

CHAPTER FOUR

PREDECESSORS OF DHANAPĀLA

In the introductory verses<sup>1</sup> of the TM, Dhanapāla has referred to nineteen literary personages in all.<sup>2</sup> Most of them are poets, but a few of them are referred to due to the poet's deep regard for them as being the luminaries in the scholarly tradition of Jainism. We will consider in detail each of the ~~predecessors~~ predecessors mentioned by him in his own order and see whether his order is chronological or otherwise.

(1) INDRABHŪTI GAṆADHARA : - Gautama Indrabhūti was the first disciple of the last Jain Tīrthāṅkara Mahāvīra. After instructing ~~Mahāvīra~~ Gautama, Mahāvīra set off on his preaching tours in real earnestness.<sup>3</sup> The Jain tradition rejects the theory that Gautama Indrabhūti revolted against Jainism and became the founder of Buddhism.<sup>4</sup> The Śvetāmbara tradition relates the following story of the conversion of this earliest and the greatest disciple of Mahāvīra. Once when Mahāvīra went to the

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1. TM(N).Intro.vss. 19-36.

2. They are Indrabhūti, Vālmīki, Vyāsa, Guṇadhya, Pravaraśena, Pādaliptācārya, Jivadevasūri, Kālidāsa, Bāna, Bhāravi, Māgha, Haribhadrasūri, Bhavabhūti, Vākpatirāja, Bhadrakīrti, Yāyāvāra, Mahendrasūri, Rudra and Kardamarāja.

3. HJ.p.40.

4. ibid.p.50.

city of Apāpa to preach, a rich Brahmin was preparing to offer a great animal sacrifice and he had invited Gautama Indrabhūti and his ten brothers to be present at the occasion. When they heard of the new teacher and his denunciation of the animal sacrifice they were very much enraged at his audacity and determined to oppose and expose him. In order to thoroughly grasp the opponent's doctrines so as to be able to refute them, they listened to Mahāvīra's discourses which, however, convinced them by the gentle and thoughtful answers given to all the questioners. According to the Digambaras, Gautama Indrabhūti was born of Brahmin parents in a village called Govārā, his father's name being Vasumati and his mother's Pr̥thvī. His vanity grew with his learning. One day, an old man came to him with a verse which he had heard from Mahāvīra and which he wanted to understand. The verse contained references to Kāla, Dravya, Pañca Astikāya, Tattva, and Lesya, not one of which could Gautama understand; but being too true a scholar to pretend to a knowledge which he did not possess, he sought out Mahāvīra for an explanation. All his pride vanished before the great ascetic, whose pupil he readily became.<sup>5</sup>

Out of the eleven Gaṇadharaś only Gautama and Sudharmā survived Mahāvīra and the former was the only disciple who was not present at his death.<sup>6</sup> After his death Gautama Indrabhūti, according to some authorities, succeeded him and continued to be the spiritual leader for twelve years.<sup>7</sup> Gautama could not conquer his personal attachment to his great ascetic master, and despite all his efforts, he continued to think of him as 'my master' and 'my friend'. Only on the night that Mahāvīra died was he able to overcome all his feeling of personal devotion and possession.<sup>8</sup> According to others, Gautama never held office, having become a Kevalī.<sup>9</sup> Dhanapāla respectfully remembers him as the first religious leader who first received from his master the famous three aphoristic truths<sup>10</sup> and preached them to the world.<sup>11</sup>

(2) VĀLMĪKI:- He is the celebrated author of the Rāmāyaṇa and is mentioned as the first poet who eulogized (Prastāvanādi-puruṣa) the line of Rāghu (Rāghuvaṃśa). Strangely enough Dhanapāla has mentioned the Rāmāyaṇa as "Rāghuvaṃśa". Vālmiki is compared to the Sun. Dhanapāla seems to have more respect for the Rāmāyaṇa than for the

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6. HJ. p. 44.

7. ibid. p. 68.

8. ibid. p. 127.

9. ibid. p. 68 ft. nt. 2.

10. P. T. O.

11. P. T. O.

Mahābhārata.

(3) VYĀSA :- He is the compiler of the Mahābhārata. Strangely enough Dhanapāla has mentioned him with a rather insulting nomenclature, viz, 'Kānīna', i.e. "a virgin's son" <sup>12</sup> Possibly the metrical exigencies warranted this word in the verse. Neither the Amarakośa <sup>13</sup> nor the Tri-kāṇḍasēṣakośa <sup>14</sup> notices this word in the above sense. It is Dhanapāla who seems to have coined this word in this sense for the first time. Hemacandra has readily followed Dhanapāla <sup>15</sup> and incorporated and further applied it to Karṇa also in this sense in his dictionaries. <sup>16</sup> It is a clear reflection of his predilection for Jainism and hatred for the Brahmanism. The attitude reflected in the selection or coining of this derogatory epithet in the above sense is corroborated by Merutuṅga who has narrated an incident in which Bhoja invited Dhanapāla to listen to a Mahābhārata recital. Dhanapāla ~~is~~ is said to have given a very strong reply pointing out to the worthle-

- 12. TM(N).vs.20 cd: वन्दे वात्मीकिकानीनौ सुयाचन्द्रमन्ताविव ॥२०॥  
 13. AK.III.ii.22: विस्तारो विश्रहो व्यासः स च शब्दस्य विस्तरः।  
 14. TSK.III.iii.452: व्यासो मुनौ च विस्तारे...।  
 15. ACH. ~~Intro. vss. to his own commentary~~ Intro. vss. to his own commentary  
 vs.3. b: ---- सुत्पत्तिर्धनपालतः।  
 16. ACH.III.510ff.: ... वेदव्यासस्तु माठरः ॥५१०॥ द्वैपायनः पराशर्यः  
 कानीनोः वादरायणः। व्यासः ---- ॥५११॥ ; AAS.III.394 bc: ...  
 कानीनः कन्यकासुते । कर्णे व्यासे ---- ॥३९४॥

ssness of the heroes thereof.<sup>17</sup> Vyāsa is compared to the moon,<sup>18</sup> possibly because he was but a compiler of old epic and Puranic ballads in contrast to the self-luminent poet Vālmiki.

(4) GUNĀDHYA : - He is mentioned not by his name but only by his work, viz, the Br̥hatkathā, which, according to Somadeva,<sup>19</sup> was originally composed in the paisācī Prakrit. Dhanapāla compares the work with an ocean and acknowledges the fact that most of the prose-( as well as the verse- ) -romances till his time borrowed the elements of their story from this source. But this, according to our poet, makes it only a patch-work and detracts them from the necessary element of freshness.<sup>20</sup> It is significant that Dhanapāla has not drawn upon this work in order that it may not prove to be a mere patch-work. Possibly he agreed, as a devout Jain, with Jinasena

17.PC(SJGM).p.42: कानीनस्य मुनेः स्वबाधवधुवैधव्यविध्वंसिनो,  
नेतारः किल पञ्च गोकुलसुताः कुण्डाः स्वयं पाण्डवाः । तेऽपि  
पञ्च समानजातय इति ख्यातास्तदुत्कीर्तनं, पुण्यं स्वस्त्ययनं  
भवेद्यदि नृणां पापस्य कान्या गतिः ॥

18. See infra ft.nt. 12.

19.KSS.I.viii.2.

20.TM(N).Intro.vs.21: सत्यं बृहत्कथाभोद्रे विन्दुमादाय संस्कृताः ।  
तेनेतरकथाः कन्थाः प्रतिभान्ति तदग्रतः ॥२१॥

in whose opinion it is his Mahāpurāṇa that properly qualifies for the title "Brhatkathā"<sup>21</sup>. Could it be that Dhanapāla dropped the wellknown name of Guṇādhyā in order to suggest an oblique compliment to Jinasena also ? Guṇādhyā's date is generally believed to fall by about 78 A.D. during the regime of Sātavāhana. But the tradition preserved in both the KSS<sup>22</sup> and the BKM<sup>23</sup> regards Guṇādhyā as a contemporary of Pāṇini and Vararuci alias Kātyāyana the grammarian. The Puranic tradition regards him as a contemporary of Hāla, the son of Ariṣṭa Śātakarṇi who ruled between the years 2644-2649 of the Yudhiṣṭhira Era, i.e. 495-490 B.C.<sup>24</sup> Dhanapāla seems to have kept this in mind in mentioning the Brhatkathā just after Rāmāyaṇa and the Mahābhārata.

(5) PRAVARASENA :- Pravarasena is referred to as a highly successful poet whose fame rests on his epoch-making Prakrit epic Setubandha, just as Rāma was successful as a military genius whose bridge over the ocean

21.MPJ. I.63 and 115: धर्मानुवदिनी या स्मात्कविता सैव शस्यते ।  
 दोषा पापास्रवायैव सुप्रयुक्तापि जायते ॥ ६३॥ and अद्भुतार्थामिमां  
 दिव्यां परमार्थबृहत्कथाम् । लम्भैरनेकैः संदृष्ट्वा गुणाढ्यैः पूर्वसूरिभिः ॥ ११५॥

22.KSS.I.i.78-80; I.v.117-118; I.vi.66-67; II.i.1 etc.

23.BKM.I.i.71; I.ii.9-11,70-71.

24.HCSL. p.417.

commemorated him for centuries to come. He is mentioned just after Guṇādhyā but before Pādaliptācārya, both of whom are mentioned by their works and not by their names. The reference to Pravarasena is very cleverly worded : "Victorious is Pravarasena, whose fame in the form of Setu (i.e. Setubandha-kāvya) rises at the top of the ocean of literature in the same manner as the great Rāma was victorious with his highly efficient army, (and) whose fame in the form of the Setu (bridge) has been swimming over the ocean."<sup>25</sup> We are not sure whether Dhanapāla intends to suggest that Pravarasena got the fame of having composed the poem 'Setubandha' though he was not its real author as was the case with the famous bridge which became well-known after the name of Rāma, though it was really built by his great army consisting of Hanūmān, Nīla and others. Perhaps Dhanapāla believed in the tradition of Kālidāsa's authorship of the poem, and he might have regarded Pravarasena as a senior contemporary of both Jīvadevasūri and Kālidāsa. But this Kālidāsa cannot be identical with the one who is believed to have flourished in the first century B.C.<sup>26</sup> during the reign of Vikramāditya, the son

25. TM(N). Intro. vs. 22: जितं प्रवरसेनेन रामेणैव महात्मना । तस्मिन्परि  
यत्कीर्तिः सेतुर्वाङ्मयवारिधेः ॥ २३ ॥

26. HCSL. p. 124.

of Mahenrāditya Gardabhilla of Ujjayinī.<sup>27</sup> M.M.Dr.V.V.Mira-  
shi also regards Pravarasena as a contemporary of Kāli-  
dāsa who possibly helped the former in composing his  
poem, and places both in the fifth century A.D.<sup>28</sup>

(6) PĀDALIPTĀCĀRYA:- Prabhācandra has given the fo-  
llowing account about him. He was born in Kosalapuri  
(Ayodhyā) during the reign of Vijayabrahma. His father's  
name was Fullasresthī and mother's Pratinā. As he was  
born due to the grace of the goddess Vairoṭyā of the  
Nāga class, he was named 'Nāgendra'. In his early child-  
hood he was given away by his mother to Ācārya Nāgahastin  
of the Vidyādhara Gaṇcha from whom he returned in the  
seventh year. Next year he was sent back to his preceptor  
who initiated him into the monk order. He was educated  
under Maṇḍana Gaṇi from whom he picked up the essentials  
of Grammar and literature within a single year so as to  
be able to compose lyrical pieces. Once as he was on his  
rounds for alms, he happened to see a beautiful young  
girl about whom he composed a lyric. His preceptor was  
displeased and scolded him saying in Prakrit "You are  
scorched in the fire of attachment" (Palitto'si). At this

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27.Kali(K).p.7ff.

28.Kali(M).p.124.

he requested his preceptor to add just one mora in the first syllable so that he may become a 'foot-annointer' (Pālitṭa). Pleased at this witty modesty, the preceptor confirmed his discipleship and deputed him to Mathurā in his tenth year. On completion of the pilgrimage to Śatruñjaya, he went to Kṛṣṇarāja of Mānyakheta, where he mastered various branches of learning from Āryakhaṭa and invented a code-language called 'Pādaliptā'. During his pilgrimage in Saurāṣṭra he met with Siddha Nāgārjuna at Ṭankāpuri (modern Ṭankārā), from whom he obtained the mystico-medical science of ointments. Nāgārjuna built a city called ~~BA~~ 'Pādaliptapura' at the foot of Mount Śatruñjaya at the top of which he erected a Jain temple wherein was set an image of Pādaliptasūri also along with that of Lord Mahāvīra. It was to this image that Pādaliptasūri composed a hymn beginning with the words ~~GAHĀ~~ 'Gāhā juaṇa ' etc., in which he coded the mystic formulæ for converting other metals into gold. Śātavāhana of Pratiṣṭhāna and Balamitra, ~~of~~ the nephew of Kālakācārya, in Broach, were his contemporaries. Pādalipta composed his 'Nemināthacarita' at the foot of Mount Girnar. To Kṛṣṇarāja of Mānyakheta he recited his famous metrical romance 'Taraṅgālolā'. As an expert in

yogic practices he once concentrated his vital airs at the forehead and exhibited a fake death. He breathed his last by fasting for thirty-two days at Śatruñjaya.<sup>29</sup> Muni Kalyānavijaya places him in the third century A.D. But there is no evidence about the contemporaneity of Kṛṣṇarāja, Āryakhaṭa and others.<sup>30</sup> It is to the purifying aspect of the Taraṅgavatī-kathā of Pādalipta that Dhanapāla pays compliment. Perhaps it was due only to the metrical compulsion that Dhanapāla paid the compliment to the work only while not mentioning the name of the author.

(7) JĪVADEVASŪRI:- Formerly called Mahīdhara, he was the son of a merchant named Dharmadeva of Vāyāḍa community. His mother's name was Śīlavatī. He was initiated by Jinadattasūri in the Jain monk order, wherein he was rechristened 'Rāsīlasūri'. His brother Mahīpāla was initiated into the Digambara order. At their mother's insistence to determine the superiority between the rival factions of Jainism, Mahīpāla went over to the sect of Rāsīlasūri who appointed him as a successor and renamed him 'Jāvadevasūri'.<sup>31</sup> He composed the Vivekavilāsa and the Śakunāsāstra. According to Muni Kalyānavijaya, he

29.PRC.p.27 ff.

30.PRC(KV).Intro.p.35

31.ibid.pp.41-44.

must have flourished during the fifth or the sixth century A.D. None of the literary works of Jīvadevasūri is extant. He is remembered by Dhanapāla as a Prakrit poet.

(8) KĀLIDĀSA :- He is mentioned as "Āsannavartin" i.e. "situated nearby"<sup>32</sup>. This has been interpreted by Pandit Becharadas Doshi as suggesting that Kālidāsa was ~~was~~ a "close-predecessor" of Dhanapāla.<sup>33</sup> The context, on the other hand, would rather warrant that <sup>in</sup> Dhanapāla's opinion Kālidāsa was a close predecessor or rather contemporaneous with Jīvadeva who is held to have flourished in the fifth or the sixth century A.D. It is quite possible that Dhanapāla simply meant 'juxtaposition' or 'comparison' by this 'āsannavartitva' rather than proximity in point of time, which, if considered after all, would confirm Kalidasa's date in the fifth century A.D. Dhanapāla pays compliment to the dazzling brilliance of Kālidāsa's poetic diction in comparison to which the diction of all other poets just fades like mālatī-buds in the vicinity of a lamp.<sup>34</sup>

(9) BĀṆA :- Dhanapāla has allotted two verses to Bāṇa who is referred to twice with specific mention of

32. TM(N).Intro.vs 25.

33. PLN(D).Intro.p.37. This has been misinterpreted by Muni Kalyānavijaya in PRC(KV). Intro. p. 44.

34. TM(N).Intro.vs.25: स्त्रायन्ति सैकलाः कालिदासेनासन्नवर्तिना ।  
जिरः कवीनां दीपेन मालतीकलिका इव ॥ २५ ॥

both of his famous prose-romances. He is very properly placed between Kālidāsa (5th Century A.D.) and Māgha, who is generally held to have hailed in the latter half of the seventh century A.D. <sup>35</sup> Not/that, the poet also knows that Bāṇa left his work incomplete and it was completed by Pulindra whose genius was almost on a par with that of his father Bāṇa. Dhanapāla says that just as an arrow (bāṇa) aimed even by an ordinary person will subdue the victim, the more so if it is shot by an expert forest-dweller (pulindra), even so though Bāṇa alone is capable of subduing other poets by the flourish of his pen, his power is enhanced by the support he got from ~~PM~~ Pulindra who completed his incomplete work. <sup>36</sup> In the next verse Dhanapāla compares the Kādambarī with the wine and the Harṣacarita with the nector, both of which made him well-known like the ocean. <sup>37</sup> Such an emphatic and clear reference to Bāṇa evidences a deep sense ~~of~~ regard for his literary success. It is significant in view of the fact that Dhanapāla has definitely aimed at emulating, and improving upon, Bāṇa, whom he kept as his

35. MKM. pp. 93 ff.

36. TM(N). Intro. vs. 26: केवलोऽपि स्फुरन्व्याणः करोति विभ्रान्कवीन् ।  
किं पुनः कर्तुं सन्धानपुलिन्द्रकृतसन्निधिः ॥ २६ ॥

37. ibid. ~~PM~~ vs. 27: कादम्बरीसहोदर्या सुधया वैबुधे हृदि । हर्षारव्यायिकया ख्यातिं बाणोऽब्धि रिव लब्धवान् ॥ २७ ॥

ideal worthy to be achieved, and to be surpassed if possible. This is reflected in his choice of the subject, the hero and etcetera which are superior to those in Bāna's work, which is but more earth-bound in comparison to that of Dhanapāla. Bāna's story-structure has<sup>been</sup> closely followed and improved upon by Dhanapāla, who has also suggested that while the Kādambarī pleased the scholars, the Harṣacarita got him ample fame, probably due to the consequent royal patronage! And it is Bāna who is his real fore-runner as far as the form proper ~~is~~ of his prose-romance is concerned.

(10-11) BHĀRAVI AND MĀGHA :- Apparently Māgha is mentioned prior to Bhāravi, who, however, is his acknowledged predecessor. He says that the poets' enthusiasm waned at witnessing the inimitable literary performance of Māgha and it was only as a sweet past memory that poets, like the monkeys, remembered about still imitable Bhāravi (also, the Sunshine), who, however, no longer held sway. Quite natural to his Jainistic attitude towards Śiva and Viṣṇu who are the heroes respectively of the epics of both Bhāravi and Māgha, Dhanapāla has disposed them both just in one verse.

38. TM(N).Intro.vs.28: माघेन विधिं नोत्साहाः नोत्सहन्ते पदक्रमे ।  
स्मरन्ति भारवेरेव कवयः कथं यथा ॥२८॥

(12) HARIBHADRASŪRI :- He is referred to not by his name but as the author of 'Samarāditya', i.e. the Samarāicca-kahā in Prakrit. He is placed between 705 A.D. and 775 A.D. by Muni Shri Jinavijayaji,<sup>39</sup> while Muni Shri Kalyānavijaya consigns him to the ninth century A.D.<sup>40</sup> Anyway he is definitely a successor of both Bhāravi and Māgha chronologically. It is curious that while praising the unfailing pacific effect of the work,<sup>41</sup> Dhanapāla failed to mention the name of the author for whom he seems to have much respect which is evidenced by the fact that the poet has drawn upon this work for ~~the~~ a part of his plot and some of the motifs of the TM. Haribhadrasūri was ~~the~~ formerly the family-priest of King Jittāri of Cittoda. He resided in a Brahmin colony named Pirvagni. His father's name was Samkarabhaṭṭa and mother's Gaṅgā. His pride in scholarship culminated in a vow that he would be a disciple of one whose statement he could not understand ! Once he could not make out the meaning of a couplet beginning with the Prakrit words "Cakkiduggam haripaṇagam ", recited by a Jain nun named Mahattarā Yākinī whom he asked to explain it. But she

39. JSAI. p. 468.

40. PRC(KV). Intro. p. 52.

41. TM(N). Intro. vs. 29: निरोद्धं पार्यते केन समरादित्यजन्मनः ।  
प्रशमस्य वशीभूतं समरादित्यजन्मनः ॥ २९ ॥

refused to do so on the ground that it could be explained to the one only who was already formally initiated into the Jain order. At this he got the necessary initiation at the hands of Jinadattasūri and became her disciple.<sup>42</sup> Gradually he mastered the whole of the Jain religious lore and attained the position of an 'Ācārya' and the Disciple-in-Chief. His two cousins Haṁsa and Paramahaṁsa became his first two disciples with the nomenclatures Jinabhadra and Vīrabhadra, both of whom steadfastly passed themselves off as Buddhists in order to study the Buddhist tenets so as to be able to refute them later on : They were, however, spotted out and both of them died in the consequent scuffle. Haribhadrasūri was mad with rage and challenged the Buddhists in a scholarly assembly of Sūrapāla with the horrible condition that the defeated party must necessarily commit suicide in the pan of boiling oil : Haribhadra turned out victorious and consequently Sūrapāla committed suicide in the stipulated manner. Haribhadra has inserted the word "viraha" (= separation) in each of his "fourteen hundred" works.

42. A. B. Colophone: "सिताम्बरान्वार्यजिनभद्रनिगदानुसारिणो विद्याधर-  
कुलतिलकान्वार्यजिनदत्तशिष्यस्य धर्मतो याकिनी महत्तरा सुनो-  
रत्नप्रतेगान्वार्यस्य हरिभद्रस्य " as quoted by PRC(KV).  
Intrō.p.52.

(13) BHAVABHŪTI :- This Sanskrit dramatist is mentioned for his dramatic speeches which are marked with specific poetic sentiments and attractive poetic diction dancing & like an actress in a stage performance.<sup>43</sup>

Bhavabhūti is commonly held to have flourished in the first quarter of the eighth century A.D.<sup>44</sup> Dhanapāla puts him after Haribhadrāsūri whose date will, therefore, uphold the view of Muni Shri Jinavijayaji rather than that of Muni Kalyānavijayaji.<sup>45</sup>

XL (14) VĀKPATIRĀJA :- THE AUTHOR of the Prakrit epic entitled "Gauḍavāho" (Skt. Gauḍavadha) has impressed Dhanapāla by his poetic genius (Śakti) by which he is almost dumb-founded.<sup>46</sup> This Vākpatirāja was, according to Prabhācandra, the court-pundit of King Dharma of Bihar in the Gaudadesa, and he helped Bappabhaṭṭisūri in his debate-duel with the Buddhist scholar Vāḍhanakuñjara deputed by King Dharma.<sup>47</sup> When Yaśovarman assailed Dharma whom he killed in the battle, he took his poet Vākpatirāja a prisoner with him. Later on this poet composed

43. TM(N).Intro.vs.30: स्पष्टभावरसा चित्रैः पदन्यासैः प्रनतिता ।  
नारकेषु नरस्त्रीव भारती भवभूतिना ॥ ३० ॥

44. BLL.p.21.

45. See supra ft.nt.40.

46. TM(N).Intro.vs.31: दृष्ट्वा वाक्यतिराजस्य शक्तिं जौडवधोदुराम् ।  
बुद्धिः साध्वसकृदेव वाचं न प्रतिपद्यते ॥ ३१ ॥

47. PRC.11.415-442.

his famous above-named Prakrit epic which helped him in getting his freedom back. Then he happened to meet Bappabhattisūri and settled as a court-poet of King Amarāja by whose loose morals, however, he was soon dejected and consequently went to Mathurā and took to Jainism. Prabhācandra seems to suggest that this Vākpatirāja was a brave man born in the Paramāra family.<sup>48</sup> Who was this Vākpatirāja mentioned by Dhanapāla ? He is the one commonly believed to have been a court-pundit of Yaśovarmā who was killed by King Lalitāditya of Kashmir in V.Saṃ.797 (i.e.741 A.D.). He is said to have been a contemporary of Ācārya Bappabhattisūri who is said to have been born in V.Saṃ.800 (i.e.744 A.D.).<sup>49</sup> The incident of Yaśovarman's attack on Dharma and capturing of Vākpatirāja must have occurred during the late age of both Bappabhattisuri and Amarāja. Thus Vākpatirāja was in the beginning a court-pundit of Dharma and subsequently that of Yaśovarmā. Muni Kalyānavijaya doubts the identity of Dharma with Dharmapāla and of Yaśovarmā with the Mukhāri Yaśovarmā both of whom were long dead before this Yaśovarmā who was a contemporary of Amarāja. From the clue

48.PRC.11.394: परमारमहावंशसंभूतः क्षत्रियाग्रणीः । तस्य वाक्पतिराजोऽस्ति  
 विद्वान्निरुपमप्रभः ॥ ३९४ ॥

49. ibid. 11.739.

provided by Prabhācandra about the patron of Vākpatirāja being a Paramāra king, Muni Kalyāṇavijaya identified him with Vākpatirāja I, alias Bappayyaraja, the son of Siyaka I, both of whom were the feudatories and generals of the Gurjara Pratihāra emperors, one of whom must this Yaśovarmā have been.<sup>50</sup>

~~xxx~~ (15) BHADRAKĪRTI :- He is the famous author of ~~now~~ now no longer extant poem entitled 'Tāragana'. Dhanapāla has remembered him as the best of the Śvetāmbaras.<sup>51</sup> Prabhācandra gives the exact date of birth of Bhadrakīrti, alias Sūrapāla alias Bappabhaṭṭisūri, as Sunday the third day of the bright half of the month of Bhādrapada in the year V.Sam.800 (i.e.744 A.D.).<sup>52</sup> His father's name was 'Bappa' and mother's 'Bhaṭṭi', while his own name was at first Sūrapāla. His birth-place has been mentioned as "Duvātithi" which is identified, by Muni Kalyāṇavijaya, with Duvā near Dhānera in the present Dīsā Taluka of the Banāsakanṭhā District in Gujarat.<sup>53</sup> He left his house at the age of six when he was disenchant-  
ed with his father and went to Siddhasenasūri of the

50.PRC(KV).Intro.p.66.

51.TM(N).Intro.vs.32: भद्रकीर्तेर्भूमत्याशाः कीर्तिस्तारागणाध्यना।  
प्रभा ताशधिपस्येव स्वताम्बरशिरोमणेः॥३३॥

52.PRC.11.739: विक्रमतः शूल्यद्वयवसुवर्ष(६००)-भद्रपदतृतीयायाञ्च।  
शिवारे हस्तके जन्मभद्रपदभट्टिगुरोः॥७३९॥

53.PRC(KV).Intro.p.57.

Modheraka Gaccha at Modherā. Coincidentally both of them reached there on the same day. Having known his plight Siddhasenasūri recognized the genius in the boy, Sūrapāla, who could memorize a thousand verses a day and educated him. The teacher, then, asked the parents for permission to initiate their son as a regular disciple. They consented on condition that the boy should be christened after their parents. Siddhasenasūri initiated him and named him 'Bhadrakīrti' but in accordance with his parents' condition the boy was addressed as 'Bappabhaṭṭi'. Later on, at the invitation of prince Amarakumāra, Bappabhaṭṭi went to ~~Kanoj~~ Kanoj but refused to occupy the preceptor's chair till he qualified for it. He was promoted to that position at a very early age on the eighth day of the dark half of the month of Caitra in the year V.Sam.811 (i.e. 755 A.D.).<sup>54</sup> He met Vākpatirāja at Lakṣaṇāvati, the capital of the Gaudadesa which was then ruled by King Dharmā. It was due to the advice given, and the technique shown, by Vākpatirāja that Bappabhaṭṭi secured a victory over the Buddhist scholar Vardhanakuñjara in

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54.PRC.11.115: एकादशदिके तत्र जाते वशिस्ताष्टके (८११)।

विक्रमात्सोऽभवत्सूरिः कृष्णयैत्राष्टमीदिने ॥११५॥

a scholarly debate. Bappabhaṭṭi converted Vākpatirāja to Jainism<sup>55</sup> when the later was in his old age and met him at the temple of Varāhaswāmin in Mathurā. Prabhācandra further informs us that it was for the sake of students and apprentice-poets that Bappabhaṭṭi composed his famous epic entitled 'Tārāgaṇa', which was but one of his fifty-two works in all.<sup>56</sup> True to his religious faith he undertook a fast unto death and expired on the eighth day of the bright half of the month of Śrāvaṇa in the year V.Sam.895 (i.e. 839 A.D.) at the age of ninety-five years, during which he was honoured with the titles like 'Vādikuñjarakesarī', 'Brahmacārī', 'Gajavara', 'Rājapūjita' and so on.

(16) YĀYĀVARA :- Popularly known as Rājasekhara, Yāyāvara is praised by Dhanapāla for his diction which is marked by the beautiful superimposition and mature lucidity.<sup>57</sup> Dhanapāla has not specified whether he refers to the famous Kāvyaṁīmānsā – supposed to be a fragment of a bigger treatise called 'Kavi-rahasya'<sup>58</sup> – or to the

55.PRC.11.555-564.

56. *ibid.* vs. 660: *द्वोपन्थाशिल्पवन्धाश्च कृतास्तासगणारयः। शक्तिम् श्रीवृष्भट्टिना शैलिकविसारस्य तोपभाः॥६६॥*

57. TM(N).Intro. vs. 33: *समाधिगुणशालिन्यः प्रसन्नपरिपक्विनाः। याथावरकवेपथो मुनीनामिव वृत्तयः॥३३॥*

58.HCSL.p.742 ff.

dramas like the Bāla-rāmāyaṇa, Bāla-bhārata, Viddhasāla-bhañjikā and Kappūramañjarī of Rājasekhara who is believed to have flourished between 880-920 A.D.<sup>59</sup>

(17) MAHENDRASŪRI :- He is saluted as he was the poet's own religious preceptor. Dhanapāla seems to have been highly impressed by his religious discourses full of superhuman significance.<sup>60</sup> We do not get any information about him even though a whole chapter – the seventeenth one – has been devoted to him by Prabhācandra in his PRC. Instead of saying anything about Mahēndrasūri, the chapter relates, almost from the beginning to the end, the life of Dhanapāla, who, of course, might have been valued in Prabhācandra's days, and even before that, as a prize-conversion for which the credit, though it should really go to Sobhana, ultimately, and of course rightly, went to the latter's teacher who could catch two priceless birds at one stroke.

(18) RUDRA :- As the author of the Trailokyasundarī-kathā distinguished by the beauty of paronomasia, is

59. KMR(GOS).Intro.p.XXXI.

60. TM(N).Intro.vs.34: सुरिभिर्इन्द्र एवैको वैबुध्यादितक्रमः।

यस्यामत्यौचितप्रौढिकविविस्त्रयकृद्वचः॥३॥

greeted as capable of sobering haughty poets.<sup>61</sup> Nothing is further known about this poet except that his stray verses are quoted in the anthologies beginning with the twelfth century onwards.<sup>62</sup> He is also called "a veritable Treasure of Wisdom".<sup>62</sup> He might have been a senior contemporary of Dhanapāla.

(19) KARDAMARĀJA :- He is introduced to us as a son of Rudra, the author of the Trailokyasundarī-kathā. He is lauded for his attractively pithy sayings.<sup>63</sup>

Dhanapāla has ignored some of the <sup>notable</sup> predecessors who were more or less eminent in the field of Sanskrit and Prakrit literature. The reason might be that they did not come up to the literary standard which Dhanapāla might have had in his mind when he composed his prose-romance. Among these the following deserve to be specially noticed:

(20) SUBANDHU :- As the ~~author~~ author of the Vāsavadattā-kathā, Subandhu is well-known in the history of Sanskrit literature as a writer of a prose-romance in a

61. TM(N). vs. ३३ ३३ ३५: अ मदान्धकविध्वंसी रुद्रः कैर्वाभिजन्धते।

३३ ३३ सुखिष्टललिता यस्य कथा त्रैलोक्यसुन्दरी ॥ ३५ ॥

62. ibid. vs. 36 cd: कविस्त्रैलोक्यसुन्दर्याः ... प्रणानिधिः ॥ ३६ ॥

63. ibid. vs. 36: शक्तु कर्दमराजस्य कथं हृद्या न सुकथयः।

कविस्त्रैलोक्यसुन्दर्याः यस्य प्रणानिधिः पिता ॥ ३६ ॥

style which revelled in sustained paronomasia.<sup>64</sup> Dr.J.M. Shukla opines that "Subandhu probably lived at the court of Mālava king who was either Dāmodaragupta or Māhāsenagupta during the period between 550 A.D. and 600 A.D.<sup>65</sup> He has further shown how Bāṇa paraphrases Subandhu's words over and above accepting most of them under the growing desire to surpass ~~them~~ him.<sup>66</sup> Not only that, the very fact that a poet of the calibre of Bāṇa thought it ~~worth~~ worthwhile to bodily pilfer a number of passages without the change even of a letter, is a proof supreme of the masterly genius of Subandhu in whose work one finds the chiselled beauty of Sanskrit diction that one meets with in Kālidāsa, Bhāravi, Māgha and Śrīharṣa.<sup>67</sup> The reason for not taking any notice of such a notable predecessor in his own field of prose-romance proper might be that by the tenth century A.D. Bāṇa had gained so much popularity that almost all his notable predecessors simply faded away in the background. Moreover, in Dhana-pāla's opinion too much of paronomasia was not a desirable literary ideal in his times.<sup>68</sup>

64. VKS. Intro. vs. 13: सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनेकबन्धुः।  
प्रत्यक्षरश्लेषमयप्रबन्धं विन्यासवैदग्ध्यनिधिनिर्बन्धम् ॥ १३ ॥

65. ibid. Introduction p. 20.

66. ibid. pp. 37-40.

67. ibid. pp. 42-54.

68. TM(N). Intro. vs. 16: वज्रयुक्तिं रक्षानादि सिग्धाम्बुजमनोहराम्।  
नारि श्लेषधना श्लाघां कृतिलिपि रियाश्रुते ॥ १६ ॥

(21) UDYOTANASŪRI :- Another notable predecessor ignored by Dhanapāla is Udyotanasuri alias Dākṣiṇyaciḥna, the celebrated author of the famous Prakrit metrical Kathā entitled 'Kuvalayamālā'. Udyotanasūri completed his work in the year 700 of the Śaka Era (i.e. 779 A.D.) in the temple of Rṣabha Jina at Jābālipura in Gujarat.<sup>69</sup> It is highly probable that Dhanapāla was acquainted with this work since he seems to have drawn upon this work for one of the plots of the TM. It is one of the best literary, though religious, works comparable to that of Haribhadrasūri's Samarāicca-kahā to which also Dhanapāla is indebted for a part of his story.

(22) SIDDHARṢI :- The author of the Upamiti-bhava-prapañcā-kathā has also been neglected by Dhanapāla. Siddharṣi completed his work in the year V. Saṃ. 962 (i.e. 906 A.D.).<sup>70</sup> He seems to have been a contemporary of the Paramāra King Vākpatirāja I and Vairisimha alias Vajrata-swāmin. Being a devout follower of Jainism, Dhanapāla could not but be unaware of such a Sanskrit work very popular with the Jains. Siddharṣi was the grandson of

69. KULM. p. 282. 22 ff. and 283. 6 ff. : अगकाले वीलीणे वरिसाण सहिं सन्तिहिं गरहिं । एजदिणेणूणेहिं रइया अवरपहवेलाए ॥

70. UBPK. p. 1240: संवत्सरसप्तके संवत्सरशतत्रवके द्विषष्टिसहितेऽ-  
तिलक्षिते चारन्याः । ज्येष्ठे सितपत्रग्यां पुनर्वसौ गुरुदिने  
समाप्तिरभूत् ॥

Suprabhadeva, the minister of King Varmalāta of Śrīmāla. Muni Kalyāṇavijaya wonders why Dhanapāla, who mentions Māgha, should have ignored the latter's cousin? Was it because Siddharṣi belonged to the rival — Digambara — sect while Dhanapāla was a follower of the Śvetāmbara sect of Jainism? <sup>71</sup> Muni Kalyāṇavijaya thinks this probable since Dhanapāla has also ignored the Bhuvanasundarī-kathā, in Prakrit, of Vijayasimhasūri (ViSam.975 i.e.919 A.D.). Or was it because he did not come to know about these works as they could be available only with the Digambaras with whom he had no contact?

(23) SOMADEVA SOMADEVA :- The author of the Yaśas-tilakacampū is also not mentioned by Dhanapāla. The campu was completed by Somadeva in the Śaka year 881 (i.e.959 A.D.).<sup>72</sup> It seems rather incredible that a poet and scholar like Dhanapāla could not possibly have had an access to this Jain religious romance of Somadeva who was but his senior contemporary. The answer might be in Dhanapāla's aversion to the Campū form.<sup>73</sup>

71.PRC(KV).Intro.p.75.

72.YTIC.p.2.

73.TM(N).Intro.vs.17 cd: जहाति पद्यप्रचुरा यम्पुरपि कथारक्षम् ॥१७॥

(24) TRIVIKRAMABHATTA :- According to Muni Jinavijayaji, it is Trivikramabhaṭṭa's Nalacampū that Dhanapāla has in view when he comments against a style – or a form – abounding in too much paronomasia and too many metrical pieces.<sup>74</sup> Trivikrama has composed his work with the express purpose of exhibiting his supreme skill at handling double-meaning capacity of the Sanskrit language, ordinary expression being, in his opinion, not appreciable poetry.<sup>75</sup> He was ~~the~~ a poet at the court of the Rāṣṭrakūṭa King Indra III (914-916 A.D.).<sup>76</sup> He is quoted by Bhoja in his Sarasvatikanṭhābharana.<sup>77</sup> There is, therefore, no doubt that he was definitely a predecessor of Dhanapāla who must have ignored him for the same reason for which Subandhu was given a similar treatment.

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74. TM(N).Intro.vs.16 cd and 17 cd.

75. NC.Intro.vs.22 ab: अङ्गश्लेषकथाबन्धं दुष्करं कुर्वता मया ।

76. HCSL.p.497.

77. NC.1.29 quoted under SKB.IV.76 as an illustration of

'Śabdaikāvalī'. The verse is : ~~पर्वतभेदि~~ पवित्रं जैत्रं

नरकरस्य बहुमतं गह्वरम् । हरिमिव हरिमिव हरिमिव वहति ययः

पश्यत पयोष्णी ॥१९२॥