

CHAPTER IV

CARITA-KHANDAKĀVYAS OF MODERN PERIOD

The present chapter contains a survey of the *khandakāvyas* that are composed in the form of *carita-kāvyas* by the poets of modern period in Sanskrit.

Viswanātha kaviraja has given the following definition of Khandakāvyā.

खण्डकाव्यं भवेत् काव्यस्यैकदेशानुसारि च । SD VI.308 p.367

IV.I Sudāma-caritam of Pundarikaksa Mishra

*Sudāmacaritam*¹ is composed by Pundarikaksa Mishra. As the title of the poem indicates, it deals with the well-known story of Sudama who had the fortune of having an intimate friendship with Kṛṣṇa, the lord of the universe. Though the small episode of Sudama does not give much scope to compose a *mahākāvya*, the poet has attempted to do so by elaborating this small theme. There are already *imahākāvyas* and *kāvyas* written on this theme, yet Pandita Mishra's work distinguished itself from its counterparts for the reason that he has treated this theme in a beautiful and interesting manner for the glorification of the lord Kṛṣṇa and his devotee. The work is very small only of 101 pages. There are only five cantos, giving us a good idea

about the subject-matter of each canto in an aphoristic manner and those are given at the end of cantos. There are 500 verses in all. The theme of the poem is taken from the *Bhāgavata Mahāpurāṇa*. The author was born on 18-3-1918 in the village of Jayarampur in the district of Bhogarai in the part of the Balasore of Orissa. The name of his father was Ramacandra Mishra and mother's name Jagaddhadevi. After the completion of his primary education, he went to Udayanath Sanskrit Mahavidyalay for his study and then to Bhogarai Shyamsunder Sanskrit college at Kanitara, West Bengal and passed Sahityācarya in 1939 under Utkal Sanskrit Samiti with first class distinction from 1982-1987. He served as honorary professor in the department of Sahitya of Sri Jagannatha Sanskrit University. This eminent scholar left his last sigh on 9-7-1987.

In the first canto after the prayer, the poet describes the external poverty of Sudama. His single devotion towards Lord Kṛṣṇa, his begging, Sumati's dedicated service etc, are described. The second canto is entitled *Dwarkāgamanam*. Sumati inspired Sudama to go to Kṛṣṇa, the lord of Vaikuntha, as he was his childhood friend and studying together with him in Sandipani's Ashrama. The third canto is entitled *Haripurapraveśa*, it gives a picture of Sudama's difficulty on the way of his going to Dwarka. But Sudama does not lose patience and proceeds further continuously uttering the name of Hari and finally reaches Dwarka. The fourth canto entitled *Śrī Kṛṣṇadarsanam* describes that Kṛṣṇa, who is omniscient came to know about the coming of his best friend Sudama. He immediately called on his servants and wives like Satyabhama and informed them that he had a

very good time because his friend Sudama has come to meet him. The fifth canto is not given any title. It describes how seriously Kṛṣṇa, the lord of the universe thought about the problem of poverty of Sudama, after the departure of Sudama, who did not ask him for anything. Then the lord called on Lakṣmī and requested her to make Sudama free from his miserable condition and Lakṣmī carried on her duty accordingly. Lord Kṛṣṇa and Lakṣmī give all the comforts to Sudama and her wife. When Sudama went to his village, he saw all the changes at the place of his home. After hearing all these from Sumati, Sudama still didn't take any interest in all those things at that time. Bhagvān Kṛṣṇa himself came there with his consort to enjoy the things given to him and came back to Vāikuntha in time when the times of his get over in the mortal world. All the five cantos are of moderate length. In this *kāvya* there are only three main characters, namely, Sudama, Sumati and Kṛṣṇa. There are other minor characters like the Boatman, thieves, Satyabhama and Lakṣmī. We find them very natural in their worldly life and accepting the truth of life. Sudama is a man of extreme simplicity, patience, strong determination, single-minded devotion, truth and righteousness. Though very poor, he is very happy and presented in the poem as a man who completely surrenders everything to god and satisfied himself with the things he has. Sumati, his wife is equally simple, devoted, dutiful, good at heart and intelligent. Pandita Mishra mostly uses the figures of speech like *Upmā*, *Utprekṣa*, *Arthāntaryās*, *Drṣṭānta* and *Nidarsana*. The sentiment of this *kavya* is *Santa*. As it deals with *Harikathā* other sentiments do not find any place in this *kāvya*. Even the *Santarasa* does not find fullest exposition. Our poet is

an expert of poetics. He had good command over the system of grammar also. Though our poet has mainly taken the story from the *Bhāgavata Purāṇa*, he has made necessary changes and innovations to make his poetry interesting. He has introduced some of incidences like the episode of Boatman, presence of thieves on the way and their threatening etc. The present *kāvya* belongs to the category of mythological poems. The hero of the poem is Sudama and title of *kavya* is given after the name of the hero. It centers round only with a minor plot of Sudama's sincere devotion and Kṛṣṇa's great love for his devotee. It does not follow the definition of *mahākāvya* as given by Viswanatha Kaviraj in his *Sāhityādarpaṇa*, but there is no doubt about the fact that it is a very good *kavya*. Pandit Mishra has in fact made a small but valuable contribution to the field of modern Sanskrit literature. The poet mostly uses the metres like *Upendravajrā*, *Upajāti*, *Vasantatilakā* and *Utprekṣa*. Besides, in the closing verses of each canto, metres like *Sragdharā*, *Vasantatilakā*, *Vaiṣṇava* and *Upajāti* are used. Pandita Mishra follows the *Vaidarbhī* style. He avoids the use of long compounds. His style is easy and elegant, sweet composition and clear expression of thoughts are the special characteristics. Reflection of his personality is clearly seen in the verses of his composition narrating the simplicity and devotion. His descriptions are very natural devoid of any kind of verbal jugglery. The poet gives us a good number of pithy and epigrammatic sayings which stress mainly the moral values.

सुखेन दुःखेन समुद्गतेन वासहिष्णुलोको न कदापि कातरः ।

भवेद्वितीयं वचनं पुराणगैः प्रगायते साधुजनैर्हिताय वै ॥ I.58 P.12

हितोपदेशं शृणु मे ब्रवीमि श्रुत्वा वचो निर्णय कार्यमार्गम् ।

विचारहीने विहिते हि कार्ये विवेकशून्यत्वमुपैति सत्यम् ॥ II.35 P.23

घोरं तपो बहुदिनं मुनयश्चरन्तः यद्दर्शनं कृतं परिश्रमजीर्णकायाः ।

स्थित्वापि राजभवनस्य समीपदेशे किं वा मुहूर्तमपि ते न कदा लभन्ते ॥ III.17 P.39

दानं पवित्रं व्रतमुत्तमं तपः दानं हि पूजा परमातिथेर्गृहे ।

दानं यथाशक्ति च यज्ञ उत्तमः दानं विधेयं बहुशास्त्रभाषितम् ॥ V.112 P.98

क्षमस्व मां मित्रं जगत्पतिस्त्वं नानोपराधान् नरकं न देहि ।

अभ्यर्थतां यां कृतवान् मदर्थं तथैव लज्जां वनतो भवामि ॥ IV.43 P.61

IV.II Sudāma-caritam of Salirama-candra Rao

*Sudāma-caritam*² is composed by Salirama Candra Rao in five cantos.

The poet declares that he has written this poem only for spiritual peace of mind. The first canto draws the picture of poor Sudama who has full faith on god Kṛṣṇa. So he always consoles his wife. In the second canto Sudama's wife requests him for going to Dvārīka for help. Following the request of his wife he is ready to go at Dvārīka. On the way he feels the doubt in his mind whether Kṛṣṇa will

recognize him or not. He also remembers a number of events, which they have passed in his previous time in Sandipani's Gurukul. The third cantos start with the beauty of description of the city Dwarika. When he reached at the door of Krisna's palace and waited for the permission of him, at that time Krsna eagerly came to the door with full of affection. Sudama was pleased with the hospitality of Krisna. The forth cantos provides the details about the life of student time which they have passed in the hermitage. Krsna has eaten the flattened rice, which was taken by Sudama. The fifth canto reveals that Sudama has returned with joyful feelings in his heart but with the empty hands. But when he reached at the door of his home, was shocked with seeing the costly garments, which are, worn by his wife and his hut was converted into a rich palace. S.C. is marked with felicity of expression and use of simple language, which is easy to understand. It also reveals the depth of feelings of true devotee throughout poem. The first canto is composed in *Upajāti* metre. Second in *Vasanatatilakā*, third in *Upendravajrā*, and forth is *Anuṣṭupa*. The fifth canto is composed with various metres like *Upajāti*, *Bhujangaprayāta*, *Indravajārā* and others.

IV.III Nanda-caritam of Suryanarayana Sastri

*Nanda-caritam*³ is composed by Suryanarayana Sastri in 1964. It has 150 verses in *Upajāti* metre. The theme of this poem is based on the social custom of India.

The poem begins with

मातङ्गवंशे द्रविडेषु जातो नन्दाभिधो भागवतो वरिष्ठः ।

पद्मं यथा कर्दमराशिर्गर्भे चूतांकुरोवाऽवकरस्य मध्ये ॥१॥ P. 1

भक्तस्य नद्या युवतेश्च मूलम् विमर्शनीयं न कदापि लौकैः ।

यतो गुणा एव गुणिष्वभिज्ञा अभ्यर्चनास्थानमिति ब्रुवन्ति ॥२॥ P. 1

and ends with

द्विजोऽस्तु चण्डालजनोऽस्तु जात्या कर्मैव हेतुर्गुलाघवस्य ।

स्वकर्मणैवेति महीसुरोऽपि चण्डालताः मेष तदन्यतां च ॥१४९॥ P. 31

प्रसूतिभाजां जनकाः सुतानाम् चक्रुश्च नन्दाह्वयमेव केचित्;

प्रातःस्मरन्तिस्म च नाम केचि त्रह्मादमुख्यैः सह नामधेयैः ॥१५०॥ P. 31

The poem depicts the story of Nanda, a devotee of Siva in Tamilnadu during the period when lower cast people were not allowed to enter into any religious place. Nanda was always chanting the name of Siva to whom he was longing to see face to face. In one fine morning he started going to the temple of Tirup-nagara to have a direct vision of Siva. After going there, he learnt that he cannot be permitted to enter into the temple on account of his low cast. Having come from long distance with the hope of seeing his lord he was very much disappointed as he was stopped at the gate only. He cannot get even a glimpse of the lord because Nandi, Siva's vehicle was lying just in

front of the gate. Seeing his true devotion, Siva ordered Nandi to move aside a little so that Nanda may have a vision. This side position of Nandi is seen even today in Tamilnadu. After returning to his village, Nanda was engaged by an orthodox Brahmin as a servant. He was busy in his devotion while working in the farm. Unconsciously the bullock has eaten away the crops. One day he saw some devotees who were going to Cidambaram to see Natarajan. So he requested his master to give permission for going to Cidambaram, But the master prohibited him. So Nanda was very disappointed. Lord Natrajan himself pitied of him and advised in dream to apply again for leave saying that the landlord's field would be full of crops without tilling. He did accordingly. At first the land lord did not believe in his words but when he actually saw his untilled field with standing crop, he realized and apologized him for his past behavior. Taking the kind permission of his master Nanda went to Cidambaram but same problem took place again. He was also driven away from the temple and not permitted to hear the Vedic hymns chanted in the praise of god. He was really disappointed knowing this cruel behavior of Brahmins. He left that place and began to pray on the bank of nearby pond.

After passing ten days lord Natarajan appeared in dream of some people of Cidambaram and ordered to allow Nanda to enter into his temple. People searched after Nanda and requested him to enter into the temple. They also tested him in a fire from which he appeared radiant like a Brahmin with *yajñopavita* etc. Then the people including the orthodox pandit as led him with great respect to the

temple of lord Natarajan. Nanda entered inner part of the temple. Seeing his god Natarajan, he fell down on the lotus feet of him. He was embraced by the lord and the next moment he merged in him. In the last two verses the poet gives his motto of this work. The poet reveals *phalasrti* of this poem. The poet draws the real picture of society when the lower caste people were neglected by the people of higher cast. They were not permitted to enter into the temple on account of their caste. The lower caste people were engaged in uprooting the evil from our society. This poem attempts to propagate the healthy ideas. Felicity of expression in Sanskrit is very pleasing. In some places the expressions are dramatic. The poet has enriched the Sanskrit language by importing new idioms like *dagdhodara* from Telugu. Being a scholar in Sanskrit grammar, the poet has used a number of nominal and verbal forms which have added to the beauty of his poem. The work is not began with any prayer, the poet uses only one metre i.e. *Upajāti* in this poem. The poet created scope for different types of sentiments life. *Srṅgāra*, *Adbhuta*, *Sānta*, etc. In the speech of Nanda, when he waited to visualize the lord Siva in the temple, at that time he was very disappointed while stopped at the outer gate only. Then he addressed lord Siva in devotional manner. Here poet delineated *Srṅgāra* sentiment. *Adbhuta* sentiment is found after the request of people Nanda visualized the lord Siva in Cidambaram .

द्विजोस्तु चण्डालजनस्तु जात्या कर्मैव हेतु गुरुलाघवस्य ।

स्वकर्मणैवैति महीसुरोऽपि चण्डालता; मेष तदन्यतां च ॥४९॥ P.31

संकीर्त्यता सीश्वरनाम पुण्यम् संश्रूयतां तस्य कथाप्रबन्धः ।

संसेव्यतां तच्चरणाब्जयुग्मम्; सन्धीयता मात्मानि तस्य मूर्तिः ॥

IV.IV Gāndhicaritam of Brahmananda Sukla

*Gāndhi-caritam*⁴ is composed by Brahmananda Sukla is an important *khaṇḍakāvya* which brings to light the sublime character of Mohandas Karamchand Gandhi popularly known as Mahatma Gandhi, the father of nation. Many Sanskrit poets have written poems on Mahatma Gandhi'. The present poem contains 111 verses composed in different metres.

This poem gives the life account of Mahatma Gandhi, life incidents from birth to death. The poet describes the measurable condition of India and firmness of Gandhiji against British rule. He fights with Britishers with his noble weapon, non-violence and truth. Many times he was arrested by them and went into the prison but through his fearlessness and courage, he could bear all the troubles. The poet admires Gandhiji's faith on Rama. In sort this poem describes the birth, education, marriage life, struggle against Britishers and all the major incidents up to death related with Gandhiji's life.

The poem stresses on the respect to our motherland, culture, Vadas, equality, unity and nationality. One should have full faith on God and follow virtues like non-violence, truth etc The poet adorns his poetry

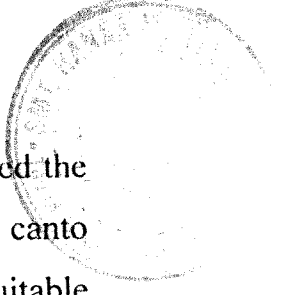
with various figures of speech like Anuprāsa, Yamaka, Upamā, Utprekṣā, Drṣṭānta, Svābhāvokti and others. The language is simple and enjoyable. Using various metres like Indravajrā, Upendravajrā, Upajāti, Anuṣṭup, Mālīni etc., the poet makes his poem lucid and interesting. Some of the examples are given here:

IV.V Rājārāma- caritam of Kesava Pandita

*Rājārāma-caritam*⁵ is composed by Kesava Pandita. It deals with the biography of the King Rama, the third Maratha king who was ruling during 1680-1700. It is divided into five cantos containing 266 verses. It is a historical poem.

Keshav Pandit was the eldest son of Damodara Purohit. Both his father and grand father were in the service of Rajshirkar of Srngapur as Raj Purohita in Sangameswar and surrounding villages in Ratnagiri district. Shivaji had appointed Keshav Pandit well versed in purāṇas and Dharmasastra literature. Kesav died in 1696.

The poem begins with the prayer of Śrīrāma in Ārya metre. It narrates the condition of Maratha kingdom in the form of a dream. The description of events upto 4th January 1690 is given by way of prophecy according to which it is told that with the help of Prahalad Niraji, Ramchandra Nilkantha Moreswara Bahirji and others Rajarama could escape to Jinaji safely. Ramchandra Nilkanth managed to restore the kingdom in Maharashtra and Rajarama with the



assistance of Karanatak subhedar and his chief ministers defeated the Moghal army. The poet feels happiness in his mind. The second canto contains 70 verses and its title is *Swapanvṛttam*. The title is suitable with its subject matter. The poet narrates how Shantaji Gorpade, Danaji Jadhav, Shankarji Narayan and others are prepared to win Nizam. He defeated Nizam at Sangneshwar and proceeded to attack Kishorsinh. Nizam is said to have fled to save his life. The third canto contains 37 verses and its title is *Nijāmadarpadāmana*. It is full of descriptions of Navarātra *Mohotsava* and Bilvashakhavrata performance at Panhala. The poet sketches the picture of Navaratri in which people enjoy and worship Durga and fulfil their desires. The king also performs rituals with Keshava Pandit who was appointed as Raj Purohit. This canto contains 38 verses and its title is *Navarātra Mahotsava*. The 4th canto provides the details of Simollangham ceremony of Vijaya Dashami and the events which took place in the journey of Rajarama along with the selected leaders and his followers in the bank of Tungbhadra. The pursuit by part of Moghal soldiers was useless but he successfully passed through the country. The 4th canto contains 66 verses and the title is *Pravāsyas' varaṇanm*. The 5th canto describes how it became absolutely necessary for the whole party to personate themselves as traders, mendicants etc. to escape to Moghal vigilance and how a small party with Rajarama led by Bahirji Ghorpade at last reached Ambur and met by Karnataka Subhedar, Bali Kakade, who greeted him with all the honour and religious ceremony befitting the Maratha King. This canto contains 55 verses and its title is *Karnāṭakarājyāgamanotsava*.

At the beginning, the poet uses *Ārya* metre for the prayer of God Rama. The poet uses *sārdulāvīkṛīḍitā* in three verses in the poem. At the end of the second canto, the poet uses the *puspitagra* metre only in one verse. At the end of the third canto he makes use of *indravajara* metre for one verse. The poet finishes the 4th canto with *Upendravajrā* metre. The poet has used *Anushtup* metre in many verses. The description of nature is seen in this work. In the 5th canto the poet describes the effect of seasons. The main sentiment of this poem is *vīra*. The *śṛṅgār-rasa* is subordinate one. When Rama ascends Moghal soldiers and prepares his army with great strength and ability, the poet admires the bravery of Rama and his army. *Śṛṅgār-rasa* is found in the description of *Navarātri*. The poet uses only popular figures of speech like *Upamā* and *Rupaka*. He deals with the importance of political life of Maratha in particular. Here poet reveals his knowledge of *Rāmāyana* as he compares his characters with Lord Rama and other connected incidents. The language of this work is not hard to understand.

IV.VI Śrīnārāyaṇatīrtha -yatīndra- caritam of Laksmikantha

Śrīnārāyaṇatīrtha-yatīndra-caritam⁶ is composed by Laksmikantha consisting of 206 verses. It is divided into 6 *tarangāḥ*. The character of Nārāyaṇatīrtha had impressed the poet. So, he was inspired to write this poem.

Laksmīnatha was a famous Sanskrit scholar of Andhra Pradesh. He was born in the family of Annambhatta, the author of *Tarkasaṃgraha*.

The unique feature of this work is that it is written in both prose and poetry.

In the first *Taranga* the poet describes he got inspiration to create this poem and admires the work *Kṛṣṇalīla-taranginī*. It has 13 verses in the first *Taranga*. The second *Taranga* deals with the life account with his brilliant childhood and *gurubhakti*. The name of his guru is Govinda. He had the knowledge of different scriptures from his guru. This *Taranga* contains 27 verses. In the third *Taranga*, he has taken initiation by his preceptor Govinda in Kasi. He was a great devotee of Srihari. Narayana's mind was engaged in austerity for upliftment of the self. This *Taranga* contains 46 verses. The fourth *Taranga* describes his traveling of different places. He visited various religious places of Andhra by the advice of Sadananda. He engaged in penance at Yatisvaratirtha through his great devotion, lord Kṛṣṇa advised him to accomplish his idol at that *tīrtha*. This *Taranga* contains 29 verses. In the fifth *Taranga* he established a temple at that place through the help of king Amarsingh. After completing his work he left this world on *falguna astami*, Thursday, in *Kṛtikā nakṣatra*. It deals with 33 verses. In the sixth *taranga*, the poet admires the work of *Kṛṣṇalīla taranginī* of Narayana and provides the details about this work it has twelve cantos narrating the birth of Srikrṣṇa and his sports which have performed in Vrajabhūmi, his attachment with Gopis, and their *rasakṛidā*. This work ends with the death of Kansa and the marriage of Kṛṣṇa with Rukmani. It contains 57 verses. This work is a good one and provides moral education to people and is like a ripe grape for the readers.

IV.VII Śrī Rādhikādaśa-caritam of Rameshvaradatta Sarma

*Śrīrādhikādaśa-caritam*⁷ is composed by Rameshvara Datta Sarma. It has five cantos consisting only of 239 verses. The first canto contains fifty verses and gives the importance of Hariyana with its geographical description. The poet admires the place and describes its social scenario. Then, he describes the characteristics of Mamaraja who was the father of Ramasvarupa, who lost his mother in his early childhood. Ramasvarupa's grand mother nourished him along with his elder brother and a sister. He was attached with *Kabīramatha* and become spiritual. Unfortunately all his family members died. He tolerated this unbearable incident but such unhappy incidents occurred one by one in his life. The name of this canto is *Bālyavarṇanam*.

The second canto contains 45 verses. Ramasvarupa left his home for searching the truth of life. He reached at Kaliponga city of Bengal. The 8th verse of this canto contains the details of *Mangalādāśa-caritam* who was a popular saint in Bengal who offered the *Dikṣa* to Ramasvarupa and then he changed his name as Radhikadasa. This canto is called *Guruparampara-varṇanam*. When Radhikadasa asked about the *guru-parampara* of them, Mangaladasa described the tradition of his guru. Nijanandaswami alias Devacandraji was born in Amarkota village of Sindha region on 11th October 1581 A.D. He was a householder; his wife's name was Lilabai ; his son was Bihari and daughter is Ratnabai. He was impressed by guru Haridasa and was involved himself in *Kṛṣṇabhakti*. Through the grace of lord, he saw

the Vaikuntha in his *samādhī*. He established a temple in Khijada village, Jamnagar in Gujarat. Then, he became popular as Nijananda Swami. His disciple's name was Thakura Meharaja or Pranānatha who was impressed through Nijananda Swami and became his disciple. He has written a big work *Tattvavāṇī*. He died in 1964. On Sravanakṛṣṇa *caturthī* at five o'clock.

The third canto contains 34 verses. It deals with the philosophy of Vedānta and devotion of Kṛṣṇa. The title of this canto is Nijanandadarsanavarnanam. The fourth canto contains 49 verses about the penance of Devacandra or Nijananda. After, the death of Nijananda, Pranānatha took charge of the *Matha*. He became a teacher and gave education to poor students. But when he felt that the country is not protected he joined army force of India. After passing sometime there, he came back to meet Radhikadasa and took the initiation changed his name Ramadasa. He has written about the prayer of Mangaladasa who was the preceptor of Radhikadasa. The title of fourth canto is *sadananda-caritavarnanam*. The name of fifth canto is *janasevavarnana* consisting with 61 verses. It deals with the beautiful description of Bhavaninagar.

The native place of the poet, Ramesvaraḍatta Sarma was Bhakalana village of Hisara Dist of Haryana. His father's name was Lichamana and mother was Patori. His wife's name is Ramapryari. He was born in 1929 A.D.

IV.VIII Jayadeva-caritam of G. Lakshmikanthaiah

*Jayadeva-caritam*⁸ is composed by G. Lakshmikanthaiah in 1975. It is divided into seven cantos. It contains 255 verses. It is composed in the form of a *Gitikāvya*. This poem deals with the life of the great classical poet Jayadeva who has written the famous lyric poem *Gita Govinda*. The poem commences with conversation between lord Krsna and Vyasa. They were planning to conquer the heterodox attitude of the people and re-establish the *bhakti* cult and the path of knowledge. Vyasa was born to Bhojādeva and Rama a Brahmin couple of the village, Kindubilva of Orissa. At that time Satyaki was the ruler of that state. The child underwent all the *Samśkāras* and is named Jayadeva who trained in Vedas and *vedāngas*. He combined himself haribhakti and *pitrseva*. He was an ideal son and an ardent devotee of lord Krsna. *Vairāgya* took possession of him. He left his house and lived in an *Āsrama* leading an ascetic's life. A Brahmin approached him, gave his daughter in marriage to him as ordered by the lord. Jayadeva restrained her to go back home as she would be unable to live in a hermitage. But after hearing her request, he accepted her as his worthy spouse. Hearing about the *bhakti* (devotion) of Jayadeva, a rich merchant came to meet the saint Jayadeva, seeking his counsel in getting freedom from human bondage. Only through the devotion of lord Visnu, one becomes free from all types of bondage. Then, he writes the poem, *Gita Govinda* and it become popular in all the states. The first canto contains 58 verses. In this canto, the poet describes the greatness of *Gita-Govinda*. The king of the state also wanted that people also will praise his

poetry like as Gita-Govind. The poet opposed his proposal because the *Gita-Govinda* is the prayer of the lord Jagannatha. Then, getting the true knowledge of devotion; the king understood the importance of *Gita-Govinda*. He also engaged in the *bhakti* of Jagannatha. The second canto contains 26 verses. It was tested by people. In the test, the The poem is composed in vaidarbhi as well as gaudi style with the same skill. There is good variety of metres and figure of speech. G. Lakshmikanth was head of the department of Telugu in the Nizam's collage, Hyderabad. He has written many books in Sanskrit and Telugu. He is a highly talented poet.

प्रिये स्नानव्यग्रे फलसुमततीरानयति सा

प्रिये विष्णोः पूजां विरचयति साह्यं चरति सा ।

प्रियं व्यग्रे कृत्ये नियतजपरूपेऽस्यगृहिणी

प्रिया व्यग्रा दृष्टा पचनकरणेऽन्नस्य मुदिता ॥ I.38 P.8

यतो दासदोषाः प्रणामावसाना

जगन्नाथदेवो गतायां क्षपायाम् ।

कवित्वस्य ते खादनार्थं प्रवृत्तौ

ऽन्वभूत्केशजालं मयैकेन दृष्टम् ॥ II.83

उत्थाय सा पाणिसरोजयुग्मं संधाय भक्तिप्रणयैकरूपा ।

व्यासावतारप्रथिताय भर्त्रे ननाम मूर्ध्ना विनयावनम्रा ॥ III.115

ध्यायं ध्यायं श्रीजययेशो दिगीशा न्कारं कारं कीर्तनं शूलपाणेः ।

स्मारं स्मारं श्रीहरेर्दिव्यशक्तिं तद्रक्षां तान्याचते स्म प्रणामैः ॥ IV.127

केचित्तदा जयमहाकाव्ये प्रणेमुः

केचित्तदीयमहिमानमुदीर्घं तुष्टाः ।

केचित्प्रबोधमनघं च ययाविरे तं

केचित्समुद्धरणकार्यरतं तमूचुः ॥ V.169

अपहृत्युपमोत्प्रक्षाः प्रतिवस्तूपमा तथा ।

विभावनास्वभावोक्ती प्रेयोऽतिशयभाषणे ॥ VII.222

IV.IX Bhaktasimha-caritam of Svayamprakasa

*Bhakta simha caritam*⁹ is composed by Svayamprakasa in 1978 A.D. It describes the life account of Bhaktasimha who was a great freedom fighter. He had actively taken part in the freedom movement. This poem has seven cantos, consisting 415 verses. It opens with the benedictory stanza of Srikrشنا. It deals about the family of Bhaktasimha whose father and uncles had involved in the freedom movement. The poet describes his birth, childhood activities and youth. It consists of 54 verses. He follows the foot steps of Gandhiji and fully involved himself in the freedom struggle. He boycotted the foreign cloth and objects. But, after the Cauricora incident, people took the support of violence; Gandhiji opposed these activities,

criticized them and stopped the 'asahakāra āndolana'. Bhagat Singh changed the trend of non-violence and accepted the violent activities towards Britishers. He arranged *Bhāratasabhā* and motivated youth to involve in this group. He suffered a lot in a prison. It consists of 58 verses. He fought against the law of Simon commission under the leadership of Lala Lajpat Rai, he arranged the public meetings but with the lathi blows of Britishers, Lajpat Rai died. Then, he joined the party of Azad Chandra Sekhara. Then, he killed the cruel chief commissioner of British government with the help of Rajguru. He arranged the harmful weapons. He threw two bombs in the court assembly with the help of his friend Batukeshwar. Then, they both were arrested by police. This canto consists 55 verses. It deals with the psychological condition and spirit of the true freedom fighters. Here, in the speech of Bhaktasimha, he focused on the true condition of society and pointed out the tips of prosperity and welfare of the society. He was awakening to people about the country and slavery. This canto consists of 46 verses. The British police pushed them in the prison of Lahore. He was a famous personality in the prison with his devoted songs for the motherland. After the long fasting, he and his other friend had opposed the British rule. Other people were aggressive about the cruelty which was performed by police towards prisoners. Seeing this aggressiveness of people, they improved such things. At last, he got the punishment of the death. This canto consists of 68 verses. Many people opposed this punishment but here, Bhaktasimha involved himself to read various books. He wrote a letter and inspired people to choose the right path, followed to achieve their goal. This canto consists of 48 verses. It provides the details

about the condition of Bhakta at his hanging time. The poet praises the virtues of him like courage, passion and patriotism. He had no fear, misery and hesitation in his mind. This canto consists of 76 verses. Using the various types of *Alamkāras*, the poet decorates his work, like *Upamā*, *Utpreksā*, *Rūpaka* etc. The poet describes the incident of Jaliyawalabaug.

The poet uses the *Vaidarbhī* style in his work. The language is very easy to understand. The main sentiment is a *Vīrarasa* and others like *Karuna*, *Rudra*, etc. Sri Bhaktasimha killed Sandarsa who was a very cruel police-officer. He had spoken openly without any hesitation in the court about the true love towards the mother-land, when the bombs were thrown by Bhaktasimha that time viceroys and others had gone here and there, when Lājāpātarāya died with the lāthī blows of britishers that time the mother land felt unhappiness. Getting the punishment like imprisonment, the punishment of the death etc. he accepted it with smile. When Bhaktasimha was punished with the death people came out on the roads to oppose his. Many such incidents are nicely described. The poet has really made a valuable Contribution to the modern Sanskrit literature.

लिप्तं तमोभिः सकलान्तरिक्षं दिशः समास्ता विदिशस्तथैव ।

मन्ये ह्यसह्यं हृदि शोकभारं निशा बराकी प्रकटीचकार ॥ I.45 P.21

स साधकतमत्वेन तदान्दोलनमग्रहीत् ।

करणं स्वक्रियासिद्धौ शब्दशास्त्रबुधो यथा ॥ II.3 P.26

Here, the poet reveals the knowledge of grammatical terms like साधकतमं करणम् (१/४/४२ पा. सू.)

जीवनं मे स्वदेशार्थं, मरणं चापि तत्कृते ।

यदन्यच्चास्ति मे लोके, तत्सर्वं देशभूतये ॥ II.33 P.35

भूयिष्ठं प्रतिदानार्थं करैर्गृह्णाति भूपतिः ।

प्रजाभ्यो मित्रभावेन ग्रहराजो यथा दिवि ॥ IV.7 P.73

कालो हि वक्ता स्वयमेव काले

ब्रमोऽघ किं दैव? मनोऽभिलाषम् ।

हत्वा कदाचित्परतंत्रातान्धं

स्वतंत्रार्कः समुदेष्यतीह ॥ V.26 P.93

वासन्तरंगे मम देहवस्त्रं

करैर्निजैः रञ्जय देव सद्यः ।

येनास्मि कुर्यां निजदेशसेवां

दत्त्वापि रप्तं निजदेहजन्यम् ॥ V.121 P.109

IV.X Gāndhivansānu-caritam of Shambhu Bhatt

*Gāndhivansānu-caritam*¹⁰ is composed by Shambhu Bhatt In this work, the poet deals with his own family writers, their background and their contribution to Sanskrit literature. He was the disciple of the Great scholar Khanddev Mishra whose father's name was Narayanabhatta. IV.IX *Candraśekhara-caritam* of Kavindra Dukhbhanjana

Kavindra Dukhbhanjana *Candraśekhara-caritam*. The poet was a profound scholar in Sanskrit literature and other branches like Astrology, Music, Grammar and Darasansastrā. He was a great devotee of goddess Jāgdamba. He praised the *Naisadhacaritam*. He son Deviprasad was a great scholar of Sanskrit. He was well known as 'Varvarnini.' Kavindra Dukhbhanjana has written this poem, which has focused on the life account of the king Candrasekhar. In this work we can see the arrangement of words in proper manner. He has used various figures of speech. Approximately, his time was 18th - 19th century A.D. because his son Deviprasada was born on 1883 A.D.

IV.XI Sankaraguru-caritasangraha of Paiganadu Pancapagesa Sastri

*Sankaraguru-carita*¹¹ ^{sangraha} is composed by Paiganadu Pancapagesa Sastri. It contains the life of Sankaracarya who was profounder of *Advaita* philosophy. This work is not available.

IV.XII Vidvata-caritam-pancakam of Narayansastri Khiste

*Vidvat-caritam*¹² is composed by Narayansastri Khiste. His was born in Kasi 1883 A.D. His father was Bhairav nayaka. It deals the life account of different scholars who have made valuable contribution to the Sanskrit literature. This work is not available.

IV.XIII Rāma-caritam of Maccatu Narayan Ilayata

*Rāma-caritam*¹³ is composed by Maccatu Narayan Ilayata. On the life account of Rama. It is divided into seven cantos. This work is not available.

IV.XIV Rama-caritam of Kamaski Ramakoti

*Rāmacaritam*¹⁴ is composed by Kamaski Ramakoti. She lived in Tanjor Dist. His father was a great Sanskrit scholar whose name was Pancayagnesha. In this poem the poetess follows the footsteps of the great kavi Kalidasa and his work *Raguvansam*. Her husband's name was Mattukrusana Madya Varma. She was a teacher in Kadulora village after the death of her husband; she had passed her remaining life in Kumbhkona. She has written *Abhinavarāmāyana* (Mahakavya), *Advaitdipikā*, *Smrutiratna Prakasikā* etc. The time is 1840 A.D.

IV.XV Druva-caritam of Kotikkota Manavikarm

*Druvacaritam*¹⁵, *Raṇasigurājacaritam*, *Viśrutucaritam* and *Bhāminicaritam* are composed by Kotikkota Manavikarm Attan Tamburana. The poet was one in Makava village near Kottikkota on 1845 A.D. his father was Trisuratrotppadhi Numbudari and mother was Avittamnala Sri Devi Tamburati. His wife name was Laksmi. He died on 1915 A.D. His preceptor name was Unajanatamburana. He has written many works viz., *Keralvilāsa*, *Laxmikalyaṇam*, *Upadesmuktāvali*, *Patrasāhitya*, *Jananisatvaha* etc., *Raṇsingurājacaritam* is the historical poem which provides the life account of king Ujjain. It has divided in Vilasas *Bhāminicaritam* describes the *Sanyongasrungara* of various women of various states of India

IV.XVI Raṇasigurāja-caritam, of Kotikkota Manavikarm

*Raṇasigurāja-caritam*¹⁶ is composed by Kotikkota Manavikarm. We could not get the details of the work. The poem is not available.

IV.XVII Viśrutu-caritam of Kotikkota Manavikarm

*Viśrutu-caritam*¹⁷ is composed by Kotikkota Manavikarm . We could not get the details of the work. The poem is not available.

IV.XVIII Bhāmini-caritam of Kotikkota Manavikarm

*Bhāmini-caritam*¹⁸ is composed by Kotikkota Manavikarm. We could not get the details of the work. The poem is not available.

IV.XIX Candra-caritam of Tejobhanu

*Candracaritam*¹⁹ is composed by Tejobhanu, It is a historical poem, which deals with the life account of Candravardai. The poet was born in Ravalpindi, Pakistan. His father was Visnudatta. He was hounoured with the title of "Abhinava Bharataruhari". He was a Sanskrit scholar in Ravalpindi Collage. He had a mastery to write *Śatakas* viz., *Vairgyasatakam*, *Nitisatakam* and *Sungārsatakam*. He had also written *Stutimuktāvalind*. The time of this poem a may be 1880.

IV.XX Vrajabihāri Caturvedi Jivana-caritam of Balmodh Mishra

*Vrajabihāri Caturvedi jivana- caritam*²⁰ is composed by Balmodh Mishra from Bihar in 1948 A.D. It presents the life account of his preceptor Vrajabihari Caturvedi. We could not get the details of the work. The poem is not available.

IV.XXI Śrī Mūlam-caritam of Ganpati Sastri

*Śrī Mūlam-caritam*²¹ is composed by Ganapati Sastri. We could not get the details of the work. The poem is not available.

IV.XXII Jyorjadev-caritam of Padmanabha Sastri

*Jyorjadev-caritam*²² is composed by J.V. Padmanabha Sastri from Tamilnadu who was residing in Sri Rangam. This poem was written in 1913. It gives the details of fifth Jyorjadev who was viceroy of India. We could not get the details of the work. The poem is not available.

IV.XXIII Śrī Rāma-caritāmṛtam of Medhavrata Sastri

*Śrīrāma-caritāmṛtam*²³ is composed by Medhavrata Sastri who was versatile scholar and has written many works viz., *Isopanistkāvya*, *Sri, Kaumudicandra (Upanyāsa), Prakṛutisaundryam, Nārāyaṇswāmicaritam, Mahārṣivirjānandacaritam* and others. This poem is composed in 1885 A.D.

IV.XXIV Drut-caritam of Sailatacarya

*Drut-caritam*²⁴ is composed by Sailatacarya who was born in Tiruvarṇam. His father was Deshikacarya. He was lecturer in Tiruvadi Sanskrit collage Tanjor district, Tamilnadu. We could not get the details of the work. The poem is not available.

IV.XXV Śrī Rāmakṛṣṇa-caritam of V. Kṛṣṇa Tampi

*Śrīrāmakṛṣṇa-caritam*²⁵ is composed by V. Kṛṣṇa Tampi (Kerala). The poet's father was Kṛṣṇa-pillai and Mother was Lakṣmī-kuttiamma. He had finished his primary education from Trivendram in

1998. He was engaged in freedom movement in 1935. he became the Head of department of Sanskrit in Trivendram collage. This *caritakāvya* is a *Stotrakāvya*. He has written many *Nāṭakas* like *Draupadivijayam*, *Latitpratikriya*, *Varangajyotsana* and *Dharmasya Sukṣmagati*.

IV.XXVI Bharata-caritāmṛtam of Ramesh Sukla

*Bharata-caritāmṛtam*²⁶ is composed by Ramesh Sukla. It is based on the life account of Bharata of *Rāmāyaṇa*. This poem is not divided into cantos. It consists 235 verses. The subject matter is based on Valmiki *Rāmāyaṇa*. The poem starts with the prayer of Rama and then he has clarified to describe the character of Bharata. He more focuses on the personality and works of Bharata. He starts from the education up to the penance of Nandigrama. The poet also describes the pitiable condition of him in the absence of Rama. He also describes the meeting between Hanuman and Bharata, when Hanuman returned back to take 'Sanjīvani' from Himalaya. At last the poem finished with the incident of meeting when Rama came back to Ayodhya with his brother Lakshmana and Sita. This meeting is not only provided the happiness with the pitiable condition of the people of Ayodhya. The poet uses various meters to provide the rhythm to his work. He uses *Mandākrānta*, *Sārdūlvikriḍita*, *Anuṣṭup*, *Upajāti*, etc. The style of poem is *Vaidarbhi*. He sketches every character of *Rāmāyaṇa* in beautiful manner. The poet follows the subject matter Valmiki *Rāmāyaṇa* but he does some change in his work to make it more interesting. In Valmiki *Rāmāyaṇa* Bharata takes the permission

of his grand father when the massager came there. But here, he does not take any type of permission of his grand father. When Bharata wanted to meet his brother Rama in the forest, the sage Bhardvaja felt doubt in his mind why he came to the forest. But in the B.C.M. Bhardvaja praises the feeling of Bharata towards in Rama. The incident of meeting between Hanuman and Bharata is not described in Valmiki *Rāmāyana*. But here the poet describes this incident to make his poem more interesting.

IV.XXVII Virajānanda-carita of Akhilananda Sarma

*Virajānandacarita*²⁷ is composed by Akhilananda Sarma. We could not get the details of the work. The poem is not available.

IV.XXVIII Mahārṣi-caritādarsa of Akhilananda Sarma

*Mahārṣi-caritādarsa*²⁸ is composed by Akhilananda Sarma. We could not get the details of the work. The poem is not available.

IV.XXIX Balahvarama-Swāmi-caritam of Vaidyanarayan Pilla

*Balahvarama-Swāmi-caritam*²⁹ is composed by Vaidyanarayan Pilla. We could not get the details of the work. The poem is not available.

IV.XXX Sankaraguru-caritam Ramavarma Tamburana

*Sankaraguru-caritam*³⁰ is composed by Ramavarma Tamburana. We

could not get the details of the work. The poem is not available.

IV.XXXI Karṇasim̐ha jīvana-caritam of Gumani kavi

*Karṇasim̐ha jivana-caritam*³¹ is composed by Gumani kavi in 1847 A.D. His father's name was Devnidhi and mother Devimanjari. He was born in Kasipura village in Nainitala. The poem is divided in seven cantos. *Nahanaresasya Fatehsāhajivancaritam* is divided in three cantos *Sajjandurjancaritam* is dealing with the characteristic of noble person and praises the personality of them. He had written so many poems like *Hitopadesasatakama*, *Samasyapurti*, *Durjanadusaṇama* and other Stotras.

IV.XXXII Fatehsah jīvan-caritam of Ramakrisna

*Nahanaresasya Fatehsah jīvan-caritam*³² is composed by Rāmakṛṣṇa in 1812. We could not get the details of the work. The poem is not available.

IV.XXXIII Sajjan-Durjan-caritam of Rāmakrisna

*Sajjandurjan-caritam*³³ is composed by Rāmakṛṣṇa in 1812. We could not get the details of the work. The poem is not available.

IV.XXXIV Tārānātha-Tarkavācaspati Jīvan-caritam of Ramakrisna

*Tārānāthatarkavācaspati jīvan-caritam*³⁴ is composed by Ramakrisna in 1812 A.D. The poet praises the works of Taranatha who was vice – chancellor of Calcutta University. He has finished his education in Varanasi. He died on 1885 A.D. The poet glorifies Taranatha’s noble works in this poem.

IV.XXXV Abhimanyu-caritam of Jayagopala Sarma

*Abhimanyu-caritam*³⁵ is composed by Jayagopala Sarma. This poem has 586 verses divided in 7 cantos. It is a mythological poem based on the *Mahābhārata*. It is composed in 19th century. It deals with the popular character Abhimanyu who is well known for his valour. The poet praises his self-confidence, faith and bravery. He uses various metres like *Vasantatilakā*, *Upajāti*, *Mandākrānta* and *Bhujangaprayāga*. The poem is not available.

IV.XXXVI Daśaguru-caritam of Acarya Jagadisa Prasada

*Daśaguru-caritam*³⁶ is composed by Acarya Jagadisa Prasada. He has written many Sanskrit works. He has written the commentary on *Kaṭhopaniṣadand*, *Durgāstotram*. This work is composed in 20th century in Punjab. The poem is not available.

IV.XXXVII Sulatān-caritam of Chajjurama Sastri

*Sultān-caritam*³⁷ is composed by Chajjurama Sastri in 20th century, Punjab. He was hounoured with the title “Vidyādhara”. He has written *Kurukṣetramahātmya*, the drama *Durgābhyudayam*, *Parsuramavijayam* and others. He has written a commentary on *Siddhāntakaumudī*. This poem is based on historical person. But it is not available.

IV.XXXVIII Rajasimha-caritam of Syamadev Parasara

*Rajasimha-caritam*³⁸ is composed by Syamadev Parasara in 20th century. The poet is versatile scholar in the field of Sanskrit literature. He has written many works in Sanskrit like *Śṛṅgarasati*, *Anyoktisatakam*, *Kāsmirasuṣama* and others. This poem is unpublished.

IV.XXXIX Candra-caritam of Tejobhanu

*Candra-caritam*³⁹ is composed by Tejobhanu in 19th century. The poet has written many *Satakas* in Sanskrit viz., *Śṛṅgārsatakam*, *Nitisatakam*, *Vairagyasatakam*. He has also written and *Stutimuktāvalī*. He is a versatile scholar in the star galaxy of Sanskrit literature. The present poem is not available.

IV.XL Madana-caritam of Jagadrama Sastri

*Madana-caritam*⁴⁰ is composed by Jagadrama Sastri from Himacal Pradesh. He was a lecturer in Sanskrit college. He is honoured with "Kavi Ratna" through his contribution to Sanskrit literature. He has written a commentary on *Naiṣadhiyācaritam* and *Catrasalāvijayama* prose kāvya, *Sanskrit Sangīta Rāmāyaṇam*, *Prastavakaumudi* and *Kundinyasmṛuti*. This poem is divided in five cantos. The poem is not available.

IV.XLI Gajendra-caritam of Radhakrisna Tivari

*Gajendra-caritam*⁴¹ is composed by Radhakrisna Tivari. The poet was a well-known scholar. He has written many works in Sanskrit. He was residing in Solapur of Maharashtra. *Gajendracaritam* and *Daśāvatāracaritam* are composed by him in 1930. He was entitled with *Kavi Sekhara*. He has contributed a lot to Sanskrit literature. *Radhatrisaṣṭakam*, *Daśāvatarastavanām*, *Sāvitricaritam* (Prose), *Bālbhaktaacaritam* (Prose), *Śrī Rāmacaritam* (Prose), and *Sri Kuṣṇacaritam* (Prose) are his works. *Gajendracaritam* contains the popular story of *Gajendramoksha-stotra*, which is given in *Bhagavatapurāṇa*. It has five cantos. *Daśāvataracaritam* is also based on *Bhagavatapurāṇa*, which deals ten incarnation of lord Vishnu. The present work is not available.

IV.XLII Yatindrajīvana-caritam of Siva Kumara Sastri

*Yatindrajīvanacaritam*⁴² is composed by Siva Kumara Sastri in 1921. It has 132 verses. It deals with the biography of Yogi Bhaskara Nanda Sarasvati. The poet was born on 1847 in Undi village near Varanasi, U.P. His mother was Matirani and father was Rama Sevaka. Kaliprasada Siromani, Visuddhanand Swami, Balasastri, where his preceptors. He had studied Sanskrit in Varanasi Sanskrit collage. Through his extra ordinary intellectual power and great command over Sanskrit language, he was awarded with 'Mahāmahopādhyāya' by British government. He was also awarded with 'Sarvatantrasvatantra Pandita Raja by Jagadguru Sankracarya of Śringeri. *Lakṣmīśvarapratāpa*, a commentary on *Śivamahimna*, *Paribhāsendu-śekhara*, *Ling-haraṇacandrika*, are his major works. The present poem is not available.

IV.XLIII Sankaraguru-caritam of Kuttantamburana

*Sankaraguru-caritam*⁴³ is composed by Kuttantamburana in 1913 A.D. It has two cantos dealing with the life of Sankarācārya. We could not get the details of the work. The poem is not available.

IV.XLIV Ambarisa-caritam of Darasana-Kalanidhi-Parikhintu

*Ambariṣa-caritam*⁴⁴ is composed by Darasana-Kalanidhi-Parikhintu. We could not get the details of the work. The poem is not available.

IV.XLV Mahendra-vijayarāma-caritam of Sadāśiva

*Mahendra-vijayarāma-carita*⁴⁵ is composed by Sadāśiva, a poet of Kerala in 19th century. It is a historical poem. We could not get the details of the work. The poem is not available.

IV.XLVI Tripuradahana-carita of Godavarmavidhvana Ilaya

*Tripuradahana-carita*⁴⁶ is composed by Godavarmavidhvana Ilaya by deals with the story of Tripurasura who was killed by the lord Siva. We could not get the details of the work. The poem is not available.

IV.XLVII Padmaharṣa-caritam of Rajagopala

*Padmaharṣa-caritam*⁴⁷ is composed by Rajagopala in 1917. It has eight cantos consisting of 450 verses. It describes the life of Bana. The poet describes the whole subject-matter of *Harṣa-carita*, *Ākhyāika* in the form of poetry so the title is *Padma-Harṣa Carita*. The poet has given the titles of first two cantos only.

इन्दुरपि शोकतप्ता माश्वासयितुं व शीतलैः किरणैः ।

उदियाय पूर्वभावे कुवलय संतोषदायकस्सततम् ॥I.25

हंसेन शिखरदेशे विततपत्रेण लक्ष्मणा दीप्तम् ।

दण्डेन राजमानं मन्दाकिन्या मृणालकल्पेन ॥VII.16

कीदृजीवितमपि वा भोगश्रद्धा च कीदृशी तस्य ।

कश्च पुरुषाभिमानः किन्नामानो विलासाश्च ॥VII.31

पौराणिकैस्सतन्त्रैश्छन्दोगैस्साप्ततन्त्रैश्चापि ।

वेदान्तपारगैश्च प्रथितः पातञ्जलैश्चान्यैः ॥VIII.15

तदनु कदाचिद्देवी राज्यश्रीः पतिविनाशदूनमनाः ।

काषायं परिघातुं हर्षं सख्याऽर्थयामास ॥VIII.46

From the above presentation we know that there are more than forty seven *carita-kāvyas* in the form of *khaṇḍakāvyas*. Unfortunately most of the works are not available. So it was not possible to give the details of them. We have, therefore, to be satisfied with the pertinent information, we could gather through our investigation. The data are important and make us aware of our rich treasure. There are poems on kings, saints, teachers and noble persons. The poems are no doubt valuable contributions of modern Sanskrit poets who have endeavoured to make this devine language living and the literature loving.

IV.XLVIII Mahatmāgāndhi-caritam of Virendrakumara Rajavaidya

Mahatmā Gāndhi-caritam is written by Virendrakumara Vaidya. It is unpublished. This epic is finished in 1963. It has six cantos containing 228 verses.

IV.XLIX Śrī Gurugovinda-Simha-caritam of Satyavrat Sastri

Śrī Gurugovinda-Simha-caritam is composed by Satyavrat Sastri. The poem is divided in four cantos consisting with 366 verses in different metres. The SGGSC would be rated as a Khandakāvya technically though in performing the prohibitive task of dealing with the Guru's chequered career in its entirety and not being confined to any of its facets it could be rated as a Prabandha Kāvya. Canto one compresses in 89 verses the events from Govind singh's birth at Patna to his assuming the stewardship of the community as the tenth pontiff, at Anandpur. Canto two the scene shifts, albeit temporarily, to Nahan, the lovely hill-resort in the shivaliks, which Gurugovind singh visited at the invitation of its ruler. Canto three describes in essentials the founding of the Khalsa. Sure of peace, at least for the present, the Guru engaged himself in literary pursuits. While he composed his autobiography, the *Vicitranātaka*, his literary circle translated a lot of Sanskrit classics into vernacular. Canto four as it rings curtain on the poem, is full of an overabundance of details. True to apprehensions, the Muslim force swooped on the retreating Sikhs and inflicted heavy losses on them. A number of Sikhs were swept away by the swift current of the Sisra, while trying to cross it in the nocturnal darkness to save themselves from the pursuing Mughals.

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18. *Ibid.* p.373, S.S p. 188

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20. *Ibid.* p.398
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25. A.S.S p.435
26. *Ibid*
27. R.D.A.S.D. p.228
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29. A.S.S. p.31
30. *Ibid.* p.80
31. *Ibid.*
32. *Ibid.*
33. *Ibid.*
39. A.S.S. p.414
40. *Ibid*
41. S.S. p.167, A.S.S. p.30
42. *Ibid.* p.168
43. A.S.S. p.31
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