

CHAPTER -I

ORIGIN AND DEVELOPMENT OF MAHAKAVYA

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Kunhan Raja in his book, *Survey of Sanskrit Literature* rightly observes: “The earliest specimen of literature in Sanskrit reveals a very advanced stage in the development of literature as a polished art. A view was held in the earliest stages in the study of Sanskrit in modern times that the first specimens of literature in Sanskrit, known as the Vedas, are only pastoral poetry of a simple nomadic people attempting to appease the power of Nature in order to avoid their wrath and to get favours from them. Even now there are scholars who are not able to detect any highly developed literary art in the Vedas. But opinion changed gradually and scholars in general began to recognize a highly polished art in Vedic poetry, and some specimens of poetry in the Vedas are accepted as what have not been surpassed later by Sanskrit itself or by any literature of other nations. At present Vedic poetry needs no pleading or advocacy, its poetic standing is what practically all scholars accept as an approved fact.”¹

Rājaśekhara, the author of the *Kāvyamīmāṃsā* holds the view that literature is of two types viz. *Śāstra* and *Kāvya*. While the former is a product of *Prajñā* the latter is of *Pratibhā*. Both are like two paths of Saraswatī, the goddess of learning. While *Śāstra* is for hard brained people, *Kāvya* is for *Sukumāramati* as rightly said by Viśvanātha in his *Sāhityadarpaṇa*.²

The *Kāvya* is therefore flowing like the river Ganga regularly from the time immemorial. The *Rgveda* is the earliest *Kāvya* in Sanskrit language. It contains some specimen of fine poetry. Most of the hymns are invocation of Gods and Goddesses who are personified natural phenomena with anthropomorphic traits.

Kunhan Raja rightly says: “As poetry, the *Rgveda* reveals certain features that are not seen in the recorded remnants of other ancient civilizations. Love nature is one such feather that is very prominent in the poetry of the *Rgveda*. There is no ancient nation that has developed a poetic literature comparable to the poetry of *Rgveda*. No nation in the ancient world that has developed a rich poetry, like the Greeks, has developed any natural poetry, dealing with allusion to the familiar objects of nature like rivers, animals and birds. Among objects they attracted the attention of the poets of those days.”³

The *Yajurveda* contains sacrificial formula relating to various sacrificial rites in prose. The *Sāmaveda* is meant for chanting of *mantras* in sacrifice. The *Atharvaveda* contains matters relating to magic. The *Brāhmaṇas* are theological treatises dealing elaborately with niceties of rites and rituals. *Upaniṣads* are philosophical treatises.

After *Vedas* we have very valuable literature known as *Purāṇas* which are written on diverse subjects. *Purāṇas* contain some elements of poetry but they are not considered to be *kāvyas*. They contain many myths and legends as well as some historical facts. Traditionally, their

contents are five fold viz. Creation; Recreation, Genealogies of kings. The number of *Mahāpurāṇas* is eighteen. They belong to different sects like the *Śākta*, *Śaiva*, *Vaiṣṇava*, etc. There are innumerable *Upapurāṇas*.

I Definition of Kāvya

Kāvya is divided broadly into two classes viz. *Śravya* and *Drśya*. *Śravya* includes all works excepting dramas which are designated as *Drśya* (that can be seen). According to Bhāmaha, "A happy fusion of *Śabda* (sound) and *Artha* (sense) is called poetry."⁵ In the opinion of Daṇḍin, the body of poetry is a group of sound which indicates the happy aim intended by the author."⁶ According to Vāmana, poetry is that union of sound and sense which is devoid of flaws and is embodied with *guṇas* (excellences) and *Alaṃkāras* (figures of speech).⁷ According to Ānandavardhana, the body of poetry is the combination of word and sound while its soul is suggested sense.⁸ Kuntaka has defined poetry as the union of sound and sense arranged in a composition, which consisting of oblique saying of a poet is delightful to its sensible reader and listener.⁹ According to Mammata, poetry constituted by word and sense which are faultless, possesses of excellence and in which rarely a distinct figure of speech may be absent.¹⁰ The definition of poetry put forth by Viśvanātha is that poetry is a sentence the soul which is *rasa*.¹¹ Jagannātha defines poetry as a word promoting delight.¹²

A.A.Macdonell in his *Origin and Development of Sanskrit literature* writes that “the Sanskrit period embracing in general secular subjects achieved, distinction many branches of literature; in national as well as court epic, in lyric and especially didactic poetry, in the drama in fairy tale, fables and romance. We find much true poetry increasing in artificiality. But this period produced few works, which regarded as a whole are dominated by a sense of harmony and proportion.”¹³

In the absence of any direct evidence it is to be assumed that classical Sanskrit literature had its origin in the two great epics of India viz. the *Ramāyaṇa* and the *Mahābhārata*. Sanskrit poetry in verses in the *kāvya* form is written in the manner of the *Ramāyaṇa*. The tradition of non-religious literature was already there from remote antiquity surviving through long centuries as a strong undercurrent and occasionally coming to the surface in more conventional literature, but immediate precursor of *kāvya* is undoubtedly epics which themselves further developed, the secular and in a sense popular tendencies of the earlier Vedic literature.

Kāvyas are either long or short and accordingly called *Mahākāvyas* or *Laghukāvyas*. The term *Mahākāvya* is synonymous with “*Sargabandha*”. Almost all the rhetoricians have accepted the term *Sargabandha* in their definition of the *Mahākāvya*. The *Ramāyaṇa*, the *Ādikāvya* which divided into *sargas*, seems to have given the idea of the *Sargabandha*. The *Mahākāvyas* are written in the manner of the

Rāmāyaṇa. The *Rāmāyaṇa*, nowhere assumes the title *Mahākāvya*. However, *Sargabandha* but at one place it is referred to as a *kāvya*.

The name *Mahākāvya* appears in the colophons of *Kumārasāmbhava* and *Raguvamśa*, *Buddha-carita*, *Saundarānanda*, and *Setu-bandha* etc. Māgha of 7th century in his *Śiśupālavadha* refers to the *Mahakavya* form of literature. So far as the formal construction of a poem is concerned the name *Sargabandha* is more significant and accurate than the term *Mahākāvya*. It is truly appropriate if we take into account the essential characteristics of *kavya* literature. In due course, the name of *Mahākāvya* became popular and *Sargabandha* found a place in definition of it.

The *Mahākāvyas* written in Sanskrit are in fact invaluable gems of Sanskrit literature. They are the best creations of master poets who have struggled hard to maintain the glorious literary tradition of India. The Sanskrit poets have tried their best to preserve their sublime thoughts for posterity by putting them in this language in the form of *Mahākāvyas*. The Sanskrit writers still continue to produce excellent literature even now.

Moreover, the substantial growth both qualitative and quantitative of *Mahākāvyas* (long poems or epic poems) has widened the scope of study and research in Sanskrit. The study of the Sanskrit *Mahākāvyas* of modern period is an interesting exercise to understand the human values preached by the poets through their *kāvyas*.

II Characteristic of Sanskrit Mahākāvya

Mahākāvya is generally differentiated from the rest of the *Kāvya*s by its essence i.e. by its subject matter and treatment. In this connection it is necessary to give first the definitions of a *Mahākāvya* as given by the Sanskrit rhetoricians. The characteristic of a *Mahākāvya* had been discussed in the *Kāvyaśāstra* of Bhāmaha, *Kāvyaadarśa* of Daṇḍin and *Agnipurāṇa*.

Bhāmaha, in his *Kāvyaśāstra* defines a *Mahākāvya* as follows.

The *Mahākāvya* should be divided into chapters called *Sargas*;¹⁴

It should describe the feats of the big and should in itself be big.¹⁵

It should be devoid of vulgarity of expression; should have profound significance; should be endowed with embellishment (*Alaṃkāras*) and should describe the feats of good persons.¹⁶

He adds further that it should consist of the description of State, Councils, messengers, travels, war and the good fortunes of the hero.¹⁷

It should contain the five (dramatic) *Sandhis*¹⁸ and it should not be too descriptive and should have happy ending.¹⁹

While dilating on the four fold objects of human existence, Bhāmaha chiefly mentions the acquisitions of wealth, confirming the ways of the world and containing the various *Rasas*.²⁰

Regarding the arrangement of the plot Bhāmaha suggests that it should first describe the ancestry, valour, heroism and knowledge of the hero (*Nāyaka*)²¹ and after that the qualities of his foe (*Prati- Nāyaka*).

He further adds that if the person further described in the poem is intended to dominate the whole poem, and has not to participate in the final triumph; it is useless to describe him at the beginning.²²

Dandin, a rhetorician coming after Bhamaha, affirms almost all the views of his predecessor regarding the characteristic of a *Mahākāvya* but with regard to the arrangement of the plot he seems to have his own view. According to Dandin, there is hardly any difference. If the qualities of the hero such as valour, heredity, learning etc. are described first or after the description of his foe (*prati-nāyaka*); the main object is to show the superiority of the hero over his foe.²³

He considers both the method as equally good. By prescribing these two methods for the arrangement of the plot of a *Mahākāvya*, Dandin has refuted them providing theory of which Bhāmaha was the outstanding exponent. Dandin as a reformer in the field of literary criticism was the first critic who comes out with this theory.

Generally speaking, the characteristic of a *Mahākāvya* may be classified in two categories.

- (1) Primary or principle
- (2) Subsidiary or minor.

Under the primary characteristic comes the three fundamentals constitutes viz *Vastu* and plot, *Netā* (Hero and other set of characters), *Rasa* (sentiment); language and style, *alamkāras*, descriptions and narrations, and the metres, as compared to former, from the subsidiary parts of a *Mahākāvya*.

- (1) Primary or the principal characteristic of a *Mahākāvya*.
- (2) *Vastu* or plot is the foundation of a *Mahākāvya*.

It is an aggregate of all incidents and episodes brought home to the reader. According to Ācaryas like Bhāmaha and Daṇḍin the story of a *Mahakavya* should relate to some great noble man. But Daṇḍin lays emphasis on the historicity of the story.²⁴

Further, a *Mahākāvya* should contain descriptions of cities, occasions, mountains, seasons, rise of the sun and the moon, sports, the garden and water drinking and sportive festivities, marriage, separation, the birth of a son, counsel, embassy, march to a leading to the emergence of the hero.²⁵

The story of a *Mahākāvya* should also consist of five dramatic *Sandhis*.²⁶

It should depict the four ends of life (*Puruṣārthas*) viz *Dharma*, *Artha*, *Kāma*, *Mokṣa*.²⁷

Regarding the division of the plot both Daṇḍin and Bhāmaha suggests that it should be divided into different *Sargas*.

Daṇḍin remarks that these *Sargas* (cantos) should not be very lengthy.²⁸

Viśvanātha, a latter rhetorician adds that there should be more than eight cantos in *Mahākāvya*.²⁹

Daṇḍin adds that the plot of a *Mahākāvya* should begin with stanzas of benediction or salutation or indication of *vastu*.³⁰

The plot or *vastu* is generally said to be two kinds.

- (1) *Ādhikārika* or Principle.
- (2) *Prāsaṅgika* or Subsidiary.

- (1) *Ādhikārika*:- The attainment of the described result is called *Adhikara*. One who attains it, is known as *Adhikarin* that which contains an incident connected with him is called *Ādhikārika*. (principal subject).³³

- (2) *Prāsaṅgika* :- The incidental subject relates to the purpose of another person through which one's own purpose is incidentally served.

The development of the plot goes through five stages known as *Kāryāvasthās*. These are *Ārambha* (beginning), *Yatna* or *Prayatna* (efforts), *Praptyasa* (prospect of success), *Niyatapti* (certainty of success) and *Phalgama* or *Phalayoga* (attainment of the result).³²

The plot has five elements (*Arthaprakṛti*) designed as the *Bija* (germ), *Bindu* (expansion), *Patāka* (the so-called episode) and *kārya* (Denouement). Out of these five elements, *Patāka* and *Prakari* form the subsidiary plot of the poem.³³

These are five elements of the plot (*Arthaprakṛti*) corresponding to the five stages (*Avastha*) of action. From these respectively arise the five junctures (*Sandhi*), beginning with '*Mukha*' (opening).³⁴

Sandhi is the inter relation of one thing with a different one, when there is a single sequence of events.³⁵

The five *Sandhis* are '*Mukha*' (opening), *Pratimukha* (progression), *Garbha* (development), *Avamarśa* (pause), and *Upasamhṛti* or *Nirvāhaṇa* (conclusion).

- (1) Mukha (opening):- *Mukha* is the origination of the Germ (*Bīja*) giving rise to various purpose and sentiments; it has twelve subdivisions, because of its connection with the *Bīja* (germ) and the *Ārambha* (beginning).³⁶
- (2) Pratimukha (Progression):- It is the development of the Germ in accordance with its quality of being perceptible or not perceptible in turn.³⁷
- (3) Garbha (development):- *Garbha* is the quest for the Germ which is pinpointed and lost by turns. In it there should be the prospect of success.³⁸
- (4) Avamarsa (Pause):- *Avamarsa* is that group of subdivisions of the junctures in which one stops to reflect (*avamarsē*) because of anger or passion or temptation, and which has as its subject the Germ (*Bīja*) that has been unfold in the Development.³⁹
- (5) Nirvāhaṇa (conclusion):- *Nirvāhaṇa* is that juncture in which what occurs the opening (*mukha*) and in other junctures and that which contained the germ and were disturbed in due order, all are brought together to one end.⁴⁰

Thus, the plot of the *Mahākāvya* (like that of a drama), on the whole consists essentially of the five elements of the story, five stages of actions, and five junctures with its various subdivision.

(ii) Netā :- *Neta* (hero) is one of the primary elements of a *Mahākāvya*. The poet as a weaver weaves the beautiful web of a plot just with the help of characters. As in the drama, the characters are the wheels of the vehicles of a plot, the same is the case with a *Mahākāvya* whatever the poet wants to convey or put before the reader, he does it through his characters. The proper role of the characters in a story can make or mar the quality of a poem. Thus the characters hold a pivotal place in the structure of a *Mahākāvya*.

Nāyaka (Hero):- Whatever the sentiment or the motive of the compositions be, there is always a principal action or the denouncement, at the core. Whosoever is to enjoy the benefit of the fulfillment of effort is the principal person, for he reaps the real and rich harvest earlier, the motif or the resultant benefit is called the fruit (*Phala*) and the enjoyment of the '*phala*' is called the '*Adhikara*' one who has the *adhikāra* is no doubt the *Adhikarin*.⁴¹ And it is he who becomes virtually, the principal character, the hero, in compositions. He is called *Neta*, *Nāyaka* or the hero, because the entire action of a drama or a *Mahākāvya* culminates in his benefit and resolves round him in the main.

The essential qualifications of a hero are enumerated by Dhananjaya in *Daśarūpaka* are as follows. The hero should be well-bred, charming, liberal, clever, affable, popular, upright, eloquent, of exalted lineage, resulted and young; endowed with intelligence, energy, wisdom, skill

in the art, pride, heroic and mighty, vigorous, familiar with the codes and a just observer of laws.⁴²

The hero as the principle character is classified into four types namely *Dhirodatta*, *Dhiroddhata*, *Dhira-lalita* and *Dhiraprasānta*.⁴³

Dhirodatta:- The self controlled and exalted hero (*Dhirodatta*) is of great excellence, serious, forbearing, not boastful, resolute with self-assertion, reserved and firm of purpose.⁴⁴

Dhiroddhata:- The self conceited and vehemently assertive hero is altogether dominated by pride and jealousy, wholly devoted to magic practice and deceit, self assertive, fickle, irascible and boastful.⁴⁵

Dhira-lalita:- The self controlled and the light hearted hero is free from anxiety, fond of arts (songs, dance etc.) happy and gentle.⁴⁶

Dhira-prasānta:- The self controlled and calm, hero is a *Brahmana* or the like possessed of the generic merits of a hero.⁴⁷

These are four popular types of heroes who lead other characters whether their action is directed towards success in love or any heroic exploit.

(ii) *Rasa*:- *Rasa* or the sentiment is also one of the primary constituents of a *Mahākāvya*. Some rhetoricians like Bharata and Visvanatha consider it as the soul of poetry. Bharata in his

Nāṭyaśāstra, points out that no work can fully and truly be enjoyed without *Rasa*⁴⁸ while discussing the characteristic of *mahākāvya* the *kāvya* writers like Bhāmaha, Daṇḍin, Rudraṭa gives their views.⁴⁹

The *Mahākāvya* should be endowed with all the *Rasas*, not mentioning any specific *Rasa*. But Viśvanātha, a later rhetorician, clarifies the position and recommends that in a *Mahākāvya* out of *Śṛṅgāra*, *Vīra*, *Śānta* any one should be principal *Rasa*⁵⁰

According to Bharata, that *Rasa* which is accorded prominence over the other *rasas* presented in a poem called *Aṅgī* or *Sthāyi Rasa* and the others are called *Aṅgas* or *Sañcari Rasas*.⁵¹

Literally '*Rasa*' is that which can be relished and technically it stands for the aesthetic joy that the readers experience pleasure on reading or listening to a poem or witnessing a dramatic performance.⁵²

It is common experience that all human behaviour is the result of a number of mental states of which some are of a transitory character while others are of a permanent nature, for the sake of convenience they are respectively called feeling and emotions. The great psychologist Bharata did an impossible task of enumerating the *Bhāvas* (feelings) by forming a group of 33 feelings which are more or less of universal appeal. It can be enumerated as follows: Despair, disgust, hesitation, jealousy, inebriety, remembrance, content, bashfulness, inconstancy, joy, agitation, stupefaction, conceit, despondency, eagerness, slumber, catalepsy, vision, wakefulness,



wrath, dissimulation, acrimony, determination, illness, derangement, morality, fright and dubiousness.

These feelings are engaged by certain causes known as *Vibhavas* and create certain efforts called *Anubhāvas*. *Vibhāvas* are two kinds viz. circumstantial and personal. They excite and hence are rightly named as the *Uddipana-vibhāvas* or Direct-*vibhāvas* and indirect-*vibhāvas* also known as *Ālambanas*.

Apart from these *Sañcari-bhāvas* or transitory states, there are nine *Sthāyi-Bhāvas* or permanent emotions. The nine *Sthāyi-bhāvas* which make up the nine *Rasas* viz. *Śṛṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra*, *Vīra*, *Bhayānaka*, *Bibhatsa*, *Adbhuta*, and *Sānta* are *Rati*, *Hāsa* (hamour), *Śoka* (grief), *Krodha* (anger), *Utsaha* (fortitude), *Bhaya* (terror), *Jugupsā* (disgust), *Vismaya* (surprise) and *śama* (tranquility).

The *Sthāyi-bhavas* when they are predominantly suggested by means of their respective, *Vibhāvas*, *Vyabhicari-bhāvas* and *Anubhāvas* they culminate in the manifestation of *Rasa* in a *Mahākāvya*.⁵³

III. Subsidiary characteristic of a Mahākāvya

These characteristics are relating to language and style, *Alaṃkāra*, Metre and description and narrations of a *Mahākāvya*. Language and style, though relatively a subsidiary constituent of *Mahākāvya*, occupy a very significant position in a composition because it is only through

this element that the poet presents the beautiful and subtle situations before the reader with all the delicacy and of ornamental form.

The *Ācāryas* like Bhāmaha and Daṇḍin point out in a very general way some characteristics of language and style in the definition of *Mahākāvya* i.e. the diction and style should be highly published and additionally the language should be embellished with *Alaṃkāras*.⁵⁴

Another subsidiary constituent viz. metre is an essential organ of a *Mahākāvya*. Early rhetoricians have been very vague on the proper applications of the metres in a poem. Daṇḍin suggests that the metres should be melodious in *Mahākāvya*.⁵⁵

The but change of the metre has been emphasized at the end of the canto by rhetoricians like Daṇḍin. Usually a single metre runs throughout the body of a canto,⁵⁶ Viśvanātha, a later rhetorician, felt the necessity of having a variety of metres in a canto.⁵⁷

Metre in poetry serves as garments of the ideas presented by the poet; just as variety of people use variety of garments for the different occasions, similarly the metres also changed in poetry as there is change in the subject matter. Usually in a *mahākāvya*, there is only one subject in a canto; towards the end of canto looking to this characteristic of a *Mahākāvya*, the *Ācāryas* prescribed that in a *mahākāvya* should be only one metre in a canto with a change, if necessary, at the end of the canto subsequently in age of critical *Mahākāvyas* a tending to compose *Citra-kāvyas* with in the frame

work of a *Mahākāvya* became very prominent and it was perhaps to recognize or accommodate this fact that the later *Ācāryas* like Viśvanātha laid down with above given definition.

A *Mahākāvya* is great (*mahat*) not only in its conception but also in its form. Every single thing that it incorporates is invariably grand and magnificent. It never aims at mere narration of events; in fact its primary object is to picture sublime vision of internal and external nature. Ever and anon variegated descriptions have been introduced in the poems by the *mahākāvya* writers in order to attain the impulsion of aesthetic expression. Moreover, it is through description only that the poet can furnish a picture of the contemporary society.

Analyzing the role of description in the compositions great poets, modern scholar Dr. Ramaji Upadhyaya, deduces the following four principles with regard to their employment in a *Mahākāvya*.

1. Description prepares back-ground for actions and as it will be, the high standards of description in these *Mahākāvya* have greatly added to impressiveness of the action.
2. Description form the back ground for characterization also, viz. A city of this description has a king. Thus the king thereafter is no ordinary ruler of the big city described before wherein he resides.

3. Narration of historical nature is generally insipid. For diversion of reader's mind from narration a change over to description is naturally desirable.
4. The description may be shaped to give to the readers an insight into the principles leading to the development of his personality.⁵⁸

Thus provides an excuse for giving lesson the reader in a manner enunciated.

Dandin has suggested a long list of descriptions to be introduced in a *Mahākāvya*, but obviously the list is suggestive and not exhaustive :

In comparison with descriptions, narration of incidents occupies a subordinate position in a *mahākāvya*. According to Dandin, the narration should be explicit and should be treated with literary vigor and zeal.⁵⁹ Bhāmaha, however, proposes that the details though rich, should not be too exhaustive.⁶⁰

Rightly pointed out by Dandin, a poem, though lacking in a few elements, will not forfeit its right to be termed as a *Mahākāvya* provided, of course, the excellence of those that had been sensitively used delights the scholar and the cultivated reader.⁶¹

IV Classical Sanskrit Mahākāvya

Buddha-carita

The author of *Buddha-carita* is Aśvaghōṣa who is known to be a Buddhist, a great poet, dramatist and philosopher. But he is best known for his poetry; his works in the field of philosophy are also known and some of his dramas too are discovered recently.

Asvaghosa as a poet knew the genius of the Indian people. A dry sermon or an epistle can have no effect on the Indian people and poetry is the only language specimen that can touch the heart of nation. He had the example of the *Mahābhārata* and the *Rāmāyaṇa* in the Vedic Path and he might have had also the example of political works like the *Lalita-vistara* and the *Saddharma-Puṇḍarika*, dealing with the life and teaching of Buddha. Thus Aśvaghōṣa is a true representative of the genius of the nation.

The *Buddha-carita* is a long epic poem dealing with the life of Buddha. The whole poem has not yet been discovered. The text has seventeen cantos but the last four cantos are not genuine, having been added by a recent poet named Amrtananda who could not get a complete copy and made the addition. These are translations in Tibetan and in Chinese made in the 5th century A.D. They contain 28 cantos. The whole text must have been current in India even in the 7th century as the Chinese traveler I-esting must have known the entire poem.

Now the genuine text has only 18 cantos. It has become a very popular text in recent time and the work has been translated by various scholars into the various modern languages.

The available portion relates to the early days of Buddha up to his forming the monastic order and starting the conversions of people into his new order monks. This portion gives the author plenty of scope to show his skill in descriptions, both of nature and human feelings. The descriptions are superb giving a very clear picture of the objects in language that is both simple and lucid. The technique of grand epic is very studiously maintained. The metres used are also simple as in the other grand epics, and there is the change of metre at the close of a canto and also from canto to canto. The figures of speech are also very apt and give beauty to the poem and never overshadow the inherent beauty of the poetry.

Saundara-nanda

The *Saundara-nanda* is an epic in 18 cantos composed by Asvaghosha. It deals with the city of Kapilavastu, where Suddhodana, the father of Buddha was the king and the birth of Sarvarthasiddhi who later became Buddha and of his brother Nanda, the detailed, description of Buddha, the description of Sundari who married to Nanda. The departure of Nanda renouncing the world and his admission to the order of monks formed by Buddha, various obstacles to his remaining in the order like the grief of his queen Sundari and his own reluctance to give up the world and his desire to resume a worldly

life, his pleadings in favour of a worldly life and so on. On the other hand there is the persuasion of Buddha discoursing on the sins abiding in women with flattery in their lips and treachery in their hearts and on the evils of pride associated with the life of heroes, then Buddha carries Nanda to heaven where he is charmed by the nymphs and desire to have one of them as his mate; Buddha advises him to win heaven through good deeds. Thereafter Ananda, a disciple of Buddha, tells him that even heavenly joy has an end and asks him to seek the instructions of Buddha as the path to eternal happiness. Nanda determines to engage himself to teach the doctrines of Buddha to others besides seeking for himself.

In the *Saundara-nanda*, there is a deliberate introduction of the poet's erudition in the ancient lore, the Vedic rituals and customs, manners, stories about the heroes of old and so on.

The language in both the epics is more or less uniform, simple and elegant, lucid and chaste, free from long compounds or from any profession or rare and difficult grammatical forms. The meanings are very clearly expressed. Yet there is a deliberate attempt to handle the language in a particular way to produce some effects. There is a class of alliteration known as *Yamaka*, where three or more syllables are repeated, the two sets forming different words with different meanings. This kind of sound embellishment is very common in both his works, and it is found more often in the *Saundara-nanda* than in the *Buddha-carita*. This play on words is used in a whole canto in the former, while it comes very frequently in the latter.⁶²

When one starts on a treatment of classical literature in Sanskrit there is no appropriate author to be counted as the first other than Kālidāsa. He is probably the first in chronological order and he is also the first in eminence as a poet. From the time Kālidāsa wrote his poems, he was recognized as the greatest poet by later poets and also by later writers on literary criticism. There are statements about him that when Kalidasa is counted as first among poets, there is no one to be counted as the second to follow him. His sweet songs are themes for praise. His dramas and his poems are attempted to be followed and emitted by later poets and dramatists. He is placed side by side with Vedavyāsa, the author of the *Mahābhārata* and Valmiki, the author of the *Ramayana* they forming a trio.

The generally accepted date of Kalidasa is about the fourth and fifth centuries A.D. when the Gupta Dynasty ruled over the Magadha empire; a few kings of this dynasty had taken the title of Vikramaditya. He has written three dramas, viz. *Mālavikāgnimitra*, *Vikramorvaśīya*, *Śākuntala*, two lyrics *Meghadūta* and *Rtusamhāra*, and two epics *Raghuvamśa* and *Kumārasambhava*.

Kumārasambhava:

The *Kumārasambhava* is a short epic in eight cantos. Kumāra is the name of the army of Gods and who exterminated the demons when the latter harassed the gods in heaven. There is no prayer in the beginning

of the epic. The epic is started straight way and the start is with the announcement of the great mountain *Himālayas* and the spirit that presides over the mountain.

In the first canto the mountain Himavān commissioned Pārvātī (his daughter) to go to serve the great god during his penance. She had grown up to be a very enchanting young lady and the description of her youth is very charming given by Kālidāsa. The description of the spring season, the approach of Pārvātī, the burning of Kāmadeva these all very graphically described in the third canto and the waiting of Rati, the wife of the dead Kāmadeva, forms the theme for a very pathetic elegy in the fourth canto.

After this frustration of all her hopes, Parvati decided to perform penance to propitiate the god and her sever penance attracts the attention of the god who appears before her in the form of a young disciple. The god is pleased with her fidelity and promises to become her husband, and she returns to her parents. Himvāna, her father sends a message, to the god through the great seven sages and her marriage is settled. Here closes the sixth canto. The wedding ceremony is very graphically described in the seventh canto. In the eighth canto, there is a very detailed and charming description of their honeymoon on the mountains yet the god was not satisfied with the enjoyment in her company.

Here the great god himself is brought into the stage, and when he had decided to renounce all the affairs and interests in worldly life, he is

slowly and naturally converted into a bridegroom, and he spends his life in wedlock, for thousands years and yet he is not content. Gods are brought into the midst of men and are made to live the normal life of men which should be their ideal life. The realistic presentation of nature is illuminated with the romantic glow of the supernatural. All contracts are brought within a harmonious unit of art. Here is combined beauty with a deep philosophy.

Raghuvamśa:-

The *Raghuvamśa* is an epic poem in eighteen cantos. As the name implies, it deals with the Raghu-dynasty.

Here there are three kings each with clear cut individuality. The first king Dilipa is in the line starting from Manu, the son of Vivasvat (the sun) and this king was devoted to his kingdom and his people and suffered life in the forest as a cowherd for the sake of his people. The second was his son Raghu, a great warrior who fought even with the lord of the heavens as a mere boy and concluded a march of victory over the entire country. The third was Raghu's son Aja who was a prince enjoyed a happy life on earth and reached heaven. There is much of nature description also in this portion. First five cantos are covered with the story and description about these three kings.

In six cantos the story of Sri Rama is described, the successors to Aja was the father of the king Dasaratha. The description of the spring season and of his hunting expedition at the close of the seasons from

the subject matter of the ninth canto and from the tenth canto, the story of Sri Rama, as given in the *Rāmāyaṇa*, is given with fidelity in five cantos.

After departure of Sri Rama from this world, his son Kusa became king and he changed his capital from Ayodhya, the ancestral capital to a new city called after him as Kusavati, during sleep one night the spirit of the abandoned capital appeared before him in the form of young lady and gave a touching description of the pathetic condition of the deserted city after his departure. This too is a very charming section. His son succeeds him and in the sixteen canto there is a description of summer of a water sport and some incident on that occasions, which too is very beautiful.

In seventeen canto a large number of kings are described each in three or four verses and such pen pictures are also very graphic. In the eighteen cantos, the last king named Agnivarna is introduced. He was a very indolent person spending his whole time in the harem enjoying life among the women folk, dissipating his life and ignoring the duties imposed on him as ruler. His life ended in incurable diseases and he died when the queen was pregnant. The queen set on the throne as regent. Here ends the epic.

The *Raghuvamśa* is the greatest of Sanskrit epics of that pattern. It is full of human touches and its realism is illuminated with occasional glow of supernatural events. An epic hero and an epic theme become insipid in dry realism and an undiluted supernaturalism removes the

human interest from, it here there is a happy combination of both in proper proportions.⁶³

Naiṣadhiya-caritam of Śrīharṣa

Naiṣadhiya-caritam is composed by Śrīharṣa. Harṣa was the son of Srihira and Mamalladevi. His father was in the court of the king Vijayacandra of Kanauj. Shriharṣa at once set out to study and with the aid of the *Cintamani-mantra* kindly communicated to him by a venerable sage attained the summit of his learning in a few years. He came again to the royal court and was received with distinction. There at the request of the king he wrote his *Naiṣadhiya-carita*. The work met with wide approval in the various assemblies of Kashmir. He was dignified with the titled of Narabharati.

Naiṣadhiya-carita or *Naiṣadha* shortly is an epic of great repute in India. It describes the story of Nala, king of Naisadha, his love to Damayanti, princess of Vidarbha, his message through the swan, the intrusion of the Dipalas, the marriage after Svayamvara and the sojourn of the lovers at the royal abode. The extant work contains twenty-two cantos.

Kirātārjunīyam

The *Kirātārjunīya* is an epic poem and is named after its chief incident, viz. the fight between Siva under the guise of a Kirata or

Mountaineer and Arjuna. The *Kiratārjunīya* has, for its theme, the journey of Arjuna to the mountain Indrakila, part of the Himālayās, for the propitiation of the gods Indra and Śiva and the final obtainment of divine weapons, pāśupata and other, from the gods. The hero is Arjuna, the 3rd son of Pandu and an incantation of Nara, one of the two famous sages, Nara and Nārayaṇa. To magnify his greatness, Śiva is represented as coming in the garb of a Kirāta and fighting with him on terms of equality. The heroic is the chief sentiment in the poem, the sentiment of love and etc. being subsidiary to it. Descriptions of mountains, rivers, seasons, sunrise and sunset, sporting of women and etc. are found in their proper places in the poem.

Bhaṭṭikāvya

The name Bhaṭṭi is a colloquial from the Sanskrit word Bhartar meaning “Master”. This poem was composed in the kingdom of Valabhi protected by the illustrious king Dharasena. The Valabhi kingdom was in the west of India, and there are four kings of Valabhi bearing that name. It is likely that he was a contemporary of one of the earlier Dharasenas, that is about the middle of the sixth century A.D.

The poet had a great opinion of his own poem and he speaks of poem as a lamp in the hands of those who have got grammar as their eyes and a mirror in the hands of the blind for others. The theme of the story of Śrī Rāma, following the *Rāmāyaṇa*. As it closes with the death of Rāvaṇa the enemy of Śrī Rāma it is called the *Rāvaṇa-vadha*. The poem illustrates the rules of grammar found in the work of the

great grammarian Pāṇini. It is in twenty cantos. In the first canto, the general rules are illustrated by using the relevant grammatical forms. Some more important rules are illustrated in the next five. Embellishments in poetry (*Alaṃkāra*) are illustrated in cantos 10 to 13 and in the remaining eight are given the moods and theme of verbs. A commentary is needed both in understanding the grammatical portion and the portion relating to literary embellishments. Bhaṭṭi uses various metres also in his poem. There is beauty in his language and in the way in which he presents his theme, and the work deserves the appellation of a grand epic. It is so recognized here as a combination of poetic skill with erudition. He is more an erudite scholar and a skilled versifier than a great poet with imagination. He is a clever poet. His poetry may not touch the heart, but certainly gives pleasure to the intellect. Training of the intellect with pleasure is not a negligible factor in literature.⁶⁴

Śiśupāla-Vadha

The *Śiśupāla-vadha* or Death of-Śiśupāla, describes in twenty cantos, how that prince, son of a king of Chedi and cousin of Kṛṣṇa was slain by Viṣṇu having been composed by the poet Māgha. It is probably dates from the ninth century and must undoubtedly have been composed before the end of the tenth century. The nineteenth canto is full of material puzzles, some of a highly complex character.

Jānakīharāṇa

Kumāra-dāsa is the author of a grand epic called the *Jānakīharāṇa*. Jānakī is another name of the heroine of the *Rāmāyaṇa* named Sītā, who was daughter of king Janaka. So the meaning of the poem is Jānakī's abduction.

In the *Rāmāyaṇa*, the hero Śrī Rāma was living in the forest as an exile from his kingdom and at that time his queen Sītā was abducted by the demon Rāvaṇa. It is this incident that gave the name to the poem.

For long time the poem was known only by name. There was a very faithful translation in the Sinhalese language. There was also current tradition that the author Kumāradāsa was a king of Ceylon.

In language, in the metres, that he adopts, in the descriptions, in the entire technique of the epic, the influence which Kālidāsa must have exerted on the poet is quite plain. The poem is full of very brief descriptions in a large number of contexts. Although in the main the poet closely follows the story as it is found in *Rāmāyaṇa*, he is quite original in his presentation of the theme. There are hundreds of works dealing with the same theme and yet the presentation have an originality in each case, nature seasons and other phenomena, mental and emotional states all such points are very aptly introduced for descriptions and the descriptions are all very beautiful and original, though influenced by Kālidāsa. He must have been a great scholar and grammarian and his command of grammar is very prominently

noticeable in his poem, but he is never pedantic and in tradition he is brought into an equal position with Kālidāsa and his *Raghuvamśa*.

Haravijaya

An extensive *Mahākāvya* in fifty cantos is the *Haravijayam* “Victory of Śiva” by a kashmirian poet named Ratnākara. Here is the description of the capital city of the god Śiva, his dances, and the description of the seasons and of the mountain Mandāra, the appeal of the seasons of Śiva for protection against the conqueror the demon Andhaka a debate about the procedure against enemy and Śiva’s message to the demon to retire. Then the retinue of Śiva marches to deliver the message to the enemy, the description of the sports of soldiers, which alone occupies thirteen cantos. The fight and the death of the demon with the help of the goddess Caṇḍī closes the poem with fifty cantos. This is perhaps the longest poem within the pattern of a grand epic.⁶⁷

Rāma-carita

The *kāvya* of the ninth century, this period, the Bengal origin of which is known with certainty is the *Rāma-carita* of Sandhyakara-nandin, a curious but important work which belongs to the class of the so called historical *kāvyas*. By means of constant play upon words (*Śleṣa*) and splitting up of words, units in different ways verses it gives in four chapters, after the manner of Kavirāja’s *Rāghava Pāṇḍavīya* the story

of the *Rāmāyaṇa*, of the Pāla dynasty on the other each verse of the text has a two fold application, but while the epic application is not difficult to make out, the local commentary allusions to Rāmapāla's exploits require elucidation. There is a *Kavi-praśaṣṭi* at the end of the work, which inform us that the author was the son of Prajapatinandin and grand son of Pinaka-nandin and belonged to Pundravardhana in Varendara. Prajapati was Sandhivigrahika of the royal court of Rāmapāla and from the last verse of the text it is probable that the work was completed in the region of Manana-pala, son of Rāmapāla.⁶⁶

The main theme of the poem is an account of successful revolutions in North Bengal. The author who calls himself Kalikāla-Vālmīki, is not only a poet well-versed in the art of rhetoric but also a great linguist. The skill he shows in the manipulation of words in a difficult metre, which however, is possible only in an accommodating language like Sanskrit, is characteristic of later Sanskrit poets, but it certainly makes his work a marvel of verbal jugglery especially as the author has to crowd within the limits of some two hundred verses a great deal of matter concerning simultaneously Raghuṇātha Rama and Gaudadhīpa Ramapala.

Kappana^abhyudaya

The *Kappana^abhyudaya* of Sivasvamin is a historical epic poem dealing with the conversion of a king Kappana to Buddhism. The story is taken from Buddhist sources, but handled in a very

independent manner. Only the episode of a king being converted onto Buddhism agrees with the source and the rest are the invention of the poet. Just as in the *Kirātārjunīya* of Bhāravi and the *Śiśupāla-vadha* of Māgha, there is some news that disturbs the king and a council is held to think of a way to solve the situation, a message is sent to the enemy king to be prepared for war. Here the story goes at a tangent and this deviation gives the poet occasions for showing off his skill in constructing poetry. A demy god suggests to the king that the latter might company him to the Malay Mountains to prepare for a plan for the campaign. This gives the poet an occasion for descriptions of the mountain the encampment of the army there, the seasons, the water sports of the soldiers with the women and other kinds of enjoyments like roaming about in the forest and collection of younger women by soldiers, various kind of conjugal joys in the night and the break day. There is also described the march of the army and a serve battle his victory, finally the king Kappana who was triumphant is converted to the religion of Buddha. The poet is the close follower of Bhāravi and Māgha and he belonged to Kashmir.⁶⁷

Rāvaṇārjuniam

Bhattbhima, a Kashmirian poet has written this poem. There are twenty-seven cantos in this poem. The poet is famous also with the name of *Bhum* or *Bhamik*. In all 27 cantos there is the large description of the character of Kārtvīrya Arjuna. The story of the poem is the short incident which based on *Aṣṭādhyāyī* in which poet with some illustrations covered the whole *Pāṭha* of *Aṣṭādhyāyī* in sequence.

Once Rāvaṇa went to Mahismati city. There he wishes to fight with Arjuna, but at that time Arjuna was not in city. So he passes through the *Vindhyachal* and reached the river Narmada, There he worshipped to lord Śiva and at that time he saw that Arjuna was wandering with his queens. Arjuna with his thousand hands obstacles the water of the river following and the water of the river following in opposite side, and because of this, the all materials of worshipping was flowing in the river, which was on the bank of the river. Arjuna is responsible for this situation. Rāvaṇa got angry and fights with Arjuna, and in this war. Arjuna tied the Rāvaṇa, but he leaves him because this was the wish of Munipalstya. Thus, this short story is divided into 27 cantos. The main sentiment of this poem is *Vīra*. There are four types of velour.⁶⁸

V. Historical Mahākāvyas in Sanskrit

History has often been woven with myths and legends in India. The facts were wadded in panegyric fiction and poetic embellishment. History need not have been just a factual statement of old occurrences; it has to be something more and it is precisely. Here that the difference comes in. They considered it means through which the inculcation in posterity of the four fold objects of life is to be attempted. This is what the order and as yet the only available complete definition of history says.

This was the sense of history to old Indians.” History or *itihāsa* has regularly been with the Indians and they have been practising it since very early times as an independent study, together with the cognate branches, the *Purāṇas* and the *Vākovākya*. It is sublimed to the position of a Veda in sūtra period.

Artificial Sanskrit poetry has availed itself of the historical themes from an early date. These themes mainly serve as the frame work for the display of the poet’s subtle and rhetorical embellishment which constitutes the characteristic object of a *kāvya* or a *mahākāvya*. Despite the use of rhetoric, they supply us with some valuable historical information adding many details and filling up many lacunae in the information derived from inscriptions and coins.

Rājataranginī

The *Rājataranginī* is one of the interesting historical *mahākāvyas* of the poet Kalhaṇa. The *Rājataranginī* contains eight *tarāṅgas* in Sanskrit verse and deals with the history of the various dynasties that ruled Kashmir till the days of Kalhaṇa. This *mahākāvya* preserves in it the history of the kings of Kashmir since the days of remote antiquity till the author’s own time.

The greatest interest of Kalhaṇa’s *Rājataranginī* for the history of India lies in the fact that it is the only work which represents a class of Sanskrit composition nearest in character to the chronicle of Medieval Europe and Mohammedan East.

Though a *mahākāvya*, the *Rājataranginī* is composed in *tarangas* instead of cantos, which are eight in number the bulk of the *kāvya* is quite big. It consists of 7826 verses. The predominant sentiment of the *kāvya* is *santa* supported adequately by other sentiments of *Śṛṅgāra*, *Rudra*, *Karuṇa* and so on. In the beginning of the *mahākāvya* a salutation is addressed to lord Siva. It is followed by a description of the characteristic of good poets.

Kalhana begins his account of the history of Kāshmir by saying that fifty two earliest rulers of the land were not mentioned in any of the former chronicles. In the second *taranga* of the *Rājataranginī* given the description of six kings who are unconnected with Gunandiya dynasty, and who descended from different dynasties. The third *taranga* begins with the restoration of the Gunandiya dynasty. Kalhana mentions Meghavahana to be descendent of the blind king Yudhiṣṭhira. The fourth *taranga* marks an important stage in this *mahākāvya*. It describes the kings of the Karkota dynasty who ruled Kāshmir for a very long time. The fifth *taranga* is surrounded by legends, yet it presents as a reliable history of Kāshmir. This *taranga* deals with the commencement of the *Utpala* dynasty and its end. The sixth *taranga* begins with the description of the region of *Yasaskara* who mounted the throne in 939 A.D. and ruled for nine years. The seventh *taranga* of the *Rājataranginī* begins with an account of the region of *Samgramarāja*. The first king of the Lohara dynasty who ascended the throne in 1003 A.D. with the death of Harsa. We come to end of seventh *taranga*. The eight and the last *taranga* is a detailed and

rather confusing account of Kalhana's contemporary times. Thus, Kalhana is very accurate in chronological genealogy and the topography of Kashmir and hence his work is regarded as the earliest available source for the history of Kashmir.

Pr̥thvirājaviṣaya

The *Pr̥thvirāja-vijaya mahākāvya* of Jayanaka describes the glorious history of the last Hindu emperor of India *Pr̥thvirāja Chauhān*. In it are recorded the brave deeds of the *Chauhān* king of *Ajmeri*. Its value for the history of the period from the middle of the 8th century A.D. right up to end of the 12th century A.D. is truly great.

The *Pr̥thvirāja-vijaya* is a *mahākāvya* composed in twelve cantos. As the title of the work suggests the hero of the *kāvya* is *Pr̥thvirāja* who is a *Kshtriya* and is regarded as a divine incarnation. This *mahākāvya* is important not only for the contemporary history of Rajputana but also for the history of India in general. It preserves a unique description of the origin of the Cahamana which came into being from the orb of the sun and acquired the name from the initials of the *capa* (bow) in the hand. Hari (Viṣṇu) in the mind, *mana* (pride) in the strength, and *naya* (wisdom) of his ministers. This description is not to be met with elsewhere.

The poet's language is characterized by compactness as we find in examples of puns in his work.⁶⁹ His choice of word is quite apt and reflects his mood. His poetry is an intermixture of *lati*, *Pancālī* and

gaudi styles. Occasionally, he resembles *Bhārvi* in his play with verbal jugglery as when he gives us where we have only two or more syllables.⁷⁰

Navasahasanka-carita

The author of the *Navasahasanka-carita mahākāvya* is Parimala Padma-gupta. The poem treats of the wining of the snake king's daughter Sasiprabhā fulfilling the promise made by her father. Padmagupta has treated this theme in a beautiful and poetical style for the glorification of his patron, king Sindhurāja. Besides, the poet has thrown light on the historical facts of the Paramara dynasty of Gujarat, which have proved to be a boon to the students of history.

The work is composed in eighteen cantos which bear special names, and are of moderate length, the shortest having 121 verses, in all. Navasahanka, the hero, combines in him *dhirodatta* and the *dhiralalita* varieties of heroes.

Vikramāṅkadeva-carita

The *Vikramāṅkadevacarita* of Bilhaṇa is a panegyric in the honor of his patron and preceptor Vikramāditya Tribhuvanamalla of Cauluka in general and of Vikramāditya VI in particular.

The present work has eighteen cantos of moderate length. Vikramāṅkadeva is the hero of it. He belongs to the *dhirodatta* type of *nāyaka*. His character is depicted as free from self-conceit.

Though heroic sentiment is predominant here, erotic too occupies quite prominent place. In the opening verse, a salutation is addressed to Śrīkrishna generally. The poet employs one metre in one canto with variation at the eighteenth cantos different metres have been employed. The poet follows the *vaidarbhi* style.⁷¹ Besides, the poet gives us fine description of six seasons. He also gives a beautiful description of his birth place, khonmukha in Kashmir. Bilhaṇ uses a good number of figures of speeches like, *upamā*, *rupaka*, *utpreksā*, *dr̥stānta*, *virodhābhas*, *bhrāntimān* etc. The poet gives us a number of pithy and epigrammatic sayings.⁷² The historical importance of *Vikramāṅkadevcarita* is no means of caliber. The biographies of the Indian princes, who belonged to the *Cauluks* dynasty are preserved here. The historical facts narrated here are well supported by the inscriptions preserved.

Dvyasrayamahākāvya

The *Dvyasryamahākāvya* of Hemacandra suri is an important historical *kāvya*. It supplies valuable information regarding the history of the *Caulukyas* of Gujarat.

The *kāvya* consists of 28 cantos, the first 20 of which are written in Sanskrit and illustrate the rules of Sanskrit grammar. While the last 8

are written in Prakrit. The Sanskrit portion consists 2439 verses are so arranged that the examples follow the rules of *Siddhemasabdanusāsana* in perfect order, on the other hand, the *prakrit* portion also known as *Kumārapāla-carita* and follows the same plan of arrangement as the Sanskrit portion.

It is not merely a laudatory poem, but also describes the achievements of the chalukas in the orthodox literary style. Despite the *Dvyāśraya* being a *śāstra kāvya* Hemchandra's delineation is the main sentiment here, but *srngara* also does not lag much behind. The subsequent sentiments of *santa* and *karuṇa* also find fair play in it. Hemachandra Sūri, begins his poem with an invocation addressed to Jina. Apparently, one cannot accept lucid and natural language from Hemchandra suri, the author of *dvyasrya*, an abstruse the grammatical poem.

His verses contain examples, counter examples and exceptions to the grammatical rules in one place.⁷³ Hemacandra is at his best in presenting all the formations of *vide* in the present tense in one Hemacandra's grammatical simile is quite ingenious.⁷⁶ In this city, there is existence of the four *purusārtha* in the forms *dharma*, *artha*, *kāma* and *mokṣa*. Hemacandra uses about 24 metres in the Sanskrit *Dvyāśraya* but he uses only few *alaṃkāras*.

Kirtikaumudi

The *Kirtikaumudi* is a panegyric by Someśvaradeva on his patron, the minister Vastupāl from other poems of this category which deal with the life and history of royal personages.

The poem contains nine cantos of moderate length. The hero here is Vastupāl, the minister of *lavanyaprasada* and *Viradhavala*. *Śanta* is the main sentiment in the *kāvya*. Other sentiments are *vīra* and *śṛṅgāra*. The former (*vīra*) is to be met with in the genealogical kings (canto-II), and in battle between sons (cant-VI). The latter (the erotic) is met with in the description of the festivities of the citizens, and in the moon light, night, and sunset.

The *kāvya* being with an invocation addressed to Viṣṇu, Śiva, Pārvati in their corporate forms and the goddess Sarasvatī. It is followed by a few salutary verses to earlier great poets and a description of the characteristics of good and bad persons.

Each canto towards the end hints at the story of the next. The second canto towards the end hints at the story of the next. The second canto ends with *lavanyaprasāda* pondering over the appointment of the ministers. This provides the hint that the following canto is connected with ministers.

As to the poetical merit of the poem, we see that the author possessed to a certain extent, "the vision and faculty divine." His diction has both grace of pun is to be seen. Whenever Somesvara has anything to say his expression is happy and full of feeling.

Sukṛtasamkirtana

In his search for Sanskrit manuscripts during 1879-80. Bilhen discovered a historical *kāvya* bearing the title *Sukṛtasamkirtana* composed by Arisimha in honor of his patron. In this *kāvya*, the patron is a minister named *Vastupāla* who served *Viśāladeva*.

The *Sukṛtasamkirtana* consists of eleven cantos with 553 verse. At the end of each canto are appended five named Amara Pandita. All the cantos of the poems are of moderate length. The name of the poem itself suggests that it is the song of the glorious deeds of *Vastupāla*, the minister and hero of the poem he belongs to an exalted *vaiśya* family. In accordance with the theme of the poem, the sentiment of quietism predominates. The minister, the hero of the poem, is remarkably shown to have attained the four fold objects of life. Unlike other works, the present poem begins with the dynastic descriptions of the capitates and not with the benedictory verses. Generally, the concluding verses of almost every canto hint at the story of the following one with regard to the *Sukṛtasamkirtana*, we see that the contents are almost similar because of the earlier composition of the *Kiritikaumudi*. Besides, he touches on some important events with regard to the *Caulakas* and *Vastupāla*.

Vasantvilāsa

The *Vasantvilāsa* has 14 cantos. From the poem itself we come to know that it was composed for the pleasure of Jantiasimha, son of *Vastupāla*. The present poem belongs to that category of historical poem which contains much irrelevant conventional descriptive matter and very little of the history of the hero whom they glorify. The writer of this work was a contemporary of the minister and it was but expected of him that he would give the history of career, especially the later on. But he chooses to remain silent.

Thus the theme of the poem is based on the Caulaka kings of Gujarat. *Vastupāla*, the hero of the poem himself was the minister of *lavanyaprasāda* of Dholkā. The poem relates the good deeds of *Vastupāla*. It begins with a benediction addressed to Saraswatī.

It begins a historical poem we come across lengthy descriptions common in the epic poem. The second canto preserves beautiful description of Anahillapura with its gold-knobbed temples (II.4), its place like buildings, its fort, its ditch and Durlabharaja tank (II.46-9)

The awe inspiring battle scenes and marches of the armies (V.70) are also described. The descriptions of the *Śatrunjaya* and *Girnār* mountains is to be met with in the tenth, and twelfth cantos. The description of six seasons with their seasonal flowers blooming and breezes blowing is also very enchanting (Canto-VI). Beautiful scenes of moonrise and sunrise are preserved in 8 and 9 cantos. Accounts of

the sports in pleasure gardens and waters C-VII are also to be met with in the poem. It also contains the descriptions regarding the orgies of drinking. The 3rd canto is noticeable.

The style of the poem is a blend of *Vaidarbhi* and *gaudi*. It is *vaidarbhi* generally but in puns and rhymes it is *gaudi*. Balacandra suri gives a beautiful description of the top floors of the houses at night.⁷⁵

Hammīramahākāvya

The *Hammīrmahākāvya* deals with the glories of the Chauhāna kings with special reference to Hammīr. It is important for the history of Ajmer and Ranastambhapura, more than any other work. This poem is divided into 14 cantos. The first 13 cantos deal with the history of the Chauhans particularly of Hammīr. Hammīra is the hero of the poem. He is Rajput by birth and is a *Dirodattanāyaka* possessing the qualities of magnanimity and self control.

It is a work of moderate length. The number of verses occurring in each canto is not always very proportionate. Thus while in the twelfth canto there are as many as 225 verses in the 14 there are only 46 verses. In all the other cantos there is not much difference in the length. It being a work of historical interest, the prevailing sentiment of *kāvya* is heroic. From the very beginning of the poem, we find the *Rajput* rulers engaged in subduing the enemy kings and the Mohammedan invaders. But the erotic is in no way absent. The

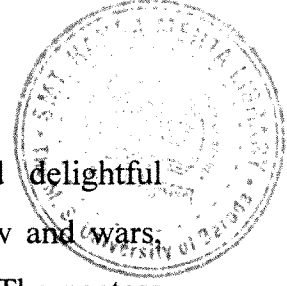
description of the spring season (C-V) and the water sports (C-VI) are full of it.

The epic poem opens with a benediction addressed to *Paramjyoti* the divine flame. Quite adequate was the knowledge and understanding of the poet in matters of polity. Bravery intelligence and disbelief are the three qualities of a diplomat which bring prosperity in the form of kingdom.⁷⁶ Nayacandra suri is a follower of sweet-sounding letters and is devoid of compounds. His descriptions are sweet and lucid.⁷⁷

Madurāvijaya

A work in eight cantos, the *Madhurvijaya* deals with a period of which little is satisfactorily known. In it the author Gaṅgādevi describes the achievements of her husband, Kampana and narrates the history of his expedition to the south.

The hero is Kampana, a *Kshtriya* by caste. He belongs to a *dhirodatta* type being self controlled and magnanimous. The poem is full of heroic sentiment. It is enriched with vigorous and forceful descriptions of wars and battles. Expedition of the hero for the world conquest puts it in bold relief. Next comes the erotic which finds enough scope in descriptions of seasons, water, sport, sun-set and moon rise etc. the 5th canto specially is full of it. The *kāvya* begins with invocatory verses addressed to Ganesa, Pārvatī, Parameśvara and Sarswatī.



In the first canto, we meet wit the bewitching and delightful descriptions of the city Vijaynagar. There are quite a few and wars, hunting, espionage, sacrifices, water sports, drinking etc. The poetess by way of paying her respects to the past poets, viz. Kālidasa, Bāṇa, Bhāravi, Daṇḍin, Bhavabhuti, Karnanrta Kavi, Tikkaya, Agastya Gangādhara and Visvanātha has attempted to impress upon the mind of the readers that she is conversant with their works. The author has composed the poem in the *vaidarbhi* style. Her choice of words is apt and happy. Thus the contents of *Madhuravijaya* are of great value of the construction of the history of *Vijaynagar* kingdom for a short time after its foundation. It brings to light those facts which were hitherto unknown.

Kṛṣṇavilāsa

The *Kṛṣṇavilāsa* is the most popular *mahākāvya* in Kerelā; Sukumāra the poet of this poem also called Prabhākara, has been a member of the Kuttuli family of Nambutri Brahmins.

The poem is unfinished and breaks off in the middle of the twelfth canto just before the description of Kerala begins. The poem describes the story of the life of Kṛṣṇa as is given in the *Bhāgavatapurāṇa*. The poet shows the influence of Kālidāsa in style as well in the general heading of the story. The poem begins with the description of the mountain *Meru* on the model of the description of Himavat in the *Kumārsambhava*.

The scene in canto V, where the river Yamunā appears before Kṛṣṇa in the form of a woman and narrates her story is a good initiation of the scene in *Raghuvamśa*, the description of the places on the earth given by Kṛṣṇa to Styabhāma on their way back after taking the pārijāt flower is based on a similar scene described in the 13th canto of the *Raghuvamśa*.

Subhadrāharṇa

The *Subhadrāharṇa* is an epic poem containing twenty cantos written on the model of the *Rāvaṇavadha* of Bhatti, illustrating the grammatical rules of Paṇini and intended mainly for the students of Sanskrit grammar.

Nārāyaṇa is a great scholar though the main intention of the poet is to illustrate the grammatical rules. The poem shows that Nārāyaṇa is capable of writing verses of real literary merit. It contains about 2200 verses, more than half of them being in the Anuṣṭubh metre. The grammatical rules are illustrated only in the first 16 called *vivarṇa* by the author himself. The last four cantos are simpler and are called *prasanna kāṇḍa*. From the literary point of the *Subhadrā* may be considered as superior to *Bhāṭṭikāvya* itself.

Pāṇḍavacarita

The *Pāṇḍavacarita* is another popular *mahākāvya* of Kerala. In a simple lucid and sweet style it describes in the story of the *Mahābhārat* in ten cantos the story of the beginning of the poem the author praises the yamaka poar vāsudev who wrote the *Yudhiṣṭhravijaya*. The poem is traditionally ascribed to one Kāli; The poem contains 16 cantos. Simple metres like the Anuṣṭubh are generally used. It is said in the poem that it was composed when king Rajraj was ruling the country. It is not possible to identify the Rajraj.

VI Mahākāvyas of Modern Period

Yasodharamahākāvya

It is interesting to say that some of our modern poets have glorified the characters of women. The heroines are depicted as the heroes of the long poems. It is a good trend and it dispels the misconception that male writers are writing only for the males. The *mahakavya* like *Rani Ahalya Bai Caritam*, *Victoriācaritam*, *Sitācaritam*, *Indirāgāndicaritam*, *Rādhācaritam* etc are the best ones his new trend and all these works glorify the achievements and contributions of women.

The *Yasodharamahākāvya* of Ogeti Parikshit Sarmā in 20 cantos concentrates on the reactions and emotion of Yasodhara, the wife of

the prince Siddhārtha. It is neither a biographical poem nor a historical poem. It can be called a descriptive poem. The poet has depicted the helpless condition of Yaśodharā when her husband renounced the world suddenly and left her behind with her child Rāhul. The poem has received the Kālidās Award of the Madhya Pradesh Sanskrit Academy. It is interesting to remind that the subject on the life of Gautam Buddha has received its epic measure of treatment in the hand of the great poet Asvaghosh, but the great classical poet has devoted a small place to Yaśodharā is a neglected character like Urmilā. It is to the credit of Pandita Sarmā that he focuses our attention on this neglected soul and reveals the lonely agony of a devote wife, whose destiny lifted her to uncommon heights but plunged her also into an abyss of tragedy. The pathos is the main sentiment of this *mahākāvya*. This epic of 20 cantos is about 1070 verse carries the narrative of Suddhodhana, the king of Kapilavastu. The poet has nicely described events like the birth of Rāhul, renunciation of Gautam after his enlightenments and the message of Buddha's religious faith. The poem is more an epic of narration. The tale is woven by descriptions of place, mountain, river, seasons, and details of married life and record of important happenings. The emotion torn mind of Gautama on the eve of his leaving the palace and his young sleeping wife and child in the middle of night is convincingly, presented in canto IX. More central is the picture of grief stricken Yaśodharā and the people who surround her, which are presented in nearly six cantos. This is a touching picture, though some what conventionally drawn glorified the importance of Grhsthadharma.⁷⁸

Ksatrapati-caritam

The author of this poem is Umāshankar Tripathī. He was born on 1st January, 1922 in Singhah village in U.P. and this poem is written in 1974.

This poem is about the life of Ksatrapati Shivaji who was a national leader and fought with Britishers with courage and patience. Through his bravery and good behavior, his fame is not bound to his state Mahārāstra. He became famous all over the world. He was a freedom fighter devoted nation, a noble and a fearless king who has a great love for his mother land. In this poem the poet praises Sivāji's noble virtues. This poem consists of 2293 verses divided into 19 cantos.

The poet begins his poem with benedictory verse that nicely describes the glory of the goddess Saraswatī. Then the poet praises the sublime aspects of Indian culture and Sanskrit language. The poet praises the natural elements of India; he also describes about Indian freedom fighters viz. Rani Laxmibai, Tatyatope, Mahatmā Gāndhi. This epic represents the past and present of the nation. Entire poem is written in *vaidarbhi* style and endowed with *Prasāda Guṇa*. The poet describes the ruling and administration of Sivaji in his state. Various sentiments like *Adabhuta*, *Sṛngāra*, *Rudra*, *Hāsyā* and *Bhayānaka* are delineated but *Vīra* is the main sentiment.⁷⁹

Shrimat Pratāp Rāṇāyanam

Ogeti Parikshita Sharmā has written many *kavyas*, *mahākāvyas* and *khandakāvyas*. The poem is one of his outstanding contributions. It is an epic composed in classical diction on a historical theme with a national outlook and patriotic flavour. Apart from its literary excellences the epic is a voluminous work containing 4233 verses, spread over six kandas, sub-*ramayanam* reminds us of *Rāmāyaṇa* of Vālmīkī. In fact there are many similarities between the two works. Vālmīkī has based his epic on *Ramabhakti* while pandit Sharmā makes *desabhakti* the main thrust of his epic. The name given by Sharmā to the six kandas are: Mewāda Kāṇḍam, Uday Kāṇḍam, Aranya Kāṇḍam, Delhi kāṇḍam and Vijaya Kāṇḍam .

The judicious combination of truth and pleasure is the special characteristic of Pandit Sharmā's work which presents special truth, event and places in a poetic language. One significant fact in the epic is that Rāṇā married to an Andhra Rājput lady. Whether this is a historical fact or not, it certainly has the suggestiveness in promoting national integrity. Being a Vedic scholar, the poet tries to produce the Vedic sounds and upanisadic vibration in this context. The description of *navagrah puja* is especially remarkable.

Equally elevations are the accounts of the heroes of Rājasthān, the coronation ceremonies, as well as such others as martial ventures of Rāṇā to his followers, and the accounts of forests etc. The Delhi Kāṇḍa presents the luxurious life of the Mughal emperor Akabar. While the

Haladighāta Kāṇḍa (the fifth and the finest one) present the historical battle where the devoted horse Cetaka fights till the end and lays down its life to save its master Rāṇā's victory is the culminating point which concludes the entire victory of human and spiritual superiority.

The main sentiment in this work is *desabhakti*, devotion to motherland supported and supplemented by compassion (*karuṇa*) and courage (*vīra*) at appropriate places. In this work, the poet's mastery in choosing and handling the metres is seen clearly. One remarkable point about the metres employed by the poet is his introduction of native metres (Telgu metres 'tetagiti' and ataveladi and one marathon metre, 'ovi') in his composition. Thus viewed *Srīmat Pratāpa Raṇāyānam* of Sharmā stands unique in the field of modern creative literature in Sanskrit.

Bhīṣmacaritam

The *Bhīṣmacaritam* of Harinārāyan Dikshit occupies an important place among the mythological epic poems for its aesthetic attributes. As is clear from the title, this epic is based on the character of Devavarata Bhīṣma who possessed a unique personality. Bhīṣma had been wonderfully performed and unequalled role for the success of the great battle of *Mahābhārat* which had taken place between the *adharma* and *dharma* and in which the *dharma* was fighting for its existence. The present epic contains twenty cantos, which are well arranged in proper format. The essential elements like plot construction, characterization, imaginations, descriptions, figures of

speech and appropriate metres deserve our appreciation. The language of Dikṣit is simple but free from the grammatical errors. As the poet himself is a good scholar of grammar he has made use of appropriate words those do not confuse the reader rather they facilitate our understanding. The most appreciable things are that the poet does not make a show of his profound scholarship and proficiency of language. The poem being written in a lucid style and jargon free language can have an access to all since the poet has understood the problems of modern Sanskrit readers and he has given birth to an excellent and pleasant epic, a beautiful, impressive and very heart touching style. The *mahākāvya* is an admirable contribution to Modern Sanskrit literature. The work is dedicated to its hero Bhīṣma. The dedicated verses give a glimpse of his noble character. The poet has tried to highlight all the best things that were there in the personality of Bhīṣma. The work is appreciable for its theme and presentation. Though the theme is well known, it came to light for the first time in the form of a *mahakavya*.⁸⁰

The mahakavya which are based on Gandhiji-

- | | |
|------------------------------|-----------------------|
| 1. Satyāgrahgītā | Pandita Kshma Rao |
| 2. Gāndhī gītā | Srinivas Tadpatrikar |
| 3. Śrī mahatmā gāndhīcaritam | Srimad Bhāgawadachary |
| 4. Śrī Gāndhī Gauravam | Srīhivgovind Tripathi |

- | | |
|-------------------------|-----------------------|
| 5. Śrī gāndhīcaritam | Śrī sādhusaram Mishra |
| 6. Gāndhīsaugāndhīkam | Śrī sudhakar Śukla |
| 7. Gāndhīvijaymahākāvya | Lokanāth Śhāstri |

Satyāgrahgītā

This epic poem is divided into three parts. The first part of *Satyāgrahgītā* contains eighteen cantos; the second part (*uttar styāgrahgita*) contains forty seven cantos and last part named as *Svarajvijay* contain fifty four cantos. Some completed with the eleven or fifteen verses, some cantos are with the eighty seven or one hundred and seventeen verses but whenever we look at the subject matter there is no important that weather cantos are long or short.

According to the trend of Sanskrit epic poem, it always begins with some benedictory verse but here Padita Kshamā Rāo does not follow this trend.⁸¹ This epic poem based on a historical incident. The events in which Gāndhījī started the civil disobedience movement from South Africa to India till the end of his life.⁸²

The main purpose of this work *Satyāgrahgītā* is to awaken the people and try to increase their love for the nation.⁸³

Thus, Khshamā Rāo composed her poem with the inspiration of patriotism and also learnt that without the use of any weapons, the freedom can be get, by the non-violence, by *satyāgrah* and with peacefully believed on God, even the life of her father Shri Pandu rang. She also composed *Tukārāmcarita* in 1954, *Sriramdas carita* which published in the year 1953. In this poem found that how our nation is protected by Sri Ramadas, from the tyranny of the Yavanas. In present work there is also the description of the various places of India. There is also one work of her named “*SriJñāneshwarcaritam*” one of important epic poems consists of the eight cantos and based on the life of Jñāneshwar.

Gāndhi Gītā

Shrinevas Tadpatrikar is writer of this epic poem. He was serving in “Bhandarkar Research Institute” in Pune. He composed this poem in the year 1932 but finished just eighteen cantos of this poem at that time but after the death of Gandhiji in the 1948, with the suggestion of Dada sahib’ he joined another six cantos, with this poem and he completed all twenty four cantos with *Gāyatri* metre and thus he dedicated this work to the devotees of the nation.⁸⁴

Śrīmahātmā Gāndhi Caritam

Present epic poem is divided into three parts. The name of them *pārijātam*, *pārijātaphar* and *pārijāt saurabham*.

There are twenty five cantos in first part viz. *bharat parijatam*, the second part has twenty nine cantos, and the third part is with twenty cantos.

As the tradition of Sanskrit literature, the great poet Swami Bhagwadacarya also started this poem with auspicious verse dedicated *Jagadambā*, who is the destroyer of all sorrow of every creature.

Present story is based on the biography of Gandhiji and his dairy. All freedom movements is described by the poet who can be historical poem and the contribution of Gandhi; that is how he always tried to remove the sorrow of the people, how he dedicated his life for the freedom of the nation . There are different types of metres used here, the metre is changed at the end of the cantos . The first canto viz *Bharat pārijāta* there is the use of *vamsastha* metre, but the last six verses are in *mālinī* metre, in II canto there is the use of *Indravjra* and in the end of the six verses are in *mālinī* metre.

The main Rasa is *vīra* which shows the skill of the poet. Besides this *karuṇa*, *raudra*, *bibhatsa*. etc. are also used in the description of the poem.

Gāndhi-gauravam

Gāndhigauravam is written by Sri Shivgovind Tripāthi. This epic poem is composed in eight cantos, in the beginning of the poem, there is benedictory verse “*Sarswativandana*” and “*Guruvandana*”⁸⁵

The sources of the poem are “Biography of Gandhiji and ‘*Śrīmahātmāgāndhīcaritam*’ of Bhāgavadācharya. Here is the description of the freedom fights which is done by Gāndhījī.

The main *rasa* is heroic and particular in fourth canto, the poet used various type of eighteen metre like *Anuṣṭub*, *Indravajra*, *Upeṇḍravajrā*, *Dodhakvṛttam*, *Bhujangaprayātā*, *Mandakranta*, *Mālīnī*, *Vansastha*, *Vasantatilaka*, *Viyogini*, *Shashivadana*, *Shālīnī*, *Shikharini*, *Sammatrak*, *Shalini*, *Sammatrak*, *Stragdhara* etc. The main figures of speeches used in this poem are like *Upamā*, *Rupak*, *Utpreksā*, *Swabhāvokti*, *Visheshokti*, *Shlesh*, *Rupakatishayokti* etc .

Thus this is also one of the poems by which the feeling of patriotism is increased in the heart of the people of the nation.⁸⁶

Śrī gāndhīcaritam

This poem is written by Sādhusharaṇ Mishra. It consists nineteen cantos. The poem is started with the auspicious verse which dedicated to Ganeshji:⁸⁷

This poem is also based on the biography of Gāndhiji.. He described briefly the incident of Gāndhiji's birth, his untiring and consistent efforts for the freedom of India. Here the main sentiment is Heroic. In this poem the poet also used various type of figure of speech by which he represented his poem attractively.

Thus the present work is very useful to increase the feelings of self respect and unity. Here we can find also the description of battle filed, cities, etc. Thus, this is also one of the invaluable poems of the modern Sanskrit literature particularly based on the Gandhiji.

Gāndhisaugandhikam

Gāndhisaugāndika by Sudhakar Sukla is composed in twenty cantos. The language of the poem is simple and decorated with various types of figure of speeches. The principles of Gāndhiji are described in each verse⁸⁸ The purpose of the birth of Gāndhiji The simplicity of the language is like this:⁸⁹

The poet also composed another epic poem viz. “*Bharatisvayamvara*” and one *khaṇḍa kāvya devdutam* and both those works are unpublished.

Gāndhijivijayam Mahākāvyaṃ

This poem is composed by Loknath Sastri. This is one of the incomplete work. Some cantos of this poem are published in *Rutambharā Patrika* in 1964 from Jabalpur. The story of the poem is related to Gandhiji and freedom movements. Here we can show the non stop flow of the patriotism in language. We can show poet's technical skill.

Similarly there are *mahākāvyas* on Nehru, Indira Gandhi, Subas Chandra Bose, Bal Gangadhar Tilak, Bhagat Singh and other great persons who were freedom fighters. The *mahākāvyas* like *Jānaki jivanam* and *Vamavatāranam* of Rajendra Mishra, *Śītā caritam* of Rewa Prasada Dwivedi, *Lauhapurūṣavadanam*, *Indirajivanam*, *Nehru yaśasurabham*, *Bhāratāmatā* brute, *Glavalicaritam*, *Bodhisattvacaritam* etc. are the important contributions to the modern Sanskrit literature. *Sri Swami Vivekānanda caritam* is one of them. A detailed study of this *mahākāvya* is presented in the following pages.⁹⁰

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रक्तलोकः शुचिर्वाग्मी रुढवंश स्थिरो युवा ॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः ।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः ॥ *Ibid* -II 1-2
43. धीरोदातो धीरोद्धतस्तथा धीरललितश्च ।
धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्भेदः ॥ SD. II.31
44. महासत्वोऽतिगम्भीरः क्षमावानविकत्थन ।
स्थिरो निगूढाहंकारो धीरोदातो दृढव्रतः ॥ *Ibid.* II - 5
45. दर्पमात्सर्यभूयिष्ठो मायाच्छादमपरायणः ।
धीरोद्धतस्त्वहङ्कारो चलश्चण्डी विकत्थनः ॥ *Ibid.* 6
46. निश्चिन्तो धीरललितः कलासक्तः सुखी मृदुः । *Ibid.* 3
47. सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिकः । *Ibid.* 4
48. नहि रसादृते कश्चिदप्यर्थः प्रवर्तत । N.S. VI. 82

49. i) रसैश्च सकलैः युक्तम् K.al. I.21
ii) रसभावनिरन्तरम् K.ad. I.18
iii) सर्वे रसाः क्रियन्ते काव्यस्थानानि सर्वाणि । Rud. XVI. 5
50. शृंगारवीरशान्तानामेकाऽङ्गी रस इष्यते । SD. VI.317
51. बहुनां समवेतानां रूपं यस्य भवेद् बहु ।
स मन्तव्यो रसः स्थायी शेषा सञ्चारिणो मताः ॥ N.S. VII.120
52. रस्यते इति रसः आस्वाद्यत्वात् रसः ।
Law & Paractice of Sanskrit Drama- Quoted by Shastri. S.N. p. 258
53. तत्र विभावानुभाव्यभिचारिसंयोगादरसनिष्पत्तिः । N.S. VI. p. 93
54. i) अलंकृतम् । K.ad. 1.18
ii) सालंकारं । K.al. 1.19
55. एकवृतमयैः पद्यैरवसानेऽन्यवृतकैः । SD. VI. 330
56. नानावृतमयः क्वापि सर्गः कश्चन दृश्यते । *Ibid* 321
57. सर्वत्रभिन्नवृत्तान्तैः । K.ad I.19
58. कान्तासम्मिततयोपदेशयुजे । KP. I.2
59. असंक्षिप्तम् । K.ad. 1.18
60. नातिव्याख्येयम् । K.al. I.20
61. न्यूनम्प्यत्र यैः कैश्चिदङ्गैः काव्यं न दुष्यति ।
यद्युपात्तेषु सम्पत्तिराराधयति तद्विदः ॥ *Ibid*. 1.20

62. Kunhan Raja C., Survey of Sanskrit literature p. 131 to 134
63. *Ibid.* p. 115 to 124.
64. *Ibid.* p. 143
65. *Ibid* p. 135
66. Bengal's Contribution to Sanskrit Literature and Studies in Bengal
Vaishnavisam. p.145
67. *Ibid.* p.149
68. *Ibid.* p. 148
69. लवणाम्भोनिधेरस्वामी क्षीराम्भोधनिवासिनः ।
क्रमात्स वासुदेवस्य वासुदेवोन्तिकं ययौ ॥ *Prathivīrajvijayam* V - 4
70. नतेनतेतेन तेन तेन नतेन ते ।
नते नते तेन तेन ते नते न नते नते ॥ *Ibid.* V - 10
71. अनभ्रवृष्टिः श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमिः ।
वैदर्भीरीतिः कृतिनामुदेति सौभाग्यलाभप्रतिभूः पदानाम् ॥ *Navashasāṅkacarit* I. 9
72. i) फलं हि पात्र प्रतिपादनं श्रियः । *Ibid.* II - 26
ii) महात्मनामार्गेण न भवन्ति प्रवक्ष्यः ॥ *Ibid.* IV - 95
iii) त्यागो हि नाम भूपानां विश्वसंवनीषधम् ॥ *Ibid.* IV - 110
iv) दूषणं हि मूखरत्वमर्थिनाम् ॥ *Ibid.* V - 13
v) केसरी वसति यत्र भूधरे तत्र याति मृगराजतामसौ । *Ibid.* V - 38

73. न वेद विद्ध विद्याथ न वेत्थ विदथविर्द ।
नस्याग्रे वेद विदतुर्विदुः केत्रेति ना ब्रुवन ॥ *Dvyāṣrayamāhākāya* IX - 81
74. अमुष्मिन्पुरुषार्थानां त्रिरूपत्वव्यवस्थितिः ।
लृकारस्य ऋकारेण संधाविव विराजते ॥ *Ibid.* I - 8
75. यत्रानुरात्र किल निष्कलंका सुचारु चन्द्रोपलचन्द्रशालाः ।
प्रतिस्फलच्चन्द्रकलंकभीतिभृतो रुदन्तीव गलज्जलौघैः ॥ *Vasantavilāsa* II - 28
76. समूलमुन्मूल्य तमः समूह लोके प्रवेशं सृजतो दिनस्य ।
मांगल्यहेतो रविबिम्बदम्भात् नीराजनमाचरतीव पूर्वा ॥ *Hāmmiramahākāya* VII - 29
77. दासतां कालिदासस्य कवयः केन बिभ्रति ।
इदानीमपि तस्याथीनुपजीवन्त्यमी यतः ॥ *Madhurvijaya* I - 7
78. सर्वेषु धर्मेषु गृहस्थधर्म
सुखावहं श्रेष्ठतमं हि मन्ये ।
तं तादृशं धर्मगुणं विहाय
विरागमार्गे पतितोऽसि राजन् ॥ *Yaśodharāmahākāya* XIV - 35
79. यतस्व रक्षितुं स्वदेशं जीवनं निरापदम्
जयस्व रक्षितुं जीवनं निरापदम् ।
सहस्व रक्षितुं स्वदेशं जीवनं निरापदम्
मिथस्व रक्षितुं स्वदेशं जीवनं निरापदम् ॥ *Kṣatrapaticartiam*
80. i) न जन्मकष्टं न जरा विण्ता
न मृत्युभीर्तिन च कर्णजापता ।
विश्वासघातो न न जीविकाभ्रमः
स मोक्षलोकः सुतरां मनोरमः ॥ *Bhīṣmacartiam* XIX 1.9

ii) भाषाविवादो न न भेदभावना

न क्षत्रवादो न च जातिभावना ।

न वर्गवादो न च संग्रहैषणा

स मोक्षलोकः सततं मनोरम ॥ *Satyāgrahagītā* I. 1

81. गम्भीरो विषयः क्वायं श्रेष्ठः सत्याग्रहात्मकः ।
कृत्स्ने जगति विख्याता क्रमे लघुत्तमा मतिः ॥ *Ibid.* I - 1
82. शब्दगौरवहीनाहं युद्धस्तैतस्य गौरवम् ।
व्याख्यातुमसमर्थास्मि गुणैर्दिव्यो विभूषितम् ॥ *Ibid.* I - 2
83. तथापि देशभक्त्याहं जातास्मि विवशीकृता ।
अत एवास्मि तद्गातुमुद्यता मन्दधीरपि ॥ *Ibid.* I - 3
84. ॐ आचार्य प्रतिबोधितां भगवता गांधी मूर्खेन स्वयं
सद्यः संग्रथिता यथार्थमतिना लोकस्य चोद्यिपिनीम् ।
सत्यार्थं प्रतिपादनीं भगवती राष्ट्रैक्य संवादिनी ।
मम्ब त्वामनुसंदधामि विमले गीतेऽनृतद्धेषिणीम् ॥ *Gāndhī Gītā* 1 - 1
85. “आदौ स्मरामि गुरु पाद रजांसि चित्ते,
स्थित्वा पुरः स्वकर कम्पिततप्तभागेः ।
उष्णं विधाय बहुशीत समृद्धशीतम्
ध्यायेऽडिधंयुग्ममहमत्र हृदि स्वकीयं ” ॥ *Śrī Gāndhīgauravam* I - 1
“प्रणम्य भारती ” देवी शम्भुरत्नं स्वकं गुरुम् ।
देववाणी समाश्रित्व, लिख्यते “गान्धिगौरवम्” ॥ *Ibid.* I-2

86. यदा जगत्यां विपदासु मग्नान्
अलोकते स्वीयजनान् मुरारिः ।
तदा स्वकीयं 'पुरुष' विशेष
कुत्रापि जातं नितरां करोति ॥ *Śrī Gāndhigauravam* I-7
87. यस्याऽधिस्मरणं विध्नव्रातधवान्तदिवाकरः ।
हेरम्बेः सिद्धिसदनः प्रीतः कामन्सं वर्षतात् ॥ *Śrīgandhicharitam* I- 1
88. प्रयोगे प्रथिता येनार्हिसा संसार- सारताम् ।
सा गान्धीसुगुणग्रामो गन्धरामो निषेव्यते ॥ *Gāndhisaugāndhikam* I-1
89. चिरं चकम्पे चलचम्पकद्युति ।
शशाकरोदुं रुदिति न सुव्रता ॥ *Ibid* I-145
90. दुर्गादुग्रहं दुर्गतिं हर्म्बधूहाराम्बरा धारिणी
कालीकालकलापकालनकरी गौरी च गौरप्रदा ।
तारतारकतारीका निजनिजैज्ञार्तस्य जन्मोदयं ।
षष्ठी -जागर, वासरे, गण, गणैर्गतिं युक्ताक्षरैः ॥ *Gāndhivijayam* I-7