A DETAILED ANALYSIS OF SOME SELECTED LITERARY WORKS

There are various parts of literature, such as the Mahakavya Sandesha Kuvya, Khanda Kuvya, Kavya Sangvha, Ashirvadmakr Prashanti, Shil-Lipi Tasut, composed for Pirivena education, magazines, felicitations, etc., among the Sanskrit texts composed during the Modern Era. When inquiring into matter, it is evident that even though it is not similar to India, there is a considerable specific categorization. In the present Chapter only some selected works are taken up for detailed study. Such of those works composed by great scholars who have done much service to the renaissance of modern Sanskrit literature in Sri Lanka are selected here. Among them, Padya Chintamani, composed by Most Venerable Siri Piyaratana Nayaka Thero,

The following works composed by Most Venerable Dauldena Gnanissara Thero, expert in Sanskrit, Samantakoota kavyam, composed by Most Venerable Henpitagedara Gnanaseeha Nayaka Thero.

Here we focus not only on the content of those texts, but their cleverity in language, style, poetic tradition, poetic format, poetic ability, etc.

3.1. Padya Chintamani Maha kavya- Kakunawela Piyaratana Thero:

Padya Chintamani Mahakavya, composed by Right Rev. Kakunawela Sri Piyaratana, is the one and only text of its kind that we find in modern times. The reverend writer expresses that this text was written for the (expertise text writing) degree awarded by the Oriental Languages Society after passing the Pandith Degree of said Society. One other reason by composing this text, as
stated by the writer himself in the Preface of the book, is that the poetic (taste, sweetness) interest he experienced when reading the story of Nagasena in the *Saddharma Ratanawali* text. The interesting incidents of the story have been taken as the basis of the current text. The uniqueness of the text is admirable at a time when Sanskrit writers rarely created a poem of three lines. It is evident from the structure of the language as well as the content of the text. The local distinguished scholars during the period of the great text highly recognized and praised the writer for his task. Scholars like Kodagoda Sri Gnanaloka, Nayaka Thero, Ven. Akuretiye Amarawansha Nayaka Thero, the Principal of Viddyodaya Pirivena, Ven. Konuwela Punnasara Thero to mention a few.

When making an inquiry into the writers of this text, he is considered one of the senior and greatest among the few Sanskrit writers of modern times. There are lots of prose and poetic writings including different classical articles published in magazines. Yet, *Padya Chintamani Maha Kavya* occupies a unique place among them.

All the scholars agree that this is the famous Sanskrit Mahakavya, composed in this country after the *Janakiharana Mahakavya* It is composed by following the style of Mahakavya of Eulogists. At this juncture, there is no doubt that the *Janakiharana Mahakavya* of Kumaradasa influenced to compose the *Padya Chintamani* as Raghuwansha of Kalidasa was influenced to compose *Janakiharana*. There are twenty (Sargas) cantos in Janakiharana Maha Kavya, whereas there are fifteen cantos in Padya Chintamani. The number of slokas contained in Janakiharana is 1452, whereas there are 1050
slokas in the Padya Chintamani.

a. The contents of the text can be shown as follows canto wise contents of the work.

1. मिलिन्द नागसेनयो पूरव्रूत्तान्तवर्णनम्
2. मिलिन्दराजोदयम्
3. सत्सस्तुरतुत्तवोधनम्
4. महासेनदेवाराधनम्
5. नागसेन कुमारोदय वर्णनम्
6. रोहण नागसेनयो पूर्थम सम्मुखीभव
7. नागसेन पूर्वभण
8. नागसेनोपसम्पादनम्
9. नागसेन स्वगृप्तभिगमनम्
10. नागसेन मार्गाधिगम
11. मलिन्दुक्पालसन्वद
12. मलिन्द नागसेनसमागमनम्
13. मलिन्द नागसेनयो: पूर्थम बादवगह
14. मलिन्द नागसेन राजभवने पूर्वन्तरसिद्रजनम्
15. मलिन्दराजपूर्वचनम्

Thus, this Mahakavya, which has been composed with Sravya, a main
feature that should be included in a Mahakavya, is peek with other remaining Mahakavya features shown by Eulogists (Alankarikahyo).

As per the characteristics of a Mahakavya, the work begins with the salutation to the Lord Buddha. The writer uses a magnificent poetic style to describe characters. He at the outset adulates the main character, i.e. Nagasena Thero, who is the Nayaka of the Mahakavya. And then describes the brevity and talents of the King Milindu and the way he becomes second before Ven. Nagasena Thero.

The work begins with the following stanza, which pays homage to the Lord Buddha:

लक्ष्मिधिस्न्यम् शुचिगुणरजो रोचयिष्णु पुरवोध्यन्,
शृङ्गन्तसाधुनमृतरसबृत् षौरभ शुब्रकिर्थ्य।
भोधव् भुद्धन् शरसि असिकैर्धत्रुगिर्वनहन्श्यिर्,
वन्दे शेव्यन् जनकलुशनुच्चक्यसिन्हरविन्धम्.....

The writer begins the work by following the characteristics of Mahakavya while depicting his language proficiency when the story flows down. Accordingly, a Mahakavya should be commenced with the benediction, vastunirdesa etc. That is,

आशीर्ननस्क्रिया वस्तुनिर्देशो चपितनिमुखस्म.....

There should be a salutation, homage or direct mentioning of the story. The writer has commenced the text by paying homage to the Lord Buddha, who is the Lord of his religion.

There he compares the Buddha to the lotus flower. He says he pays homage to the Buddha, who is pure, prestigious, and one who eliminates the
defilements of people.

Thereafter he pays homage to the Dhamma and Mahasangha.

This writer has followed the ways of the great poet Kalidasa, who composed *Raghuwansha Maha Kavya* and the writer of *Janakiharana*, who apologized respectively for the shortcomings when composing a Mahakavya. Thus, the writer of *Padyachintamani Mahakavya* has also depicted his sincerity by stating: “I also engage in a difficult task of writing a Mahakavya for which a great effort has to be put by poets and I apologize for the weaknesses and shortcomings committed at this huge tasks.” He shows its propensity through the eighth stanza of the first conto.

\[
\text{यद्य्वुत्पन्नैक कविभिरुदितैरीहनियेत्र कार्ये,}
\text{योहनु व्यवनृसंहितैकृतिविशिष्टसिद्धितैरितिपरिशुद्धिः}
\text{तन्मे मौर्ख्यन् महादपि विदास्मानि पुरमदन्त भजन्तु,}
\text{खो शर्वक्नो अहदपिकरुते शर्वतोभद्रकुरुत्यम्} \| 5
\]

The Milinda-Nagasena story extends through fifteen cantos of this Mahakavya and its fifth canto is which comment on (praise) *Nagasena Kumarodya* is fantastic. The poetic talent of the writer is clearly shown.

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\text{पशिरन्खमध्ध्यश्य णणिद्यिय अतुख्}
\text{शतनयुग्मकन्तु पुरनपयक्ष स दुशन्}
\text{आदशधसनुच्चुकमलपदन्तयरि}
\text{यत्नोच्च टस्य ःरुदिःअर्दधरख्} \| 6
\]

The writer who describes the nature of an infant who is in the lap of its mother for breast milk shows an ability to bring out the affectionate love of mother and child. “The kid sucked the nib of the breast by grasping it tightly and her affectionate love of blood was streaked.”
The writer of this canto itself has not forgotten to specify his deep understanding on difference field. The birth time of the prince has brought like an expert astrologer.

Further, Milinda-Nagasena argument is another incident which shows the poetic talent of the writer. There, the writer’s cleverness is clearly depicted. His praise of river, parks and water games are very attractive and for that he has studied different texts and different subjects. He brings out a similar meaning to that of the meaning that comes in *Kavyasekraa*, written by Tuotagamuwe Sri Rahula Thero in the twentieth sloka of the first canto.

When young ladies were swimming in the river, fish swam in between their hairs, thinking that they are moss.

The Padya Chintamani writer also beautifully brings out the appearance of young ladies who swam in the river for a long time by using similes and metaphors in such a way, there he says the young ladies looked like they were getting ready to have sexual intercourse as their hairs were messed, eyes were reddened, lessen underwear, and intoxicated, etc. This shows his keen
observation on worldly matters and high scholastic knowledge.

It seems that the writer, who was a Buddhist monk, has attempted to teach matters relating to Dhamma by following the way the Buddhist poetic teachers. He reminds a Dhamma teaching “as a wave that emerges in a river is subject to (break) vanish, the lives of beings are the same.” So the waves of the river were broken when fish were roaming here and there.

यत्तोर्मिमल ऊदितख् फूर्तकिश्चन्,
खरिन्येयेश्वरशक्ति वेनरित्यरिवभन्नुजरि |
फूर्तकु मूर्तनन् खेलननगुर इवति,
भौद्धन्द्ध्यो द्वध्यपयततिन् ज्ञननचि ||

Thus, he composes the great epic by including different subjects, different praises throughout fifteen cantos. The epic ends with the fifteenth canto, where in the king Milinda leaves the Tharem of queens and goes to Ven. Nagasena’s monastery and receives monkhood. Finally, he obtains margaphala (i.e. the stages one should reach to obtain Nirvana, or salvation). Hence, this great epic can be appreciated as composed by using a Buddhist topic in accordance with the features of an epic. At the same time the work is grammatically simple. The following is a good example for the writer’s instinctive intelligence.

रुन्दरकशेशगुन्यिखि शमुद्ध्रन्
रुन्दरख्वळि शमुपरविर्यमसम् |
रुन्दरकनोकनतबद्वतियिन्
रुन्दरकन् टनु डद्रुशुख शुध्रश्रुयम् ||

To conclude, the Padyachintamani is a Mahakavya. Par excellence that has been composed in Sanskrit in the modern era in Sri Lank
3.2. Some selected works of Ven. Dauldena Sri Gnaneshwara Mahanayaka Thero:

The name of Ven. Dauldena Sri Gnaneshwara Mahanayaka Thero occupies first place when inquiring into the Modern Sanskrit literature in Sri Lanka. There are a lot of works written by this scholar who attempts to give a new direction to the gradually deteriorating Oriental language study. Works of Prose and Poetry, as well as Prashsti and Stotra, composed to appreciate the scholastic service rendered by various scholars are among them.

Awards received:

Ven. Nayaka Thero, who was awarded state honor, has also been given different degrees, such as expert writer, Royal Pandith, Mahopadyaya, expert in Sanskrit, Tripitakacharya, bilingual expert, Agga Maha Pandit, and Shatbhasha Parameshwara and honorary titles such as Bhadhanta Visharada, Gunasagara Keerthi, Presidential award winner, etc.

Presently, he who holds the post of Mahanayaka of Amarapura Maha Sangha Sabha has obtained his basic education from Vidyodaya Pirivena-Colombo and served as a teacher at many local and international colleges and universities. At 95 years of age, this great scholar has written several poetic anthologies. As it has been discussed in the second chapter, (vide supra p. ) kavya here only his Sandesa Yathidootam Kavya Vairagya Chinta, Dharmachinta and Yasodara Caritam are taken up here for detailed literary study.

1. Yathidootam
Duta Kavya (Emissary Poetical Works) or Sandesha Kavya (Covenant Poetical Works), when examined in respect of the world literature, and Sandesha Kavyas that were authored in India, Kalidasa’s Meghaduta occupies a unique position. It is accepted as the first Duta Kavya. Thereafter, in Sri Lanka too, with the influence of the Indian Duta Kavyas, several Duta Kavyas have emerged. As against the Indian works in Sanskrit language, the Sri Lanka compositions are in the indigenous language of Sri Lanka, i.e. Sinhala. However, we are not in a position to record Sanskrit works of poetry, as such in Sri Lanka in numbers. In the examination of the modern Sanskrit poetical works in Sri Lanka, we came across one Sandesha Kavya, namely one authored by Sanskrit Chakravarti, eminent scholar, Pandit Venerable Davuldena Gnanasvaro Mahanayaka Thero’s work, Yatidutam, a sandesa kavya in Sanskrit.

This being a memorable work of the modern era of Sanskrit literature in Sri Lanka, and it is so named as the three Prehaka, Haraka and Karaka i.e. the sender, the messager and the receiver, were Buddhist monks. This is composed, in the conviction that Sri Lanka is faced with genocidal conflicts, resulting from the wrath of the gods, controlling the world, and requesting the
Most Venerable Pandit Akuratiye Amarawamsa Mahanayaka Thero, to chant a seven-day long chanting of discourses of the Buddha (pirith) and transfer merit to the gods and beseech their intervention to safeguard the country and her people, Buddha Sasana.

This work consists of 238 verses and throughout the work, the traditional characteristic of such poetical works, in that the inclusion of the statement “Prasiddham nayaki krutya…” etc., and such other characteristics are included in this work, as such characteristics are traditionally accepted to be included in such Sanskrit poetical works. This author monk’s chief monastery was Uva Paranagama Sapugelle Thapodharama Mahavihara in Udakinda in the Uva Province and the request commences its journey from this Mahavihara to Vidyodhaya Maha Pirivena in Colombo. The village Sapugolla, the point of commencement of the journey Sapugolla village is blessed with a pleasant environment, and one in the hill country of the island. This Thapodarama Mula Maha Viharaya is considered as the largest Vihara of the Udarata Amapura Maha Nikaya. Herein the emissary monk, having venerated the Buddhas commences his journey. The blessings (Dutasirvada) is as follows:

श्री शाक्यसिंह पितकत्रय धर्मवेदिनि,  
निःश्रेयसे तेमनन्; ओरतविन्नतकिमानि।  
मै तुरे दय दगुन तेन दहिविधिय,  
शमुरजनिः श्रुरमणिचुर जनाधिधिधर्ममु.... ||

It means, well-versed in the Tripitaka of the Buddha, with thoughts absorbed in Nirvana, the Sramana-putra, a base of compassion, longing
kindness shine for the blessing of the universe, and in that manner the emissary is being blessed. With this blessing this poetical work commences. Thereafter, in keeping with the other Sinhala Sandesha Kavya … which is along narration of verses, though absent a few verses are embodied to describe the emissary (dhuta). However, similar to Sinhala Selalihini Sandesa, wherein it is found, “Ehasun pesulu parasail rasa nusun kota” in this work there is the following verse:

शन्देश, मी तृद्स्य निहितन् श्लाघनीयन् महादननिकः।
पश्चेद् वकेश्य श्रवण मधुरान् शदरन् शवधनम् ॥

This verse means, “I recite this message which is in my mind, pleasing to the ear. Therefore, you without any fear, without thoughts of blessings or thankfulness and the route I stare with one-pointedness of mind should be listened to by you.” Herein in similar Sanskrit works, in the Sandesha kavyas of Sri Lanka of ancient times, the outlay has been followed by the poet. The poet has utilized these traditional Sanskrit layouts to a certain extent.

In describing the Sapugolla village, with which the poet commences his work, and the temple Thapodaramaya in the village is rich in beauty like the Isipathanaramaya Benares in (India). Similar to the Isipathanaramaya temple where the Buddha delivered his first discourse, this vihara (Tapodaramaya), is the principal vihara of the Uda Rata Amarapura Maha Nikaya. The author describes this vihara as the Takshala (principal repository of education) and he gives a picturesque presentation.

यस्मदद्रो दिसि दिसि त्रिधर्य सित सतकिर्ति रुर्धवे,
अशेस्त्र पुजनिमरपुर सभ पूर्धुरसंति वतनिम्।
आरमोयम् प्रततियम्य: शबध पुरुव धननेत,
In this Sandehsa there are in addition to description renderings there are several special features. The most significant feature here is the messenger is not an inanimate thing or an animal as the cloud in Meghasandesa. But a Buddhish bhikku. Further, the descriptive accounts too are embedded in a Buddhist environment. Having venerated the tunbodhi i.e. the three symbols of Lord Buddha are called Tunbodhi in simhalesa long. when the gong (i.e. bell) is sounded, having risen from there, having into the Danasala (alms hall) with the bowl, and having partaken of the alms, with no attachment to it, with pleasurable feelings, venerating, the the then priest of the Amarapura Mahanayaka Thero, Most Venerable Piyaratana Mahathero, having obtained his blessings, and thereafter in order calling on Venerable Dawuldenagama Medhananda, Karatahalpala Sugathananda, scholar monks and having venerated them, and informing them of the undertaking, accepting the presents given by them and also collecting the expenses for the journey. The emissary bhikku i.e. duta is directed to follow this procedure.

Thereafter in a Jaghuvar vehicle, in the auspicious hour of Sikuru enjoying the vistas, traveling through Welimanda, passing Divurumvalana, approaching Keppitipola and seeing the Keppitipola Hero’s Memorial, the hero’s good qualities appreciated, reaching Subhadraramaya and the emissary bhikkus is directed to venerate the most Venerable Sumanasara Mahanayaka Thero of Uva Province. The bhikku proceeds accordingly through the places - Vidurupola, Hakgala, Sithaeliya, Sitakovila, Nuwara Eliya, Pidurutalagala, Sri
Pada, Ramboda, Pussellawa, Gampola, Kandy, Sri Dalada, Maligawa, Peradeniya, Peradeniya University, Kadugannawa, Mawanella, Kegalle, Nittambuwa, Horagolla Walawwa, Bandaranaike Memorial, Gampala, Ayurvedic Vidyalaya, Kelaniya Vidyalankara Pirivena and finally reaches Colombo. Having reached Colombo, the bhikku visits Vidyodhaya Pitivena. The poetical work elaborates the historical sites in the Vidyodhya Pitivena and of the scholar who resides there and the route taken by the bhikku. In the study of these descriptions, it can be observed that the work in addition to the poetical renderings, provides a wide description of villages and hamlets, and present the student of literature a rich resource material.

The poet in elaborating the natural beauty of Vidurupola village, makes mention of the Tamil women plucking tea leaves, and this description of these damsels is most exhilarating. The description is so realistic of a tea plantation, the tea plucking ladies, hiding themselves amongst tea bushes, chewing betel, depicting the burden of labor they are faced with throughout the day, is presented to the reader in a highly picturesque manner. This is both rich in sentiments as well as in realism.

\begin{verse}
ःअनिल सम्यक् रचित तिलक लम्भदर्ममिल्ल हरस्,
ट्रिवन् बधो रजसि मुतुलन् हुकरनव कन्स:।
छदयो रकत धरयुग नतियतमुल नपयद्
य़वतिधग सतिघन पत पुरवर्रथसि चोर्यवकयो॥
\end{verse}

\begin{verse}
श्र्हेनिभ्त: द्रविद वनित: तेलिववोद हतपस्,
टेगवेज नमयन मनति: सूतमृबजनजितो चनमेताई
इद्युत् बेगान् सवलय करन् कमेयनेतन हदरेग्र:
\end{verse}
In this account damsels with tilaka on their foreheads, flowing hair, breasts tightly wrapped, ears adorned with earrings, always chewing betel and thus with reddish lips, kambl̮ garment reaching up to the knees, the Tamil damsels, enjoying with fun and frolic, and plucking the tea leaves from the richly growing tea bushes nearby with the speed of electricity, hands moving with heavy laden bangles, with the tips of the fingers plucking green young tea leaves to the tune of tick … tick … tick are portrayed most exhilarating in a highly artistic splendor. In this the depiction is in the nature of pictures moving and here the bangled adorned hands, the music of tick … tick … tick in the movement of the finger tips on tea leaves with the speed of electricity and the physical beauty of the damsels are versified. What an eye-storming sight! What an appropriate depiction!

In the Haggala garden, the monkeys that throng and the damsels and young men playing in the ponds are brought forth vividly by the poet with excellent similes. Here the poet says, it is as if the men and women are similar in their playing with the kids in the River. In the traditional Sandesha Kavyas, the poets giving the distances attempt to take similes and comparisons with traditional ones in large numbers, but here this poet achieves the same objective in one single verse in an attractive manner.

The sloka “शयिवल केशरचन: सतिहयनि हृस:”¹⁶, depicts the
embellishments of hair like snowflakes, smiles like foam, faces fully bloomed flowers, eyes like long blue fruits, half-bloomed flower like breasts, the torso like flat broad plains of sands, and the ladies like bees winged in gold, and water like dresses, and these similes are used to describe the ladies at this Haggala gardens. These descriptive vein is the best indication to bring forth the poetic skills of this poet and these attempts are entirely of the highest order of poetic styles, both in form and content. This Sandesha kavya could be classed as one of the best in Sanskrit poetic productions in Sri Lanka.

In every verse, one could observe awesome words (11) which are grammatical, simple and which promote the vitality of this work. Here the language, the objective of the work, taken as a whole, is an incomparable and significant combination, to be adjudged. This is indeed an accolade to the poetic skills of the poet. The excellent knowledge of Sanskrit of the poet and could be classified as one of the most outstanding Sanskrit poetic works of Venerable Davuldena Nayaka Mahathero’s.

2. Vairagya cinta:

Still another poetical work of Most Venerable Davuldena Gnaneswara Mahanayaka, who was the flag bearer of the development of Sanskrit literature of Sri Lanka, is the versatile work Vayiragya Cinta. In this poetical work the poet makes reference that the contents of his work leads one to promote Trilakshana in him. According to his own personal experiences, one in attaining old age one is subjected to mental and physical disabilities and the manner in which it happens and the resultant sufferings one has to face, are
rendered in this work in 181 stanzas. The work is comprises of three chapters called Pariccheda.

(1) In the first chapter, the stages of life, from birth to old age, with their backgrounds are briefly rendered. It is not an account of self-remorse of a person.

(2) The second chapter deals with the disabilities of old age, ten meritorious and demeritorious (Dasa Kusal and Akusal) and also Paticcasamuppada (Dependent Origination) are rendered poetically.

(3) In the third chapter, in order to cross the sea of suffering, veneration of Buddha in stanzas is presented along with reminiscences of some stupas.¹⁷

"श्र्पदम् पद पदम् धुरहित कुस्मयि: पुजयम् ग्रुधौमयिअम्:।
ईतते सयम् नयिम् परमिति गुथपर्तुमपतिसेरे भुज्यथगिधिमे॥
आर्थैन तर्वम्सव भतन्य स्रुतित् मधुरन् वर्तियन् सधु नदम्,
अन्दे दरम् प्रयतुम् त्रिभव जलनिये: श्रि घनम् सक्य शिम्हम् ॥ ¹⁷"

This means “With fragrant flowers and fragrant scents worshipping the footprints with the “Sri” impression and incalculable qualities of the Buddha, in stanzas to be chanted morning and evening, and also raising sounds of “Sadhu” and thus crossing the three worlds, I worship the Sri Buddha….” In this manner the text commences with an adoration of Lord Buddha.

It is also recorded that this work was authored in order to venerate Shanthideva Padayam, the Bodhicharyawatary (sacred feet of the Buddha and the worship of Buddha’s life), ones’s mental stability is promoted for these objectives (Swammano chasayitun krutam mamedam). This interpretation
indicates that the poet too has reached old age and he from his birth in this existence gathered merits and thinking of both bad and good actions and like at sunset age disappears and this poetic work is an attempt to elucidate previous stages of his life. This is rendered as follows:

आजथुःभ्स्येसमृथशुभम् पशुभम् क्रमम् यद्यच्याचय।
टेशमल्पमल्पम् वकिलथिमन्य समरणन्यतित्रमेन....॥ 18

Further, from the above verses the skill of the poet in the usages of similes is evident. He has rendered, with appropriate similes, the value of Dharma and one should reach old age following a righteous career, is described as follows: 19

श्रि शधितम् महगेर्शधम्व सुजनयिअम्: पियमनकुचतशेन।
शिधिम् तत्व पवर्ग प्रवरसुखकरम् सवि जनयम् पुर्निथम् ॥ 19

The meaning of this verse is like a very valuable medicine taken by righteous person, the ailment called attachment (tanha) is redeemed and leads one to Nirvana. By thus drinking the Sri Dharma and free oneself from the conflagration of household life, these people in their oldage free themselves. Additionally, the poet in this poetical work is able to present novel vision when the moonlight beams the darkness is dispelled, in a like manner the excellent bhikkus, like the moon, the sky of Buddha Sasana is brightened. These are the natural comparisons the poets utilize.

In the poet’s career, an instance where he could not maintain his mental composure is the stage when he was in the mother’s womb. This description reminds us the stage of our lives in the womb of a mother. This is presented in
the most naturalistic way as follows:

In this manner throughout the first chapter the poet is given biography in a very simple poetic rendition. Herein, the poet Kalidasa’s Raghuvamsa, Kumarambhava in his such works, resorted to by Kalidas to render his stages of suffering, the Lalitha Vrutta our poet to the heart rendering oldage of his own is presented poetically. This is one such instance.

In a very clear and simple language the fruitless status of life, verses read by any person naturally brings to mind bhavageets. The poet while describing about death, says, “In the fruitless forest of the violent hunter, with the arrow of old age and suffering, targets them to death. Oh what a misery?  In the second chapter, the running old tiger is brought to the mind of the reader in a very creative manner.

Herein mouth with spit with the sound of Thu: Thu: emanates, urinating without one’s knowledge, and farting with sounds, and the one who hears such sounds, nose is closed in disgust is presented by the poet in a pictures que
manner. The skola which begins with thu thu …. Reflects thin idea.

In this manner, one’s friends and relatives in one’s last stages of life, saying life is most unwelcome and like a desert and even one’s pet dog, stays with him, through him devotion to the master stays with one (Mitrani amitra janavat vimuda: bhavati Dhi: jivotam upetam iman jaratam Dhi) _ depicts as a lesson to society and also to treat such instances as more deplorable.

In the third section the poet gives the reality of life, and says that the mind released from all attachments the qualities of the Buddha are inculcated in the mind of the reader. Here the poet, The BrujangaprayataVrtta is used in the composition of his work. One such instance in which the qualities of the Buddha are glorified is as follows:

फुरितग्रगन्य पुन्यकर्म् तेजस भवे,
अधपुर्निमतनि ओधिमुल प्रविस्तरे।
शननिसध्य यो सुमध्य सत्यधर्म मुततमम्,
तन्नममिलोकनयक्रम् धरुसमथम् सध॥ २४

In this respect the poet right through his work, taking into account his experiences, from one’s birth to death and future life, could be introduced as an analysis done by him. It is of great importance that all the descriptions are in total agreement with the name of the text Vairagya-Chinta. Owing to the high standard of poetry, this particular text is held in high esteem in the entire Sri Lanka.

3. Svanasthava Kavyam

This work is composed by Venerable Davuldena Gnanesvara
Mahanayaka Thero. This is a small poetical work composed in the 19th century. This small work as the title itself reveals is authored in order to appreciate the conduct of a dog that lives very close to a human being and its worthy of emulation high qualities. Some poetical works of this erudite scholar monk were previously referred. This work was novel in its composition. In an age when people of the modern times never remember those who help them, even relatives and friends, in one’s home the dog that provides security and reared most lovingly, needs to be treated with gratitude, it is the theme of the work of this erudite monk. This theme is given prominence in his other works too. This poet in his work *Vairagya Chinta* too, when is in old age with the absence of one to support him, being critical of such inhuman conduct, and above all the dog is one that is always grateful, is described in the following manner:

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ंइत्रनि अमित्र जिन्स्वत् विमुद: भवन्थि।
झिवितम् उपेतम् इमम् जरतम्॥ (Vairagra China)
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In the history of humanity, the closest animal to human beings is the dog and the position he occupies is of the highest order. The dog being very close to man’s qualities, and even his food, the dog is a protector and an honest servant of man. In consequence of which, the dog as the protector of the household, his master and the members of the household, the dog has a measureless self-esteem. Therefore, a dog is reared in a household due to the dog’s sense of self-esteem, as a pet and as a protector owing to these qualities of the dog and adore it. The sense of confidence in his master, truthfulness,
protecting his master, identifying the enemies always, sense of gratitude, protecting the properties of the household, safeguarding the home garden, always soliciting love and affection from members of the household, even when a morsel of food is given such a giver is treated with friendship, are among the main qualities of the dog. Therefore, the poet identifies the dog as an epitome of gratitude, and as the main friend and associate of man.

This work that could be used by the indigenous and foreign people. This work is composed in both the Sinhala and Sanskrit languages, is noteworthy.

This text commences with the narration of the birth of Bodhisattva as a dog. Here it is very interesting to role that this Bodhisattva dog come to the rescue of several neighbours and helps them and saves then from dangers. Thus helping many to get a chance to live. This episode is as follows:

श्रीमान् पुरा गौतम बोधिसत्वो
तथोनथ् कुक्कुर जनमत्तम्
सव्रन्गतिवर्गम् मरनन् मुमोच।

In the entire text the poet exhibiting his erudition has done the composition and in every instance the relationship between the master and the dog, dog’s good qualities have been showcased. In times when his master who brought him up and when his master attains old age or in sickness the dog softly barks bhu: bhu: the condolence it shows to his master, is presented to us in a picturesque manner by the poet. Indeed this description touches the hearts of the readers.

फशशव दुर्बलपरि तुरमेशनथम्,
शेकनिभुत इव पिन्महत एव भ्य।
भु: भु: सवरो विपदिगेन विथियमनस्,
Further wagging its tail, kissing the feet, the dog barks he makes in such instances. तु तु स्वरम् वरकिरिशिच मुरुद ममृदम्॥

The poet looks at the society in great disgust and versifies the qualities in its highest order. One who has reached his old age, has no possessions of finances and other belongings, he has no servants, parents and in such situation the only possession he has, his loin cloth, and the dog is treated as his relatives, mother, father, and friend, in order to show to society that the dog is of the highest order. As a Buddhist monk, the poet gives a certain advice to society.

आग्न: पररुक्रतोपि हिरन्य रन्तेनस्,
चेत: पूर दुःशयतिबदतपिन्सतमन्नशम्।
अल्पाननत्यनवदिनि पुरःशवी भ्रमन् हि,
कौलेयतो भवति सितपुरुसः कुरुतमणः॥

This means the fool is helped by gold and gems, his mind is impure, as if he is eating some food given free, giving him some rice, leftovers, the dog nursed in that manner, this dog is the best righteous person, the poet declares very loudly. In this small work the poet with his own limitation has tried to give a great ménage. This is like an admonition to society. The man who is supposed to be of the highest order, today the dog supersedes man with regard to gratitude and faithfulness. In order to drive home this theme the poet has narrated ancient episodes too. (The ungrateful selfish man is like a serpent that is being reared giving it milk. It is never satisfied nor does it know gratitude).

The value of gratitude is shown through the life of the Buddha and
thus analyzing he introduces the black and white personalities in society. Thereafter, to one who is feeble and in old age, his pet, his protector the dog, the services it renders, as to how this affinity, love continues in the dog until the master breathes his last breath and the dog is so close to the master that on the death of the master the dog too breathes its final breath. This is a very common occurrence. We could observe this in and around us too. Most of the time, a dog reared in a home, when his master dies it also dies.

The theme of the work is unique as a beautiful Kavya is composed main theme taking the dog as the main theme. This indicates how the modern Sanskrit literature has encompassed vivid subjects. However, works done on themes of this type are very rare. The skills of the poet has enabled him to cover all fields in this poetic work, and this appreciative work made the unique among other works in the Sanskrit literature.

4. Mahamahendrakhinasravagamanam

The above work is also by the poet Most Venerable Panditha Davuldena Sri Gnasvesvara Mahanayaka Thero. The work deals with the biography of Arahant Mahinda (Mahendra in Sanskrit). Mahendra was the son of king Ashoka and he arrives in Sri Lanka to introduce Buddhism in the 3rd century B.C. it is small lyric composition consisting of 31 verses. The work begins with the episodes of the king of Srilanka Devanampiyatissa. The king, in his capital. Anuradhepura (now known as Mihintale) went to Missaka mountain on a hunting expedition meets Mahendra and other people.

श्रुति वतन्स पुरतिविमिभ मसिद्रक वले नतिमेनिमिरुगयर्थ धराकः।
It means, on the slope of the Missaka mountain, which is like the crown of the Lady of Fortune, King Tissa is engaged in hunting and thence his eyes met a sight he had never ever seen and the king was perplexed. He thought that it is a figure of gold. It was the figure of Arahant Mahinda. The king thought whether it is a rainbow, or whether it is a circular lightening, or a mass of sunrays or whether it is a drop of the golden moon. With this trepidation he looked up very reverently. This episode of the king in trepidation and reverently looking at the figure he saw, is described here in an imaginative theme.

The terminology used here indicates the novelty of a trainee, sees when he observes the doubts that arise in him, is portrayed. Similarly the descriptive subjects here too, mainly of the rays of the Buddha, the robes of Arahant Mahinda are showcased here.

Thereafter King Tissa and Arahant Mahinda and his entourage are identified. There are also a few poems dealing with the righteous administration of King Dharmasoka. The work in its navation has many parallels with the Raghuvamsa of Kalidasa and also the works like Budugunalankara and guthila composed in Sinhala long in Srilanka.
The meaning of this quoted verse is: The hornet without harming the flower, taking the nectar to produce honey, and in the same manner without oppressing the people, and for their progress taxes were levied and collected. A view identical to this was expressed by Kalidasa in the Raghuvamsa and in the Sri Lanka Sinhala poetical work Budugunaalankara.

Though the biography of Arahant Mahinda, the principal theme, there is a large amount of other matters too dealt here. Similar to the relationship between a dutiful father and an obedient son, the teachings of the Buddha being preserved conserved and promoted. The poet amplifies that as the subjects are being well looked after and their needs provided the concept of Raja came into existence, which is a novel viewpoint that the poet lays before the reader and the critic. This concept is embodied in the following stanza:

उन्निद्र छौद्यशतनयेन रक्षणनु - सुपोशनचिरतिवस्तु सददत्।
फिते पुतरत्ं जनतशव रग्ननत - सरप्सन्ग्नतनयद्यतंत्र तत्रतं॥ ३३

Since the arrival of Arahant Mahinda, the establishment of Buddhism in Sri Lanka, the embracing of Buddhism by the king and members of the royal family, the kin’s sub-queen Anula entering the Order of Bhikkunis and becoming a “stream enterer” (sotapanna) are included in this text. This work could be appreciated as an ideal poetical work for anyone who wishes to enlighten himself or herself as it attempts to introduce Buddhism to Sri Lanka. Several episodes and historical events are also described in this work so as to be in harmony with the subject matter.

5. **Yasodara Caritam**

Yasodara Caritam, which consists of six chapters, is the most recent feat
in the history of Sri Lankan Sanskrit literature. The character of Queen Yasodara the wife of Buddha. Which is famous in the history of Sinhala literature and Buddhist literature, is the main theme of the work. This is a very famous character in Sinhala society. The writer to compose this text might have followed the steps of the texts such as Sandakindurunda-wata, Yasodarawata, Pali Jatakttakatha, etc. But the writer has gone beyond imitation and has followed his own independent style.

The character of Yasodhara is depicted here as sorrowful and sensitive because of her husband’s renunciation. She was very sad after her husband’s separation. In this text she is depicted as a noble character. She was very sorrowful and painful. She began to suspect her husband with hearing of gossiping of the servants of the palace. But the writer depicts how Maha Prajapathi Gotami made her to understand the real situation and later she comes to the Buddha and understands the Dhamma.

The contents of the text which runs through six chapters with 369 verses is as follows.

Prince Siddhartha’s renunciation and the inconvenience caused by that to Yasodhara is described in the first chapter, while the second chapter brings out the sadness of King Suddhodhana, search of prince and sermons. Sad weeping’s of Yasodhara and how Prajapathi Gotami consoles her is included in the third chapter. The fourth chapter is reserved to describe the renunciation of Prince Siddhartha, his arrival to the bank of the Anoma River and offering of Atapirikara by Ghatika Maha Brahma to him. Fifth chapter consists of the
information of Prince Siddharta’s ordination, search for teachers, period of Duskarakkriya, war with Mara, enlightenment, (Sat Sathiya) seven weeks, and preaching of Dhammachakka Pawatwana Sutta. Engagement of propagation of Dhamma by first ever 60 Arahath, Buddha’s arrival to Kimbuwathpura, introduction of father to Prince Rahula by Queen Yasodhara and Yasodhara receives monkhood after listening to Dhamma and her attainment to Nibbana by destroying defilements, are brought out in the last chapter.

This poetic work, which is couched in with figurative language, is important for us in several aspects. The text does not commence according to the poetic tradition followed by Oriental poets. That is, to begin a poetic text with a salutation or a prayer. This writer has followed a separate path and following is the way he commenced the text.

श्रि शिद्धर्थख् खपिल णगरे भोधिसथ्वख् शपुत्रन्
डेवीन् ट्यख्त्व शकल इभवम् छक्रवर्थिशियन्च
ंअस्यशदे इरतमनस फुर्निमयन् णशिति
णशितुच्छ्रम श्रमनपदब्रुन् ओक्षमन्वेश्तुकमख्॥

Meaning: Sri Siddharta kapilanagare Siddhartha Bodhisattva of Kimbulwathpura renounced on the midnight of the Esala full moon poya day leaving his son and wife, all resources and even Chakkrawarthiship with disgusted mind in search of salvation. Thereafter the poet develops his plot by using a different (varnana) praising.

As the poet who was a Buddhist monk selects a Buddhist story for his
text, he selects a language and incidents relevant to the title in an attractive manner. The poet who was well versed in Dhamma created poems in a brilliant manner by mixing poetic taste and Dhamma taste. The following two stanzas are evident for his talent in converting Dhamma knowledge into poetry.

\[
\text{षरिरमेतज्जरयभिभुतन्,} \\
\text{घदोरगनन्च णिकेतनन् श्यत्।} \\
\text{ळक्स्यन् भ्हवेदन्तकरस्य ंरुत्येर्,} \\
\text{ण पम्स्वतन् खनिचदिपिदरुलिके॥}
\]

**Meaning:** This body is subject to illness, it is a home for serpents called diseases. It is an aim for the Mara to end the life. There is nothing permanent in this world

\[
\text{टितिर्शुरेखो भ्हवदुक्खसिन्धुन्,} \\
\text{णिश्क्रम्य घेहद् ःअत फन्चकमक्।} \\
\text{अनेपि षुन्यवसते असन्हि,} \\
\text{ख्लेशप्रहनय खरोथि य़त्नम्॥} 35
\]

**Meaning:** someone is attempting to destroy defilements by leaving all the type of worldly desires and homely affairs, being at a forest or … to overcome the circle of existence (*samsara*).

The third chapter of this text is very fascinating. When concentrating on information and poems included in this chapter which describes the departing pains of Queen Yasodara, several facts are important. Writers instinctive skills of praising, his vast knowledge on worldly subjects, etc. are among them.

The following poem clearly depicts the real nature of departed Queen Yasodhra.
Meaning: occasionally, she was fallen down. She wept stretching her both hands upwards. Again she sighed, looking at the sky, thinking many things.

The crying of women is a common description comes in Sanskrit literature. It is obvious that the writer while delineating of the character of Yasodhara, had a comprehensive understanding on this has followed the path of those ancient poets. Specially, at this juncture, its automatically reminds us about the “weeping of Sundari” in a great epic Saundarananda written by the great poet Aswaghosha. It is implied by the content of the above poem as well as the vocabulary that has been used there. In this Kavya, the words are simple, praising is beautiful and the meaning is clear. The writer also possesses a huge ability to visualize incidents before the reader or the listener. He conveys the meaning in a lively manner. The following stanza is a good example to prove this:

\[
ऊपेत्य भुद्धम् शुकुमररहुलक्,
शमिक्षमनों उखपनुखजश्रियम्।
फितक् फितक् खरुनिक भ्रवन्निति,
य़यच  टन् टद् फित्रुसन्तकन् ढनम्॥
\]

Meaning: Prince Rahula went to Lord Buddha and addressing him as “Father, he asked for his wealth .........

The writer has proved his vast knowledge on Buddhism and ability of
using language through some poems. He has translated the popular verse in Pali Thera-Theri. (डुक्खम् डुक्ख... 38) into Sanskrit in the following manner.

डुक्खम् डुक्ख शमुप्पदम्,
डुक्खस्सच आथित्कमन्।
आरियन् छत्तन्गिकम्म् मग्गम् ,
डुक्खुप शमगमनिम्॥ 39

From the following it is evident that the epic Yasodarawata written by Ven. Dauldena Gnanesvara Thero is an excellent Kavya in the aspect of poetry as well as language. When concentrating on content, characters and creation of incidents, even though it is a Khanda Kavya, it is an excellent anthology of poetry which is embedded with the features of drama as well.

3.3. Samantakoota Kavyam of Ven. Henpitagedara Gnaseeha Thero

This poetical work could be classified as a Khanda Kavya. The author of this work is Venerable Rajakeeya Panditha Henepitagedera Gnanasiha Mahathero. He authored works in the three languages, as well as Sinhala, Pali and Sanskrit, and these works deal with Buddhism, philosophy, literature, Venerable Kongastnne Ananda Thero, refers about these works 40. This author in a work of eight chapters, deals with the visits of Lord Buddha to Sri Lanka, and also of Saman hill, and the word could be treated as a Laghu Kavya.

The poetical work commences with the sloka “The fear of the three worlds redeeming, the helper of the three worlds, Lord Buddha, on the request of King Maniakkhita … with the community of monks visited Kelaniya and Sumnna Deva Re Raja too was present there” too being mentioned:
With this opening stanza the author says, Sumana god king and thereafter Sumana God, were convinced of Buddhism and this incident is given briefly as the base of this text. Thereafter, in the chapters that follow, the arrival of the sacred relics, the construction of Mahiyangana Stupa, the visit of Lord Buddha to Nagadipa and Sripada, the qualities of the Buddha, the arrival of Prince Vijaya, the visit of Mahinda Thero to the island of Sri Lanka and the chronicle of Buddha Sasana are dealt with however, there are no records as such about the mountain Samangiri anywhere else. However, the poet through this mountain is so tall, and it was not graced by the Buddha’s feet in his first two visits to Sri Lanka, During the third visit of Lord Buddha, this remorse of the mountain for being overlooked, the two rivers Kalani and Kalu emerge from this mountain and cascade like tears, is the poetic ingenuity of the poet. His rendition is as follows:

In the tour of Sri Lanka’s environment beauty, and Saman-giri akin to the nursery of beauty and it is as a location protected by gods and Brahman and this location looked forward to the visit of the Buddha, the poet with a description of the environment is done as follows: This sight engrossed with young trees and creepers, filled with the singing of birds, with lively groves the blooming entire Samangiri sloping sides, is akin to be biding her time waiting
in expectation of your visit.

The work being a Kavya the poet employs similes such as Vasanta tilaka, vanshttha, This could be appreciated as a work extolling nature’s beauty. The poetical strains of attuning oneself to traditional orthodox lines of poetry, indicates the continuation of the traditional poetic strategies of the island. In the 7th and 8th chapters, the poet deals with the natural beauty of Samangiri mountain and its religious connections, in a natural style with natural similes drawn from the environment. In the 7th chapter, verse 9, the Sripada summit, with devotees making their way to the summit of the mountain, is observed by one in the vicinity of the mountain to a parade of ants.

As a resume it can be said that the present work “Sa,amtakutakavyam” is not a mere Kavya, but it promotes religious sentiments and historical events. The visit of Lord Buddha to Sri Lanka, the Buddhist heritage of Sri Lanka, Sripada Buddhist site, and its highest religious importance fit for veneration, attacks of enemies, place of veneration and its evolvement as a place of Buddhist worship, the fall of the Sinhala kingdoms and the attacks by invaders to Sri Lankan Buddhist structure are vividly described by the poet undoubtedly, the poet is one of the greatest literary personalities of the modern era and who by using his knowledge of Sanskrit a beautiful Kavya.

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1. Saddharmaratnawali is a Sinhalese prose written by Ven. Dharmasena during the ambadeniya period.

2. The first ever Sanskrit great epic in Sri Lanka. It is popular both in Sri Lanka and India. The writer is a king called Kumaradasa.


8. Ibid– 20 verse 1st volume.


10. Ibid– 53 verse 4th volume.


13. Ibid– 8th verse.


15. Ibid-38th verse.


17. Gnamesvara Thero Davuldena, Vairaggya Chinta 1-1 verse.

18. Ibid– 1-4 verses.
19. Ibid– 1-2 verses.
20. Ibid– 1-6 verses.
22. Ibid– Nikshava Samsara Wane.
23. Ibid– 2-63 verses.
24. G.S.B. Senanayake, Sri Lankan Sanskrit literature 38 page.
32. Ibid– 17th verse.
33. Ibid– 18th verse.
34. Gnanesvara Thero Davuldena, Yasodara Charitam 1-1 verse.
35. Ibid– 11-12 verses, 2nd volume.
38. Two text belongs to group of books relevant to Khuddaka Nikaya. Informations on Thera-Theri during Buddha’s period.
40. Gnanasiha Thero Henpitagedara, Samantakoota Kavyam page 3.

41. Ibid– 1-1.

42. Ibid– 1-26.

43. Ibid– 1-31.

44. Ibid– 07-07.