PART I
CHAPTER I

INTRODUCTION

The aim of this work is to draw upon the fullness and grandeur of the epic poem *Vasantavilāsa*. An attempt to analyse the writings of Bālacandra Sūri carefully and systematically, shows that these writings are rich in historical accounts of *Mahāmānya Vastupāla*, Prime-minister of Caulukya’s of Gujarat in thirteenth century A.D. There is a dearth of research papers or any translation or commentary is available on the present Kāvyā. Single and systematic study of the *Vasantavilāsa* in its literary and historical perspectives, has, to my knowledge, not yet been undertaken. With this in view, I have taken up in this thesis a comprehensive study of the *Vasantavilāsamahākāvyā* with a special reference to the Hero Vastupāla and his achievements.

Present thesis is divided into Three Parts. In the first part of the chapter two devoted to the history of Caulukya’s up to Vastupāla. Chapter three is devoted to the historical account of Vastupāla and his achievements.

The *Vasantavilāsamahākāvyā* contains 14 Cantos. It deals with good-deeds of Vastupāla, the well known Minister of Viradhavala of Dholka, from the time of his Ministry up to his death. From the Kāvyā itself we come to know that it was composed for the pleasure of Jaitrasimha, son of Vastupāla (I.53).
The present Kāvya belongs to that category of historical poems which contain much descriptive matter about the history of the hero whom they glorify. The writer of this work was a contemporary of the Minister Vastupāla, and so that he has given the history of his career, especially the later one.

Life, Date and Works of Bālacandra Sūri:

The author of the Kāvya is Bālacandra Sūri, the pupil of Haribhadra Sūri of the Candragaccha (I.75). The I Canto gives a detailed account of his life. There lived a famous Brāhmaṇa Dharādeva with his wife named Vidyut in the town of Moḍheraka (I.42,47,51). The Brāhmaṇa gave shelter and protection to all the distressed beings that came there. He was also well versed in the doctrines of Jainism. All the mendicants that came there returned with their hands full. Dharādeva and Vādyut had a son named Munjāla (I.52), to whom the world was an illusion. He received enlightenment form his preceptor, Haribhadra Sūri and became a Jain mendicant with the permission of his parents (I.53). At the time of the death Haribhadra Sūri put him in his place and named him Bālacandra Sūri (I.54-55).

Date

With regard to the date of the composition of the Mahākāvya, no specific mention is made by the poet. But from the mention of the date of the death of Vastupāla which is placed in V.S. 1296, we can say that the work must have been composed after his death. Moreover it is said here that the present
Kāvya was written for the pleasure of Jaitrasimha, Vastupāla's son. This shows that the date of the work falls in the period when Vastupāla's son came into power. Thus the upper limit of the date of composition can be fixed about the end of the Thirteenth or the beginning of the Fourteenth Century A.D.

Works

Besides the present work, Bālacandra Sūri his said to have written a drama in five acts named Karuṇavajrayudha, and commentaries on Vītekamaṁjari and Upadeśakandali.

Part II of the Thesis is 'Vasantavilāsamahākāvya-its contents'. Here is given a much preference to the translation of the Fourteen Cantos of the Vasantavilāsa, because no translation is up till now available on this poem. Brief story of the Kāvya is as follows.

FIRST CANTO

The Kāvya opens with an invocation addressed to Goddess Sarasvati. It is followed by an elaborate description on the nectar of poetry which is regarded as the best means of attaining spiritual prosperity. The poet, further, while giving his personal history, describes how the Goddess Sarasvati appears to him in his sleep, and tells him that he is her actual son. He, then, mentions the qualities possessed by Vastupāla which make him the Hero of the Kāvya.
SECOND CANTO

It begins with a charming description of the city of Aṇahilapura Paṭṭana. It possesses beautiful temples endowed with gold-knobs. The huge and the lofty buildings of the city look like palaces. Their walls and floors are studded with gems. The city’s fort, ditch and the Durlabharāja tank add glowing beauty to it. What more! its splendour surpasses the beauties of Bhogavatī and Amarāvatī.

THIRD CANTO

In the days of yore, there springs forth a brave warrior from the hollowed palm of Brahma, known as Caulukya who is regarded as the first progenitor of the Caulukya dynasty. From this very being descends Mūlarāja who acquires world fame. This king is said to have visited the temple of Somanātha every Monday. He, in his turn, succeeded by his son Camunḍarāja, who is next succeeded by Valabharaja. He acquires for himself the title of Jagajjhampana. He is followed by Durlabharāja of undiminishing fame. After him, the throne of Aṇahilapura is occupied by Bhīma, terrific like Bhīma. He inflicts a crushing defeat upon the king Bhoja of Avanti. Bhīma is succeeded by his son Karna, serving the purpose of ear ornament of the prosperity of Gujarat. He is described as an extraordinarily handsome figure. His successor Jayasimhadeva, having conquered Ujjayini, brings Yoginipīṭha to his own capital. Moreover, he kills Barbara.
After the death of Jayasimha, Kumārapāla ascends the throne. He is a very just King. He undertakes repairs in the temple of Somanātha. He builds a number of Vihāras for religious purposes. In the battlefield, he defeats the kings of Jaṅgala and Koṅkana. He also defeats Ballāla.

The next king to mount the throne is Ajayapāla who brings under subjugation the ruler of Jaṅgala. His son and successor, Mūlarāja, though yet a child, scatters the army of the Mlechhas. Mūlarāja is followed by Bhimadeva. As he is a child, the tributary princess begin to divide and usurp his kingdom. Seeing this, Arñorāja comes for help, but the Maṅḍalikas object to his interruption. But he, with his might, suppresses all the usurpers and assumes the position for himself. He is succeeded by his son Lavaṇaprasāda, who brings under subjugation the kings of Gauda, Kerala, Laṭa, Mālava, Rāḍha, Hūṇa, Ṛṇḍras, kaṇci, Koṅkana, Jaṅgala, Pāṇḍya, Kuntala, Vaṅga and Kalinga. His son Viradhavala is a mighty warrior of great luster.

One night, the guardian deity of the country appears before Viradhavala in dream, and informs him about Vastupāla and Tejapāla, the two sons of Asvaśī ṁa and Kumāradevi. She asks him to appoint them his ministers and put the burden of administration on their shoulders. Next day, Viradhavala sends for them. when the two brothers arrive at the court the King explains to them his desires of enstuting the work of administration to them. He praises their honesty and ability. Vastupāla expresses his great joy at the words of the master but informs him that it is the age of Kali when neither the master nor
the dependent is sincere. So if the King promises to be just and controls his passions and does not give ear to the advice of the wicked, he is ready to accept the duty. With this, the King is highly placed and puts in to his hand the minister's golden seal.

FOURTH CANTO

It deals with the prays of the abilities of the two ministers, Vastupāla and Tejapāla. Both are experts in polity, and equal Indra and Upendra. Their mutual love is compared with that of Rāma and Lakṣmaṇa, and the polity with that of Guru and Śukra. Both are lusters like Moon and the Sun. They hold the climax of justice, and devotion to religion. Vastupāla is appointed the governor of Stambhatirtha, which is formerly enjoyed by the king of Laṭa.

FIFTH CANTO

The minister Vastupāla takes a charge of his duties and goes to Stambhatirtha. he sets right many of the wrongs committed by previous officers. He establishes justice and happiness in the kingdom. He respects the followers of all the religions so that every one things that the minister belongs to his own religion. Being found of poetry he pays large amounts to poets as gifts.

During this period Viradhavala is engaged in battle with the kings of marwara, who are fighting with King Lūnasāka. At this very time, Śahkha, the
King of Broach, marches with a large army to recover Stambhatirtha which originally belongs to Broach. Śaṅkha sends an emissary to Vastupāla demanding complete submission by the latter, or accept the challenge.

Then Vastupāla comes forth with a great army. Śaṅkha seeing this fresh force of the enemy, flees from the field. Thus Vastupāla, obtaining decisive victory over the enemy, returns to Stambhatirtha amidst all rejoicings.

SIXTH, SEVENTH AND EIGHTH CANTOS

These contain the conventional poetical description of the seasons, sports and pleasure, and the rise of Moon and the Sun.

NINTH CANTO

Here is described in detail a dream of Vastupāla. God Dharma, having one foot, appears to him a dream and tells that formerly in Kṛtā-ge he had four legs, three legs in treta, two in dvāpara and now in kali only one leg is left. Mūlarāja and Siddharāja used to spread dharma by taking pilgrimages to Someśvara. Siddharāja is believed to have made pilgrimage to Śatruṇjaya about twelve times. His mother mayanalladevi got abolished the tax on pilgrims to Someśvara. Kumārapāla also made pilgrimages to Girnar and Śatruṇjaya mountains and got repaired the old temples of Keḍāra and Someśvara built by Mūlarāja at Mandalipatṭana. He also erected many new temples. Further, God
Dharma laments over the state of affairs which has become unfavourable. He bids him to promote religion and fulfill his wishes. The canto ends with the awakening of the minister Vastupāla with the sound of the morning drums and eulogies sung by the bards.

**TENTH CANTO**

It contains a description of Vastupāla's pilgrimage. Vastupāla, acting upon the advice of the preceptor and with the permission of the king, resolves to go for pilgrimage. He entrust the burden of the state to Tejapāla, and sets out on the pilgrimage. Four feudatory chiefs and Sangaparis from Lāta, Gauḍa, Maru, Kaksha, Dahala, Avanti and Vahga accompany him. He honours them with various presents, and provides all comforts to the pilgrims. He visits the temples that come on the way, and gets prepared the old once.

**ELEVENTH CANTO**

From the Satrunjaya Mountain, the Saṅgha turns to Prabhāspaṭṭana. There, Vastupāla worships at the temple of Somanātha, bathes in the Sarasvati river at Priyamelaṭīrtha. He distributes Gold and Jewels in charity. At this place, he worships Candraprabha.
TWELFTH CANTO

Further, the Sangha marches to Raivata Mountain. At the foot of the mountain, he visits the Tejapālapura at the tank called Kumārasarh, founded by Tejapāla. He then, worships Ādinātha.

THIRTEENTH CANTO

The Sangha then ascends the mountain, and worships Nemenātha. Further, the Sangha ascends the Ambika, Alokana and Sāmba peaks. Vastupāla arranges a dinner for his pilgrims friends, Brahmans, the Yasīs, and the religious preceptors and presents them clothes etc.

FOURTEENTH CANTO

Here is given a detailed account of the religious places, temples, resting houses for Yasīs, dwelling places for the Brahmans and tanks erected and sunk by Vastupāla in different cities and towns etc. In the course of time, Vastupāla becomes very famous for his pious activities and his glories are sung in the heaven also. When he attained old age, he is informed by a messenger of Dharma that Sadagati, the daughter of Dharama, desired to marry him. Vastupāla thus gets absorbed in her thoughts and consequently falls ill. He resolves to go to Satrūnjaya Mountain to marry her. This is informed to Dharama by Ayurbandha, a servant of Dharma. Dharmo, as a result fixes the time for
marriage and sends Sadbodha to inform Vastupāla about the same. Vastupāla
calls his son Jaitrasimha, his wife and his brother Tejapāla and gives them
instructions and advice. After taking permission of the king, he starts for
Satruñjaya Mountain. He climbs the hill on the day of marriage, i.e., the fifth
day of Magha, in Sāvat 1296. On this day, the temple of Adinatha is beautiful
decorated. Dharma gives his daughter to Vastupāla and takes him to heaven,
where he receives a warm welcome by the Lord of Heaven.

Part III of the thesis contains a 'Critical Estimate of the Poet and the
Poem'. First chapter is deal with 'Sadbālaṅkāras in Vasantavilāsmahākāvyya'.
Balacandra Sūri uses Yamakālāṅkāra and its many verities throughout his
Mahākāvyya. For this, here is taken a detailed examination of 'Balacandra
Sūri - Master of Yamakālāṅkāra', for the study in the second chapter of the
part III.

Chapter three contains 'Arthālaṅkāras in Vasantavilāsmahākāvyya'.
Following are the some examples of Arthālaṅkāras used in the poem:

- Anuprāsa - I.1,4,15; VI.2
- Yamaka - I.46,47; IV.26; V.107; VI.13,14,16,20,68-70.
- Utprekṣa - II.22,28,29; VII.5; VIII.1; IX.3
- Rupaka - I.25; V.37
- Hesumān - I.24
- Bhṛṇsimīn - V.81; VII.56,58; IX.48.
- Ariṇaratvanīśa - VII.42,43.
- Kāraṇamāla - III.61.
- Śleśa - VI.67-71; XI.72; XII.13-20,28,46.
The last chapter of the thesis, 'Critical Appreciation of the Poet and the Poem' briefly as follows:

The Vasantavilāsa consists of fourteen proportionate cantos. Unlike other Mahākāvyas the hero of the Kāvyā is not a king, but the king's minister, Vastupala. The predominant sentiment of the Kāvyā is Śūnya since it is a historical Kāvyā. The sentiment of Vīra (heroism) too, finds a place in it, it is to be met with mainly in the fifth canto where we have the description of battle (V.73 ff). The sentiment of Śṛngāra is to be seen in the various descriptions of seasons, sports and pleasures (cantos VI & VII).

The theme of the Kāvyā is based on the Caulukya kings of Gujarāt. Vastupāla the hero of the Kāvyā himself was the minister of Viradhavala of Dholka. The Kāvyā relates the good deeds of Vastupāla. It beings with a benediction addressed to goddess Saraswati.

It being a historical Kāvyā, we come across lengthy descriptions common in the Mahākāvyas. The second canto preserves beautiful description of Anahilapura with its gold-knobbed temples (11.4). Its palace-like building its fort, its ditch and Dhurlabharāja tank (II.46-9). The awe-inspiring battle scenes and marches of the armies (V.70 ff) are also described. The description of the Śatrūnjaya and Girnar mountains is to be met with in the tenth, eleventh and twelfth cantos. The descriptions of the six seasons with their seasoned flowers blooming and breezes blowing is also
very enchanting (Canto VI). Beautiful scenes of Moon-rise and Sun-rise are preserved in eighth and ninth cantos. Accounts of the sports in pleasure gardens and waters (canto VII) are also to be met with in the Kāvyā. It also contains the descriptions regarding the orgies of drinking. The third canto is noticeable for the political descriptions.

Every canto of the Kāvyā is named after its subject-matter. The first canto contains an introduction and is appropriately called Prasīvānā. The second canto gives the description of the capital and is named Rājadhānīvarṇana, and so on.