

## CHAPTER –II

### CARITA-KĀVYAS OF CLASSICAL PERIOD

The present chapter embodies a critical survey of the *carita-kāvyas* beginning from the *Buddhacarita* of Aśvaghōṣa in historical order. The salient features of the important *carita-kāvyas* like the *Vikramāṅkadeva-carita*, *Srīkaṇṭha-carita*, *Naiṣadhīya-carita*, etc. are given as a background of the present study. The *mahākāvyas* or the epic poems of Jaina poets who have made significant contribution to the trend of *carita-kāvyas*, have been also surveyed and their notable features are given.

#### II.I Buddha-caritam of Aśvaghōṣa

*Buddha-caritam*<sup>1</sup> is composed by Aśvaghōṣa. It has 17 cantos dealing with the life of Buddha from his birth to *nirvāṇa*. A complete Sanskrit text of the *Buddhacarita* is not available at present. The text which is prepared from the Chinese version consists of twenty eight cantos while the Sanskrit text edited by Cowell and subsequently by Johnston, contains thirteen cantos only together with some portions of canto XIV. The *Buddha-carita* is an outstanding work. It is, to my knowledge, the first systematic *carita-kāvya* in Sanskrit. The work is so seminal that it could influence many successors who started composing *carita-kāvyas* under the profound influence of Aśvaghōṣa who laid the foundation of the tradition of *carita-kāvyas* in Sanskrit.

M. Krishnamacariar remarks: "From the middle of the 14<sup>th</sup> canto, the poem diverges widely from the chine's translation, probably because cantos 14 to 17 were lost and had to be made up by the poet Amrtanand about the year 1800"<sup>1</sup>. Asvaghosa may have flourished at the latest in the 1<sup>st</sup> century A.D.

No.of cantos	Titles	No.of verses
I	<i>Bhagavat-prasuti</i>	89
II	<i>Antah-pura-vihāra</i>	56
III	<i>Samvegotpatti</i>	65
IV	<i>Stri-vighatana</i>	103
V	<i>Abhiniṣkramaṇa</i>	87
VI	<i>Chandaka-nivartana</i>	68
VII	<i>Tapo-vana-praveśa</i>	58
VIII	<i>Antah-pura-vilāpa</i>	87
IX	<i>Kumāranveścṇa</i>	82
X	<i>Srenyabhigarhana</i>	41
XI	<i>Kāma-vigrahana</i>	73
XII	<i>Arada-darśana</i>	121
XIII	<i>Māra -vijaya</i>	72
XIV	<i>Buddatva-prāpti</i>	14/1-31

Biswanatha Bhattacharya remarks: "on the whole narrative style of epics, he proves his skill in the art of story telling in so far as he handala the old semi legendary matter at his command and gives it a neat and fiction about the actual account of the Buddha's life have

been in extricably related in true epic style.”<sup>2</sup> There is a similar work entitled *Jina-carita* dealing with the life of Buddha less successfully on the model of Asvaghosa’s *Buddha-carita*. It represents a poetic development in Pali similar to that represented by the *Buddha-carita* in the Sanskrit Buddhist literature.

## II.II Rāma-caritam of Abhinanda

The *Rāma-carita*<sup>3</sup> is composed by Abhinanda who is the son of Satānanda, is an epic based on *Rāmāyaṇa*. This work is completed by two poets, Abhinanda and Bhīmakavi. The whole work is completed in 40 cantos. Abhinanda must have lived in the earlier half of 9<sup>th</sup> century A.D. This epic begins with *Kiṣkindhā-kāṇḍa* of Valmiki’s *Rāmāyaṇa*.

The editor of the Baroda edition says: “These four cantos have two definite recensions, one attributing the authorship to Abhinanda and the other to Bhīmakavi a fairly unknown author. But latter says that Abhinanda left the work incomplete and it fell to his lot to complete the book by adding four more cantos.” Most of the 36 cantos which are undoubtedly Abhinanda’s own contain besides the subject-matter of the poem additional verses written in praise of his patron and describing the merits of his own composition. The ease of narration, the melody of versification and the grace of poetic fancy are apparent everywhere. We will see here some of the examples.

The description of the moon-rise is given as:

पीयते स्म कुमुदं न लोचनैश्चन्द्रिकातपति रोहितच्छन्दम् ।  
प्रादुरास परमुत्पिबन्नलिःसोरभं निखलम्बमम्बुनि ॥ II.98 p.19

Rāma remembers Sītā:

किमम्बरे किं भुवि किं पयोनिधौ किमद्रिमूर्ध्नि क्वचिदुच्छ्रिताश्मनि ।  
न वेद्यि कुत्र प्रतिपात्य सा तनुं निजास्पदं कारणमानुषी गता ॥ IV. 34 p.32

The description of the ocean:

मेधाः किरन्ति जलमस्य भुवि स्वनन्तः  
सोऽस्तीह मूलमणिरत्नधरास्वनन्तः ।  
अस्मिन् पतन्ति पयसामविराममोघाः  
श्लाघागिरोऽत्र विदुषां सुतरामबोधाः ॥ XXV. 67 p.224

रोधस्यजस्रमयमोघरवो नदीनां  
मेघारवोऽयमुपरि प्रणयप्रगल्भः ।  
वीचीरवस्तुमुल एष तथापि  
तूष्णीमास्तीर्य सर्वककुभः स्वपितीव सिन्धुः ॥ XXV.60 p. 224

### II.III Mahodayapureṣa-caritam of Tolan

*Mahodayapureṣa-caritam*<sup>4</sup> is composed by Tolan which is an epic but the poem is not extant. The title of the poem suggests that it may be a historical epic depicting the exploit of an unknown king of Mahodayapuram (i.e. Tiruvanciculam in Cranganore), the ancient capital of Kulasekhara kings. Only two stanzas of this poem are available. This poem is traditionally ascribed to one Tolan, supposed to be the court-jester of King Kulasekhara Varma of Mahodayapuram. He is the author of dramas viz. *Subhadrāvijaya* and *Tapatisamvarṇa*, who is supposed to have flourished somewhere in 900 A.D. Tolan is also supposed to be the author of the commentaries *Vyangya, vyākhyā* on the dramas of Kulasekhara.

### II.IV Navasāhasānka-caritam of Padmagupta Parimala

*Navasāhasānka-carita*<sup>5</sup> is composed by Padmagupta Parimala. The real theme of this epic is fabulous. It has 18 cantos and relates the mythical theme of the winning the princess Saśiprabha, daughter of the glorification of his patron, Sindhuraja Navasāhasānka of Mālwa. Historical essence remains only in the narration of the myth in this epic poem of Parimala. According to Candrasakhara sastri *Navasāhasānka-carita* must have been composed during 1005 A.D.

The subject-matter of this epic deals the wining of the snake king's daughter Saśiprabha by the king Sindhuraja Navasāhasānka, younger

brother of Vakpatirāja II. Sindhurāja kills Vajrankusa, the enemy of the nagas and bring the golden lotus from Vajra's pond and marries Sasiprabha fulfilling the promise made by her father. Padmagupta has treated this theme in a beautiful and lucid style for the glorification of his patron. Navasāhasānka, the hero who combines in him *Dhīrodatta* and the *Dhīralalita* types of heroes. Despite the show of supernatural powers in the characters of Padmagupta, we find them very natural in their wordily life and accepting the truth of life.

The main sentiment of the poem is erotic and other sentiments are subordinate. We find them to be infused with beauty, novelty in the descriptive objects, sympathizing and endowed with keen power of observation. Many a times the poet gives enlivening and touching scenes. He deals the description of rives, morning scene, forest, gardens, countryside etc. Padmagupata's style is a mixture of tenderness and wonder. His proper arrangement of words and letters are very effectively seen in his poem. Seeing the dexarity of composition and the influence in the expression of feeling we can say that his language is clear and sweet. He uses various types of metres in this work and makes it melodious. He uses 19 metres in all. Every canto contains single metre and closes with that one. The poet employs many figures of speech in his work namely *Utprekṣā*, *Rūpaka*, *Upamā*, *Śleṣa*, *Virodhābhāsa*, *Arthāntaranyāsa*, *Dīpaka*, *Anuprāsa*.

## II.V Daśāvatāra-caritam of Kṣemendra

*Daśāvatāra-caritam*<sup>6</sup> is composed by Kṣemendra. It is a poetical abstract of the stories of Viṣṇu's incarnations. The subject matter of the first nine incarnations is taken from Purāṇas which present Viṣṇu's incarnation as Rāma, shows novelty of conception. In this poem the whole of the *Rāmāyaṇa* is narrated with Rāvaṇa as the central figure. The vividness of description adds to the charm. The work, however, has great importance as it contains the earliest known reference to the Buddha being considered as an incarnation of Viṣṇu. The narration of the Buddha's life is an abridgment of the story as told in Buddhist works. The style shows maturity of conception, and language is easy and flowing. The work was finished in the 1066 A.D. on the Tripuresa Mountain.

## II.VI Vikramāṅkadeva-caritam of Bilhana

*Vikramāṅkadeva-carita*<sup>7</sup> composed by Bilhana is an important work of this tradition. This work is historical. It narrates the history of the princes of the Cālukya dynasty of Kalyana Someswara II and particularly of Vikramaditya VI who ruled from 1076 – 1127 A.D. The main aim of Bilhana was to extol his heroes exuberantly and compose an epic as per the rules of the literary criticism. He cares more for imaginative things rather than factual presentation of the history of Cālukyas.

The *Vikramāṅkadeva-carita* is composed in 1080 A.D. It gives some information regarding the origin of the colloquia race and provides

information of Vikramāditya's father. The poet grips on the subject matter of the work and starts the events preceding the hero's birth and history of the latter's youth. But, when the poet comes to the wars fought by Vikrama before his accession to the throne, he relapses into the rhapsodic treatment of his subject. He gives a very fragmentary account of the deeds of the hero's later career. It has 18 cantos. The description of the city of Kalyāṇa established by Āhavamalladeva is given as:

पुराङ्गनावक्त्रसहस्रकान्तिभिस्तिरोहते रात्रिषु तारकापतौ ।

क्व रौप्यकूर्पूरकरण्डपाण्डुरःशशीति यत्र भ्रममेति रोहिणी ॥८॥ II.8 p.94

त्यजन्ति हंसाः सरसीगुणैः स्थितिं

न यत्र वर्षास्वपि हर्षगद्गदाः ।

अलङ्घनीयस्य निकाममुन्नतेः

दिशन्ति विप्रस्य यशस्तु दुर्जनाः ॥२२॥ II.22 p.104

The pitiable condition of the king Āhavamalladeva without son:

प्रियप्रसादेन विलाससम्पदा तथा न भूषाविभवेन रोहिणी ।

सुतेन निर्व्याजमलीकहासिनायथाङ्कपर्यङ्कगतेन शोभते ॥ II.32 p.110

दोषजातमवधीर्य मानसे धारयन्ति गुणमेव सज्जनाः ।

क्षारभावमपनीय गृह्णतेवारिधेः सलिलमेव वारिदाः ॥ V.51 p.316

## II.VII Rāmapāla-caritam of Sandhyākaranāndi

*Rāmapāla-carita*<sup>8</sup> is composed by Sandhyākaranāndi. This work has some special features. Each stanza in this poem has two meanings, one of them relates to the hero Rāma and the other to the king Rāmapāla who ruled over Bengal in 11th century A.D. Sandhyākaranāndi, son of Prajāpatināndi, describes the history of King Rāmapāla of Bengal, who regained his ancestral kingdom which had been usurped by Bhīma and ruled in 1104-1130 A.D., *Rāmapāla-carita* is a unique composition in many respects. It gives a historical account of the successful revolution in Northern Bengal, which cast the Pāla king Mahipa, his life and throne, and of the restoration of the paternal kingdom by Rāmapāla, his youngest brother. The great revolution and specially the restoration form the main theme of the work. We know of no other Indian text which deals with an important contemporary historical episode with such wealth of details.

## II.VIII Śrīkanṭha-caritam of Maṅkha

*Śrīkanṭha-carita*<sup>9</sup> is composed by Kashmirian poet Maṅkha (1135-1145 A.D.) who handles the myth of the overthrow of Tripurasura in his epic. The tale, however, has secondary importance. The main aim of the poet is to describe the seasons, the sunset, the court – entertainment etc.

Maṅkha also known as Maṅkhaka or Maṅkhuka was born in Kashmir. His father was Visvavārtha. His brother Alankara, also a poet, was a minister of kings Susala and Jayasimha of Kashmir. The king

Jayasimha ruled from 1127 to 1159 A.D. Mankha went to Konkhan as ambassador. His other brother Śṛṅgāra held the office of Brhattantradhipati. Ruyyaka was his Guru. Mankha wrote this poem about 1140 A.D. In 25 cantos it describes the destruction of the three cities by Siva. The last canto is particularly interesting and it gives the names of some poets, predecessors or contemporaries. The whole of the 1<sup>st</sup> canto is devoted to benediction and every deity has a salutation. Many of the verses have a double meaning and in spite of his wonderful mastery of language Mankha lacks lucidity of expression and is a hard author for the scholiast. A commentary on the poem by Jonarāja helps for an appreciation. The poem contains twenty five (actually twenty – four) cantos bearing significant titles. These titles give us good idea about the subject matter of each canto in an aphoristic manner and are given below.

Canto	Title
I	<i>Namaskāravarṇanam</i> (salutation)
II	<i>Sujanadurjanavarṇanam</i> (Description of the good and the bad persons)
III	<i>Deśavamsādivarṇanam</i> (Description of the country and the pedigree).
IV	<i>Kailāśavarṇanam</i> (Description of the mountain Kailasa).
V	<i>Bhāgavadvarṇanam</i> (Description of the lord)
VI	<i>Sadhāraṇavasantavarṇanam</i> (Description of the spring season)
VII	<i>Dolakrīdāvarṇanam</i> (Description of the swimming game)
VIII	<i>Puṣpavacayavarṇanam</i> (Description of the flower plucking)
IX	<i>Jalakrīdāvarṇanam</i> (description of the water sport)

- X *Sandhyāvarṇanam* (Description of the evening twilight)
- XI *Candravarṇanam* (Description of the moon)
- XII *Candravarṇanam* (Description of the moon continued)
- XIII *Prasadadhanavarṇanam* (Description of the toilette)
- XIV *Paṇakelivarṇanam* (Description of the wine drinking)
- XV *Kṛidāvarṇanam* (Description of the amorous sports)
- XVI *Prabhātaravarṇanam* (Description of the morning)
- XVII *Parameśvaradevasamāgamavarṇanam* (Description of the meeting of the supreme deity with the gods)
- XVIII *Gaṇakṣobhavarṇanam* (Description of the agitation of the troop)
- XIX *Gaṇodyogavarṇanam* (Description of the activities of the troop)
- XX *Rathabandhanām* (the preparation of the chariot)
- XXI *Ganaprasthanavarṇanam* (Description of the march of the troop)
- XXII *Daityapurikṣobhavarṇanam* (Description of the agitation of the city of the demons)
- XXIII *Yaddhavarṇanam* (Description of the battle)
- XXIV *Tripuradahavarṇanam* (Description of the burning of tripura)
- XXV *Granthākārtrakavikalinākavipaṇḍitādivarṇanam* (Description of the contemporary poets and scholars)

The purpose of the composition of SC as repeatedly stated by the poet himself was to eulogize the lord Siva. Hence, we can legitimately hope for impartial judgments and historical approach in respect of whatever scanty historical and political matter that might be alluded to

in this poem and to a certain extent they are visualized also. It is idle to expect lucid and natural language of Kālidāsa from Mankha, the author of a lexicon. The reason is twofold viz. the author's being a repository of traditional Sanskrit learning and his being a product of an age of learning. As a result, Mankha's language has become difficult in many places and at times unintelligible without the help of lexicon, or a commentary. His thorough acquaintance with the lexicographic literature is testified to by his use of rare and obsolete words. Occasionally, double entendre becomes a characteristic feature of his language, as also play upon words. Moreover, his erudition has substantially contributed to enrich his language on account of the use of some technical terms. Thus, Mankha's language gives a colloquial tinge to his poetry at the same time it enriches the Sanskrit vocabulary. It is indeed a valuable contribution.

Mankha's literary style is *vaidarbhī*. Since Mankha is a product of an age of learning his *vaidarbhī* differs from that of Kalidasa. However, poetic skill and erudition are found in the SC. which two elements constitute the make up of a genuine poet. As a result the poet justly deserves to be called a 'kavi-paṇḍita.' The parade of his erudition deprives his *vaidarbhī* style of the grace of Kālidāsa's style. However, some of his passages can easily vie with Kālidāsa's best.

#### II.IX Kumarapāla-caritam of Hemacandrācārya

*Kumarapāla-carita*<sup>10</sup> is composed by Hemcandrācārya. The poem contains 28 cantos, describes the history of the Anahilvad dynasty,

particularly of Kumarapāla. The first twenty cantos are in Sanskrit and the last eight are in Prakrit. This combination has given it the name of *Dvyasrayakāvya*. The portion that is in Prakrit was intended to illustrate the aphorisms of Prakrit grammar and comprises the six different dialects of the Prakrit language. The work contains a history of the Calukyas of Anahilvad (Anahillapura) and particularly of Kumāra. In cantos XVI to XX, that are devoted to the latter, the prince is extolled above all as a pious Jaina, who prohibited bloody sacrifice and trading in flesh, got erected Jaina temples etc. The last two cantos contain moral and religious reflections. From the concluding portion of the work it is evident that Kumarapāla was full in life. He was a profound scholar of grammar. It is a remarkable contribution.

Hemacandra was born at Dhandhūkā in *Samvat* 1145 (1088 A.D.) and was the son of Chachiga Śreṣṭhi and Pahini. When his father was away, a monk Devendrasūri of the *Vajrasakha* asked his mother to give away the child of five years old, to be brought up in the monastic order. The mother parted with him very willingly and was initiated under the name of Changdevu. His father was put out at the news and discovered the son, when it was too late, all engrossed in his ascetic serenity. To demonstrate his powers he set his arm in a blazing fire and his father found to his surprise the flashing arm turned into gold. . He studied under Devacandrasūri of Purnatalliyagaccha. He was consenatrade in 1097 A.D. and made a *suri* in thirteen years later. At the court of Anahilvad in Gujarat, Hemacandra spent many years under the patronage of King Jayasimha Siddharāja (1094-1143 A.D.) and his successor Kumarapāla who was a minister at the royal durbar

and by his influence, Jainism became the state religion. 1400 *vihārs* were built and laws against consumption of meat and cruelty to animals were enacted. Though he was a Jain by adoption, his reverence for the Brahmin was not less. He was a genius of great versatility and his works embrace every field of literature in Prakrit and Sanskrit. His works contain 35,000,000 lines in all. So he was called the Omniscient of the *Kaliyuga*. This great Soul passed away by self-starvation in 1173-74 A.D.

## II.X Haracarita-cintamaṇi of Rājānaka Jayaratha

*Hara-carita-cintamaṇi*<sup>11</sup> is composed by Rājānaka Jayaratha. It does not fall in the general category. It has special importance as it is mainly a religious epic and full of Śiva-legends and teachings of Saivism.

## II.XI Naiṣadhiya-caritam of Śrīharṣa

*Naiṣadhiya-caritam*<sup>12</sup> is composed by Śrīharṣa. Harṣa was the son of Śrīhira and Māmalladevi. His father was a poet of the court of King Vijayacandra of Kanauj. Disappointed in a poetic competition with Udayana, Hira retired from public gaze with a request to his son to avenge the disgrace and passed away. Śrīharṣa at once set out to study and with the aid of the *Cintāmaṇi-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 title of *Narabhārati*. The jealous queen, who called herself Kalabharati, could not tolerate this presumption. Unable to bear her persecutions, Sriharsa spent the rest of his life in ascetic serenity on the bank of the Ganges.

*Naiṣadhiya-carita* or *Naiṣadha* shortly is an epic of great repute in India. It describes the story of Nala, king of Niṣadha, his love to Damayanti, princess of Vidarbha, his message through the swan, the intrusion of the Dikpālas, the marriage after Svayaṁvara and the sojourn of the lovers at the royal abode. The extant work contains twenty-two cantos. But, in the twenty-cantos of the epic, the poet does not succeed in carrying the narrative up to the description of happenings of the newly married couple. The poet ends his poem in a description of the moony night in a conversation between Nala and Damayanti. The work is pedantic and is made only for a selected few.

The poem as it is now available and has been commented upon stops with the marriage of Nala and Damayanti. The rest of Nala's history, as the name should indicate, is not in it. Nilkamal Bhaṭṭācārya shows that the last four verses are spurious and Śrīharṣa had finished his poem but the rest of it is lost to us. "If a continuation of the *Naiṣadha* is admitted, we must either say that the sequel is lost, or that the poet could not finish the book. But when we look into two facts it is well nigh clear that the book was finished; one, the mention of the *Naiṣadha* in the *Khaṇḍanakhaṇḍakhādyā* and the other, the appreciation of the *Naiṣadha* by scholars in Kashmir. For, by the first,

though the priority of the *Naiṣadha* up only to the end 21<sup>st</sup> canto (which forms the subject of the poem referred to there) is conclusively proved, yet it would be too much to suppose that the author could think of leaving "It is a very difficult to say anything regarding the home of Śrīharsha. Śrīharṣa selects for his poem, one of the most romantic and pathetic stories of the *Mahābhārata*, viz., the popular story of Nala, the king of the Naiṣadha country and Damyanti, the daughter of Bhīmasena, the king of the Vidarbha country. They cherished mutual love not by seeing each other as is the case with all love romances but by merely hearing about the physical beauty and virtues of each other, through the bards in the beginning and later on through the fruitful agency of the golden swam. But the path of love never runs smooth, and we see how Indra and other gods are attracted by Damayanti's beauty, and request while on their way to the Svayamvara, Nala himself had to go to Damayanti as their messenger to plead their case before her. Nala fulfils his duty most faithfully and Damayanti finds the way out of the difficulty by requesting Nala to remain present in the *svayamvara*, wherein she is further confronted with the gods, who have taken the form of Nala. She thus sees five Nala's in lieu of one, but cleverly appeases the gods and selects Nala as her husband. Thus we see the eternal love triangle in this love story, which ends happily. Śrīharṣa treated this simple story in the most artistic manner befitting the style of an ornate epic. In doing this, he has introduced following novel features in his poem. The original story, having only about 182 simple stanzas in the *Anuṣṭup* metre was presented in 2827 stanzas in long varied classical metres. In the delineation of the erotic sentiment the poet differs from his

predecessors. The main sentiment, in the other poems, is generally the *vira* or the heroic. Śrīharṣa on the other hand, delineates *śṛṅgāra* or erotic as the main sentiment. Depiction of *karuṇa* or pathos is found in the lamentations of the swan. The effect of the pathos is heightened by the introduction of the old mother, wife and newly born young ones of the swan, who describes how his mother, of whom he is the only son, and his wife will be helpless without him, for the former it will be difficult to bear this unexpected shock. The plight of his young wife and the newly born young ones is described in the most touching manner. Śrīharṣa is quite adept in the delineation of the *hāsyarasa*. The cantos are given significant names.

Canto	Title
I	<i>Haṁsasangamanām</i> (Meeting with swam)
II	<i>Vihangāmanam</i> (Departure of the Swam)
III	<i>Patipatagadūtalapah</i> (Conversation of the bird-envoy from the in)
IV	<i>Vaidarbhivipśalambah</i> (Love-lorn Damyanti)
V	<i>Puruhutakaitavam</i> (The fraud of Indra)
VI	<i>Nisadhasapraśesah</i> (The entry of Nala – the lord of the Naisadha country)
VII	<i>Varavarninivarnanam</i> (description of the beautiful damsel)
VIII	<i>Nisrstarthanaisadhah</i> (Nala conveys the message)
IX	<i>Bhāimīnalanulāpah</i> (conversation between Bhāimī and Nala)
X	<i>Svayamvardambarah</i> (the poem of the Svayamvara.)
XI	<i>Anaisadhanisedhah</i> (rejection of all except Nala)

- XII *Dvitiyah Anaisadhanishedhah* (Rejection of all except nala continued)
- XIII *Anirnitannah* (Damayanti on the horns of a dilemma).
- XIV *Vairasenivāranam* (selection of Nala by Damyanti)
- XV *Caravadhūvibhūṣanam* (The description of the bride and the Bridegroom.)
- XVI *Vaidarbhīpariṇayah* (The marriage of Damyanti).
- XVII *Kalinaladveṣah* (Kali's jealousy of Nala).
- XVIII *Vaidarbhīsambhogah* (Nala's enjoyment of Damyanti).
- XIX *Vibhata vibhāvanam* (The description of the day break)
- XX *Parihāsavilāṣah* (The description of amorous jokes and funs).
- XXI *Cārucaritam* (Excellent conduct).
- XXII *Sasankaṣankirtanam* (Description of the moon).

The speech of the swan is given as:

अचिरादुपकर्तुराचरेदथवात्मोपयिकीमुपक्रियाम् ।

पृथुरित्थमथाणुस्तु सा न विशेषे विदुषामिह ग्रहः ॥ II.14 p.62

The pitiable condition of Damayanti in the absence of Nala:

विरहिणी विमुखस्य विधूदये शमनदिक्पवनः स न दक्षिणः ।

सुमनसो नमयन्नटनौ धनुस्तव तु बाहुरसौ यदि दक्षिणः ॥ IV.96 p.209

कान्तिमन्ति विमानानि भेजिरे भासुराः सुराः ।

स्फटकाद्रेस्तटानीव प्रतिबिम्बा विवस्वतः ॥ XVII.3 p.1027

धूपितं यदुदराम्बरं चिरं मेचकैगुरुसारदारुभिः ।

जालजालधृतचन्द्रचन्दनक्षोदमेदुरसमीरशीतलम् ॥ XVIII.5 p.1151

Śrīharṣa's literary style is *vaidarbhi*. The outstanding feature of Śrīharṣa's style is excessive use of alliterations and rimes. Almost all the stanzas have their share of these two figures. Thus the dictum that the NC abounds in *Padalālitya* (rhythmic harmony) seems to be justified. Sriharsa's epic is one of the five well-known *mahākāvyas* of sasnkrit literature.

## II.XII Virakaṁparāya-caritam of Gaṅgadevi

*Vīra-Kaṁparāya-caritam*<sup>13</sup> or *Madhurāvijayam* is composed by Gangadevi. It has 9 cantos. She was the chief queen of the Kaṁpana of the Kanjivaram. The poem presents the exploits of Kaṁpana resulting in the elimination of the Saṁbhuvarāya rule in the Tondaimandalam and the extermination of the Madurai sultanate. She has described in it the historical deeds of her husband including his march against Campa of Kanci and against the Muhamuddan ruler of Madurārājya. It is a poem of high merit and great historical value. It throws much needed light upon the political situation (1367 A.D.).

Gangadevi was consorting of Kaṁpana or Kaṁparaya, the second son of Bukka -I (1343-1379 A.D.). Some fragments of these are existing. The poetess narrates in melodious verses the exploits of her husband and the history of his expedition to the south. The city of Vijianagar

with its temple and suburbs are described with all magnificence. Then, describes the moving army and its relays on its way to Kānci, where it is quartered for the winter. Inspired by the exhortation of a Goddess in his dream to extirpate the Muslims and to restore the country to its ancient glory, he advances to the South, kills the Sultān of Madura and commemorates his victory by munificent grants to the temples of the country. The cantos are not given any titles.

तिग्मांशोरपि तेजस्वी शीतांशोरपि शीतलः ।

सागरादपि गम्भीरः सुमेरोरपि यः स्थिरः ॥ I.28 p.4

कर्णाटलोकनयानोत्सवपूर्णचन्द्रः

साकं तया हृदयसंमतया नरेन्द्रः ।

कालोचितान्यनुभवन् क्रमशः

सुखानिवीरश्चिराय विजयापुरमध्यवात्सीत् ॥ II. 75 p.9

कमलोदरसंभृतं करैर्मधु पीत्वा रविरुज्झिताम्बरः ।

स्पृशति स्म दिशं प्रचेतसो न मदः कस्य विकारकारणम् ॥ VII.5 p.59

The poem ends with:

त्वयि नाथ ! नियन्तृतां प्रपन्नेधृतवेगा स्थिरसेतुबन्धनेन ।

प्रथयत्वनुकूलयानलीला मचिरेणैव कवेजाकरे[णुः] ॥ p.76

### II.XIII Raghunātha-carita of Vāmanabhaṭṭa

*Raghunātha-carita*<sup>14</sup> is composed by Vāmanabhaṭṭa. It has 30 cantos deals with the lives of Nala and Rāma. He was the son of Komatiyajvan and grandson of Varadagnicit of Vatsa Gotra. He was the pupil of Vidyaranya. In his early days he was at Vijianāgar and saw the glory of Harihara's reign. There he wrote *Śṛṅgārabhūṣaṇa Bhana* enacted at the festival of Virupaksa. In narrating the amours of Vilasasekhara, he describes the advanced state of civic life there in melodious verses and fanciful imagery. When he was about thirty years old, he migrated to the court of Peda Komati Vemabhūpāla, ruler of Kondavidu (1403-1420 A.D.). Vāmana was born. He thought he had a quasi-hereditary claim to gain a name in the same field. He thought he was Bāṇa incarnate and called himself Abhinava Bhaṭṭa Bāṇa. Bāṇa glorified his patron Harsha in his *Harṣacarita*, and this suggested to Vāmana the theme, that is the life of his *Harṣacarita*, the life of his patron, Vemabhūpāla, known also as Viranārāyaṇa. Thus, he composed *Viranaradana-carita* or *Vemabhūpāla-carita*.

### II.XIV Gangāvaṁsānu-caritam of Unknown author

*Gangāvaṁsānu-carita*<sup>15</sup> is composed by some poet about whom we could not gather any information. In this poem, the poet describes the dynastic history of the Ganga princes who ruled over Kalinga. It is mostly in the form of dialogue between Vidyāṁava and his wife Līlāvati who seem to have previously visited the Magadha and Karnata countries. He at first goes to a miserly Andara King. He then visits Śrī Kurmanad thence proceeds to Purī. The car festival of the

place is described at length. Anangabhīma, as early Ganga prince, is said to have founded Padmanābhapura as an agrahara for South Indian Brahmins. Bhīmapura was likewise constructed and called after his name. Ananga's great-grandson bore his name and conquered the princes of Katak in 1193 A.D. His twelfth descendant established Kapilendra of the throne. The Gangas left the Oriya country and settled at Gudarikataka. In the eighth *Pariccheda* is given a detailed genealogy of the Gangas down to Purusotamadeva. His third ancestor Padmanabha is said to have killed one Mallik, a Muhammadan general sent by the Emperor of Delhi, at a place called Nindapuri.

#### II.XV Niroṣṭhya -Rāma-caritam of M.M. Ruchikar

*Niroṣṭhya-Rāma-caritam*<sup>1b</sup> is composed by Ruchikar. It is based on *Rāmāyaṇa*. It is divided into sevens cantos consisting of 300 verses. The main specialty of this epic is that there is no use of *Oṣṭhyavarṇas*. There is an absence of “Pa, Pha, Ba, Bha, Ma, Va, U, U, O and Au” in this epic. Only, the first four verses and the last two verses have used the palatial letters.

The poet was born in Budhavala family. His father's name was Bhanukara. The name of first canto is *Ādicaritam*. At the beginning of four verses, the poet stresses on creative art of writing. He also salutes the speech of Vālmikī who has written *Rāma-caritam*. The first canto describes Rāma's birth, education, adventures of childhood, and marriage with Sita. It has 37 verses. The title of second canto is *Ayodhyā-caritam*. It deals with the irony of fate, the proverb “as you

sow so you reap". To fulfill the wish of mother Kaikai, Rāma goes to the forest with his brother Lakṣmaṇa and wife Sita. But Bharata refuses to accept the kingdom. So he meets Rāma in the forest. He requested him to accept the kingdom but Rāma is not agreed with his proposal. So he returned back to Ayodhyā with the *Padukās* of Rāma. Thereafter Kaikai was disappointed with her work. This canto has 42 verses. The title of third canto is *Aranyaka-caritam*. Rāma, Lakṣmaṇa and Sītā reside in Dandakāraṇya and pass their happy moments. Being informed by insulted Sūrpaṇakha by Lakṣmaṇa, her brother Rāvaṇa kidnaps Sītā in the absence of Rāma and Lakṣmaṇa. The third canto ends with the search of Sītā by Rāma and Lakṣmaṇa. It has 67 verses. The title of the fourth canto is *Kiṣkindhā-caritam*. It deals with the friendship of Rāma and Sugrīva, the devotion of Hanumān towards his king Sugrīva and the grief of Rāma in absence of Sītā. After killing Vali by Rāma, Sugrīva performs the coronation ceremony. This canto ends with pain in Rāma's heart even in the pleasing rainy season. It has 23 verses. The title of fifth canto is *Sundara-caritam*. It deals with the extra ordinary adventures of Hanumān in searching of Sītā. He crosses the ocean and finds out Sītā to whom Rāvaṇa has kept in Lankā. He describes the craftsmanship of Nala and Nīla who build up the bridge over the sea. Through their help, Rāma's army crosses the ocean and marches to Lanka. Vibhiṣaṇa was dismissed by Rāvaṇa. So he refuses to stay there and comes to Rāma for help. It consists of 62 verses. The title of the sixth canto is *Lankā-caritam* consisting of 60 verses. Then there is description of Lankā, Angada goes to the court of Rāvaṇa as a messenger. He war takes place between Meghanāda and Lakṣmaṇa, Lakṣmaṇa faints through the

weapon through Meghanāda, Hanumān takes medicine from the Himālaya to save Lakṣmaṇa, Rāma kills Kum̐bhakara, Lakṣmaṇa kills Meghanāda and at last, Rāma kills Rāvaṇa in the battle. All these are narrated in this canto. This canto ends with the coronation of Vibhīṣaṇa and reaching to Ayodhya and the coronation of Rāma .The title of the seventh canto is *Uttara-caritam* consisting of 18 verses. It begins with:

परस्परलङ्कारौ शब्दार्थौ यत्र राजतः ।

तां रामचरितस्फीतां वन्दे वाल्मीकि-भारतीम् ॥ I.1 p.1

“बुधवाल” - कुलोद्भूतः श्रीमान् रुचिकरः सुधीः ।

निरोष्ठ्यं रामचरितं काव्यं कर्तुं समुद्यतः ॥ I.4 p.2

The verse is *visargaśūnya*,

सा च लज्जां तिरस्कृत्य तं जगादेहितं हठात् ।

अनङ्गनिर्जितानां (हि) हृदि लज्जा न तिष्ठति ॥ III.36 p.30

The use of *bāṇabandhah citrakāvyah*,

यथा तथा यदा तदा यया तया धियाशया ।

शयानया रतं स्थितं रसात्त-कित्त-सारया ॥ III.24 p.28

The description of Autumn season,

घना गतास्तारकितं गगनं कान्तिधृक् शशी ।

राजहंस-सितच्छाया सरसी यत्र राजते ॥ V.2 p.44

घननीरकृतस्नाना सितकाश-लसच्छदा ।

धरात्यर्थं जनानन्दकारिणी यत्र राजते ॥ V.3 p.44

चन्द्रानना खञ्जनाक्षी कलहंसक-नादिनी ।

नक्षत्राली-लसत्कान्तिर्यथा नारी तथा हि सा ॥ V.4 p.44

शाके सप्त-रसानलेन्दुलिखिते वैशाखमासेऽचिरात्

काव्यं साधु निरोष्ठ्य-रामचरितं यत्नेन सम्पादितम् ।

श्लोकानाञ्च शतत्रयेण निचितं सगैस्तथा सप्तभि-

र्विच्छिन्नं बुधवाल्जै रुचिकरैः कीर्त्यै सतां प्रीतये ॥ VII.17 p.77

आदौ चत्वारि पद्यानि सोष्ठ्यानि द्वे तथान्तिमे ।

मुखबन्धप्रतिज्ञा सा सिद्धिशालादिवृद्धये ॥ VII.18 p.77

## II.XVI Devī-caritam of Vāsudeva

*Devī-carita*<sup>17</sup> is composed by Vāsudeva. It is a poem in *yamaka* style in 6 *uchavāsas*. It describes the story of Goddess Gopali Devi worshipped in Vedaranyam or Kunnangolam, as the eighth child of Devaki and sister of Śrīkrṣṇa.

Vasudeva was the son of Maharṣi and Gopali. Maharṣi was the famous scholar of the Payyaur Bhaṭṭamaṇa of Malabar, which became famous as a centre of learning about the end of the 5<sup>th</sup> century; Maharṣi had nine sons, well versed in various branches of Sanskrit learning and a daughter. The daughter's son was grammarian Vasudeva.

## II.XVII Pāndava-caritam of Unknown Author

*Pāndava-caritam*<sup>18</sup> a poem of which 13 cantos are available, does not mention the name of the poet who salutes a Vasudeva, who wrote a *Yamaka* poem on "Parthakathā," Arjuna's story. The story is not known.

## II.XVIII Vasu-caritam of Kālahastikavi

*Vasu-caritam*<sup>19</sup> is composed by Kālahastikavi, a pupil of celebrated Appayadiksita is a Sanskrit translation of the Telugu *Vasucaritāṇṭam* by Ramarajabhusana alias Prabandhanakam Murtiraju (16<sup>th</sup> century) the theme of the poem is the love between Vasu and Girikā daughter of Kolahalādri. The style reflects the late medieval norm with long drawn descriptions, metaphors, its studied attempt to produced sound effect, and love for obscure words. A reader who cares for such qualities as Mādhurya and Prasāda will be perhaps disappointed by this poem but one with a different taste, brought up in the old tradition, will find here a veritable paradise.

## II.XIX Surjana- caritam of Candrasekhara

*Surjan-carita*<sup>20</sup> is composed by Candrasekhara. It is a historical epic depicting the life and regime of King Surjan Singh of Bundi (Kota). The poet Candrasekhar composed this work between 1608 at the direction of king Surjan. It contains twenty cantos.

The first canto opens with the prayer of lord Viṣṇu, goddesses Ashapura, Shakambhari and Saraswati. Then there is a description of kings from Nardev to Viśvapati. In the canto II, Sunjay, the son of the teacher of Viśvapati, asks the king to worship goddess Shakambari and in the canto III both visit Shakambhari and take the view of the goddess. The salt lake is constructed there on verdict of the goddess. The king returns to his capital. Harirāj, the son of Viswapati fought with Mughals and Jodhpur fort was constructed. The canto fifth describes the glory of Singhraj his marriage with Manoramā. The canto VI describes the conquest of Vighraḥdev on Gujarat. The regions of various kings from Gunddev to Bisaldeva have been described. Bisaldeva took over Avantika (Ujjain). There is a vivid description of Ujjain and temple of Mahakaleswara. The canto VII describes the regime of Analdeva and glory of Puskar, as place of pilgrimage, has been highlighted by the poet. The canto VIII describes the regimes of kings Jayadeva Bisaldeva and Ajaypal with a nice account of spring season (vasant). The canto IX deals with king Ajaypal, his visit to Nagaloka, the abode of serpents with help of a Siddha sight of Śeṣnāga, the lord snakes and his marriage with daughter of Sudamnag and then return to his capital. This seems to be a fantastic story which

is a product of the poetic imagination having no historical elements. The canto X deals with Someshwar and Prithvirāj. Prithviraj is defeated by him and was made blind with help of his friend poet Chand. Prithviraj killed his enemy Sahabuddin. The canto XI deals with the account of kings' Prahlad, Govindraj, Veernarayan, Vagbhatta Jaitza singh and Hammir. Hammir performed a sacrifice; meanwhile the brother of Allauddin encircled the fort of Ranthambhore. The canto XII describes that Hammir enters the fort and fights with bravery and was killed there. The queens in the harem of Hammir entered into fire and burnt themselves to ashes. This act is called '*jauhār*'. The canto III deals with the description of regimes of Manikya rani, the brother of Prithviraj and seventh predecessor of Hammir and his descendants i.e. Chandraj, Bhimraj, Vijayraj, Dayankohin, Gangdeva, Samarsingh, Marpal, Hammiravar singh, Behamall Narmad, Arjun and Surjan. The glory of Surjan is sung at the end of the canto. The canto XIV deals with the marriage of Surjan and his married life. The description of marriage celebrations, dances, songs, decorations of bride Kankavati, description of evening, night, moonrise, love affairs of Kankavati and Surjan find place in this canto. In the canto XV there are descriptions of sunrise, king Surjan comes to his capital and water fairs with Kankawati during summer season. The canto XVI deals with the invasion of Akbar. Surjan has shown his bravery. In the canto XVII there is an account of the army of Akbar and bravery of Surjan. In the canto XVIII, there is an account of the treaty between Akbar and Surjan. Akbar gives away Mathura and Kasi to Surjan. In the canto XIX, Surjan visits Prayaga and Kasi and performs donation there. At the end of canto, Surjan

passes away at Kasi. The canto XX deals with the condolence and coronation of the king Bhoj. At the end, the poet gives his own introduction. The description of kings given in this work does not exactly correspond to the genealogical order, and there are many lengthy descriptions in it.

कार्यं प्रकाशयति कारणमन्तरेण

स्वेच्छानुरूप विभवः प्रभुरव्ययो यः ।

सामोपगीतशिवकीर्तननामधेयः

श्यामः समग्रयतु सर्वसमीहितं नः ॥ I.1 p.1

It ends with

गौडीयः किल चन्द्रशेखरविवर्यः प्रेमपात्रं सता-

मम्बष्ठान्वयमण्डनात् कृतधियो जातो जिताऽमित्रतः ।

निर्वन्धान् नृपसुर्जनस्य नितरां धर्मैकतानात्मनो

ग्रन्थोऽयं निरमायि तेन वसता विश्वेशितुः पत्तने ॥ XX.64 p.231

The description of summer season

स्वेदोदबिन्दुस्तिमितं मृगीदृशो वपुर्वहन्त्यास्तपतापनिःसहम् ।

गाढं ललागा स्फुटरागि कश्चुकं स्वत्याजनत्रस्तमिव स्तनद्वये ॥ XV.55 p.174

अन्तःसरागापि रुचामधीशे नालम्ब्यमाना सहसा करेण ।

नितान्तमौग्ध्यान्मुखपद्ममुद्रा मुपालिं नालं नलिनी विमोक्तुम् ॥ VII.7 p.63

करेण रागाद् घनविप्रकीर्णं शनैः शनैरावरणं नियम्य ।

मुखं नलिन्या इव पद्मकोषं प्रकाशतां चण्डरुचिर्निनाय ॥ VII.8 p.63

अतिदूरवर्तिनि समीपगेऽथवा

त्रिसरेणुषु त्रिदशभूधरेऽपि वा ।

विनिमीलने भृशविकाशनेऽपि वा

न विशेषलेशमपि चक्षुरन्वभूत् ॥ XIV.48 p.158

## II.XX Bhagavatapāda-caritam of Ghanashyama

*Bhagavatapāda-caritam*<sup>21</sup> is composed by Ghanashyama originally known as Aryaka, was the son of Kamala and Kasi Mahadeva of Mauna Bhargava family. His Grand-father was Caundo Balaji. His mother's father Timmaji Balaji of Kaundinyagotra was called Sakambhari Paramahamsa. *Navagraha-carita* is a *Sattaka* in Prakrit. He wrote 64 works in Sanskrit, 20 in Prakrit and 25 in other dialects.

## II.XXI Venkatesā-caritam of Ghanashyama

*Venkatesā-carita*<sup>22</sup> is composed by Ghanashyama. The work is not available. However, it is presumed that the work is written on Lord Venkatesa.

## II.XXII Farukhesvara-caritam of Lakshmīpati Pandeya

*Farukhesvara-caritam* is composed by Lakshmīpati Pandeya who was born in the Patiya village of Alamdaya district of Uttar Pradesh. The exact time of this poet is not known. The poet has neither given any biographical information nor the date of his composition. But it seems that the author belongs to 17<sup>th</sup> century. The poem is divided into three parts without cantos containing 1837 verses. It provides the details about the coronation of Rafiudagita after the death of Aurangzeb. It is a historical poem. The first part deals with the compromise between Faruksreyara and Abdula. The second part deals with the ruling of Mughal. The third part provides the details about the ruling of all regions in best manner. In spite of our best efforts we could not get the original copy of this poem.

## II.XXIII Patanjali-caritam of Ramabhadra Dīkṣita

*Patanjali-carita*<sup>23</sup> is composed by Ramabhadra Dīkṣita. The poem contain 8 cantos describes the incarceration of Adisesa in the womb of Gonika as Patanjali, his lectures on the *Mahābhāṣya* from behind a screen, his curse on one of his pupils to be a Raksara for transgression of his order, and the limitation of the curse to the appearance of one Candragupta. The demon meets Candragupta and teaches him the lecture. The latter records them in the leaves of a banyan tree, but while out to drink water, a goat eats away some of the leaves. These lost passages are still known as *ajabhakṣitā* (goat-eaten). Candragupta

went to Ujjain and there transcribed the lectures, which are extant today as a monument of literary merit. Candragupta married three wives, of who were born Vararuci, Vikramarka and Bhartrhari. The poem closes with the advent of Sankar and his and final return to Kanci.

Ramabhadra Dikshit was born in the family of Caturvedi in the village of Kandramanikyam near Kumbhakonam. His father Yagnarama Dikshit was a specialist in grammar and his brother Ramacandra was a humorous poet.

#### **II.XXIV Rāghava-caritam of Pancaratna**

*Rāghava-caritam*<sup>24</sup> is composed by Pancaratna. The poem has 12 cantos on the story of Rama, also called *Sangraharāmāyana*. Some doubt that the real author was Pancaratna and the work was put in the name of the poet's patron. Anatanarayana, a poet of the court of King Sarabhoji was called Pancaratna and Anatanarayana was the father of the poet Cidambara and also wrote Anandavalli Stotra.

#### **II.XXV Rāmānujadvya-caritam of Ramanujadasa**

*Rāmānujadvya-carita-*<sup>25</sup> is composed by Ramanujadasa, son of Sathagopa of Atreyagotra and disciple of Varada of Vatsya family. The work is not available.

## II.XXVI Rāmānuja-carita-cūlaka of Annayacarya

*Rāmānuja-carita-culaka*<sup>26</sup> is composed by Annayacarya. The work is not available.

## II.XXVII Subhāṣyakāra-caritam of Kausika Venkaṭeśa

*Subhāṣyakāra-carita*<sup>27</sup> is composed by Kausika Venkaṭeśa. The work is not available.

## II.XXVIII Pratyakabuddha-caritam of Lakshmitilaka

*Pratyaka-buddha-caritam*<sup>28</sup> is composed by Lakshmitilaka. The poem contains 17 cantos. The subject matter of the poem relates the lives of four saints. It was composed in 1255 A.D. The work is not available.

## II.XXVIII Yaśodhara-caritam of Vādiraja

*Yaśodhara-caritam*<sup>29</sup> is composed by Vādiraja. It has some striking features. It possesses an artistic unity; its description is proportionate and its expressions are precise, natural and figurative. The arrangement of plot and the flow of narration are masterly and their moral instructions are effective often shatteringly slashing at contemporary evils. Vadiraja was a mature poet. In his flow of poetry, not a word is in excess and the figure of speech came at the poet's command. In sheer poetic quality, the *Yaśodhara-carita* is second to none in Sanskrit literature; and as the hottest and a sweetest

*mahākāvya* it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme and moralistic in tone. The episode of rebirths is often looked upon as boring but they supply opportunities to a resourceful author to multiply his characters both human and sub-human. Vādirāja has ably turned them out to his advantage. The animals in this poem not only afford entertainment, but also serve to analyze human motive with unerring discernment on the variety of life. It will be interesting to see some of the verses:

धर्म्ये वर्त्मनि तेजसा नियमयन्वर्णास्तथैवाश्रमान्

वृद्धाराधनया हृषीकविजयादुत्तीर्णविद्यार्णवः ।

पारावारपरम्परीणपरमरमख्यातिर्नयोत्कृष्टधी-

रासेविष्ट यशोधरो नरपतिर्दीर्घा त्रिवर्गश्रियम् ॥ IV.74 p.182

गुरुषु विनयवृत्ति बन्धुषु प्रेमबन्धं

रिपुषु करकृपाणं दर्शयन्नाहवेषु ।

अधिगतनयसिन्धुः सत्यसन्धः स राजा

रणमुखजयसिंहो राज्यलक्ष्मीं बभार ॥ IV.73 p.182

यत्र च स्पृहयालुभ्यो दायं दायं व्ययीकृताः ।

अपि प्रत्यहमेघन्ते सतां विद्या इव श्रियः ॥ I.13. p.92

तत इदं चरितामृतभावयोः सकलदोषपरिक्षयकारणम् ।

तव नरेन्द्र वदामि सविस्तरं समवधेहि सतां प्रतिभाषितम् ॥ I.61 p.103

## **Carita-kāvya on Jaina Ācāryas**

Jain saints contribute a lot to the field of *Carita-kāvya*. Hemacandracharya wrote a biographical poem entitled *Kumārāpāla-carita* about which we have already discussed.

### **II.XXIX Amamasvāmi-caritam of Muniratnasūri**

*Amamasvāmi-carita*<sup>30</sup> is composed by Muniratnasūri, at the request of Jagaddeva son of Yasodhavala, treasurer of a Cālukya king of the Srimalakula at the city of Varahi. He had already distinguished himself as an eminent poet at the court of King Naravarman at Dhara. The poem in 30 cantos describes the life of Amamasvāmi in melodious verse. It was composed at Patan in Sam. 1252 and read in the temple of Santinātha in praise of Purnapala. Yasahpala, (1194 A.D.) Mahananda. His other poem *Munisuvrata-carita*, of 23 cantos, describes the lives of some of the Suris of his clan.

### **II.XXX Daśaśrāvaka-caritam of Puranabhadra**

*Daśaśrāvaka-carita*<sup>31</sup> is composed by Puranabhadra in 1218 A.D. and *Dhanya Sālībhadrā-caritra* and *Kṛtapunya-caritra* in 1171 A.D. and *Atimukta-caritra* in 1168 A.D.

### **II.XXXI Kunthunātha-caritam of Padmaprabha**

*Kunthunātha-carita*<sup>32</sup> is composed by Padmaprabha in 1237 A.D. The work is not available.

## II.XXXII Munisuvṛta-caritam of Padmaprabha

*Munisuvṛta-caritra*<sup>33</sup> is composed by Padmaprabha in 1237 A.D. The work is not available.

## II.XXXIII Pāṇḍava-caritam of Devaprabhasūri

*Pāṇḍava-caritam*<sup>34</sup> is composed by Devaprabhasūri. Devaprabhasūri surnamed Maladharin, a pupil of Municandra, and master of Devananda of the Harsapuriya Gaccha had composed *Pāṇḍava-carita*, of 18 cantos. He describes the story of the Pandavas with the main object of conveying lessons of virtue. He was a contemporary of Udayaprabha, and Naracandra, and lived about the middle of the 13<sup>th</sup> century A.D. The poem is different from its counterpart already mentioned in the above pages.

## II.XXXIV Sanghāthipati-caritam of Dayaprabhasūri

*Sanghāthipati-caritra*<sup>35</sup> is composed by Dayaprabhasūri on the occasion of Vastupāla's pilgrimage to Jain shrines of Western India. Narendraprabha was a collaborator in the poem.

## II.XXXV Mahāpuruṣa-caritam of Merutunga

*Mahāpuruṣa-carita*<sup>36</sup> is composed by Merutunga. It gives an account of some Jain saints. We could not gather the details of this poem.

## II.XXXVI Candraprabha-caritam of Viranāndi

*Candraprabha-carita*<sup>37</sup> is composed by Viranāndi. It has 18 cantos, begins with a description of King Kanakaprabha and describes the life of Candraprabha, a Jain Tirthankara. In the last canto, tenets of Jainism are summarized and the poem ends with Indra's incarnation as Jina. Viranandi must have lived not later than the 13<sup>th</sup> century A.D.

## II.XXXVII Parsvanātha-caritam of Mānikyacandra

*Parsvanātha-caritam*<sup>38</sup> is composed by Mānikyacandra in 1220 A.D. The work is not available.

## II.XXXVIII Śāntinātha-caritam of Munidevasūri

*Śāntināthacarita*<sup>39</sup> is composed by Munidevasūri in 1383 A.D. The work is not available.

## II.XXXIX Prthvicandra-caritam of Satyarāja

*Prthvicandracaritra*<sup>40</sup> is composed by Satyarāja 1478 A.D. The work is not available.

## II.XL Jambusvāmi-caritam of Rajamallā

*Jambusvāmi-caritam*<sup>41</sup> is composed by Rajamallā in 1575 A.D. It purports to be a Puranic biography of Jambusvāmi. It seeks to describe in thirteen cantos of uneven size. It is true to its sectarian objective, the poem has gone the whole hog to glorify the Jaina

faith and pour scorn on Buddhism and the non dualistic Vedanta composed of about 2400 verses , The main sentiment of the poem is *Śṛṅgāra* the heroic sentiment also asserts itself in the poem. The description of the diverse fights to establish the hero's credentials as powerful warrior had settled down as a mannerism of sorts in the Puranic writings Ramjamalla reveals in detailing such motifs as were curiously looked upon as a substituted of effective delineation of *Virarasa* pathos emerges in Mahapadma's wiling as his son Sivkumara falls into swoon. *Karuna*, *Adbhut*, *Bibhatsa* and *Vātsalya* also contribute to heighten the aesthetic pleasure in the *Jambusvāmi-carita*. The poem seems to have been composed with the limited objective of earning religious merit through the dissemination of faith . It is therefore futile to expect polished or ornate language in such a writing . The *Jambusvāmi-carita* has received a large sprinkling of unpaninian forms, which through common to the Puranas are add in a *mahākāvya*.

## II.XLI Sthūlabhadra-guṇa-māla-caritam of Surendra

*Sthūlabhadra-guṇamāla-caritra*<sup>42</sup> is composed by Surendra. It is a Sanskrit *mahākāvya* on Jain literature. It has divided in 17 cantos. The S.G.M.C opens with a graphic description of the plethora Sthulabhadra's virtues Kosya the pretty courtesan of Patliputra, falls for him the member she sees him in the town. The pangs of love sting her hand. Her friend Padmini impresses upon him to save her mistress sans delay. Kosya's charms have evoked a lengthy

description in canto three again describes the courtesan's physical charms and other virtues which serve to fire Sthūlbhadra's passion and he sets out to meet her. He is simply enthralled by Kosya's provocation charms. Their sexual enjoyments are vividly described in the sixth canto which closed with a happy description of the day-break. In the seventh and eighth canto, apprehensive of imminent end of his family. Due to Nandarāja's hospitality provoked by Vararuci's scheming Sakatala decides to save the situation by lying down his life. at his bidding Sriyaka, his son, beheads him in the open court. As the reality dawned upon him, Nandarāja ruse his earlier behaviour towards the minister. He offers the ministerial seat to Sriyaka which he considering Sthūlbhadra as the rightful heir to his father, politely declines. Sthūlbhadra is so grieved at the association of his father and is so ashamed of his excessive indulgence that he discards the worldly pleasures and there they leave Sriyaka with no option but to accept the ministerial office. Vararuci is banished from the kingdom for his vileness, which drives him to suicide not sure of himself, Sriyaka carries out the duties of his office effectively. Sthūlbhadra's sudden aversion to the worldly life leaves Kosya aghast. The pangs of her separation are detailed in canto nine. The exhaustive description of the six seasons in the next five cantos is intended to divert her from her agony. contrary to her expectation Sthūlbhadra does not return to her. she in dismay writes a love-letter to him giving a touching account of her mental anguish and physical emaciation. In obedience to Acarya Saṁbhūtivijaya's bidding.

Sthūlabhadra spends the four months of the rainy seasons on Kosya's undertakes the vow of a *Śrāvika* and leads a pious life thereafter with the list of the pontiffs if the kharataragacha the poem comes to an end. All that we have in the mane of theme in the S.G.M.C is an unending string of diverse description. It is no better than a tenuous thread. the author's aversion to the story is obvious from the fact that of the seventeen cantos. No less then eight have been waste on the trite description of physical charms (three) and tradition seasons (five) in his zeal to give an attractive garb to the simple truth that excessive indulgence invariable leads to abrupt aversion to the worldly pleasures , he has failed to strike balance in the poem . the five cantos devotee to the *Rtūvarṇana* seems to have no organic connection with the skeletal theme . the elaborate description of Nandrajā's metropolis Patliputra and his velour also proves it beyond doubt that the theme had a negligible place in Suracandra's scheme of things the theme could have been disposed of with all its trapping in the body of six or seven cantos without marriage its effect but the author's fascination for digressions and details has resulted in swelling it to seventeen long cantos. The S.G.M.C is dominated by *Śṛṅgāra* and there can be no hesitation in admitting it as its principle sentiment. The vipralambha form of *Śṛṅgāra* that dominates the poem. Kosya is so destined that more than joys of union she suffers the pangs of separation.

## II.XLII Pradyumana-caritam of Ratnacandra Gaṇi

The *pradyumna-carita*<sup>43</sup> is written by Ratnacandra gaṇi in 1617 A.D. at Surat. It deals the life-account of Pradyumna, the son of Śrīkr̥ṣṇa. It depends the Jaina Purāṇa story of Jain literature consisting of no less than 3560 verses. The *Pradyumanacarita* is indeed a haṭṭe poem of seventeen cantos. Ratnacandra gaṇi was a Jaina monk of the Tapagaccha.

Ratnacandra has taken reverse to the established device of detailing endless accounts of the earlier births of the dramatics personae. The *pradyumana-carita* has romantic ambience as well pradyuman's bold strategies and tounding stratagems to foil the despicable scheming of Kalasṃvara's sons on the Vijayardha mount and his funny actions prior to his landing upon Dvārīka serce to inject a modicum of romanticism in the body of the poem. Not unlike the other poems of its like, the *Pradyumana-carita* reveals in add muting the folk elements, the most prominent of them being the motif of the change of form. While Pradyumna's assumes the form of a kirata to abduct the daughter of Duryodhana. He turns himself into a Candela to win Vaidarbhi's hand with equal ingenuity he assumes the form of a juggler, monk and brahamana as and when he needs it. The *Śāntarasa* is a dominant sentiment. The *Vīra*, *Karūṇa*, *Śṛṅgāra* are subordinate sentiments. *Adbhut* and *Hāsyā* are the other ancillary sentiments that combine to heighten the aesthetic appeal of the *Pradyumnacarita*. He has a mastery to use simile *Aprastutaprasāmasā*, *Yamaka*, *Parisaṃkhyā*,

*Rūpaka, Yathasamkhya, Malopama, Arthāntaranyāsa, Saṁdeha, Dṛaṣṭānt, Viṣma* etc. The *Pradyumna-carita* is couched throughout in the *Anuṣṭup* metre. the biographical verse at close of each canto has claimed the *Vasantatilakā* metre. The *Śārdūlavikrīḍita* has been used for one verse each in canto first and six , while canto seventeen has one stanza in *Drutavilambita*.

## II.XLIII Sālivāhana-caritam of Vrajasundara

*Sālivāhana-caritam*<sup>44</sup> is composed by Vrajasundara who was the son of Balabhadra of Caitanya School. He was a poet of the Court of King Anangabhimā. The poem is composed on the king Sālivāhana who was the grandson of a Ksatriya, Lata Simha by name, whose residence was Pratisthanaoagara on the banks of the Narmada. Salivahana was born to his daughter Sasikala by Taksaka, one of the eight Nagas, who assumed the form of her husband during his absence. Sasikala fearing a social scandal threw her son into the Narmada in a covered earthen pot. A potter got the pot while floating in the river and took the babe to his house. The child grew up in the pot-maker's house and afterwards became the great Emperor Salivahana.

## II.XLIV Śrīdhara-caritam of Māṇikyasundara

*Śrīdhara-caritam*<sup>45</sup> is composed by Māṇikyasundra. It has nine cantos of uneven size, the life account of Vijyacandra, son of Jayacandra the ruler of Mangalapura on a Puranic and romantic amboence with usual trappings. It is a *mahākāvya*. The *Śrīdhara-caritam* is

composed of a total of 1313 verses. Māṇikyasundra is a gifted monk Ancalagaccha an off - shoot of the Svetambara branch of Jain religion. It is a story of the basic principles of the *Śrīdhara-caritam* is distinguished by exceptional richness in sentiments *Śṛṅgāra* is the main sentiment of the poem. The *Virarasa*, *Śāntarasa* are subordinate rasas besides these, *Karuna*, *Rudra*, *Bhayāṃka* and *Adbhut* also contribute to the aesthetic beauty of poem. the language of the *Śrīdhara-caritam* is distinguished by exceptional lucidity and sweetness , which in turn stem from the sane use of *Anuprāsa* .

#### II.XLV Dhanyakumāra-caritam of Sakalakīrti

*Dhanyakumāracarita*<sup>40</sup> is composed by Sakalakīrti, a poem in eight Adhikaras, describes the life of Dhanyakumara, son of Dhanapala, a Vaisya of Ujjain, who by his devotion was regarded as a Saint.

#### II.XLVI Śrīpāla-caritam of Sakalakīrti

*Śrīpāla-carita*<sup>41</sup> is composed by Sakalakīrti. The work is not available.

#### II.XLVII Varṣabhanu-caritam of Sakalakīrti

*Vrsabhanu-carita*<sup>48</sup> is composed by Sakalakīrti. The work is not available.

#### II.XLVIII Bhānucandra-caritam of Siddhicandra Gani

*Bhānucandra-caritam*<sup>49</sup> is composed by Siddhicandragani, a Jaina

monk of great repute living at the court of Emperor Akbar and Jahangir in 1641 A.D. It is a historical poem. The hero of the poem is Bhānucandragani, the preceptor of the poet. The author has described many events in the life of his preceptor which throw additional light on the tolerant attitude of the two emperors in matters pertaining to religion.

It is not possible here to give the summary of all the Carita-kāvyas along with a note of criticism. Here are given the title of some of the Carita-kāvyas in Sanskrit. But the works, which are important and are readily available, are only included here will find a glimpse of this tradition and trend.

## II.XLIX List of some Jaina carita-kāvyas.

*Vijayacandra-carita* of Candraprabha

*Prthvīcandra-caritra* of Śāntisuri

*Neminātha-carita* of Ratnaprabha

*Abhayakumāra-carita* of Candratilaka

*Ādinātha-caritra* of Vardhamānacārya

*Prabhāvaka-carita* of Prabhacandra

*Harivikrama-caritra* of Jayatilaka

*Vasupujya-carita* of Vardhamāna

*Prthvīcandra-carita* of Satyarājagani

*Prthvīcandra-caritra* of Jayasāgara

*Paramahansa-caritra* of Nayaranga

*Vardhamāna-carita* of Asaga

*Parśvanātha-carita* of Bhavadeva

*Jambusvāmi-carita* of Jinadāsa

*Malli-carita* of Vināyacandra

*Jagadguru-carita* of Suvarnananda

*Santinatha-carita* of Munisundara

*Candraprabhaswāmi-carita* of Devendra

*Amāmaswami-carita* of Muniratnasūri

*Upamitibhāva-prapañca-kathā* of Siddharṣi

*Sumitra-caritra* of Harsakunjaropādhyāya

*Pārśva-caritra* of Devabhadra

*Pradyumna-carita* of Mahāsenacārya

*Bhadrabāhu-carita* of Ratnanāndi

*Pārśvanātha-carita* of Bhavadeva

*Dhānya-carita* of Jinakiiti

*Prabhāvaka-carita* of Candraprabha

*Uditodaya-carita* of Sikhamāṇi

*Gadyapāṇḍava-carita* of Devavijayagaṇi

*Vijayacandra-kevali-carita* of Candraprabhamahattara

*Rauhineya-carita* of Devamūrti

*Kumāra-caritra* of Caritrasundaragaṇi

*Mahāvīra-carita* of Nemicandra

*Śrenika-caritra* of Gajadharlal

*Jambuswāmi-carita* of Dipacandra

*Nāgakumara-carita* of Ratnayogindra  
*Padma-caritra* of Vimala  
*Śrīpāla-carita* of Sakalakīrti  
*Mṛganka-caritra* of Rddhicandra  
*Haribhadrāsuri-caritra* of Harigovindadāsa  
*Mahāvira-carita* of Nemicandra  
*Sāntinātha-carita* of Bhavaçandra and Ajitaprabha  
*Acyuta-carita* of Gangadasa  
*Lingalīlāvilasa-carita* of Mahalinga  
*Dhruva-carita* of Umapatidhara  
*Prahlāda-carita* of Umapatidhara  
*Vāmanacitra-carita* of Umāpatidhara  
*Govardhana-dhrtakṛṣṇa-carita* of Umāpatidhara  
*Hariscandra-carita* of Umāpatidhara  
*Candracūda-carita* of Umāpatidhara  
*Varasavitri-carita* of Madana  
*Haradatta-caritra* of Madana  
*Kalyanarāja-carita* of Madana  
*Kartavīrya-carita* of Kṛṣṇa  
*Nandi-carita* of Kṛṣṇa  
*Prajāpati-carita* of Kṛṣṇa  
*Ushā-carita* of Brindāvana Sukla  
*Kubera-carita* of Brindāvana Sukla  
*Gauri-carita* of Brindāvana Sukla  
*Vālmiki-carita* of Brindāvana Sukla  
*Sāmba-carita* of Brindāvana Sukla  
*Mārkaṇḍeya-carita* of Brindāvana Sukla

*Padmapāda-carita* of Śrīnivāsa  
*Māṇikyavakya-carita* of Śrīnivasa  
*Vidyaranya-carita* of Śrīnivāsa  
*Sudama-carita* of Srinivasa  
*Sivabhakta-carita* of Navanitakavi  
*Vancipurānātha-carita* of Navanitakavi  
*Aṁbariṣa-carita* of Kavivadiśekhara  
*Śiva-carita* of Kavivadiśekhara  
*Uddhava-carita* of Raghunandana  
*Candramgada-caritra* of Śankarakavi  
*Vikramāṅka-carita* of Hamsakavi  
*Aṁbariṣa-carita* of Bhaṭṭa Nārāyaṇa  
*Kucela-vṛtta* of Bhaṭṭa Nārāyaṇa  
*Kusmandi-carita* of Sikhaṁani  
*Śrīpāla-carita* of Vadhula Venkaṭeśa  
*Śivarāja-carita* of Vadhula Venkaṭeśa  
*Campaka-carita* of Vadhula Venkaṭeśa  
*Nilacalanāyaka-carita* of Vadhula Venkaṭeśa

In the above pages we tried to give an account of the *carita-kāvya*s of the classical as well as post-classical period. The chapter is given as a background for the survey. It will help us in understanding the characteristics of the *carita-kāvya*s and their types, forms and subject-matters etc. of modern period. Now, we shift our attention to the *mahākāvya*s composed in the form of *carita-kāvya*s for having a better understanding of the poems of modern period.

## REFERENCES

1. Krishnamacarjāy, K, *History of Classical Sanskrit literature*, p.126.
2. Bhattacharya Biswanatha, *Asvaghosa: A Critical Study*, p. 238
3. Ed. by K.Ramaswami Śāstri Śiromaṇi, *Rāma-carita* of Abhinanda, Oriental Institute, Baroda, 1930
4. M.Shanthichandra Kamat<sup>1</sup>, Some lost Sanskrit Mahākāvya of Kerala, *Journal of Sukritindra oriental research institute*, Vol.6, No.2, Apr.2005 p.77-98
5. Chandraprabha, *Historical Mahākāvya in Sanskrit*, p.12
6. Krishnamacarjāy, K, *op.cit.* p.172
7. Ed., by Sastri, Visvanatha Bharadwaj *Vikramāṅkadeva-caritam mahākāvya* Vol.I & II, the Sanskrit Sahitya Research Comittee of Banaras, Hindu University, 1958
8. Krishnamacarjāy, K, *op.cit.* p.189
9. Bhatta, Bhagvatprasad N., *Śrīkantha-caritam: A Study* M.S.University, Baroda, 1973
10. Krishnamacarjāy, K, *op.cit.* p.174-175.
11. *Ibid.* p.191
12. Śrīharsa, *Naiṣadhiya-caritam*, with Hindi Commentary of Harsh Govinda sastri, Chowkhamba Sanskrit Series, Vidyavilas Press, Banarasa, 1950
13. Chandraprabha, *op.cit.* pp.320-343
14. Sukla, Raghuvaṁsaprāsad, *Kṣatrapati-caritam: Ek Samikṣātmak Adhyayan* p.3
15. Krishnamacarjāy, K, *op.cit.* p.174

16. Ed. By Jha, Sasinatha, *Niroṣṭhaya Rāma-carita-mahākāvya*, Nag Publishers, 1999
17. Krishnamacarjaya K, *op.cit.*p.252
18. *Ibid.* p.252
19. *Ibid.* p. 258
20. Sarma, Candradhar, *Surjana-carita-mahākāvya*, 1952
21. Krishnamacarjaya K, *op.cit.*p.166
22. *Ibid.* p.166
23. *Ibid.* p.242
24. *Ibid.* p.242
25. *Ibid.* p.280
26. *Ibid.* p.280
27. *Ibid.* p.280
28. *Ibid.* p.242
29. Ed. by Krishnamoorthy K. *Vadiraja's, Yasodhara-caritam* with Lakṣmaṇa's Sanskrit commentry, Karnataka University, 1963
30. Krishnamacarjaya K, *op.cit.*p.196
31. *Ibid.* p.198
32. *Ibid.* p.198
33. *Ibid.* p.198
34. *Ibid.* p.199
35. *Ibid.* p.202
36. *Ibid.* p.207
37. *Ibid.* p.197
38. *Ibid.* p.198
39. *Ibid.* p.199
40. *Ibid.* p.204

41. Satyavṛta, *Glimpses of Jain Sanskrit Mahākāvya*s, pp.229-243
42. *Ibid.* pp.127-147
43. *Ibid.* pp.229-242
44. KṛṣṇnamacarjāṣṭK, *op.cit.*p.296
45. Satyavṛta, *op.cit.*pp.221-228
46. KṛṣṇnamacarjāṣṭK, *op.cit.*p.294
47. *Ibid.* p.294
48. *Ibid.* p.294

\*\*\*\*\*