra" and the "Gaccha" (sect) called "Candra" like his teacher Hemacandra.

(c) Pāttadārā Pupil — The various good qualities possessed by Rāmacandra won him the envious position of chief discipleship at the famous jain seat of Gujrat. The following statement of Prabhacandra Suri bears out the fact that Hemacandra had already decaled Rāmacandra as his chief pupil because he excelled the rest of his disciples in ability and intelligence.

"Once, during a friendly chat, the sonless king Siddharāja enquired of the Acārya as to who was there, among his pupils, the most meritorious one and worthy of adornment with a diadem, and expressed his desire to see the person."62

Hemacandra's reply is contained in the following words:

"I have got my best pupil in the person of Rāmacandra who is a first rate author, mature of understanding, famous in scholarship and the treasure of all arts among the scholars of the sect."63

Once, the teacher took his pupil to the king who was deeply impressed by his performance as a poet. The chronicler describes as under the nātk blissful state of mind of the king on hearing a fanciful verse from the poet:

60. Gaccha is a section of jain monks and lay followers owing their allegiance to one Acarya. Lexicographical studies in Jain Sanskrit. p.126.

61. Hemacandra himself says in the Mahāviracarita that he belonged to the vajrāśakha and to the line of Municandra, Life of H.p.10.

62. राजा शोचितारकेश्वर युवज्ञ प्रहः ! कविता को निपुद गरीय दुर्गतिविवाहनि।।
समस्याक दृष्टः सिद्धिद्वारकृणि यो! प्रभावहरिकान्ताद्रौः।।

Prabhacandra (Bomlay Ed.) p.304.
"The king, shaking head in blissful mood, fixed his eyes on the poet and muttered only that the scholars who held Rāmacandra in the highest esteem, were perfectly right." 64

In the end, the king being impressed with the good qualities of our author, exhorted him in the following words:

"O dear one. May you treat one and all in the Jain Church equally. For great virtuous in all the teacher whose heir-apparent you have been appointed." 65

(d) Rift among pupils - The selection of Rāmacandra as the chief pupil proved fatal to the unity of the disciples of Hemacandra. That the selection was fair and above-board cannot be taken for granted. The Purātanapravandhasamgraha records some information on the point, which deserves attention.

"Rāmacandra and Gunacandra were the pupils of Hemacandra. The teacher counting the former as the deserving case [as if he was not] endowed him with special learning and also entrusted him with the honour [of chief discipleship]. This made Bālacandra irritated and he left the place in anger." 66

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63. उत्स्थापायणां रामकन्द्रास्य: दृष्टेश्चर:।
प्राचेरेः प्राप्तय: चहूँ विषक्त्या-निष्ठ:।
64. विरोधन फलम घुनाचोत्र धूर्त वर्णः।
रामेव वाचिनराचारी विहुणा मलिस्मुः।।
आदु।
Ibid.p.304.
65. ख-दुष्टिरपवाङ्गु दुष्मद्वस्त्र केण्डः-शाले।
पहावुट्टोऽकामाताः यत्र तवं सरस्थः।।
आदु।
Ibid.p.304.
66. cf. वो केन्द्रक्षिणीयो रामकन्द्रावक्षणोः। दुष्टिचित्तमलिस्म्या
रामकन्द्रस्य निरीख्येष्विषा: बन्नः। मानं व दया। तत्त्वेति वाचकम्यो
निःःः।
Purātanapravandhasamgraha. p.49.
Jinamandiragani and Kumārapalacaritra-samgraha also certify the fact that the students of Hemacandra got divided into two rival groups. Though they do not supply any specific reason for the same, yet the post of chief discipleship seems to be the bone of contention. The statement reads as under:

"But the hermitage of Hemacandra was full of hostility for one another. On one side there were Rāmacandra and Unmacandra while on the other there was Bālacandra to oppose them".67

Thus along with the "Patṭa pupilship Rāmacandra also earned ill-will from some of his fellow students which in the long run culminated, in his death.

(e) **Teacher** - The person honoured most by Rama-candra was his teacher. He must have thanked his stars many a time for having found an eminent scholar of the 68 calibre of Hemacandra as his spiritual guide and academic teacher. The grateful pupil could not forget the debts he

67.(a) खंस्मितिविविधः।करमचं गुणसृभुद्विरचितः।क्षत्रो वाहनः।

Kumārapalaprabandha. p.113; Kumārapalacaritra-samgraha.p.108.

(b) Prof. Buhler states that there was a schism amongst Hemacandra's pupils. See Life of H.p.67.

68."Hemacandra, who is not only a conspicuous personality in the social and political history of Gujrat and one of the greatest a-postles of the Jain church, but is, at the same time an important figure in the history of the Language and Literature of India."

A.B.Dhruva, Foreword(pp.7-11) to Kavyānusasana, Vol.II.(Part I).

69. cf. "त्यथावै दौर्यतितः एयति वा" Nātya-darpana, ed.G.K.

Shrigodekar and L.B.Gandhi, Oriental Institute, Baroda (1969) p.188.
owed to the teacher and continued to felicitate him with rich tributes whenever and wherever he found the chance. We hardly find any prologue to his dramas, without such tributes. In the dramas ŚRūP and RV, which were composed after the completion of Hemaścandra's famous grammar, he invariably praises his "Guru" as the Creator of Siddha-
hemaśabdanusāsana.

The historic work, which immortalises the name of Siddharāja also, was composed by Hemaścandra on the earnest request of the king who wanted to surpass Malava in the field of literary activities too. The last chapter of the treatise, dealing with 'prākritas' and Apabhramśas still holds a very prominent position among the authentic works on the language of the said type. It is said that Siddharāja held great celebrations on the completion of this mammoth work and carried it on an elephant's back, in a procession, throughout the main bazaars of the city.

70. Prabhavakra, Prabhavakarita, p.186.
71. cf. Śrī Hemaścandra, Prologue to ŚRūP.
72. cf. (a) Jainism in Gujrat, p.46.
73. (b) See A. Dhruba, Foreword (p.9) to Kavyamūsāsana, Vol. II, Part I
74. (a) cf. Jainism in Gujrat, p.46.

(b) see "Jain Miniature Paintings from Western India" (Figs 79-84), p.34.
The name and fame of the work attained such a height that Hemacandra was known by people more on account of this grammar. That is why Ramacandra takes delight in calling his teacher the "Brahma" of the Siddhahema grammar.

Hemacandra was not only a grammarian but also a reputed logician, rhetorician and prosodist. Ramacandra extols him in the following words:

"Repeated salutations to the feet of the illustrious Hemacandra, who has written scientific treatises on grammar, logic, literature and prosody." 76

Purātanaprabandhaṣaṃgraha, p. 131.
But Winternitz evaluates the work as under: "Siddhahemacandra or Halimaýakaraṇa though hardly more than an improved edition of Sākatāyana's grammar, has yet been described by F. Kielhorn as the best grammar of the Indian middle ages." "Foreword to The Life of H. p.XIV.

76. (a) cf. त्रिशः-प्रागः-प्रागः-प्रागः उपमिष्टिष्ठातात्र ।

(b) Bhavabhūti also pays tributes to his teacher:

Mahāvīrācarita, I.5.

(c) Hemacandra too praises his teacher in the following words:

Triṣaṭīṣaśāla. X Parvan, Praṣasti Verse.
Needless to say that by saying so Rāmaśandra refers to the works the Siddhāhāma, the Pramāṇamīnāsā 77
the Kāvyānāsāsana and the chandonusāsana respectively composed by his preceptor.

Regarding the general character of these treatises it may be remarked that they display more of an encyclopaedic erudition than the real originality of 78 the author. The works, which indulge in whole sale copying from the predecessors show clearly that Hemacandra was concerned more with producing such independent treatises as could be regarded by the Jain people as their own, rather laying stress on absolute originality. However, from the point of view of language and style, they are undoubtedly unique. They move gracefully in a very easy and lucid manner to delight their readers.

In the last drama Mā, Ramacandra makes a very significant statement regarding the glory enjoyed by Hemacandra at the Court of king Kumārapāla. The complete statement reads as under:

77. "It is well known fact that Hemacandra’s Kāvyānāsāsana is a work embodying in itself the best portion of the works of many preceding writers like Bharata, Ananda-
vardhana, Rajasekhara, Abhinavagupta, Mahimabhatta and Ksemendra".

Dr.V.Raghvan, Bhoj’s Āraṇyarāprakāśa(Madras),p.708.

78. "His learned books, it is true, are not distinguished by any great originality, but they display a truly encyclopaedic erudition".

M. Winternitz, Foreword to The Life of H.p.XIV.
The M drama, which is going to be staged just now has been composed by the pupil of the illustrious Acarya Hemacandra -

(a) whose mind has naturally become skilled on account of the downpour of the three sciences,

(b) whose foot stool has been rendered completely yellow by the rays of the gems in the crown of the host of imperial rulers,

(c) and whose lustrous fame has pervaded the shores of the seven seas.

The (b) part of the statement may throw a lot of light on the much-debated point of the history whether during his last years king Kumarañcara fully embraced so jainism or not. The statement clearly indicates that Hemacandra enjoyed the full status of a spiritual guidance (Guru) to the king who along with his fellow kings (vassals) used to bow down at his feet like a faithful pupil full of devotion.

79.cf. "विषाणुण्या कृतिनिष्ठा न्यायाभासित निन्दे ज्ञानविनिश्चितकार्यमान्त्र-निर्विष्करणप्रदीपाय यत्कर्जोभूत-ज्ञानविनिश्चितकार्यमान्त्र-निवेदनसुकूल श्रीमलेख्रण अम्बाकारिणा रामायण विरचित परिलक-मानन्त्रिन्यां नाते नाटकिन्मधु॥

Kaµakaprabha too pays similar tributes to Hemacandra:

निन्दे ज्ञानविनिश्चितकार्यमान्त्रिनां नाते नाटकिन्मधु॥

SAI. Prologue.

80.c.f. (a) In the Inscription of "Bhavavrgaspati" of the year V.S.1229, The last year of Kumaarapala's reign, he is called "Mahesvaranrpgrani" - R.C.Parikh, Intro. to Kavyamuskasana, p-

(b) Reliable evidence establishes that Kumaarapala a"LXXV
"Saiva" till 1169, four years prior to his death and that he was not converted to jainism. K.M.Munshi,Gujarat and Its Lit., p.79.

(c) "But there is also evidence to show that though influenced by jainism he never formally gave up his traditional Saiva faith" - H.C.Roy, The Dynastic History of Northern India, Vol.II, Calcutta(1938) p.997.
Thus it may be noted about Hemacandra that he was not only a versatile scholar but a Jain missionary also. By virtue of scholarship he got all facilities for his religion from Siddharāja and later succeeded in converting Kumārapāla to Jainism so that his religion should enjoy honour at the state level.

(f) Fellow Students - A teacher of the calibre of Hemacandra might have attracted hundreds of students around him but only nine of them are known at present. They are - Rāmacandra Sūri, Gunačandra, Mahendra Sūri, Vardhamāna Gani, Devacandra, Udaya candra, Yāśinendra, Bālacandra and Sagara candra. About all of them were good scholars and authors but Rāmacandra was at the top. Really speaking, in scholarship and authorship Rāmacandra was next only to his teacher and none else. Of them Gunačandra and Bālacandra deserve mention as they come into the life of Rāmacandra as friends and as rivals respectively.

Gunačandra was one of the most prominent pupils of Hemacandra. In matter of importance he was second only to Rāmacandra. He, along with Rāmacandra, remained faithful to his teacher to the last. According to the information furnished, Jinasamandana Gani he was an important member of the party.

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(d) Kumarapala's formal conversation to Jainism in V.S. 1216.
C.B. Sheth, Jainism in Gujrat, p. 90.
See also "Rājarśi Kumarapala" (Jinavijaya) Jain Skt. Sansodhan Manḍala 1949.

81. It was his (Hemacandra) religious zeal and eloquence that was responsible for the conversion of Kumārapāla. - Suhler, Life of H., p. 25.
82. For details see L.B. Gandhi's Intro. (p. 24) to NVL, Bhogi Lal Sandeśara a Hemacandraśārya Kāśiyamandalapā (Jain Sanskriti Sansodhana Manḍala 1951) and Kumārapalacaritra samgraha (p. 112/17)
83. cf. Life of H., p. 57.
of Rāmacandra who was at dagger's draw with Bālacandra because of the latter's quarrel with him and his teacher on the issue of "Chief discipleship".

He collaborated with Rāmacandra in writing four works i.e. the Dravyālankāra, the Dravyālankāravṛtti, the Nātyadarpaṇa and the Nātyadarpaṇa vivṛtti.

A close study of these works and some other evidences, however, reveals that they were composed in the main by Rāmacandra and Gumacandra only assisted him in collecting data and finding ready references for them.

There is every likelihood that Rāmacandra took him for a joint author in some of his writings to strengthen friendly ties with him and the obliged Gumacandra in his turn stood by him against the hostile activities of Bālacandra.

The contemporary history of Gujrāt is not lacking in examples where names of others have been inserted in works composed by an author either with a selfish motive or out of respect for them.

Rāmacandra's teacher, Hemacandra associated the name of king Siddharaja with his famous grammar to gain some personal ends while Mahendra Sūri a fellow student of Rāmacandra, dedicated the commentary, called "Anekārthakairavrākaraakaumudi" to his "Guru" Hemacandra out of sheer regards for him.

84. cf. "ताम्रपालाप्रबंधा:" अमारपालाप्रबंधाकः. P.113.
85. (a) Still it appears that Rāmacandra had an upper hand in writing the ND and he must have sought the help of Gumacandra in collecting details about the various topics....

(b) See Page 112, F.M. No. 38.

Balacandra

Balacandra seems to be a selfish, crooked, ungrateful and ambitious person. He fell out with his teacher and became a sworn enemy of Rāmacandra for the simple reason that Hemacandra had appointed Rāmacandra as the "Paṭṭa" disciple by ignoring his claims to this honour. The angry Balacandra went to the maximum extent to revenge himself upon them. He developed intimate friendship with the king's nephew, Ajayapāla, known to be anti-jain, against the wish of his teacher and against the interests of his faith. Once, in a camera meeting, Hemacandra suggested to the old and sonless king Kumārapāla that instead of "Ajayapāla, "Pratāpamalla" the son of the king's daughter should be appointed as the future king of the state. Some how Balacandra came to know of the intrigue. He, at once, leaked it out to Ajayapāla who was going to be affected adversely, by it. The latter, out of gratitude, promised him the same status as enjoyed by Hemacandra at the court of Kumārapāla, in case he ascended the throne.

The timely steps taken by Ajayapāla bore fruits and he succeeded in capturing the kingdom after the death of Kumārapāla. Then he fulfilled the word given to Balacandra.

87. Hemacandra had two principal disciples, Rāmacandra and Bālacandra, the latter of whom he liked little.


88. He(Balacandra) treacherously pointed out a wrong time (to his teacher) and the result was, that the temple caught fire.

Ibid. p.196.
He got the jain seat vacated for him by putting Rāmacandra to death. Then Bālacandra occupied the jain seat. Thus as B.J. Sandesara observes, he was partly responsible for the cruel death of Rāmacandra at the hands of Ajayapāla.

But Bālacandra could not command respect from the new king for long. The Brahmin party, with whose help Ajayapāla had ascended the throne started looking down upon Bālacandra because he was responsible for the murder of his own kinsman. Rājaśekhara records that Bālacandra, ashamed as he was of his evil deeds migrated to Mālava where he is said to have breathed his last.

(g) Successor of Hemacandra - Hemacandra enjoyed a pretty long life of 84 years and remained head of the jain church till his end i.e. A.D. 1172-73. Jayasimha Sūri informs us that Hemacandra relinquished the jain seat in favour of "Pradyumna" Sūri before he observed the last fast

91. cf. बाजवण्ड:पाद्ज निधिशमारापालचरित्रसंग्रहाः p. 112/22.
92. (a) Literary Circle of Mahāmātya Vastupāla, Śiṅhi Jain Series No. 33, Bombay (1963) p. 13.
(b) Bālacandra was a rival of Rāmacandra. After Kumārapāla, death he took the side of Ajayapala and caused the death of Rāmacandra. - Jainism in Gujrat. p. 94.

93. cf. "वाजवण्ड:पिस्कांतक्षणाराम धर्म स्याविन स्रासणमहसम
उनामः! श्रवणी मात्रार्ध गतवा मूः"। Prabandhakosa. p. 96.
94. cf. कन्य दृष्ट: ब्यंगुणयत्रुतस्ताति वर्णाद:;प्रतिवाच्य --
Kumārapālacharitrāsangraha, p. 112/30.
on perceiving that his end was near. But his statement does not seem to be well founded firstly Pradyumna was the teacher of Hemacandra’s teacher and secondly Rāmacandra being the chief disciple, stood promised to the post.

We begin to doubt the truth of the statement all the more when we notice that, among the known pupils of Hemacandra there is none bearing the name “Pradyumna; and Jayasimha Sūri himself accepts Rāmacandra as the Chief disciple of Hemacandra when he informs us that the scholars headed by Rāmacandra consoled king Kumārapāla who was very much upset over the death of his "Guru" Hemacandra. He again tells us explicitly that it was Rāmacandra who helped king Kumārapāla in offering his last prayers on his death-bed. This shows beyond doubt that Rāmacandra was heading the Jain seat at that time.

The information available in the Kumārapālcaritra-samgraha on this point confirms this view. It states: then:

"After having celebrated the installation of Rāmacandra on his seat, Hemacandra breathed his last, setting his mind on the Pāncaparamesṭhi formula (Mantra)."

96. cf. "क्षमाकार्यः श्वपुरुषमयिष्टाय समाधिः प्रहुनु गुरुः गच्छ ज्ञम्य सम्यकं धार्यो ------ Kumārapālabhūpālcaritam Mahākavyam. X-126
tāmāśāstein kṛṣṇādi, sātrīya parvēṣāṃśāṃ!"

96. cf. प्रहुनुरिष्ट्यो नोपयवनदश्युः Frabnavakarita, p. 297.

97. See Supra.

98. cf. विष्णुवन रामकथापालाखरानोपयुः कथितंहारे ------ Kumārapālabhūpālā. X-206.

99. कव राजा स्वयम्राय रामकथा हुलास्विहृ कवित्वाराथानं काल विशेषं अर्थम् उँचम्ये ॥

100. त्या: समाचार्य रामकथा लघू तलाय नव्यवतिष्ठसृस्तिपरा स्निष्ठियं गुणः: "॥

p. 112/23.
In the light of the above discussion it may be concluded that Rāmacandra took over the Jain seat from Hemacandra and retained it for one year or so till his own death at the hands of Ajayapāla.

(h) An Eloquent Preacher - As required of religious preachers he used to deliver very fluent and forceful discourses. Candraprabha Śūri reveals this quality of the author through the following verses:

(a) "In the Jain temple, "Caturmukha" he(Rāmacandra) delivered a very novel talk on the life of "Nemi" before the Jain gathering". 101

(b) "The nectar-like talk went to the hearts of the audience and they listened to it very attentively." 102

In the NM the author himself hints that he was a very good speaker. Here the Sūtradhāra or indirectly the author himself is praised for his eloquence as under:

"Certainly you are an eloquent person. You have delighted us very much even by your introductory words and it goes without saying that you will do more of it during the action of the play." 103

101. cf. चौस्थलधि भैरोंसे यास्यात्मनमस्तुतूः
    नी-नेमि-चालिस्तमो वाज्यापुः चन्द्रः
    Prabhāvakarita, p. 304.
102. cf. बाणार वव: तोमकुक्ष्मकान्त्वतः
    इश्ववः यातान्तित तथ वाज्यापुः किलः
    Ibid., p. 304.
103. बाणार:- बाण्यो कल्पित, ब्लावतिः पत्तो बाणा किल्लोत
    वक्ष्यान्वमामापिन्ता:। बल्प्रे न बाणाय: चन्द्रवर्धी किल्पि
    पविश्चापि:।
    NM. Prologue.
(1) Jain Sadhu and Dramas - Like most of the ascetics he was not indifferent to the world, on the other hand possessed a great insight into the worldly affairs. He anticipates and replies an objection from the audience, why he, a Jain Muni, indulges in writing dramas, replete with erotics and humour in the following words:

"Actor to the Śūtradhāra (showing disrespect):

Bhāva; the Chief task of the ascetics lies in delivering profound and eloquent discourses on religion and they are not expected to write plays replete with erotics, laughter and heroism. Śūtradhāra: - Māriṣa! Now you talk like a simpleton devoid of intelligence. You should note that -

Tranquillity of mind is doubtless the chief characteristics of ascetics but they are not debarred from getting familiarity with the world. The gods belong to heaven only by birth, otherwise they have full liberty to roam about all over the world.

104. cf. (a) "In addition to sectarian prejudices, dance and drama were disapproved by Buddhists and jains, who regarded them as sensuous arts". Indu Shekhar, (drama) Cultural Forum, Ministry of Edum. India, (Jan.1984) p.67.

(b) "A Sadhu must not rejoice in beauty nor in the joyousness of a little child...nor in the glories of art."


105. cf. नात्रोऽनास्यः प्रमहर्षणस्वरूपः वसिष्याः हिमाणि श्रेष्ठोऽनास्यः प्रमहर्षणस्वरूपः वसिष्याः // शोभाकारः - प्रमहर्षणस्वरूपः प्रमहर्षणस्वरूपः // कमलदूर्गाजंगला दुः खलु ज्ञातय. ||

चन्द्रिका दिव्य वैशालिः विशार्दः दुस्तेष्मि ||
4. **Education and Literary Achievements**

(a) **Scholarship**

Hemacandra was not merely a spiritual guide to Ramacandra but he was also an academic teacher to him. It was through the grace of that eminent teacher that he could be so rich in all the main branches of learning. We get many pieces of references from his own pen that he had made a distinguished mark in the field of all the three lores — grammar, logic and rhetorics. For example in the RVL he claims himself as one who wields command over the three lores. In the NDV we hear him uttering the following words:

"We have put in hard labours in studying grammar logic and literature and therefore our fluent speech moves forward like the three sourced flow of the Ganges."

In the SH he praises himself saying that he knows the hidden meaning of rhetorical art.

In the KM, he indicates through the words of Maitreya that he is fully versed in Jain Scriptures too.

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106. The three lores viz. Yārka (logic), Laksana (grammar) and Sāhitya (poetics). In mediaeval Gujarati this was a common connotation of the word "Vidyātrayi" as there subjects formed the basis of a liberal education. Lexicographical Studies in Jain Skt. p. 35.

108. cf. विषयकोशम्। RVL I.3.

108. cf. अभ्ययोगक्रमनुसारन्तः। श्री. I.3.

109. cf. वर्णत्वविश्वासः। SH. I.3.

His contemporary "Vilhana" too praises himself in the similar words:

"वर्णत्वविश्वासः। श्री. I.3."

Karasundari, ed. Durgaprasad, 2nd ed. (1899) 1-10.

110. तथ व जस्मिना भगवानेषु जनाः। KM. p. 73.
He attained this sound scholarship by dint of vast study in literature. Hemacandra was provided with a very good library training by his royal patron, Jayasimha, and the studious Ramacandra seems to have made the maximum use of it by going through almost each and every volume lying there. He states clearly in the NM that the task of writing a treatise on dramaturgy necessitated him to take a deep plunge into the vast ocean of literature.

He repeats a similar claim in the NDV also:

"We are going to take in hand the writing of this ND after we have fully qualified ourselves for the task by going through a very large number of plays written by eminent poets".

The NDV which contains profuse quotations from the ancient literature justifies the statement.

Prabhacandra Suri calls him the most learned person in all arts, among the people of jain congregation.


112. cf. नाटकशास्त्रनिर्माणायाताकालाहाययोगिता ---' NM. p. 2.

113. cf. महाविनंतिकान्ती जून्यव संकलित्ति -----' ND. p. 21.

114. (a) See ND pp. 195-205

(b) The ND indicates that Ramacandra had made excellent use of Hemacandra's great library, for we find in it the names of so many unknown dramas.

R. C. Parikh, Intro. to Kavya. p. 301.

Besides academic learning he received from his teacher a practical training in composing works also. He gave a helping hand to his teacher in his lofty project of writings. The Jain tradition goes to say that:

"One hundred pupils surrounded Hemacandra daily and wrote down the works which their Guru dictated to them."

Being the chief disciple, Ramacandra stood at the top in this respect.

Ramacandra wrote a good number of works and became famous on that account.

(b) Earns the title of "Kavikataramalla"

Ramacandra's literary labours were bound to bear fruit. Even when he was quite young he attained perfection in the art of composing verses at the spur of the moment. His audience were wonder-struck when he composed extempore poems on any subject given to him.

Ratnamandiragani and Merutunga give a very interesting incident relating to his genius.

116. "Hemacandra had a group of disciples who were very learned and who helped him in his works. Of these Ramacandra deserves special mention." - R.C. Parikh, Intro. to Kavya, p. cxxi et.

117. cf. Life of H. p. 50.

118. (a) चरित्राणि तोमस्मि नान्यतिः सिद्धार्थहि !

(b) "A number of his (Hemacandra) pupils have left works on various branches. Chief among those pupils was Ramacandra." - B.S. Sandesara, Literary Circle of Mahasatyavastupala Sinhi Jain Series 1953 p. 12.

(c) धर्मन पीनाति प्राणाति प्रीति प्राणाति रसायुः II

Intro. to NVL, p. 32.


120. cf. Prabandhachintamani, p. 63.
Once, in summer, King Jayasimha accompanied by 72 distinguished personalities including vassals and ministers, was having a stroll in the pleasure garden. There he came across the young monk, Rāmacandra. The king in his happy mood, welcomed the young poet with a strange query:

"Why do the days get long in the hot weather."

The budding poet did not take long to furnish the reply in the following fanciful stanza composed then and there:

"O King, the hero of mountain fortresses, at the time of your world conquering campaign the heavy dust raised up by the army-horses made the banks of the heavenly Ganges muddy. This facilitated growing of grass there. The horses of the sun get tempted to eat that grass and lose much of the time there and consequently let days become longer in summer."

121. cf. वैष्णव ! ब्रह्ममल्ल , पक्षी विशेषपाठरच्छे
वाक्कोर-दुरं-निषुर-हर-चुरण-रामाण्डको ।
वातीजुल-स्वयमिन्नसिरिण-कालान्त्रे ।
हुवारमंड-सुहुला रावियालातिनातिहृदि दिनयु ॥

Prabandhacintamani (vide NVL. Intro. p. 28)
The verse deserves comparison to that of Śrīhara:
स्वर्ग याताय स्त्री लोकः तुष्टप्रात्यायनयुम्भिः ।
तैम गत्वा प्रतिम दुराम्भुरी प्रवति फोऽमवधक्षुरां विनयः ॥
The king enjoyed this flight of imagination very much and further requested the poet to compose immediately a verse on the beauty of the city—"Pattanāy.

Rāmacandra came up to the expectation of the king this time too and described the city as under:

"O lord! I think, that Sarasvatī (the goddess of learning) having been vanquished by the shrewdness of the city damsels, has been compelled to take the watery form of a river. She has un-string her "Kacchapi" lute whose wires now form the water beds of the river and whose beautiful lofty rod exists in the form of the pillar of victory, and whose gourd forms the great tank of king Siddharāja."

The king appreciated his art of extempore versification and in recognition of his poetic talents conferred on him the title of "Kavikātāraṇaḷa" (champion among poets) in the presence of that distinguished assembly.

122. cf. तफ़कूल निर्दिष्ट एवं हीरानीक्षण तदनं नारं वर्णम पवनतिप्रवाह न्यूल. Intro. p.28.
   In SH King candrasēkhara puts the similar query to the parrot in the similar words:
   cf. राजा-(विषय) विषमरच नि:तःवर्णश्चाक्षेरितो न्यास्तनांगुऽस्लो- SH. Act. IV.

123. (a) राजस्वाल्य द्वारम् पीन्धिता-वादुलक्षप्रिणिता
   मन्ये नाथ! राधको बबजना नों.ख्यति ।
   कोहरिस्तम्भमिस्त्रो-वष-होईकाङ्क्ष्युष्मण्वातान्त्रिको-
   नन्तरो-का पुत्र-प्रतिस्तम्भान्तिन्न निजां क्षवाणृ ।।

(b) But Merutunga assigns this verse to Jayamangala Sūrī. See Prabandacintāmanī, p.63.
(c) Fortunately a stone column of Kirtistambha has been
(c) *Dextrous in the Art of Samasyapuraṇa*

Rāmacandra was not only an "Āṣukavi - a ready composer of poems but he was also very expert in the art of Samasyapuraṇa (to develop a full stanza when only the last foot is given). The Jain chroniclers like Merutunga and caritrasundaragani describe the proceedings of such literary assemblies where Rāmacandra is said to have carried the day by confronting novel stanzas.

A poet viśvesvara of Vārānasi placed two lines before Rāmacandra and others for turning them into complete 126 verses. Rāmacandra completed the second line (व्यापित्ता नये—) into the following verse and thus gave proof of his talents:

१५०

दैत्यस्वारापक्ष दैत्यस्वारापक्ष दैत्यस्वारापक्ष दैत्यस्वारापक्ष

\\

**discovered in which a Praśasti by Śripāla is engraved.**

*Political History of Northern India from Jain Sources* (1934), p. 267.

124. युगेन जङ्गलना बाँकिस्टारस्य हरि विषयं वचय ।

*NVL Intro.*, p. 28.

125. कुम्भयां मायाकथा शिष्य प्रकाशका वोराहंसः प्रकाश ।

*Kumārapālacakīrta Mahākavya*, p. 47.

126. Ibid. p. 47 (See also Prabandhacintāmanī, p. 89.)
(d) **A Gifted Critic**

Over and above other scholastic qualities Rāmacandra possessed a very sharp eye of a critic, which is evident from the following incident described by Merutuṅga:

"The king Jayasimha Siddharāja had dug a gloriously fine tank known as "Sahasrālinga". Sripāla, the poet laureate of Jayasimha's court, composed a remarkable praise poem (Praśasti) on it. To mark the sanctity of the occasion, the king extended invitations to all the distinguished scholars of various sects to listen and appreciate that panegyric. In that learned assembly Rāmacandra represented Jainism and came there as a nominee of Hemacandra. Being familiar with the literary acumen of his pupil, Hemacandra had already advised him not to find fault with the poem if it happened to win applause from other members. The learned men began to examine stanzas one by one and they showered warm appreciation, especially to show their courtesy towards Sripāla and due regards to the wishes of the king. During

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127. cf. Prabandhacintāmānī, p.64.
128. (a) Various artificial lakes or reservoirs in Gujrat are ascribed to Siddharāja. One of the largest of these was the Sahasrālinga talava, at Pattan, the remains of which are still pointed out to the North West of the town."Identification of the Siddharājasaras (pp.244-250) vide Studies in Indian Literary History, Vol.1.

(b) A partial excavation may reveal some of its former glory. - The Archaeology of Gujrat, p.(FN)69.

129. We know that Sripāla was famed for composing a great prabandha in a day, that he was accepted as a brother
the appraisal they singled out the stanza
(Kosanāpiyutam.....) and praised it the most. The king asked Rāmacandra what he thought of that stanza. He, at once, pointed out two glaring mistakes in the stanza, the best commended by the assembly. He explained that the word "Dala" here aims to mean "army" also which is not allowed by the lexicon; and the word "Kanala" is restricted only to neuter gender while "Linganūsāsana" claims that it is masculine too. The mistakes had to be admitted and rectified.

of Siddharāja, and that he was called a king of poets. The poet had written "Prasasti" for Rudrama, Sahasralinga lake... Siripala was Siddharāja's poet laureate... unfortunately, he was blind. "Jainism in Gujarat", pp. 23-24.

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132. Led by the f→ ft of Siddharāja, and that he was called a king of poets. The poet had written "Prasasti" for Rudrama, Sahasralinga lake... Siripala was Siddharāja's poet laureate... unfortunately, he was blind. "Jainism in Gujarat", pp. 23-24.

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5. **Literary Rivals**

Besides his personal enemies like Balacandra who was jealous of his position and prestige in the Jain circle, Ramacandra had some rivals in the literary field. He was much disgusted with those who flung criticism on him in and out of season. In the drama *KN*, he administers them a sharp remark in the following words:

"I am not going to be disturbed at all by the repudiative remarks of the scholars whose power of perception has been affected by infatuation. Will it be wise on our part to call the lustful sun and Moon dark only on the authority of sightless eyes, however, profusely decorated with the power of collyrium they may be."

He, again, flings at them with such bitter epithets as wicked ones (*Durātmānaḥ*) and perverts (*Durmedhaṇañ*) in the prologues to the dramas *KN* and *NM* respectively.

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134. cf. व्याप्तीनाप्रवतिरेष्योत्तमसः खुष्टासाधिष्ठिताः स्त्रापाृष्ठावनेहे किमि कैबलेयामहे विं वधुः।

दुईलहुप्तकालिणि दृष्टिमयैं विस्तारं जोतोऽविज्ञानः स्कृतेष्वील्युक्तिपरिवर्तिनं न ती वात्तारी।

K.N.I.2

135. cf. (५) वे दुरात्मानोऽपि व्यक्तिबन्धनः न ते नाट्यवस्त्रायोगिपदुष्पानः।

EM.p.1

(६) इन्द्रीयस्तूल-क्षेत्रस्तूलितकित्वा तत्रिबन्धेऽक्षैतिष्ठ।

EM.p.2
6. Blindness Episode

Kalidasa says - "to fashion a single thing containing all the good qualities in itself is not the policy of the Creator". Our author is no exception to this rule. Though richly endowed with intellectual qualities, he suffered from one physical deformity. He was blind of one eye.

Merutunga assigns the following reason for the loss of one eye suffered by Ramacandra:

After having detected two errors in the laudatory poem on the Sahasralinga tank, Ramacandra fell a victim to the jealous intentions(Dratiidosa) of the king Siddharaja, who was surprised beyond measure at his scholarship, and consequently, lost one of his eyes as soon as he entered his residence.

Candraprabha Suri gives yet another similar reason for the loss, by twisting the meaning of the word

136. cf. "प्रायेण सामणयविवी दुगानां पराकसो विश्वासः प्रृविधः"। रमारसम्भवम्.III.28.
137. cf. (a) His oldest and most prominent pupil was the one eyed Ramacandra. - Life of K., p.50.
(b) It contains the historical fact that Ramacandra had only one eye. - Jainism in Gujrat, p.64.
138. cf. तदा बो-कष्टशष्य कष्टकृत्य विद्वेषे पं रामायण्य वस्त्री
    प्रृविधः एव दौमिनेश्वरि स्कु दित्याः। चक्करींशानी नाना.p.64.
    But C.H. Tawney's rendering of the above passage runs as under:
    "Then, as Pandit Ramacandra was entering his house, one of his eyes burst, because he had brought home an oversight to king Siddharaja." P.C. (Tawney's Trans.) Calcutta(1899), p.94.
"Ekadrstir", Siddharaja had exhorted Ramaendra to look upon all with one eye. (Ekadrstirbhan Bhuyad) meaning thereby that he should mete out equal treatment to all. But Shri Candraprabha interprets it literally and remarks that the king meant the poet to have only one eye which fact unfortunately became a grim reality.

The above reasons contained in the Prabandhas are not free from the element of mystery of a usual character with them. But, however, the following statement put forward further by candraprabha Suri seems to be a true account of the tragedy:

While at his residence (upasraya) Ramaendra all of a sudden felt an acute pain in the right eye and in no time the eye was lost.

Rightly the Jews are rarely without spots.

From this it may be concluded that Ramaendra was not blind of one eye from the very beginning i.e. birth but he was deprived of it during the prime of his youth (when he returned after having detected two serious mistakes in the "Prasasti" on "sahasralinga") and that too on account of some eye disease and not through the supernatural personality of Siddharaja as stated above.

139. (a) कक्षस्तिर्वावऽ बुद्धि बल्लामेन्द्र वाङ्के Prabhavakacariya, p.304.

(b) कक्षस्तिर् विरै राजी लामस्ताहमेन्द्र वाङ्के।

नेत्रेश्च हि हुँभा खुँजुरस्तवश्चावऽ॥

Ibid., p.304.

140. cf. उपाश्च वशिष्यत्व वहांपीट वरःसुपः।

क्षमः दशिणं व्रजतर्लत्तीत्तुसुपः॥

Ibid., p.304.
In the illustrated palm leaf manuscript of the \textit{Mahāvīracarita}, the 10th Parvan of the \textit{Tristatiś}, dated 1237 A.D., by Hemacandra, we find three miniatures - (1) Hemacandra seated on a throne (2) his disciple waiting behind him (3) and another pupil seated in front for learning lessons. The second disciple, seated before his teacher seems to be Hemacandra because he looks as if he were blind of right eye.

But M. Krishnamacharir furnishes the following reason:

"Hemacandra was unruly and when taken before the sage Jayems he made him have a single eye to the furthering of the Jain faith." History of Sanskrit Literature, Madras:(1937), pp.643-44.

Kanti Kishora Bhartia gives yet another reason for the same:


142. The miniatures, incidentally, throw some light on the robes the Svetambara Jain monks of the day used to wear. We see Hemacandra and his pupils clad in a white "Dhoti". They are wearing rings in their ears and are not applying the cloth-strip to their mouths(as they do now) but hold it in their hands and keep the "Chowri" with them. See Ibid., p.30.

143. cf. अनन्त वानिण्य चर्चा:----- Brabhāvakacarita, p.354.
7. **Patron Kings**

Rāmacandra passed most of his life as the Chief disciple of Hemaçandra who was patronised by two Caulukya kings - Jayasimha Siddharāja (1093-1143 A.D.) and Kumārapāla (1143-1172 A.D.) who ruled over Gujrat for 50 and 30 years respectively with Anahilapātanā as their capital. Therefore, both these kings may be taken as indirect patrons of our author too. This is supported by another fact that he got the title of "Kavikatārāmaśa" from Siddharāja and also appears to have received the royal favour from Kumārapāla, after his teacher had died. After the death of Hemaçandra, it was he who helped the king to perform his religious obligations.

8. **The Saga of his Death**

With the passage of time king Kumārapāla became old. Being sonless, he faced the problem of appointing a successor to his throne. He had to make a choice between Ajayapāla, his brother's son and Pratāpamalla, his daughter's


145. Siddharāja, though not himself a man letters, was anxious to mix with Shoja of Ujjayani and the Vikramaditya of tradition, in being a patron of scholars. - K.M. Munshi, Glory that was Gurjara Desa., p.251.

146. He appears also to have been a recipient of royal favour during the reign of Kumārapāla. K.M. Munshi, Gujrat and Its Lit., p.83.

147. अध राजसेनाद्य राजसेनसूर पूर्वसर \\nपर्मन्ताराकां करू नितिल्युत्कर "\\
Kumārapālābhrūpālacakram, X-235.

148. *cf. लय द्वनि क्राचे राजा, मुहर्गाट देव; नवमीसर पुढी वाचि।* Prabandhakosa, p.396.

149. "Dvīśraya" and the "Theravārī" of Herutunga tell us that Ajayapāla was the son of Mahipāla, a brother of Kumārapāla. - The Dynastic History of Northern India, Vol. II, Cal.(1939) pp.998.
son. He could not decide the matter himself and therefore, invited the considered opinions of the royal preceptor, Hemacandra and the trusted minister, Abhada.

Rajashekhara Suri (1349 A.D.) furnishes the following account in this regard:

"Once, at night, a secret meeting takes place, between the King, the "Guru" and the minister Abhada. The king asks the teacher, "Sir. I am sonless. Whom should I install on the throne? The teacher advises, "For bringing stability to our religion, appoint your daughter's son Pratapamalla, as future king and do not appoint Ajayapala, who is sure to harm the religion well-nurtured by you. At this Abhada intervenes and expresses his opinion saying "Sir, whatever sort Ajayapala may be, by virtue of his belonging to the same family, he deserves the kingship. Entering into discussion, again, Hemacandra mandates that, in no case, Ajayapala be made the king and the meeting ends."


151. Abhada was a rich Jain of the time of Kumarapala. He was a follower of Hemasuri. - C.B. Sheth, Jainism in Gujarat, Bombay (1983), p. 103.

152(a) वधा द्रव्यात् राजा दुस्तप्राप्तारीहि व राज्या मन्नारमः। राजा यशस्तिः कल्याणः। कल्याणः कं स्तवपी रूपाचारः? युज स्वामिः - क्षानसं। वै विविष्यते राज्यां दुस्तप्राप्तारीहि य। अपिवर्त्तत व्यतिरेकः वर्ष्यामिनावो। वजनत्तार रामः - प्राह - कल्याणः यादुस्तयाः। गार्यायणी यमः। इन् औहैः - क्षानसं। वधा द्रव्यासुर्यां धुराः। कल्याणः। वधा द्रव्याः क्षानसं।

Prabandhakosa, p. 28 (Kumarapalachritrasamgrah, P. 10)
Jinamandana-gani (1435 A.D.) and the Kumārāpāla-charitrasamgraha mention the reasons why Hemacandra did not consider Ajaya-pāla, a worthy heir to the king:

"After having given due thought to the crux of the problem, Hemacandra presented his views in the following words, "O King. Your nephew is not a fit person for kingship because he is wicked, irreligious and deprived of good company. Moreover, he is not liked by majority of the public and the royal people. Just imagine the havoc likely to be wrought by your nephew to the religious places so well built by you. On the other hand, Pratapamalla is the worthy choice because he is not only popular with the subjects but is also just and religious."


(b) And who (Kumārāpāla) is said to have established Jainism as the state religion" Mrs. Sinclair Stevenson, "The Heart of Jainism, (1918), p. 17.

154. cf. लोक विश्व दुर्गित्रिनाधीन - राज्यः। प्राढ़ुष्यो न गौर्यो दुरास्य- न्वातः ज्ञानकिंत्वादिकर्मिक्ष्वाहिकारार्गः। न वदु राज्याः। प्राढ़ार्वर्मः। प्राढ़ास्यात दुः त्वृत्ताः त्वस्याविनाशानवः। बिधानितः। प्राढ़चर्मः।\n\nKumārāpāla-charitrasamgraha, p. 108.
From the above extracts of the Prabandhas it may be gathered that according to tradition, hinted by Ābhada, only Ajayapāla had the first claim to the throne but the jain missionary, Hemacandra came in his way to grind his own axe. Ajayapāla was denied his rightful claim on the account of his being more favourably inclined to Brahmanism than to Jainism. The King being a devoted disciple, accepted the mandate of his "Guru" literally, and consequently his pupils like Ramacandra began to work against the interests of Ajayapāla. Here we cannot help remarking that Hemacandra exploited his office wrongly and thereby created problems not only for the old king but also for his faith and followers, especially Ramacandra, the chief pupil, who was persecuted later on this very account. In this context the following remarks of Prof. Buhler are noteworthy:

155. cf. The king was succeeded by his eldest son, falling which the younger son succeeded. In case the king died without any son he was succeeded by his brother or nephew or nephew's son.

156. (a) By the conversion of Kṣiṇapala Gujrāt became a jain state and Hemacandra used its influence in order to make his seat self subsistent political body with culture of its own. See, Herman Jacobi, (Introduction) Śtavirśvalikarita, Cātutta (1932).

(b) It is due to Hemacandra that Gujrat became a main strong hold of the Svetambaras. Bhagwan Mahavira, Vol. V, Part I, Ahmedabad (1950) pp. 36-60.

157. (a) cf. Ajayapala, Mahipala's son was the spear-head of the anti-jain section. - K.H. Munshi, Glory that was Gujaradesa, p. 365.

(b) On the other hand: "Pratapamalla, the son of Kṣiṇapala's daughter, who was sound in the Jain faith" (Prabandhasāntamani (Tawney's Trans) Intro. p.XV.

158. The hero of the NVL, the author's own reflection, does not see any harm in adopting fraudulent means for accomplishing cherished end. cf:
"The assertion that during the last years of his life he (Kumārapāla) became involved in the intrigues regarding the successor to the throne, that he attempted to exclude the rightful heir in the interests of the Jain faith is, *ipso facto*, not improbable."

The remarks of Dr. K. N. Munshi are also equally significant:

"A few months before Hemacandra's death the court was replete with intrigue. Ramacandra, the great dramatist and a pupil of Hemacandra, was the leader of the Jain party."

Jinamandanañagani and Kumārapālachitrārasamgraha relate the story further:

"After the secret consultations were over, Balaçandra (who had already fallen out with Hemacandra and Ramacandra) leaked out the information to Ajayapāla, who after that began to show violent hatred towards Ramacandra, his party and the king Kumārapāla."

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라바 - 팔레아 학자 니르다 프라두 알리파

كسر ن فيها لن دو سر ود ياسجفي 

159. दोन्हि: राज्य: दूरारि। नवला. II-11।

160. (cf. Kumārapāla was poisoned by Ajayapāla after the former had chosen Pratānapāla as his successor following Hemacandra) पारं नाची। 'Prabandhakosā, p. 98.'

161. (cf. Ibid., p. 67.

162. (cf. Glory that was Gurjaradesa, p. 355.

164. (cf. "I had named these Balaçandra and Ramacandra of the two parties of the Balsā 역을 Namakṣa and the other of the Balsā 역을 Kumārapālaprabandhā, p. 108. Kumārapālachitrārasamgraha, p. 108.

(Anonymous)
As was natural, the aggrieved prince adopted all the means 
fair or foul, to get his rights delivered to him. He 
managed the maximum help from Brahmans who were entirely 
fed up with the jinistic rule but could do nothing in the 
presence of stalwart personalities of Hemacandra and Kumara-
apala. In this way, Ajayapāla became fully prepared to face 
the situation and waited for the proper opportunity to come.

The Prabandhas continue to state that after some 
time Hemacandra died but before breathing his last he alerted 
the king that he too was destined to die within the follow-
ing six months and therefore advised him to perform his 
last duties without delay. So it was natural for the king 
to install Pratapamalla on the throne at the earliest 
moment. But before he could do so he was caught napping by 
Ajayapāla, who had already kept his guns ready to turn 
the situation to his advantage.

165. It is not unlikely therefore that soon after the death 
of the powerful Jain teacher all the elements of dis-
satisfied Brahmancial forces combined to bring about a 
change of royal policy by violent means. 
—The Dynastic History of Northern India, p. 998.

166. The Brahmans, who immolated animals at their sacrifices, 
were ordered to give up the practice and to substitute corn....The Pāṇḍurangas(i.e., votaries of Śiva) had to 
live like born Bravanas. Prabandhacintamani(Tawny)— 
Intro.p.XIII.

167 cf. श्री हेमचन्द्राचार्यानामादिकम् अंकुरां राजान स्मृतिपीकादि | पश्चल व

जनमान्तरस्वलयिति 

Purātanaprabandhāsāṃgraha, p. 47.

168. (a) A. K. Forbes states that the Court turned to be an 
ugly scene of anarchy when king Kumara-pala planned to 
install Pratapamalla on the throne. 
(b) "Balacandra, a rebel and a friend of Ajayapala, dis-
closed everything to him. This made Ajayapala stir 
revolt and poison Kumara-pala, 32 days after the death 
of Hemacandra." — Political History of Northern India 
From Jain Sources, Amritsar, (1964) p. 285.
Jinaśāṇaṇaṇaṇaṇi gives a vivid description of the event in the following passage:

"The king who had taken the death of his preceptor to heart, began to take steps to install his daughter's son Pratāpamalla, on the throne. But before he could achieve this end he fell a victim to poison, administered to him by his nephew, Ajayapāla who had already created disturbances at the court by breaking the royal people into groups. The king, with affected limbs, did not take long to see through the mischief of Ajayapāla and he at once, ordered his trusted people to fetch the antidotal "Conch" from the treasury. The trusted people could do nothing except keeping silent because they knew that the conch had already been stolen away by Ajayapāla.

Rājaśekhara Sūrī goes a bit further. He says:-

"Hemacandra died, then, after a short period of 32 days, Kumārapāla, too, died on account of 170 the poison administered to him by Ajayapāla. After that Ajayapāla came to the throne."

169. cf. बिहारिलोकी राजा याकुर दौकिकङ्ग्रामसमुक्तः राज्ये किङ्कयतात् ताभिष्टांकृताश्चान्तिप्रभावं क्रांतिं बोधार्थार्थवद्य विषमतात्। तैं राजसंतानं राज्या जातक-ग्रंथं त्वा विषमक-वद्य विस्तिर्तं क्रांतिः होममयति जिष्यं राजत्र ज्ञातियिदेश ॥ दे १ तां हुराय-क्ताज्ञानीतिव भावना दुर्गणां स्तिकः।
Kumārapāla Prabandha, p.115; Also Kumārapāla Charitrasamgraha, p.116
170. cf. (a) It is even possible that Kumārapāla was poisoned. -Glory that was Gujarsamāsa, p.294.
(b) "The story of Pratāpamalla, being selected as successor to the throne and of Kumārapāla's being poisoned is by no means incredible," Puhler, Life of Rāpū, p.67.
171. cf. स्यायने क्षमां भीति विविधातिता राजा इत्यादि। ज्ञात्यविचारानं प्रारम्भेण सक्षमतां अवश्याश्च राज्ये निष्णान्। Prabandhatem, P.98.
The Brahmana party, which had helped Ajayapala in seizing the kingdom, once again came into power and brought about Brahmanism in place of Jainism as the state religion. It cannot be ruled out that the Brahmanical forces had adopted some violent means to bring about the change. The new king being a follower of Brahmanism was always at their back. Even otherwise, on coming to power, he had to harm his personal enemies who had opposed his succession.

Now, Ramananda was the leader of the Jain party and he continued his opposition of Ajayapala even after the death of Kumarapala. Dr. K.M. Munshi calls him a politically minded Sadhu while Prof. Buhler blames him as one of the intriguers against Ajayapala.

172. cf. Ajayapala, then ascended the throne, being supported by the Brahmin party. - Life of H., p.57.

173. There is no doubt that Ajayapala followed the Brahmanical religion with some zeal... Ajayapala is said to have caused the tree of the Vedic religion to grow again. - A.K. Majumdar, Chaulukyas of Gujrat, pp.128-29.


176. cf. Ramananda seems to have been mixed up with the intrigue about the succession of the throne, at the end of Kumarapala's reign and to have worked against Kumarapala's nephew, Ajayapala. - Life of H., F.N., p.98.
The new king, after having established himself on the throne began to settle his old accounts with the persons who had harmed his interests as a successor to the kingdom. The Purātanaprabandhasamgraha reveals that Rāmacandra too had very low opinion of the new king. Ajayapāla had violent feelings of hatred towards Hemacandra. Since he had already died the revengeful king selected a few of Hemacandra's lieutenants and made them the victims of his wrath. Rāmacandra was one of them.

The king did not forget the timely help rendered to him by Bālacandra. Moreover, he was committed to him for getting him the jain seat. He had also to teach a lesson to Rāmacandra. Therefore, he took Rāmacandra to severe task. The Purātanaprabandhasamgraha records:

177. Ajayapāla got rid of the friends of Kumārapāla and had got rid of those who had opposed his accession. -Glory that was Gujaradēsa, p.294.

178. cf. रामकृष्णप्रसाद - सी वरिष्ठ दुनानहें-------

(For full version of this stanza see Prabandhaśītanāt, p.86)

179. He[Rāmacandra] tried to prevent Ajayapāla from succeeding Kumārapāla on the throne. - Gujrat and Its Lit., p.83.

180. cf. (a) नाथकवियात्तक वसुहरसारस्वतकाशूरुत

Kumārapālabhūpālacaritam, X-117.

(b) Bālacandra is said to have formed an intimate friendship with Ajayapāla. -Life of H., p.57.
"On having ascended the throne, Ajayapāla ordered Rāmacandra to transfer all the learning acquired from the teacher, to his friend Bala-
candra. Rāmacandra declined to comply with the orders, on the pretext that the treasure of
knowledge inherited from the "Guru" cannot be handed over to an unworthy fellow. At this the
angry king inflicted upon him a heavy punishment of entering into fire. Rāmacandra taking the bull
by the horns sat on the fire and bit through his tongue with the edge of his teeth. He then composed
five hundred couplets in the 'Dadhaka' metre."

The other chronicler Merutunga throws more
light on the event, He says that:

"Then, the worst among kings, Ajayapala made
Rāmacandra, the author of "Sataprabandha" sit on
a heated copper plate and the latter gave timely
ventilation to his feelings through the following
couplets:

181. "राजप ग्रान्थे कविवालेन रामकथ्योक्तम् - वोहेवध-वप्राण ज्ञाता
किङ्क मम भिषण बालकक्त्यं देहि। तैनवस्तु - हर्षणं किवः भुक्ताय
न सीयनै। राजानैम् - तस्मि वरिष्ठं -तत्र जिन्ना सम्प्रभुता उपविजता
नैन दीपकपत्रं द्वरा।"

Purātana prabhāsāṃgraha, p.49.
The statement seems to contain a fairly true account of
the event except one anomaly at the end. It is not credible
that Rāmacandra while haunted by the grave shadow of death
and with his tongue cut, through his teeth, could have
composed such a large number of couplets as 500. It seems
to be a case of poetic exaggeration.

For more details see infra - "Works of Rāmacandra" pp.142-143.

182. (a) This couplet (Mahavidhāh etc.) seems to be a pet verse
of Rāmacandra who recited it earlier too, on the death
of Rāmacandra. - See Purātana prabhāsāṃgraha, p.47.
(b) Kumārapāla too is said to have recited a couplet imme-
diately before his death. See Kumārapālacharitrasāṃgraha,
p.110.
"The sun who bestows glory upon all the objects of the earth animate as well as inanimate, has to set at last; the ways of fate are inevitable indeed."

And after having uttered this, he died by bitting through his tongue. The king thus killed his lifeless body only. Here ends the story of Rāmacandra."

The Kumārapālācharitrasamgraha details the incident of Rāmacandra's death as under:

"Having ascended the throne, Ajayapāla called Rāmacandra to take action against him and do a favour to Šālacandra. By the order of the king a red-hot copper sheet was brought there. Ajayapāla ordered him to part with the golden "patta" and sit upon the burning sheet. After having uttered the verse - "Mahividhaha etc." Rāmacandra took his seat on the sheet and was swallowed by the flames."

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(s) Kapardhi, a favourite minister of Kumārapāla, too had uttered a similar couplet, immediately before he was thrown into the coudron. See Rāsamāla (Hindi Trans.) Vol.I, part II, FR., pp.223-24.

183. He (Rāmacandra) was submitted to the torture, and to escape from his sufferings, bit off his tongue, and died. - K. Forbes, Rāsamāla, Vol.I, London (1884), pp.188-99.

184. cf. ज्योत्सन्न-सत्ता रामवन्दन्तु तैन ज्ञागर्गेन सप्ततापातितः कायानिवेदयस्याः
पहिव वोह लक्षावर्ष विना गिरि विद्धा पाय।
तद्द अस्तस्मि विद्यापत्र होलल होत हिराय।।
कछु दष्टते दलामाणेण त्रयों विन्दु विपम्य एव भगवानवः।।
हति रामदुप्रसादः।।

Prabandhasintāmanī-p.98.
Rajasekhara Suri also supports the fact that -

"Ajayapala made Ramacandra and other disciples of Ramacandra, to die a death of torture because he bore an acute malice towards their teacher."

The above extracts lead us to conclude that Ramacandra became a victim of the violent anger of Ajayapala. The way Ramacandra was made to die was simply horrible. But the kings of medieval India, when in wild anger could go to any extent of cruelty. The celebrated king Kumarakala too, had deprived of eyes his own brother in law, Kresadheva who happened to incur the displeasure of the royal power.

The dignity with which our author embraced death is really worthy of great credit. For doing a service to his sect and carrying out the wishes of his teacher, he strained every nerve in opposing the succession of Ajayapala, who was a devotee of Brahasamism. He continued his struggle to the last. Even when held up by the enemy (king) Ajayapala, 

Prabhandhakosa, p. 90.


187. (a) As the King's brother-in-law helped him to the throne, he became very haughty and cut jokes at him in the presence of others. When Kumarakala's warnings fell on deaf ears, the king put out his eyes. The exemplary punishment had its desired effects. Jainism in Gujar, p. 58.
he did not bow before the king. His sense of pride did not allow him to lie prostrate before one who had been opposed earlier. He did not humble himself and the terror of death could not shake him. The mighty king ordered him to ascend to the copper plate, red with fire, and fearless ascetic, with his head high and nose in the air, ascended the death-trap in a majestic way. Just before completing the circle of life he uttered a significant verse indicating that like the sun, he had to leave this world after accomplishing his job of placing his feet (rays) over the heads of all. Even at the place of execution he killed himself and left the king behind only to murder corpse.

189. (a) वा पुरुषः पहन्ति सर्वप्रचारिणि: कः ।
रूपं जन्मेऽपि मुद्यति विविधाः विनिक्रया ॥
SH, Act. III.

189. (b) हरिश्चन्द्र: तत्तवं न नाम कः: पराशुदात् प्राणयः प्राणायः चि
प्रजये।
SH, Act. III.

190. (a) मुखपर्यं कश्चति किं ते देवो करिष्टि।
किमानवतं पति: राक्षसं मर्यादेऽ कतः निरुचः।
SH, III. 28.

190. (b) चर्याश्रयस्य उपस्थितो नै मुक्तिनाति:। तत्विषयां किं देवास्त्रिषयः?
पिते মাতাকালী মাতিনস্তাভে গাভী যাত্রি ন দোতাকাঙ।
হং সংকাহে ন বন্ধু বং বন্ধু: কিং বি॥
SH, IV-21.

191. राष्ट्रा: क्षणोद्धि सरिष्यि वाहुस्वामायकः।
विजयने देवी सिद्धेऽ देवस्तावस्मृतिः।
SH, IV-23.

192. सा पीठस्य बणारस्य देत सिद्धि वर्गः पावय:।
तप्नास्त्यान्ति विनेवारस्य नवित्यं नविति चिराय।
NVL, Intro. BN, P. 37.
It would not be just to put entire blame for the tragedy on the head of Ajayapāla alone as Merutunga seems to do. The Jain chronicler depicts Ajayapāla as a sworn enemy of the jains and blames him of demolishing Jain temples and having a mania of playing with the heads of the Jain ascetics. In the words of Dr. K.M. Munshi this is nothing but a mere enemy propaganda on the part of the staunch Jains against the opponent sect. The kingdom changed hands and went from a Jain king to a "saivite" which fact was not relished by the orthodox Jains. We know some ministers too, Jain by faith, who pulled on very well with the new king. Vasāha Abhada, one of the most influential Jain personalities of the times, is stated to have maintained high position

193. (a) cf. राज-विलासरत्नां वहसं पालनूं। कृष्णानं गणयथावर्ते, प्रभूर्ति वै सत्यारिपातापकारणी गिर्नुम्। P.C., p.86.
(b) Merutunga's account is all the more suspicious because the anti-Jain activities of Ajayapala are not mentioned by any other chronicler before Merutunga, and all these authors were Jains, and some of them were contemporaries of the king.

194. cf. Glory that was Gurjaradesa. p.366.

195. (a) After Kumarapala Jainism ceased to receive any state patronage.
Chaulukyas of Gujrat, p.319.
(b) This shows that Ajayapala might not have been a bitter enemy of Jainism as reported by the later works. It might be possible that he did not shower great favour on Jainism and in contrast to his predecessor, practically did nothing for Jainism. That is why he is painted as an anti-Jain monarch.

Gulabendra - Political History of Northern India from Jain Sources, p.386.
as a minister throughout the reigns of Kumarapala and Ajayapala and the next successor Bhima Deva II. Yasahpala, a minister of Ajayapala and a confirmed Jain by faith pays a glowing tribute to the personality of Ajayapala in his drama "Maharaja-prajaya", written purely on jainistic theme. Even as a king Ajayapala has been held in great esteem by "Arisimha" Someśvara and many others.

Taking all these facts into account we may safely infer that Ajayapala alone was not guilty of the cruel death of Ramaśandra but Hemacandra and Ramaśandra also were partly responsible for the tragedy because it is they who first started the dangerous game by opposing his succession in the interest of their own religion. Prof. Buhler rightly observes that "Ramaśandra worked against the interests of Ajayapala, who however, the latter came to the throne, he roasted the former alive on a copper plate.

197. Yasahpala was a Jain minister of Ajayapala, Jainism in Gujarat, p.106.
198 cf. "प्राचार्य-वायि उत्सवः सो पौराणिकोत्सवः सो वक्ष्याय (पाण्ड) -
कुर्यारत्ना आसारस्थलाय भूमिकर्ण तत्कथनात परमाशित्य याग: पाण्डः-
किन्तु विषयिते प्राचार्यपराङ्गी नाम नातकः !"

Moharajaprajaya,(005)Baroda(1918)Prologue,p.3.
"As Ajayapala reigned immediately after Kumarapala and sat on the throne only for three years, the information given in the drama deserves serious attention as being those of a contemporary source." Life of H.P.S.
201. cf. Life of H. FN. p.88.
2. CHARACTER

The life lived by the author and the works composed by him help us a lot in forming an opinion about the dominant traits of his character.

Devoutness

The life of self-abnegation and penance made him love his religion the most. His heart seems to be bubbling out with deep feelings for the jinas. In the very beginning of his works he extols their personages with devotional hymns and continues to do so even during the main action of his dramas. His devotion to the jinas went to such an extent that he became biased towards the gods of the other sects and happened to pass unworthy remarks on them. It was again his deep attachment with his religion which made him a party to the intrigues against Ajayapala.

Devotion to Teacher

He regards his teacher only next to the Tirthanākaras. In the works he pays high tributes to Hemacandra and in practical life he stood by him through thick and thin. Even after the death of his teacher he laid down his life in trying to turn his "Guru's dream into a reality."

202. cf. "य कर्मचार: कवितसप्कल्प कालभु, यात्रशाकारीशकारात्मकाशः नमृत्युमति प्रायः वाचः"

203. See Appendix No. VI.
A Great Lover of Freedom

Being a true seeker of liberation after death, he turned to be a strong advocate of freedom in this world as well. He seems to be an embodiment of liberty itself. The following remarks, made by him, in favour of liberty and against slavery, show his intense love for freedom:

(a) The showers of pleasure consist of these five things - the epigrams of Rāmacandra, the vernal season, the sweet songs, freedom and company with the èpi cherished ones.

(b) The pleasures of all the three worlds would pale into insignificance when compared to those of the free life.

(c) O god! make me independent, no matter a dog of the street, but in no case make me the ruler of the three worlds if dependent on others.

(d) A person is unable to know the real nature of anything which is not experienced by him personally. An independent fellow cannot even imagine the agonies suffered by the dependent ones.

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204. See last stanzas of his dramas.
205. cf. स्वतन्त्रो रामन्द्रं वल्लभः व्याकरणः. NVL.II.7.
206. cf. स्वतन्त्रं यदि ज्ञानविधि भवति स्वामीकृति वेदां।
SH.L.5.
207. cf. स्वतम्भो देवः पुराण सारस्योऽविद्याय विद्यानिः।
208. कुसुमं न यथं रूपं नाभिति तत्र न।
NVL.VI.7.
(e) It is no less than a wonder that people who depend on others for filling their bellies continue to live, laugh and make merriments.

(f) O destiny! Why did you not kill such people in embryo as were going to be born slaves.

He not only preached liberty but also lived it. It was due to his free and independent outlook that he did not hesitate to differ on debatable points with his teacher and propounded a new theory that "Rasa" is not only blissful but painful as well.

He neither liked the old beaten path nor followed old conventions for their sake. In the NVL, he states that he, for one, was not ready to follow those who remained stuck to tradition, worn out by time. While defining the types of drama he says, rather bluntly, that he would entertain not more than those types which fascinated him. In the introduction of the "Dravyālaśāraśāra-vrtti" he urges the readers to go through it if they want to achieve all round success born of independent thought permanently.

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209. वासुदे तैः प्रति बोधने वैसे प्रति प्रक्षणे वैसे प्रडोपन्ति।
उपरणं प्रति प्रसा नित्यपरां तैः कवन इ।

210. वासुदेवानामात्रपरम्परा परोश गुरुः प्रवृत्तिः।

211. स्वातः स्वः किं व्यतिस्थितयश्च देव मानवः।

212. cf. खुजुः सत्स्वेव रूपः।

213. cf. वाक्पद्वारा विषाणीहृदयं: प्रक्षणे।

214. cf. लोकः कवि-काव्यसाधनम् गृहणोत्तर स्तकोविवाहः।

Quoted by C.D.Dalal, Jaisalmer abhandanagariyasuci, Vol.XXI, Baroda(1923)p.11.
Hemacandra had warned him not to display scholarship if the other members of the assembly happened to praise the "Praśasti" composed by Śripāla, but he following his independent nature, detected two (gross) errors in the said praise.

**Sobriety**

True to his robes he was sober by nature and not jovial of temperament as stated by G. K. Shrigondeskar, K. H. Trivedi, and others. Laughter is depicted in a few scenes in his dramas. That too is generally forced and not natural. He makes use of the court-jester only in one play - the NVL and does without him in the rest of his dramas. Moreover, in the NDV, he depicts a very gloomy and discouraging picture of those who take pleasure in humour, in the following words:

(a) Usually and oftenly too, this comic sentiment finds its way in such people as are low by birth and mean by nature.

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215. See Prabandhacintāmani, p.64.

216. cf. Rāmacandra appears to be of a jovial temperament. ND, Intro., p. III.

217. cf. Temperamentally he must have been jovial..... ND, Critical Study, p.216.

218. B. J. Sandesara, Hemacārya Ka Śisyamandala, p. 15.

219. cf. बर्य बहस्तः रत्रः प्रायो वाहुलतेनास्तमाधुती पापश्रावे पवति। ND, p.148.
(b) It is generally the low-minded persons who laugh excessively.

**Equanimity**

His sobriety helped him to maintain equilibrium of mind and brave all weathers. Prabhaścandra Śūri, records that Rāmacandra did not raise a hue and cry when, all of a sudden, he happened to lose his eye. He bore the loss manfully assigning it to his own deeds done previously. The equanimity with which he embraced death, contributes to the same view. He was of the opinion that one should not lose heart even when fallen into misery.

**Firmness of Purpose**

He was a man with a firm determination. He pursued matters, once taken in hand, to the last. He welcomed all tortures inflicted upon him by the new king Ajayāpāla and did not yield to his wishes. He rightly says, in the drama Mā, that the firm persons, who have staked their lives to win the goal, never take into account the nature of the work whether manageable or otherwise. In simple words he embodied in him a person who could break but not bend.

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220. cf. भानुप्रायः तोऽप्राणिन इति——— ND., p.148.
221. cf. यद् प्राणार्थ्यानां ते ज्ञातान् देवस:।
   स्वतंत्रवस्त्वकानामात्रता कालयथापकोऽनविन्यसि
   Prabhavakṣarita, p.304.

222. जीवायोगार्थः-सान्तावप्यत्तोऽति गुणां विराज्य प्राणिना
   न विषाय-प्रेमिकेः ।
   ND., p.64.

223. पुणो-कृत्-प्राणार्थसां हि महोक्तः किं नाम साहवस्यां वा ।
   ND., Act.1.
Self Respect

He was wedded to self-respect and never staked it for gaining personal ends. His conscience could never allow him to beg from such people as had been opposed earlier. The hero of the SH refuses flatly to stretch his needy hand before enemies who had been defeated by him earlier many a time.

Fearlessness

The qualities, mentioned above, went a long way, to shape his personality free of fear from any source. Ajayapala wanted him to transfer his secret learning to his friend Balacandra, at the bayonet point but the fearless Ramaandra refused to do so, caring little for the threat and embracing death. The Jain ascetic, who had already abandoned the world, had no cause to fear from worldly people. In the literary circle some critics belittled him but he paid them in the same coin.

Pride and Vanity

The pain taken by the hard-working "Muni" made him grow into a scholar of notable fame. But the great

224. SH. Act.III.
225. cf. तथापिण्यानां किमिपि तै साध्यमेऽ व किं व्रजः
226. cf. (a) मृत्युन्त्वादिकृतां किमिपि तै साध्यमेऽ व किं व्रजः
(b) मृत्युन्त्वादिकृतां किमिपि तै साध्यमेऽ व किं व्रजः
(c) कौ नौ केल्पकेष्यति

ND., p.123
ND., p.122

63
learning engendered in him a sense of pride, so much so, that he became fond of listening to his own eulogies.

The following examples show how he indulges in self-praise to satisfy his ego:

(a) In the literary compositions, Rāma is the singular abode of aesthetic speech.

(b) Certainly, the people remained deprived of sweet poetry (speech) before the arrival of Rāma in the field. Otherwise there was no need for the gods to churn out the ocean for Hectors sake.

(c) There is hardly any fortunate person who is unaware of the renowned personality of Rāmacandra, skilled in all the three lores, ever vigilant in composing poems, and whose fame, accompanied by the five faced drums in the form of five prabandhas, keeps dancing in the assembly of the minds of the learned.

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227. (a) But indulgence in self-praise is never commendable. Rāmacandra himself states through the parrot in the SH:

*bhū-जोपाफळोऽधि सावि स्वयं श्राद्भुदु दुगावः

क्राशाय हत्याया याति विशेषः प्रावृत्तीः रमः॥

SH.IV.11.

(b) व्यव्यः प्रायः न कुम शारणमाणांसुधासिद्धिः रमः द्वारः।


(c) न व त्यस्तो ब्रह्मणेषु, पहारावो शि दुगावो दिव्यायति।

Kavyamāṇsā., p.126

228.cf. NVL.I.2.

229.cf. रामाव छू हरा ब्रह्मण वानो ब्रह्माण्य नातन्त्र जय।

क्राशाय हत्याया वनमुश्चलयायः दिव्यायः॥

NVL.I.6.

230.cf. विवेचन विवेचन विवेचनां क्राशाय हत्याया वनमुश्चलयायः

क्राशाय हत्याया वनमुश्चलयायः दिव्यायः॥

NVL.I.7.
(d) The Prabandhas, composed by other authors are generally like the sugar-cane stalks (sticks) in which the juice loses its sweetness gradually as we go upwards. But the composition of Rāmacandra is found to be wholly delicious as we proceed further and further.

(e) No doubt there is a good number of skilful poets, such as "Murāri" capable of rendering their compositions sweet by means of the skill of new utterances. But I doubt very much the existence of any such poet except Rama, who is capable of taking the aesthetic merits, the very life breath of drama, to their full culmination.

Thus Rāmacandra had in him the traits of character of such scholars as are generally good but self centred. He was serious, sober, resolute, steadfast, proud and hungry for others' praise.

231. क्रम्य इत्यादि चाकास्त्रयो तथा वाक्यानिष्ठ: क्रमांकः

क्रृतिस्तु रामचन्द्रश जीव स्वाहः पर: पुर: ॥

EM.I.4
NVL.I.4
SH.I.4

232. cf. क्रम्यानावादः कविणिधि तेष्वयुक्ताराजः

कविण्डः निर्माणः कार्यः न दिपुद्यतः ॥

को रामानाथः किं विचारी दयादिवः

रामानाथः प्राणाः श्रद्धारिति विकृतः कार्यः ॥

EM.I.3.
NVL.I.3.
3 - HIS TIMES

General Remarks

"Literature is the mirror of Society." The literary works of an author may rightly be compared to a mirror in which the society of his day is reflected for the environments of a writer have an impact on his mind. He may select old incidents for the themes of his writings but he would always add a lot of things of his own under the influence of the environments in which he lives. Rāmacandra too, who is mainly a dramatist, mostly draws upon old legends for his dramatic themes but he develops and elaborates them according to his own ideology which is very much moulded by the current beliefs and practices. His dramas of the "Prakarana" type, by which a poet is expected to hold up the mirror to the people, are supposed to be replete with glimpses of society of his times. As the author lived and wrote in Gujrat, his works depict the social order of that region in particular and India in general.

233(a)."If there is any feature that strikes the reader more than other things, it is that the business of the Sanskrit drama is life, no doubt contemporary life, life as it was lived and influenced by the spirit and the philosophy of the age."
S.C. Bhattacharyya, Drama in Ancient India,(1961) ways than one. Ibid. p.63.

(b) "The Classical drama reflects the spirit of the age in more ways than one". Ibid. p.63.

234. "According to the statement in the N.S. dramas are supposed to depict the world as it were in a mirror."
A study of his dramas reveals the following aspects of the society of his day:

**Social Hierarchy**

The time-old caste system was the order of the day. The author frequently mentions the existence of four casts - "Brahmins", "Kshatriyas", "Vanijas" and "Sudras" - low born people like "candālas". Some Brahmins were highly self respecting and contented people who cared little for riches. In the KM, "Maitreya" refuses to accept rich gifts including horses and elephants, simply on the ground that the Brahmins need not possess them. While there were others who were greedy and selfish.

The persons hailing from the "Kshatriya" race were held in high esteem. They were noted for bravery and physical powers. In the RVL "Prahasta" tells Rāvana that the valour in the warrior class can never be disturbed. They also kept alive the tradition of granting the wish of the people in need. In the SH, "Hariscandra" wants the prince to grant his wish as the Kshatriyas seldom dis-appoint supplicants.

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235. cf. विद्वानिकेष्टासि सङ्कोचादि सचिनादि। Rāṣṭra 68.
236. cf. प्रसा: क्षत्रियांकम्यमन्त्रणं निर्माण्यस्मि जय्यत्वक्षण्ये पि वेगसि कृपा कृतो निर्माणप्रतिष्ठानं विवादित। NVL p. 80.
237. cf. देवो नमः: दुःभिर्मेष्यं साधू तेजः। RVL. Act. VIII.
238. यह एवं चारियोऽविनि तत एवं नारिकेष्टासि क्षणमित्वा। SH. Act. 67.
The dramas contain several references regarding
"Vaniyas which reflect their traits of character:

Money-making was considered a very essential act of
the "Vâpiyâs".

Being always after money, they had no high ideals
before them.

The adopting of shady practices in business dealings,
had become, more or less, a part of their nature. Most of them
did not hesitate in saying one thing and practising another.
In the MM the merchant "Brahmadatta" while disclosing his
mind to the creditors of "Makaranda", remarks:

I need not adopt crooked (deceitful) speech, which
is a common feature with the "Vaniyas". The blind pursuit of
money had developed extreme selfishness in them. In the SH
the rich merchants of the city are requested by the hero to
help him in paying off the debt but they refuse to do, because
they feel that the hero who was no more a king, cannot serve
their interest in any way.

A section of the community was very rich indeed
and commanded respect of the people in a degree next only to
that of a king. Their wishes were complied with by the people
in general but if someone happened to defy them, the "Srethiis"
would take it for their insult and think of taking some action

239.cf. वणिज्युञ्जि विपर्ववाणिः पण्डित " MM.p.9.
240.cf. जूलशिलाधरणवाणिः विपर्ववाणिः वृक्ष; " MM.p.23.
241.cf. यदि वा विपर्ववाणिः महिमितेन इतिविशेषितेन? MM.Act. II.
against him. In the NM the "Sresthi" Brahmadatta requisitions the services of Makaranda but the creditors of the latter would not let him off. The "Sresthi's anger is roused and he challenges his opponents remarking:

Do those gamblers possess the power to oppose me and detain a person who has been entrusted with the protection of my daughter.

To be born in a "Vanik" family was considered to be a privilege". All members of these families were expected to conform to high norms of conduct and character. The heroine of the NM offers her ear rings, as a token of love, to the hero and this ignoble act on her part provokes the displeasure of the attendant who checks her from the act of free will saying, that the girls born in the "Vanik" family should not indulge in such affairs.

The possession of immense wealth had made these merchants an indispensable part of the society. Not to speak of others, even the kings, in the hour of need were compelled to approach them for loans. The king Hariscandra approaches them with the same purpose.

But the community as a whole was chicken hearted.

242.cf. ब्राह्मणसन्तानं पुत्रं परिवारं बहुमुखः तत्वं वामी तत्र किस्मते स्वगतं विनेतरं।
243.cf. कैष्ठसं (वर्त्तमानं) वास्तव्यतः वस्त्रमण्डलमा निद्राघातार्थाकलान्तः
244.cf. हरिणायं तरङ्गं पुरुषार्थकृतम् केवल सेवापराधाता किमिन्द्रविशिष्टम्
245.cf. हरिणायं (स्वागत) वह विष्णुमाकारको न।
246. SH.Act.II.
246. SH.Act.II.8
246. SH.Act.I
246. SH.Act.IV.
In those days the Gujrat state was known for her sea faring business and these "Breathis" played a major role in it. They used to visit the neighbouring countries frequently and their flourishing trade brought tremendous prosperities not only to themselves but also to the State. The action of the social play KM takes its start just after the hero and his party have met with a grave accident of ship-wreck. The hero and his friends, the main figures of the plot, are none other than the sea-merchants returning from the distant countries after having made a good purchase of commodities of merchandise including precious stones and jewels. Similarly "Vaisravana", a prominent character of the other social play, KM, was a famous sea merchant. He falls into the trap of a "Vidyadhari", while he was on his way to some islands in order to make purchases of precious stones and other articles for sale. All low-caste people--"Sudras", "Candálas" and "Mlecchas" (Muslims) were looked down by the high-borns. The hero of the SH pacifies the angry Kulapati saying that his dues shall be paid, no matter if he (the former) has to serve a person of "Candála" caste. From the Prakarapa, KM, we learn that

247 cf. कँ:- संबांब्याः ताहि खेडः क्षनतिन्याने क्षणं नां दूरः राज्याः
मनोवेयं तथाविरध्ययं कत्त्व पहाथे-तित्तित्रित्नां यानानाभिक्षिन्

248 cf. भुगोद् या भुगोद-व्यिनं भव्यं वर्णमानं भवतः
विवाह निर्विछाः निषाणस्वादि वास्यताः

SH. III-16.
the prince "Laksamipati" is fully convinced of the genuineness of the case of Makaranda but he at once changes his mind when he comes to know that the latter is a "Mleccha" (Barbara). Not caring for the merits of the case he orders him to be hanged, because he had violated the law by the caste of Naradatta, a person of the higher caste.

A perusal of the case of Makaranda and Naradatta, in KM reveals that the high-born people, particularly the merchants of the time, associated with Mlecchas (perhaps Muslims) in the field of trade only and did not have any social intercourse with them.

Religious Practices

Among the religious practices of the day animal sacrifice in general and human sacrifice in rare cases deserve mention. Despite the great influence of Jainism, the followers of Brahmanism had full faith in these sacrifices. These are referred to at a number of places by the author.

The devotees of "Katyāṇī" (Durga) worshipped their goddess with the sacrifices of living beings. The vivid description of Katyāṇī temple which looks horrible on account of blood and bones of animals there, bears testimony to it.

249. cf. कुराणि:-(क्षणे) क्राक्षय फारन्ये पञ्चवागिति? हुतनाइता स्त्रेंजन नरवन्नेव वेरमिनी दोक्ष्यनाम्यां वर्णिकर: कृत:। KM.p.105.
250. cf. कुराणि:- वाणिज्यकाल! केन प्राप्यन्ती वैश्विन्यम्यं क्षाणिकाः कृतिः। KM.p.107.
251. "Animals were sacrificed to her (Durga) until Kumarspala guided by Hemacandra, put a stop to this practice."

K.N. Munshi, Glory that was Gurjara Desa, Part II, p.420.
252. cf. KM, IV-12.
Rāmaclandra strikes at the practice with all the five force at his command, as under:

How can one imagine that the gods, whose birth is the result of their pious deeds, would gladly accept the sacrifices besmeared with blood and rendered impious by the touch of butchers (candālas).

When it is accepted universally that kindness is good and cruelty is bad, then those who hope to derive good out of cruel deeds of sacrifices are certainly mistaken.

In the KMa, we find the attendants of Vijayavarma and Siddhādhinātha, in search of sacrificial victims and the hero is captured twice for the same purpose. In the SH a Vidyādhari has been shown making sacrifice of flesh into the sacred fire in a bid to attain supernatural powers.

253.cf. गुण-प्रक्षणमानवशुद्धिवाक्याङ्गाधारः।

पारंतपरं देवा: किं विष स्वरूपाः।।


254.cf. क्रूरं कै तव नृस्मिलां हु:।

वर्तमान पुष्प हुर दैवी सुखाणां प्रेम:।।

Ibid.VI-14.

255.cf.(a) मदन: - दैवेन कामती लोकितपाणी: इति जो गहरे शुद्धापने

वैदेशिकस्य इत्यादिच्य गौरवणाय ग्रेषिनो:।।

KMa.p.66.

(b) दैव। बध्योप्यल्याः: प्राप्त:।

Ibid.p.116.

(c) दैव। नोऽन्न नित्याकाशां युक्तातकाण्डम: पुरी लोकितपाणी-

स्वाराहुरुः।।

Ibid.p.72.

256. काहन-तारामणिन्यो नित्य पताकां प्रक्षणेयः।।Y-17.
It seems that in those days people had temples dedicated to "Kāma" the god of love. They were situated in the gardens close to the cities. The god was worshipped mostly by the young for various purposes. The heroine of the NVL goes to the temple of Cupid a day before her "Svayamvara" and prays for the hand of her cherished love. The heroine of the MM approaches the god so that the difficulties in her way may be averted. In the MM "Siddhādhinātha" arranges for a human sacrifice at the feet of the god so that he should win over the heart of the damsel of his choice.

The Ascetics used to live in the "Āśrama" away from human habitations. The presiding ascetics were called "Kulapatis", and some of them seemed to have fallen on the way to moral deteriorations. On the authority of the dramas K, S, and NV it may be stated that there were some "Āśrama" which were headed by "Kulapatis", corrupt in doings. Some spies also put on the garb of ascetics and worked underground in favour of their masters. "Mesa-mukha" and "Koṣṭhaka" of the NVL represent this class.

May be, that Ramacandra, being a jain, might have selected the Brahmanical ascetics as his targets for ridicules but—

257. cf. साक्तेनिन्द्राणां वातावरणनृस्त्राणां प्रमिलते। एकात्मकाः।
258. cf. नु नंतरानं कस्तुष्क्यत्वम् दशो यथायो जान्त्वत्वात्साही वामधिरणां।
259. cf. चर्चितं (तारं प्रमणं) तत्स चंसवाण। करणमस्य विषयाकोविश्वसः
260. cf. वासाङ्गानां च चंसवाण। परिवर्तवेत्याज्जीवहि सिद्धावते दुर्गम। वाक्यांस्य।
261. cf. Infra - Summaries of the plots of the dramas.
but this does not absolve the Brahical cults of degeneration that had set in them.

The people in general gave due respects to ascetics and sometimes even tolerated bitter treatment from them simply because they belonged to the class worthy of honour. The author's occasional taunts on Brahmanism reveal the sharp rivalry going on between the two major sects of the religion i.e. Brahmanism and jainism.

Economic Life:

The sea-faring trade with nearby countries had made the state quite rich. A section of the society dominated by "sreethis" had money enough and to spare but the poverty-striken people too were not few in number for otherwise the course of slavery would not have existed there. Like commodities, persons were mortgaged with the rich. The gold coins as well as 'cowries' were in current use. Agriculture was one of the professions adopted by the people.

262. cf. भुनानि तिरानि दुही गई कालेवरिसि। SH.II.4
263. cf. (a) वाक्यावेक्षणात वाचस्पतिः वाचस्पतिः वाचस्पतिः। वाचस्पतिः।
(b) वाचस्पतिः वाचस्पतिः। वाचस्पतिः।
(c) See also Rasamala(Hindi Trans.) Vol.I, Part II, pp.91and
264. cf. केशानिव्युज्जिताय वाचस्पतिः। वाचस्पतिः।
265. cf. वाचस्पतिः। वाचस्पतिः।
266. cf. वाचस्पतिः। वाचस्पतिः।
Popular beliefs and superstitions

Blind faith in omens, the good and bad results of charms, dreams, magic practices and other types of superstition was a common feature of their life. In the KM Nitrānanda’s left eye throbs and he is held for a thief. King Vikramabha’s left limbs including the eye, throb and the soon hears the news of the death of his son. The hero sprinkles water, purifies with a jewel, and the Siddhaking is relieved of the nails pricked into his body. The hero meditates and invokes god "Jānguli", who comes to restore the prince’s life. The body of the queen is touched with a particular jewel and her pains are no more. Nitrānanda comes by the magic necklace by chance and the heroine’s heart is captured. The hero of the NVL sees a dream and it comes out to be true to the latter. The hero of the KM is carried away to "Ratnasamudra" by a fable bird "Bharunda" and its heroine is turned into a young boy by the magic of some pills. "Vaisravana" is transferred into a parrot through

267.cf.(a)कारकान्ते-नारकमिनाराधैष्ठकालिकिना कालिकिना वस्त्रा कर्मन-पुष्पेभिनां न विचित: ज्ञाति:। \* SV.Act.II,p.418.
(b)The gold coins with the inscription of Siddharaja have been discovered.... "Glory that was Gurjara Desa" Part II, Bombay(1966) p.518.
268.cf.काली:पि वर्णोवरी: वल्लभिनारियानान्त:। F.II.(हि)
269.cf.विषवं-वामपिलकल्पविषयं अवेन। G.K,p.45.
270.cf.काम वामसिन्धुहृद्यसं नेवारं व गांवं बनं। E.II,p.54.
271.cf.मोक्षव-कहठपत: कंठली पिन गान्ती वज्जलात्युक्त:। तो मन्त्रं:पिलः। ग्राममिनारिनान्त। H.II,p.22.
272.cf. (विष्णुक्षे: वालुकिनमेव भागामण्डमिनान्त: नात्याति। E.II,p.61.
the use of some Powder. The splendid temple, "Kumāravihāra"
is fitted with an ugly looking statue of a - "Bhilla"youthlest it should fall a prey to the evil vision of some onlooker.
The hero of the Mā exploits the superstitious nature of hispeople to win their confidence. The dramas are replete withsuch references as show that the society had full belief infate, rebirth and the award or punishment of one's deeds.

278. cf. कौशिकी (दृष्टिकोण विश्वास तथा तीमकावानु नाझ्य) कम्प.30.
279. cf. नाथरित्व :-(विमुक्ति)देव भक्ति
रत्निकरणां लोकार्थ त्रुटान्तः।।


281. cf. (a) विशाल पूजन वाक्य: कदा पर्यंत कर्मरूपः

(b) सब्बिशालप्रकाशम् न देवं विशेषः

(c) श्रीप्रियः विशेष निर्योगः प्रजापतिः जोने निमाय
रोडः एवः

281. cf. (a) विशाल पूजन वाक्य: कदा पर्यंत कर्मरूपः

(b) सब्बिशालप्रकाशम् न देवं विशेषः

(c) श्रीप्रियः विशेष निर्योगः प्रजापतिः जोने निमाय
रोडः एवः
Food and Drinks

282.
The KM reveals that meat-eating was prevalent in those days and it was served specially to the distinguished guests as a mark of honour. They were generally welcomed with an offer of fresh cocoa-nut water. The guests coming on foot from a distance were given "Ingudi-Oil by the ascetics for refreshing themselves by its application on the body.

Ornaments and Costume

Shri K.M.Kunshi states that "The people of Gujrat are said to have had no headdress; they used neckerchiefs to hide their Adams apple" but the dramas of Rama and contain numerous reference which show that Vanijas and Srethi, the people of the times were accustomed to wear turbans as a distinguished mark of their wealth or status.

282.cf. लौकिकी। ज्ञातं वर्णम्। अष्टादशामध्यां वायुस्वरूपानां ज्ञातं सिद्धविलक्षणानि।
283.cf. वायस्यमवन्यमसापमद्विवन्यमचं नास्तिकम्। अवन्यमचं।
284.cf. वायस्यस्वरूपाम्। अष्टादशामध्यां वायुविद्यानां ज्ञाती।
286.cf. (प्रविषय कृतां लोकांनौ) K.M.K. (श्रेयं कृतां लोकांस्य प्रस्तुते
व्यक्त: श्रमविनः) 1.C. P. 58.
(तत:प्रविषयं कृतां लोकांस्य श्रमविनः) Sh.Act.II.
The dramas supply some information regarding ornaments also, which were worn by the people of that time. A flourishing business was considered to be an appropriate ornament for males yet some of them adorned their persons with a few fineries like the necklace. But the fair sex of the society wore them to the number it could afford. The dramas afford many instances where ladies have been shown decorated with ornaments (from top to toe). The prominent ones are named below:

Foot ornaments, girdles, crest ornaments (_WRONLY- manis) crowns, ear-rings (kundalas) heavy ear-rings (Tādaṅkas) bracelets, (Mañjiraṇi) Anklets (Manikaṅkana) etc.

Besides these golden ornaments, studded with jewels, the ladies were very fond of wearing ivory bangles. The windows were not allowed to decorate themselves, with fineries but each and every woman, with her husband alive, was expected to wear at least one ornament as a token of her wedded bliss.

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287. cf. वनसपत्तिकी दुर्गमा महकमपं मण्डलं तराः MM., Act.II
288. cf. (कोई प्रत्येक समय में) NVL., p.46.
289. cf. राजा दीप कोटा। स्वमी वशन मंग्ल इति) NVL., p.26
का: प्रविष्टि — स्वामीगमणं वशनम् ... | NB-p.6.
का: प्रविष्टि स्वामिगमणम् ------------ | SH.Act.I.
290. cf. (a) दुरंगता यौगता न्यु कलमणिमिरणमोक्षितार्क- MV.IV.15.
रिवर शांति- इतिपरमेश्वरमातास्तुहार ।
(b) See also MM.,p.56.
291. cf. मण्डलकोटा: तहत दुरंगतीप्रत्येक इति। MM.V.7.
292. cf. तावधितिम तिमारे ताव य नौं च ताव नौं खेलयमणि बहु बहुत विचार्य विविधतय ॥
293. cf. भारा-का विज्ञानम्ये वाहनम् विपुलाः। NB., p.9.
SH.Act.II.
Social Custom: Marriage

At least among the high born people, the inter-caste marriages were not in vogue. The social dramas KM and MM contain vivid scenes of marriage ceremonies and throw a good deal of light on the ways the marriages were celebrated. The most notable thing, in this regard is that at the end of the ceremony bride's father was expected to grant a cherished wish to the bride-groom. Spending lavishly on marriages was also a fashion.

The Common People

Ramacandra takes an estimate of the people in general as under:

"Some people are struggling hard to earn livelihood and play various roles as if actors, to get at the thing. Some have given themselves up to the pursuit of women. To some the aim of life lies in enjoying garlands and in applying fragrant ointments on their persons while others are anxious to give a good feast of music to their ears. The others delight themselves by still other devices suited to their tastes viz. gambling, hunting, wine-drinking, betel-chewing and training in weapons. Still there are others who seem anxious to get things, varied in nature, such as horses,"

294.cf. विज्ञातिरिक्तव्यवहि विवाहिति:। \[KM.\, p.69.\]
295. See \[KM.\, pp.34-38 and MM Act.VI.\]
296cf. तैंरेव बल्व यवशस्त्रसिद्धधर्मसिद्धविवेकालेभुञ्जः। \[KM.\, III.16.\]
297. यथावतः हि दुःश्चन्त्यन्यं बलवययुगम निरत्येशु गामशी पि वतरंववः। \[Ibid.\, p.89.\]
elephants, bullock-vehicles, houses, progeny, and good position."

**Teachers and Curriculum of Studies**

Ramaçandra refers to the sad plight of the teachers and complains of their meagre salaries. At the same time he disapproves of the practice of imparting instructions in order to make a living.

The teachers of those days used to give corporal punishments to the taught but they were never criticised for the act because their intention in doing so was never malicious.

In the Sth the king asks the parrot what books it had studied and the latter enumerates the following ones which seem to serve as the popular curriculum of the day.

"I have taken pains in studying - grammar the Kaññiyarthaśāstra, the Nātyaśāstra, prominent poetic works, the Vedas, logic, law books, Mathematics, the Purāṇas and the Śāstras."

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298. cf. (a) कैकिण्त नीतिप्रकारित विद्वानः कैकिण्त उल्लोलापरः।
कैकिण्यानां शिक्षकानां गारौरितीत: केन ।
कैकिण्या प्राप्तस्य-पुरस्तस्य नविना-तान्त्रिकेन्द्रियः।
कैकिण्या शाक्तिगोविश्वास्य-व्यवहारा सत्या । सनतमाहुतः।

(b) "The chewing of tāmbūla or betel leaves was considered to be mark of good breeding".

Glory that was Gurjara Desa. Part II., p.420.

299. cf. कृतां कालस्तिस्य विज्ञानिन: प्राये। NVL., p.9.

300. cf. देवां वाक्स्तिन्याः विक्रोण्यां जनेन यः।

वुल्कुत्त्व-वस्त्रुपवत्त्वी विक्रोण्यां जनेन यः। NVL-I.14.

NVL-I.6.
The Position of Women

The status of woman was not at par with that of man. She was considered more or less - a commodity of possession. Strict fidelity was expected of the ladies of high ranks who remained confined to the surroundings of their houses. Only in exceptional cases they went out of doors, with a veil on their faces. The husbands were advised to pay full attention to the needs of their wives so that they should not go astray. However, if someone happened to follow a wrong path, her husband was free to deal with her in the way he liked. The practice of self

301.cf. अबायवृतता वाणिज्यिकता तात्कालिकी प्रकृति। \textit{MM.I.5.}

302.cf. रात्रि-\textit{कौशिकी} विशिष्टमार्गो विपयस्तानानि।

303.cf.(a) कृत्रिमसंपूर्णता सहितेवर्तनीयता। \textit{SH.VI.6.}

(b) रात्रि - "श्राृतानि व वानिज्यिकता व वाता विधेयकः दोषः।" \textit{SH.Act.II.19}

304.cf. सांविधानिक: अधिकारिक: सम्बन्ध। \textit{RVL.Act.VIII.}

305.cf. शुद्धिवायृत: चेतनितमार्गकाृतिका।

306.cf. हैरानतः: (श्रीति विगतावस्थाना हृदया) \textit{SH.II-25.}

307.cf. निम्नतानिवेषीकृतत्वात् विकासाद्विपिका बालिका पुरुषो! पुरुष! काले \textit{KN.p.37.}

308.cf. श्रीनाम बालिकाद्विपिकाः कर्ण सिन्हा नाम त्रिजीयाः। \textit{SH.II.21.}
immolation (sati) on the death of husbands was also in vogue. The attitude of sons towards mothers was not always respectful. The author calls such sons inhuman as cease to pay due regards to their mothers for the sake of their wives. A section of the people, thought women to be a source of trouble and their attitude towards them was that of apathy. Generally a woman of unchaste character was socially boycotted.

Social Evils

Among the social vices of the day slavery, harlotry, adultery, gambling and thieving deserve special mention as the dramas refer to them frequently.

309. cf. बुद्धाः तद भाग्यगृहीतं तड़ परम्परां ||

कर्तः सुशासनस्थितिनिर्माणां विकृत्ति दृश्यते यथा कर्तारः

क्षतिपूर्वक एवं रक्षिते ||

310. cf. स्त्रियां ताम्रि द्वीतीय दरादर कर्तव्ये

कर्तव्यमेवावशिष्यम् ||

311. cf. (a) स्त्रियां इत्यत्तबान्त् तस्मिन्नत्वाकर्षणम् ||

(b) प्रत्येक नात्रकाः विनिष्ठता

(c) न तद्दृस्तिना स्त्रियां कुलस्त्रियां वा किमपि हता

311(i) cf. कुमारेश - भृगुविकार्य तावर्ष भाविकेश्वरेऽन बिषोषपति
Slavery

Slavery as a recognised institution existed in India from very early times.

The society of the times of Ramaendra too was not free from this stigma. The needy and poverty-ridden people were compelled to sell their persons and the well-to-do members of the society used to buy them as vassals. The persons wishing their sale used to stand in the slave market with a blade of grass on their heads so that they may be identified as such by their buyers. However, the slaves could be set free if the conditions laid down earlier, were duly fulfilled by themselves or their relations. The author denounces slavery in the following words:

"O fate, why did you not demolish those persons at their embryonic stage who were going to be destined to suffer life-long slavery".

312. (a) Shri Nathu Rama supplies a document, dated V. S. 1238 which records the sale of a young woman as a slave. See "Jain Sahitya Aura Itihasa" Secd. Edition (1856) pp. 517-18.

(b) "The Lekha pradhati contains four documents, all dated V. S. 1288, and dealing with the sale of female slaves"-vide "Caulukyas of Gujrat" p. 435.

313. cf. Ibid., p. 345.

314. cf. राजाः (विलेक्ष्य) देवि तथिकातिः वसवं ब्रह्मविनायकः लोकः परिश्रमणि तथा अकः आलंकारिकार्यां सिस्मित। SH-ACT. III.

315. cf. राजा - देवि जीतवसादुं जिजिसिन्निमित्व। (वस्तम: कुर्मरात्मा: रौक्षितात्वत व शिरिपि दम्पिं निसिसदिनति। SH-ACT. III.

316. cf. गाय दियुक्तमिण बलेनास्ति: इनकेवमृ:। SH-ACT. III.

317. cf. राज्यवितानस्मायं रस्त्रीं लोकेऽपि ते।। SH-ACT. III. 14.
Harlotry

Prostitution, though prohibited by the scriptures, was then in full swing. Harlots were found at almost all important places. Besides brothels they were seen in pleasure-gardens, royal courts and temples. In the NVL we see them surrounding the king Nala at his court and again find them accompanying Damayanti who had come to the temple of cupid at the "Kusumakara" garden. The author speaks contemptuously of them, but the words uttered in their praise are equally emphatic and represent the feelings of people of that age.

"All men cannot afford to have bright eyed damsels as their wives. The just king cannot tolerate people who commit adultery with the wives of others. Even the creator Himself has failed to do without damsels, not to speak of the common man. Now, in the context of things as they stand, just think what would have been the poor lot of the love-sick people, had there been no harlots to grant them their desires."

318. cf. राजा - नूँ केवल देवतायनं पण्यागानाक्षे व नक्षित्रानां कालवाशवाचारां। NVL., p.32.
319. cf. मंगोळाणि रणनिष्ठि वारसं हृ कारणानवासयम्। NVL.,II-3.
320. cf. पण्यस्वामू विबेषदनुस्तिकात्सर्च, रुपैत ॥ NVL-III-19.
321. cf. कृत्यामध्ये वन्द्ये देशमुः कान्त:। कान्ता: इत्या-दृष्टी न्या गायणं पवारिलस्य राजा केवल जारी। गायणं वारितास्तु श्रापतिमिति स्वः परमाणाङ्गतः। कामार्थ: क्षन जीर्ण परिषता: पण्याणना: लंके केवल। NVL.,III-13.
“I wish all good-luck to courtesans who fall to the lot of lucky ones. According to scriptures only "Artha" (wealth) begets (fulfils) "Kāma" (wants, desires) but harlots are known for getting "Artha" out of "Kāma" 322 (love)".

“All praise is due for prostitutes who grant blissful pleasure to the love-lorn people only in exchange 323 of few coins.”

All this suggests that prostitution was quite widespread but the society tolerated it as a necessary evil and the courtesans were far from being despised.

**Adultery**

The society was not free from adultery which may be traced in the utterances of "Laḥastani" who finds her role in at least three dramas. While playing her role of a go-between in the NVL, she takes pride in introducing herself as under:

“I can cause abortions to them who have become pregnant through illicit relations with others. I am also a pastmaster in uniting one with one’s cherished love, no matter, however, inaccessible or unattainable he or she may be. In short there is nothing which may be

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322. cf. पुष्पप्रागुल्यं-पुष्पाय देशायं गणायं ममयः।

यद ज्ञानया: शास्त्राय कामार्गः प्राच्यः।

SH. IV. 7.

323. कुहम् नागः: पुष्प-कामम्-जोवितस्य

समत्रियो रतिसुर: किंचिदामयायः।

NVL. III. 14.
beyond my reach."

In K.M. "Siddhādhinātha" has been taken into custody by "Varuṇa" because the former was found running after the ladies of others.

In K.M. "cāṇīrālekhā" accords warm reception to "Vaiśravana" with a view to satisfy her sexual lust secretly with him.

Gambling

In those days gambling was considered a lawful game and there were laws to protect the interests of the gamblers.

The author gives a picturesque description of the chronic gamblers of the day:

"Generally the routine of life of the persons addicted to dice is that they wear only a loin cloth, eat stale food, sleep on the land full of dust and talk only rot. Members of their family are courtseans and helpmates are parasites. Cheating is their business, thieves are their friends and noble people are their enemies."

324. cf. उप्रभलना-(अलौचित) नौ पहारायी——बणागरसमंजी गणी शायदिन, इलाहाबाद पि निगमन संगीतम्। कि काश्‍शं, निगमनां कि काश्‍शं गं तः लाहेमिः।
325. cf. मात्रिवर्गि—सदार विन्दुकारों दरापारिक बंधुसुखः कथ विन्दुकारों गंसारूः।
326. cf. क्षराक कालीविरङ्के महंति किन्न बनारस देवारायाः पूर्ण निगमनाला बोणालस्य निकालिः।
327. cf. दुनतरः—वर्गीयतारं दुनतर राजाधायं भद्रमण्ड धिनिजुयति।
328. cf. आमों वलं बनारस पराश वरा पाश्चिम वल्यथोहतिः। बनारस वेरायं जः जः चित।
अगणया: परस्वस्तविश्वासया पहारायी बिषय। प्रायोगिक दरिवर-अस्माति नागस्तातः॥ नूल. म. 1-10.
The social play MM weaves its theme around the hero, Makaranda who is a young lad of high rank but who has been ruined by gambling.

The hero of the NVL too is a victim of dice. He loses all in a gambling bout. He curses himself bitterly on this account and admits that a gambler has no shame, no kindness, no modesty and no pity.

**Dacoity and Theft**

The society was not free from the menace of dacoits and thieves. The KM mentions a gang of dacoits, living in a place named “Vyaghramukhapalli” which was a terror not only for the people but also for the king of that region.

Besides, broad-day robberies, there were cases of housebreaking and thefts at night. The Prakarana KM depicts a scene where the citizens of "Simhala" who had been victims of the thieves continuously for a long time, approach the king for help.

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329 cf. होम्म ती न डया हरायेखुपुतुः का वा ते या भृगुवा। NVL. VI-1.
330 cf. रत्ना भाप्राप्तारावणाहो वधार्यः।
    चौरायु प्रभावतः राष्ट्राधिपो विषु माधुरयाः।
KM. pp. 77-78.
331 cf. राजस्व हि वर्षती कण दण्ण्यान्तिन दुःः।
    KM. VI-26.
332 cf. विजः-उप अरितर णधुरोपीयस्यपीरणोपिकोन राजानिषुः
    निर्सिन्धः। KM. p. 44.
The author gives a graphic description of thieves in the following manner:

"Woe upon the institution of thieves which brings suffering not only to themselves but to others also. The thieves cut off the heads of those persons who coax them. They, out of excessive greed, snatch away the money earned by others with the sweat of their brow. Again they always lead their lives in utter fear and spend that booty with a great caution lest they should be identified as thieves."

"The thieves roam secretly day and night and they cannot enjoy food, drink, clothing and love from wives freely. They catch fear even from their own sons and lovelmates. But still the people cannot resist the temptation of thieving."

"Who can be a bigger fool than a thief who is prepared to undergo the afflicts of this as well as the next life for merely filling his belly."

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333. cf. क्षुद्रां क्षुद्राः प्राणां क्षुद्राः क्षुद्रां क्षुद्राः प्राणां क्षुद्रां क्षुद्राः
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क्षुद्रां क्षुद्राः प्राणां क्षुद्राः क्षुद्राः प्राणां क्षुद्राः

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335. नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द नन्द
Popular Amusements

Among popular means of recreation pleasure gardens, theatres, swings, singing and dancing are noteworthy as they have been alluded to a number of times in his dramas.

Beautiful gardens, attractive from several points of view, were situated round the cities and the people of romantic taste used to spend their leisure there. They took their sweet hearts along with them for pleasure and recreation. The KM affords a graphic picture of one of them:

"These outskirts of the city are charming not only to the eyes but to the ears also. Here the garden-trees are resounded with the sweet notes of cuckoos. The tired travellers are relaxing here and there. At the foot of the pleasure-hill the damsels of the city are enjoying themselves with various sports and the booklets are rushing forward with a loud noise."

336. cf. विशालतानितः कवित्वशिवित्र ज्योताकृतिका-क्रोड़ीसुरमृगी गिरिविज्ञानकार-ताराः स्वचित। जो वे समयति कुचलानवादर-वाचकिनी-शानसागरिन्द्रहुः ज्यातिरितः शैताणिगै नैराणी व।

KM-IV-86.
In the NM a garden has been described as endowed with sweat-drops fallen from the persons of damsels who had enjoyed amorous play there.

In the NVL Damayanti pays a visit to the "Kusumakara" garden along with a band of musicians and Nala goes to the "Mattamayura" garden and relaxes there under shady trees by the side of a pleasure-tank.

The NM shows that small gardens were also attached to the houses of wealthy people.

Theatre

The drama seems to be quite popular during the period under review. There were a good number of dramatic troupes which roamed from place to place to earn money. Sometimes the actors felt tired of their touring job and wished to stay at one place in the company of their families and friends. The female roles were played by actresses who accompanied the troupes. Sometimes several

337. cf. —इसुपुत्रे-दुष्क-सम्यरायर्यक्षेत्रेद-नाय्क। मथसाथयाय्य। पनोपनलय
विनायमेलामतिनवल्भम। मः। Act-I.

338. cf. विजुलका०-कंदं उपवाणेक्क्रिमस्यकारायार०-विगमिभवायर० वरस्यनं
ता वल्थ पुनरिक्ष्यतम। NVL-p.4.

339. cf. वि। शनीकाराणं गतं पारिको बन्धनश्रेिप्राणस्यकारायाय गृहस्यनं
गतोऽसम। NVL-p.4.

340. cf. नंदिः (नविन्स्य) भाव। निर्विन्नाष्टिक्ष्य संगीतागी। संसारिक महेश्वर
कुलिण रंगुरं विश्वस्यनमन्त्रे। तत्त्वार्थां नामस्य। विनायक हरिनाम संस्मानायत्व
संस्मानायत्व तत्त्वार्थां नामस्य। निर्नायक जनमानवस्थायः। इस्म-मन्यानन्त्व-पुरुषार्थम। NH-p.3

341. In the "Malahesana" drama Damayanti's role was played by Makarika. See NVL.Act.XI.
dramatic parties happened to visit the same place and consequently quarreled with one another for their turn 342 to stage their plays earlier. In such cases, the audience naturally felt tired of witnessing several dramas in 343 succession. Usually it were the kings, rich people or institutions who bore the expenditure and got the dramas 344 staged.

In the NVL we see a dramatic party consisting of three members including one lady, going over to Ayodhya, where it stages a play under the patronage of the king of that place.

But the literary dramas like those of Ramaendra were not meant for the rank and file. The author, in the prologues to his dramas, lays down the specific conditions for persons who were to constitute the fit audience for his plays, which were intended for the learned people well versed in the rules of dramaturgy.

342. (कृत्यानां ब्रह्मचारिण्यः) प्रार्त्य! ये तु कृत्यानां ब्रह्मचारिण्यः नासकाण्डायम् इतिवर्तमानः।
श्रणूष कक्तो निबिद्धं न्यायिकेऽ श्रम्स्थानमिवन्याति।

343. cf. तत्र हृदयान्तायामन्जरिलयःः सुख्याः निर्देशायाक्षेत्रेण सीताधिपतिः
श्रुत्वात्मानापि नक्तामारवणाय युर्वोऽपि।

344. cf. In Gujrat this was a century of dramas. On festive or religious occasions, as a rule plays were performed in temples with some kind of scenic display and considerable attention was paid to acting. "Gujarat and Its Literature: p. 68.

345. cf. (a) उनात्ते ज्ञविणीताऽः गृहातः तत्त्वायः।

346. (b) तत्र स्वः स्रवण्य ब्रह्मचारिण्यः ग्रामानितराष्ट्रानानेतराधिकारानानानाय नात्वकः।

347. (c) उपनासयान्त्राधिकारिः: भ्रवेत्: उदङ्गोऽन्त्ववंत्य नाप्रभृत्यस्थानाय

348. cf. Shi-Prologue.
The Swing

To enjoy rides on swings was a common thing those days. The author refers to swings many a time and in the opening of the drama, KM, we see the heroine enjoying the pleasure of the sport. Even, nowadays, many houses in Gujarat can be seen furnished with this pleasure sport.

Music and Dancing

Music and dancing were effective means of recreation. Besides the poet's praise of them at other places the NVL refers to concert-rooms (Saṅgītāsālas). Again the NVL shows Nala at his court and Damayanti at the garden, both surrounded by musicians as well as dancing girls.

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346 cf. शय्या विदेह यात्रा वतिका वस्त्रा ।
346 cm. IV. 1. 1

347 cf. नले नायकां से क्रुद्ध विक्रम करते ।

348. (a) भाईतिन्त्र भद्र विद्रोहितां

349. cf. विनाधारित-नाय-विद्रोहं ।

NVL, III-11.
Festive Occasions

The KM gives some information on the mode the
festive occasions were celebrated those days. When the
prince "Lakshmipati" was coming to pay a visit to his father
the court and the city were ordered to be tastefully and
gorgeously decorated. The musicians were alerted. The main
gates of the city were decorated with the bunches of precious
jewels and flags of Chinese cloth. Many welcome arches were
erected on the way. A sprinkle of fragrant liquid for the
ground in front of each house was arranged. The commanders
of cavalry and elephant-troop were asked to keep ready
for procession. A lordly elephant called "Jayamangala"
washed to be decorated specially for the occasion. The KM
himself was scheduled to receive the prince half-way.

350. cf. लक्ष्मीपति राजा के लिए नगर रीढ़ोड़ा। किन्तु मन्त्रियों रेणुका,
ग्रामीणवासयात्रा के साथ उत्साहसागरपत्ता। राजा तथागत मन्त्रियों
ने घरों के फर्श पर फूल दाने दिया। राजा की कोई दो स्थल स्मारक

351. cf. जयमंगल के लिए हर काम के साथ नगर को मन्त्रियों
के साथ आशीर्वादादाता। राजा के लिए हर काम के साथ नगर को मन्त्रियों
के साथ आशीर्वादादाता।

352. cf. नगर के किन्तु मन्त्रियों रेणुका, नगर के किन्तु मन्त्रियों
रेणुका के साथ उत्साहसागरपत्ता। राजा के लिए हर काम के साथ नगर को मन्त्रियों

रेणुका के साथ उत्साहसागरपत्ता।
The person on whom special honour was conferred was made to ride on elephant and taken in a procession through the main bazars of the city.

**Political Institutions**

The general form of government was monarchical. The kingdom was divided into a number of administrative units called "Mandala" ruled over by "Mandalaśvaras" who were strictly under the suzerainty of paramount rulers. The kings fought battles against one another, with their armies consisting of elephants, horses and footmen. The conquerors used to plunder the places won over by them and their inhabitants used to flee away in a bid to save their lives and honour. To give protection to their subjects against all

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353. "The person on whom special honour was conferred was made to ride on elephant and taken in a procession through the main bazars of the city.

354. (a) For example- the V Act of the KD shows that the "Mandalaśvara" "Vijayaśvara" attacks over "Sakramena" by the order of the presiding king "Vikramaśalu" called as "Paramesvara".

(b) Mandala, it seems, was the largest territorial division, corresponding to a modern province.

(c) The governor of a Mandala was usually styled a Mahamandalaśvara". *Ibid.* p.203.

355. The following verse sheds light on the strategy of war in those days:-


kinds of dangers was considered to be an obligatory duty of the kings but in things of personal interest, most of them, acted according to their own free will. The cases of dispute other than the ordinary ones between the people, were decided by the king himself with the help of his minister or ministers. The institute of spies was there and the kings employed them to gather secret information concerning their own subjects as well as those of others.

The Police

The cities were placed under the control of "Kotwals" who with the help of subordinate officials, maintained law and order there. In the KM, Rāmacandra gives a very vivid description of the action which the police of the times used to take against the culprits. The drama also

358. cf. (a) प्रति पद: तमसि रहिताः ।
न्यायार्थिनिन्यायिनि: कः स शासनमः।

(b) वर्तमाने वधाणविनिक्षेपः कः: विनाय: रूपाः ।
KM. IV. 6.

359. cf. (a) विद्वद्वृत्तेश्वरश्रीमत्वाक्षर ।
महोदयः श्रीमद्विनायकः।
RV. XII-7.

(b) जगदीश:-(क्षणः)वैस्नावं कुसङ्क्षिप्तवत्रदस्यां गृहहरी
KM. p. 109.

360. cf. KM. Act. IV.
361. (a) पोथौः: अः कितः ख्यातिसारस्यमर्गस्य प्रकरणमस्य निर्देशः
ने च नामः: श्रीमयी वाणिज्यस्य कृत्यानि नियंत्रितः।
NH. p. 87.

(b) cf. नाथसिंह प्रकाशम् नित्यस्य कः:।
362. cf. KM. pp. 43-51.
shows that the police was equipped with various types of weapons and had an armour for the protection of their bodies. The following reference may, however, indicate that the police did not perform their duty diligently:

"The citizens, who had been victims of the thieves continuously for a long time, apprised the king of their woeful state and the king in his turn re-

approached the "City-Kotwal" for his carelessness.

Punishments

While capital punishment was awarded for serious offences, there were other types of punishments, such as mutilation of limbs, and exposing to public ridicule. The police used to give a good beating to the culprits at the time of their arrest. The chief of the police, in the KM, orders his assistant "Dirghadanatra" to give sound beating to Kitrānanda, suspected of a theft.

363. भिन्नान्तः—पियर्के प्रतिख्रिष्टामायकलक्षणः कैरिस्ताक्षर
कारक्षातः कैरिस्ताराक्षिनाः कैरिक्षिपिय सांविधि: विधिः प्रतिस्थित्के वेद्वाकारू प्रतिस्थित्किलितान्तः प्राप्तिन्यः:

364. cf. Ibid., pp. 44-45.
365. cf. (a) कैरिक्षिपियः स्त्रिय ज्ञापिन्य दुरअस्थ्याक्षरयस्वयः
(b) कृताण्य:- (इन्द्रियाच्यात्ति)आरोपय कार्यर नमस्त्रूपः
(c) कृताण्य:(प्रतिहार्यः प्रति) उदास दुरअस्थ्यान्त स्वास्थः
366. cf. विशेषे कृष्णपर्णम कपोलिकास्वयः
(दोपिदेस्ती यत्तिना प्राप्तिन्यप्राप्तिस्वतः)
KM. pp. 48-49.
The accused were insulted and abused also. However, the females were exempted from beating and capital punishment. Kalapaña instructs his assistant not to beat "Kauumudī" because she is a woman. In the SH "Sutārā" is brought to the court as a demoness but is not sentenced to death because she is a woman.

Before the culprits were brought to the king for trial they were subjected to various humiliations. Their hair were let loose, sandal paste was applied to their bodies and a garland of earthen cups was put around their necks. After this they were made to ride a donkey with the help of a cāndāla and taken round the city in a procession with a view to teaching them a good lesson. The dramas Kā, SH and NVL bear witness to these practices.

Sometimes when the offence was heinous, the evil-doers were exiled from the country. In the case of women, however, they were only deprived of their ears, nose and lips.

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367. See SH-pp.50-51, the last part of Act IV in SH and NVL-p.28
368. See SH-pp.50-51, the last part of Act IV in SH and NVL-p.28
369. SH-Act.IV.
370. SH-Act.IV.
Decadence in Literature

A brief account of the literary activities of the time will not out of the place here. The works of Rāmacandra indicate that literary assemblies were held quite often in those days. The time witnessed a decay in the field of literature. Originality was fast disappearing and many of the so-called poets wanted to pass off as such, either by imitating the writings of others or by getting verses composed in their names, on payment of paltry sums of money. This evil practice has been censured many a time by Rāmacandra in such words as:

"How can the noble scholars rely on these modern writers who pass off as poets by stealing words and ideas from the poems of others." 375

In the Mā, again Rāmacandra laments the fall of standards as under:

"How can the learned undergo the toil of composing original poems in this age, when the title of a "poet" can be easily earned through poems bought for a paltry sum of money."

373. In literary circles the practice of Ṛṣasāyapūrṇa was prevalent!
375. (b) The kings of the day used to call big assemblies of scholars to discuss things of literary nature:
376. cf. "Representatives of all sects were summoned to revise the panegyric, and the teacher Hemacandra sent there his subordinate disciple the Pandit Rāmacandra".

Gujrat and Its Lit., p.
General Estimate of Character

The dramas cite a few instances which indicate that the social and moral behaviour of the people was regulated by the high norms laid down in Sanskrit texts.

In the NVL the "Vidūṣaka" goes on laughing at the cost of "Lambodara". This annoys the hero who checks him from doing so with the remark that every guest deserves to be treated with respect.

In the RVL "Patralekhā" who in reality is "Prahasta" - disguised as the wife of "Virāgha", requests Rāma to accompany her to the place where she has a buried treasure but Rāma refuses to accede to her request saying that it is not proper for him to move in the company of other women without being accompanied by his own wife.

In the NVL "Kalāhāri" decides to enter amidst the gathering of women to know whether Damayati is there or not but the "Vidūṣaka" objects to it saying that one should not visit other women all alone.

376 cf. (a) कार्यम् कदिमशा न अक्रृतिरिप्र भाप्यते।
पुन्नहृदःकारितदिं ब्रजविनिया कृत्वा नवं जयम्।।

(b) "With Bhavabhuti practically ends the great epoch of Sanskrit dramatic literature and begins the age of lesser achievement." - S. De. Hist. of Skt. Lit., 441.

377 cf. युग्मानायास्ति पुरुसरिति निरं हसियुपेनायि। NVL, p. 8.
379 cf. विदुषकः--ततथा पितं उदयं कहि तत्वतः वाग्निगार परम्पराग्रामः
मतास्ते गमणं न सभूविसे। NVL, p. 33.
In the RVL again, Sita tells "Viradhā" (Ravana) that even the mere mention of names of unchaste ladies is bad.

But contrary to the high ideals referred to above, Ramacandra gives indications that the society had started its march on the path of decay. The people were becoming more and more self-centred. They hardly paid any attention to the welfare of others. The heroine of the NS reveals how selfish the people of the day had become.

Shima is all out to save the victim from the clutches of the demon but the heroine tries her best to prevent him from rendering the selfless service because no personal purpose was going to be served by it. She remarks:

"My lord. Leave this wretched fellow to his own fate as you will not gain anything by helping him."

The ideal hero, however, does not relish her logic based on selfishness. She tries once more to bring him round to her views saying:-

380. cf. जव विरा (नाधिक गहरायां नामगहरायां)

381. cf. श्रृंगा-नामि किं एदिपा तिवार्यगा रतीगा?

382. cf. नाम: (तात्त्विक) किमेक्स-नामक्रोक्षसिम-विद्वासिम?

RVL. Act. II.

NS. p. 7.

Ibid. p. 7.
"My lord. This man(victim) is not known to us and the demon is notorious for his immense strength. Hence you should not risk your life without any substantial gain."

This attitude of indifference to others coupled with other social evils was responsible for bringing the region as well as the country under the subjugation of invaders who ruled over it for centuries together.

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383 cf. जौश्य - नाथ ! बालिकाओं का निरंतर, परिक्षणों का शिक्षण, ता कि कारण व्रजी शंकनुलाएँ वारीविदि?

384. In general, no civilization is destroyed from without unless it has first brought about its own ruin, no empire is conquered by a foreign foe unless it has first committed suicide."

Chaulukyas of Gujrat, p. 344.