The Sanskrit literature occupies a prominent place in the classical literatures of the world by virtue of its great antiquity, vast measure and extent, and a comprehensive range which it amply commands. The fact that it reflects our ancient culture and civilisation in their multifold aspects, and enables us to have a glimpse into our past, also enhances its value for us, while its intrinsic qualities of literary charm and artistic beauty are undoubtedly unique. This great literature climbs the highest peak of its development in the Gupta period (from fourth century to the middle of sixth century A.D.), the Golden Age of Indian history, and in the following centuries which visualised, besides the great religious and cultural revival, an august literary renaissance in the works of Kālidāsa, Bhāravi and Māha in the field of poetry, of Viśākhadatta, Harṣa, Bhaṭṭanārāyaṇa and Bhavabhūti together with those of their illustrious predecessor in Kālidāsa in the sphere of drama and of Subandhu, Bāna and Daṇḍin in the arena of prose kāvyā, in addition to those of Su-druta, Āryabhaṭa and Varāhamihira in the field of scientific literature. Among these bright luminaries of Sanskrit literature, Daṇḍin occupies a unique place as a writer of prose romances and as one of the pioneers in the field of Sanskrit Poetics. The present work attempts a study of the great writer with refer to the various problems attending on his life and works, contribution to the study of Poetics, his art and style
revealed through his prose romances and the cultural data contain-
ed in his works.

Despite the fact that Dādin is accorded an important place in Sanskrit literature, no attempt has yet been made to study in detail his works in all their aspects. Of course, some efforts have been made, through research journals and general books on history of classical Sanskrit literature, to solve some of the problems relating to his writings or his period or to the geographical or historical data of Daśakumārācarita, but while we are far from satisfactory or generally acceptable solutions of the outstanding problems in these studies, no literary or cultural study of his work or works has been attempted so far. And consequently, while on one hand, the problems of the identity of the authors of the works traditionally ascribed to him, his authorship of the books hypothetically attributed to him and the age to which he belonged are still open questions, on the other, the literary and cultural value of his works remains almost unassessed. While in the field of prose kāvya, he is unnecessarily overshadowed by the figure of Bāna, in the sphere of Poetics, he is simply overlooked as an early writer in whom the poetical theories allegedly appear in primitive form. No doubt the chief doctrines of Sanskrit Poetics were established with greater scientific acumen and detail in the later period, but we cannot possibly dep

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1. M. Collins’ Geographical Data of the Raghuvamsa and Daśakumārācarita (1937) and Gawroński’s Sprach. Untersuch. über das Mṛchakāṭīka und das Daśakumārācarita (1938) partially with one of Dādin’s works, and they do so very much restricted scope. Also cp. Bibliog.
the historical importance which the theories appearing in rudimen-
tary form in the comparatively early writers possess inasmuch
as they throw a light on many of the concepts of Poetics in the
making, on the background of which we are able to trace their
steady development in the subsequent writers. It may also be
observed that many of the poetical theories, particularly the views
on the difference between kathā and ākhyāyikā, the dictions and
their constituent guṇas, and the conception of poetic figures
which appear in Daṇḍin, do not lose their doctrinal value even in
the later period of consummate rhetorical studies. Equally im-
portant is the cultural study of the poet's works which, like
Bāṇa's writings, present a pervasive view of the culture and
civilisation of India of that age. The present thesis aims at
filling this great lacuna in the field of oriental studies, by
giving a comprehensive study of Daṇḍin touching the points refer-
red to above.

The work is divided into four sections, each containing a
number of chapters on different aspects of the subject in hand.

The first section deals, in four chapters, with the basic
problems relating to the author's identity, his works and the
period in which he flourished and his personal life, and
attempts to give their probable solutions. Of course, it cannot
profess, in view of the paucity of evidences, to give a final
reply to the vexed questions, but it does claim to throw a
light on many of the important aspects of the much-debated
problems. The prevalent theory that there were more than one
to which scholars like Dr. A.B. Keith and Dr. S.K. De g.
direct or indirect support, has been refuted for the first time in definite terms with the help of available evidences. By adducing a number of unmistakable points of affinity with regard to contents, language and diction in the works traditionally ascribed to Dandin and by accounting for the marks of divergence occasionally occurring in the works, the present writer has tried to establish, on a firmer ground, the thesis of the common authorship of the works. A great controversy centres round the equally vexed question of the number of his works. While on one hand, numerous works are associated with his name in a bid to justify the statement of Rājaśekhara who attributes the composition of three works to him without specifically naming them, on the other hand, there is general reluctance even to entertain the suggestion that the author might have written more than three works. I have ventured to maintain in this regard that the author wrote at least four books, namely, Daśakumāracarita, Avantisundarīkathā, Kāvyādarśa and a dvisamdhānakāvyā, now lost to us, and have tried to construe the statement of Rājaśekhara, in the new light, that the three prabandhas or poetical compositions of Dandin (excluding Kāvyādarśa or the Mirror of Poetic Composition which is a scientific treatise on the theory of poetry) are famous in the three worlds. Both internal and external evidences have been brought to bear upon the theory.

Although scholars are unanimous on the point that the Pūr

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3. The only remnant of the work is the verse: udāramah prajānām harsavardhanah; dharmaprabhava ity āsīt k Bharatapūrvajāḥ, cited in Śpr.; op. sect. I, chap. I,
pithikā and Uttarapithikā do not form parts of the original Daśa-
kumārācarita, no satisfactory explanation of the mystery as to
how the pithikas got appended to the original work of the author
has been given so far. I have carefully examined the various as-
psects of the riddle and, taking them into consideration, have
tried to solve it, and have also given the detailed plan of the
original work which, I have suggested, had ten ucchāvasas (and
not the present eight only ), besides a prologue and an
epilogue.

In determining the date of Daṇḍin, the question of his rela-
tive chronological position with Bhāmaha, which has long been a
subject of heated discussion, has been thoroughly thrashed out.
I have supported the theory of Daṇḍin's priority to Bhāmaha,
which I have substantiated by other evidences also. Besides,
while discussing the rhetorical doctrines of Daṇḍin in the second
section, I have adduced a number of important points whereby the
theory of our author's chronological precedence over Bhāmaha, who
often represents more advanced views on the different concepts of
Poetics, gets additional support.

Apart from the autobiographical sketch given in the intro-
duction to the story of Avantisundarī, the various traditions
along with the internal evidence have been fully utilised to form
a general impression about the life and the personality of the
poet.

The second section deals with Daṇḍin as a rhetoriciar
eight chapters, referring to the various aspects of the
As an introduction to the various concepts and theories
appearing in Dāṇḍin's work, a short history of the origin and the early traditions of Sanskrit Poetics have been given. Besides a brief reference to his general rhetorical doctrines, the theories of the mārgas, their constituent gūnas, the doṣas and the alaṃkāras, appearing in him for the first time in a somewhat developed form, have been dealt with in detail. In discussing his principal rhetorical doctrines, a thoroughly comparative method has been followed, so that we are able to apprehend the origin and early as well as later development of a particular concept or theory of Poetics, besides knowing its form or conception in Dāṇḍin, and to determine what his own contribution to the study is. Generally Dāṇḍin's doctrines have been traced back to Bharata's work, and wherever possible, to even earlier works on Grammar or Etymology, and have been followed down to the works of Mammaṭa, Viśvanātha and Jagannātha, through the intermediary manuals of comparatively earlier writers like Bhāmaha, Udbhāta, Vāmana and Rudrāṭa. Thus the work attempts to give an historical survey of the main doctrines of Poetics appearing in Dāṇḍin's work. With reference to the poetic figures which have been dealt with individually, the attempt may claim to be novel. The principles of rasa, aucitya, dhvani and vakrokti which appear in later theory in their self-conscious or fully-developed form have been traced in Dāṇḍin's work in their crude or primitive form. At the end, a brief outline of the post-Dāṇḍin development of the science Poetics has been given, together with a short enumeration of commentators of Dāṇḍin's work.

The prevalent view that Dāṇḍin belongs essentially
rīti school and gives the alamkāras only a secondary place in his scheme and thus falls in line with Vāmana as distinct from that of Udbhata and Rudraṭa to whose line of thought Bhāmaha, his opponent, affiliated himself has been refuted, and it has been established that Dāṇḍin is as forceful a propounder of alamkāra theory as that of the mārga doctrine and that he cannot be exclusively associated with the schools either of rīti or of alamkāra ( which two in fact he treats as essentially one ). Besides, it has been emphasised that his difference from Bhāmaha does not in any way relate to their basic standpoint about the importance of the alamkāras in poetry which both of them assert with equal force and zeal, and that it appertains to other problems which do not in any way affect their fundamental approach, which is almost similar, to the main doctrine of alamkāra.

The third section presents Dāṇḍin as a writer of prose kāvyā. In the first two chapters, the origin and early development of prose and prose kāvyas in Sanskrit and the chief trends and tendencies of the poets of the time as also the main characteristics and achievements of the age have been detailed, so as to provide a requisite background and real perspective for the proper assessment of Dāṇḍin's art and style in his prose romances. Whereas the prose kāvyas have been evaluated generally from modern standard of criticism, the older viewpoint of the theorists and especially of Dāṇḍin himself has throughout been borne in mind and the romances have been occasionally subjected chief older standard. The author's philosophy of life has al
general way. At the end, Daṇḍin’s place has been determined with reference both to eastern and western viewpoints of literary criticism. Unfortunately, we do not get his fourth book, a poem in double entendre, which would have enabled us to have a fuller view of his poetic art and style, had it existed today. The Avantisundarīkathā also is available to us in broken form, though we are able to gather a fairly comprehensive idea of his art and style in the work. Avantisundarīkathāsāra, the summary of the work in verse, has been extensively utilised for additional information and also for complementing the broken portions and correcting the wrong readings. A number of corrections have been suggested in the Avantisundarīkathā during the discussion about its poetic art and diction and while dealing with its cultural data.

The last section attempts, in five chapters, a cultural study of the works of the writer, which being realistic in approach to life and its problems, deal with, besides the upper class of the society, the lower and middle classes along with their degenerated strata, and consequently succeed in presenting a complete picture of the society of the time in all its profiles, namely, geographical, political, social, economic and religious as also in the aspect pertaining to education, literature and art — which we rarely find portrayed in its multifold form, in the writings of other poets in Sanskrit literature. Besides a comprehensive view of the society reflected in Daṇḍin’s works, the cultural data them has been profusely corroborated by the corresponding available in earlier works and especially in the prose of his immediate predecessors. The list of the works w.
been explored or occasionally consulted for corroborative material, includes such scientific works as the Arthaśāstra of Kautilya, the Kāmadakaśīsāra, the śāstras of Manu, Yājñavalkya and Sukra, the Kāmasūtra of Vātsyāyana and certain Purāṇas like Varāhapurāṇa and Mārkaṇḍeyapurāṇa and the two great Spices, besides the literary writings of Śudraka, Kālidāsa and Subandhu and Bāṣa. It may be remarked that Daṇḍin's works which are rich in cultural data contain certain precious gems in the form of new additions to our knowledge of ancient Indian culture, and many of the valuable jewels have been brought to light for the first time in the present work.

In the Appendices, comparative data of manifold importance have been collected. Besides, a comprehensive collection of Daṇḍin's prose passages illustrating different norms of his art and style, indicated in the footnotes of the work, has been provided. At the end appear the maps which form a pictorial resumé of Daṇḍin's geographical data given in the first chapter of the last section.

Following the above plan, I have presented a study of Daṇḍin covering almost all the important aspects of the great poet. My approach to the various problems in the work has always been critical and the treatment throughout comparative, so that a comprehensive view of the poet may be taken and appreciated in the right perspective. A special feature of the work is the exhaustive documentation carried on throughout the work. While going through very valuable works of the scholars, the present writer has noticed the fact that some of them were not fully documented the result that the future researchers cannot make use
findings with full confidence. In fact, no quotation or statement can have any value in the absence of a full reference to the original source thereof. I have kept this fact constantly in mind and have tried to make the work fully documented, giving detailed references, in the footnotes, to the sources. Of course, this has considerably increased the volume of the work, but there can be, and should be, no escape from it; it is unavoidable in a work of research. The footnotes, which are copious and comprehensive, have been utilised for four kinds of information, namely, reference to the original sources, corroboration of the matter in hand by other evidences, comparison both from the literary and cultural points of view, and finally additional information of allied nature wherever thought to be worth giving.

While discussing the different views of scholars on controversial problems, efforts have been made to present their viewpoint along with the arguments advanced by them, in detail, and then to discuss them and give the logical conclusion. No conclusion has been arrived at without the sound basis of solid evidences and convincing arguments, and no final reply has been given on matters where there it was deemed difficult or hazardous to venture a positive thesis in the paucity of affirmative or corroborative evidence.

In the end, I most humbly and gratefully acknowledge the help and inspiration I received from the works of various scholars—ancient and modern and eastern and western—which I went through or referred to occasionally. The Bibliography gives a list of such works. Here, however, I must make a mention of the editors of the works of Dandin, Mr. Agashe and Mr. M.R.
and Mr. G. Harihara Sastri of the Kathāsāra. In my study of Daṇḍin as a rhetorician, I have frequently consulted the works of Dr. P.V. Kane, Dr. S.K. De and Dr. V. Raghavan, on Poetics. The writers of history of Sanskrit literature I have chiefly referred to are Dr. A.B. Keith, Dr. S.K. De, Dr. Krishnamachariar and Mr. Vachaspati Gairola. In the cultural study of the writer, I have taken a great deal of corroborative material from the works of Dr. Vasudeva Sharan Agrawal (on Pāṇini's work and Bāna's romances), Dr. B.S. Upadhyaya and others. Here I must add that at times I had to differ from many of the above scholars and had to refute their certain views. But all this does not come in any way in the way of my great appreciation of, and indebtedness to, their monumental works.

I deem it my sacred duty to express my deep sense of gratitude to Dr. B.H. Shukla, M.A., Ph.D., B.Litt., Professor and Head of the Sanskrit Department, Panjab University, Chandigarh, under whose supervision I worked these years on Daṇḍin. I derived great inspiration from him and received his constant guidance on matters relating to the different aspects of the subject, as also his valuable suggestions on various problems of the work.

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