

CHAPTER- III

CARITA-MAHĀKĀVYAS OF MODERN PERIOD

The present chapter contains a description of the *mahākāvyas* written in the form of *carita-kāvyas* of modern period. One of the aims the *mahākāvyas* has been to introduce the reader to the poetic aspect of all that is grand and beautiful in this world. It has been already observed in course of the definition of the *mahākāvya* that description occupies a major portion in the *mahākāvyas*. The great poets have generally chosen the *mahākāvyas* as a form of literature with a view to give vent to their poetic art in describing the large number of beautiful, majestic and grand objects in one work through the connecting links of narration. The story of *mahākāvya* gives the account either of a single hero or the several heroes. *Rasa* is the main element of poem. It consists on the actions of the hero and other characters of the plot. The *mahākāvya* literature furnishes very suitable basis for the depicting *Rasa* and incorporates the life and activities of a hero. Dandin in his *Kāvyaadarśa* has given the following definition of *mahākāvya*:

अष्टावन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्गमस्त्वया वस्तुनिर्देशो वाचि तन्मुखम् ॥
इतिहासकथाम्भूतमितरुद्वा सदाश्रयम् ।
चतुर्लोकैर्लोकैर्वा चतुर्लोकैर्लोकैर्वा ॥
नगराण्यथशौक्यं चन्द्रकोट्यथवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरत्नसमेतैः ॥
विप्लवमूर्ध्निवाहैश्च कुमादीदथवर्णनैः ।
मन्त्रद्वयप्रयागालिनीयकाभ्युदयैरपि ॥

अलङ्कृतमसंदिग्धं रसभावनिरन्तरम् ।
सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥

सर्वत्रभिन्नवृत्तैरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थापि जायेत सदलङ्कृति ॥ K.Dp.8-10

Viśvaṇātha given the definition of *mahākāvya* as follows;

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ॥

एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।
शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥

अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ।
इतिहासोद्भवं वृत्तमन्यद् वा सज्जनाश्रयम् ॥

चत्वारस्तस्य वर्गाः स्युस्तेष्वेकश्च फलं भवेत् ।
आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥

क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ।
एकवृत्तमयैः पद्यैर्वरानेऽन्यवृत्तकैः ॥

नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ।

नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥

सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ।

सन्ध्यासूर्येन्दुजनीप्रदोषध्वान्तवासराः ॥

प्रातर्मध्याह्नमृगयाशैलर्तवनसागराः ।

सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥

रणप्रयाणोपयम मन्त्रपुत्रोदयादयः ।

वर्णनीया यथायोगं साङ्गोपाङ्ग अमीइह ॥

कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ।

नामास्य, सर्गोपादेयकथया सर्गनामं तु ॥ SD VI.303 p.366

The above definitions are given for ready reference. Now, we are presenting the salient features of the *mahākāvyas* of modern period on the basis of the data available to the present investigator.

III.I Vāsudeva-caritam of Bhaskaran Muttal

Vāsudeva-caritam is an epic written by Bhaskaran Muttal. It contains the story of Kṛṣṇa based on the tenth *skandha* of the *Bhagvatapurāṇa*. The poem contains ten cantos.

The poet Bhaskaram Muttal is a member of Vattappalli family in Sucindram. The poem begins with an invocation to the Goddess of Kumaranallur. In the first and second cantos, the poet narrates various events of Kṛṣṇa such as his birth up to his entry into Vṛndavana. The third canto presents a beautiful description of Vṛndavana and slaying different demons like Vatsasura. In the four to nine cantos, the poet describes different incidents like the uplifting of Govardhana Mountain, Kṛṣṇa's *rāsālīlā* with the gopis, slaying of Kāṁsa, Kṛṣṇa's fight with Jarāsandha. The tenth *skandha* of the *Bhāgavata* is the subject matter of the poem. The main sentiment is heroic in this poem. The subordinate sentiment is *Śṛṅgāra* when the poet describes the *Rāsālīlā* of Kṛṣṇa and Gopis. General figures are used like *Anuprāsa*, *Yamaka*, *Rūpaka*, *Upamā* etc. S. Sulochanadevi in her book, *Historical Mahākāvya: A Critical Survey* provides the information about this epic, p.180. However we could not get a copy of this work.

III.II Yadunātha-caritam of Unknown Author

Yadunātha-cairitam is an epic. It is also known as *Bhāgavatasamgraha* because this epic, like the *Bhāgavata*, has also ten *skandhas* which describe the story of Kṛṣṇa. Sulochana-Devi in her book, *A Historical mahākāvya: A Critical Survey* provides the information about this epic, p.11. The work is not available to me.

III.III Bhūdeva-caritam of Maheshcandra Tarkacudamani

Bhūdeva^a-caritam is written by Maheshcandra Tarkacudamani in 1866. It deals with the life account of Bhudeva who was a well known person in Bengal. It has 24 cantos. In spite of our best efforts we could not collect a copy of this work. Hiralal Sukla informs in his work *A.S.S* about this epic. p.20.

III.IV Ajita-caritam of Balkrisna Dikshit

Ajita-caritam gives the life history of king Ajitasingh of Jodhapur. It is composed by Balkrisna Dikshit. It is still unpublished and preserved in the personal library of his highness of Jodhapur. This covers the pedigree from king Gangaji (1515 A.D.) to king Ajitsingh (1707 A.D.) of Rathoreslam of Suryavani sect. There are 10 cantos consisting of 418 verses. The first canto contains the prayer of all mighty followed by the picturesque view of Lake Puskara, the king of all the holy places in India. The second canto deals with the glory of Rathore clan along with literary descriptions of palace, parks, wells and others. The third canto contains the story of king Ganga, the founder king of Marward and his son Maldeva (1562 A.D.) and describes the brave deeds of king Surasingh (1619 A.D.). The fourth canto embodies a glorious account of king Gajasingh, son of king Surasing. The fifth canto deals with the regime of king Jasavantsingh who was famous for his bravery as well as religious offerings. It is entitled "description king Jasavantsingh. This canto deals with the birth ceremony of a prince but name was not mentioned. Probably his

name was Jagatsingh who was expired in infancy. When the prince Ajitasingh was in the womb of his mother, the king Jasavantasingh expired in 1678 A.D. The canto six describes the birth and childhood of prince Ajitasingh. The canto seven contains the religious rites. The cantos eight and nine reveal the talks and treaty between Rathora and the emperor of Delhi. After long struggle, he was recognized as the ruler of Mewar by the emperor and his coronation was celebrated as described in tenth. It ends with the blessing by the poet. It is the historical *Mahākāvya*. R.D.Sharma informs in his work, *State of Society in Sanskrit Literature* about this epic p.44.

III.V Cālukyarāj-ayyaṇavaṁsa-caritam of Syamalabhatta Bharadvaja

Cālukyarāja-ayyaṇavaṁsa-caritam is written by Syamalabhatta Bharadvaja from Kolhapur in 1966 A.D. It has 17 cantos. The poet mainly uses *Anuṣṭup* metre. The poem deals with the dynasty of Candra known as Calukya. In this epic the poet describes the acts of Jaysimha upto Vikramāditya. The main sentiment is *Vīra*. The poem is not interesting and is devoid of lucidity and aesthetic beauty.

III.VI Rāma-caritam of Yuvaraja

Rāma-carita is written by Yuvaraja from Kerala in 1851 A.D. The poem is based on the *Ramayana*. It deals with the story of the birth of Rāma upto Ravana's begging *Bhikṣa* to Sita. K. Kunjunni Raja remarks: "The most popular among the works of the Yuvaraj are the

Rāmacaritam and the *Rasadana*; the former is a *mahākāvya* dealing with the story of the *Rāmāyaṇa*, and the latter is a drama of the *Bhāṇa* type. The *Rāmacarita* is his masterpiece; the style is chaste and dignified, and the poet's literary genius is not dimmed by his erudition. It breaks off with the 31st verse of the 13th canto, as the poet passed away before he could complete the work. It was later completed by Ramavarman Kocnni Tamburan of the same family, making it a poem of forty cantos including eight cantos of *Uttararāmacarita*.¹ The work is not available to me.

III.VII Rāmavarma-mahārāja -caritakāvya of Parmeswar

Rāmavarma-mahārāja- caritakāvya is composed as the *Sūtras* of Paṇini in the *Carita* of Rama-varmamaharaj. It has eight cantos composed by Parmeswardvija from Kerala in 1862 A.D. The poem deals with the life account of Rama-varmamaharaja of Vanci state. Raghuvamsa Prasad Shukla has provided information about this work in his book, *Kṣtrapati-caritam-Eka Smīkṣātmaka Adhyayana*.

III.VIII Idana-caritam of Narayancandra Bhattacharya

Idana-caritam is written by Narayancandra Bhattacharya of Bengal in 1882. It has seventeen cantos. It covers the matter from the birth of Idana upto his ruling on Bengal. The poet admires the personality and his good qualities. *Kṣtrapati-caritam-eka smīkṣātmaka Adhdhayan*. Rasearch work of Raghuvamsa Prasad informs about this epic in it. p.7. The work is not available.

III.IX Harṣa-carita-sāra of Sathakopacarya

Harṣa-carita-sāra is written by Mahanurakandadai Sathakopacarya in 1896. The source of this epic is *Harṣa-carita* of Harsa. Hiralal Shukla informs in his work, A.S.S about this epic. p.24

III.X Sūrya-caritam or Rutu-caritam of Taradattapanta

Sūrya-caritam is written by Taradattapanta in 1868. He was born in Barasayata village Pithaura district. His father was Durgadutta and mother Bhagirathi. It has 16 cantos. The poet describes different rivers, Mountains and seasons. All human beings and objects of the earth depend on the sun. The work is not available.

III.XI Parsurāma-caritam of Hemacandracarya

Parsurāma-caritam is written by Hemacandracarya of Bengal in 1882. The poet's father's name was Jadunandana Rai who was a Sanskrit teacher in Adverd College and was awarded the title *Kavibhūṣaṇa*. Hiralal Shukla informs in his work, A.S.S about this epic. p.422.

III.XII Bharata-caritam of Ramakumar Sarma

Bharata-caritam is written by Ramakumar Sarma. It is an epic divided in nine cantos, consisting 612 verses in 1997. This epic

embodies the story of Jadabharata that is given in the 15th Skandh of *Śrīmad Bhāgavata*. The poet was born on 28th December 1896 in Caparakha village in Hajaribag district. His father's name was Vaidyanatha Sarma. The poem is a mediocre one.

III.XIII Prabhunārāyaṇa-caritam of Jivanlal Sharma

Prabhunārāyaṇa-caritam is written by Jivanlal Sharma Mathur. It deals with the life of king Prabhunarayana of Kasi. This work is published in 1906 in Varanasi. Only nine cantos of this poem are preserved in the Ramanagara Library. So we can think that it is an incomplete work. Raghuvamsa Prasad has prepared critical study. *Kṣtrapati-caritam-eka smīkṣatmaka Adhdhayan*. He informs about this epic in it.p.6

III.XIV Bāla-caritam of Sankarlal Mahesvara

Bāla-caritam is written by Sankarlal Mahesvara of Gujarat. The poet was born in Parsupara village from Kathiyavad in 1916. His parents' names are Mahesvara and Moghibai. His teacher's name was Kesava Sastri. In 1914, he was honored with the title Mahopadhyaya by British government. He was teacher in Morbi. *Bālacarita* has twenty cantos dealing with the story of the childhood incidents of Kṛṣṇa. Rajendra Nanavati informs: "In the preface of *Bālacaritam*, Shri Hathibhai Sarma, the friend of the poet, writes that the poet originally had written seven *Sargas* of *Bālacaritam* and then for the general run of the public asked pandit Pranshankerji of Laliya to translated

version were dispatched through post. Both the versions were lost in transit. In order to encourage his friend Shri Hathibhai told him, "The mother does not want a small poem; she requires a poem of Sixteen *Sargas*". The poet completed the task of composing a poem of sixteen *sargas* in very few days. On seeing the work Shri Hathibhai said that without the history the poem would be considered incomplete. There upon the poet added four *sargas*. Then again, in twenty first *sarga* thirty seven verses were added in praise of the Guru. In the meantime, the poet died. Shri Hathibhai completed by adding the glory of the Guru and a very brief account of the poet, got this work printed through the donation from sir Chinubhai Baronet. The year of publication has not been mentioned but it must have been printed in samvat 1974." 2 Rajendra Nanavati states in his paper Sankarlal Maheswar sastri of Morabi: A forgotten poet-Jewel which is published in Contribution of Gujarat to Sanskrit Literature.²

III.XV *Dasakumāra-caritam* of Cambola Ambadevi

Dasakumāra-caritam is an epic written by Cambola Ambadevi Tamburati in 1919. The poetess converts *Dasakumāra-caritam* in the form of poem. Hiralal shukla informs in his work A.S.S about this epic.P.24. The work is not available.

III.XVI *Rāmātma-caritam* of Cunakkara Ramavariyara

Rāmātma-caritam is an autobiographical epic written by Cunakkara Ramavariyara Kerala in 1946. It has 20 cantos. The poet's father's

Research work of Raghuvamsa Prasad: *Kṣatrapati-caritam-Eka Samīkṣātamaka Adhdayana*. The work is not available.

III.XX Rāma-caritapūraṇam of Godavarma and Sarvabhauma Kudangallura

Rāmacarita-pūraṇam is an epic written by two poets. The first poet is Godavarma who composed 13 cantos and Sarvabhauma Kudangaliura completed it with the addition of 19 cantos in 19th century. It deals with the story of Rama's birth upto his coronation. However, Raghuvamsa Prasada Shukla informs that it is not still unpublished.

III.XXI Śivāji-caritam of Kalidasa Vidya Vinoda

Śivāji-caritam is written by Kalidasa Vidyavinoda. Some cantos of this poem are published by the Sāhityaparīṣad of Calcutta in 19th century. We are in doubt whether the complete work is published or not. Even the six cantos are not available. We knew about it from a Research work of Raghuvamsa Shukla: *Kṣatrapati-caritam-Eka Samīkṣātamaka Adhdayana*. p. 27

III.XXII Ānjaneya-caritam of Krupakanta Thakur

Ānjaneya-caritam is written by Krupakanta Thakur in 1998. It contains 11 cantos. It is based on the *Rāmāyaṇa*. It deals with the life account of Hanumān who was the son of Kesari and Anjani in Kapiraja dynasty. He is a great devotee of Rāma. This epic describes the birth of Hanumān and his devotion in charming manner.

Lakshmikanta Vimala informs about this epic which is published in Drk. p.137-138, Ank.10

III.XXIII Rāma-caritābdhiratanam of Nityananda Sastri

Rāmacaritābdhiratnam is written by Nityananda Sastri. It is a big *Citrakāvya* divided in 14 cantos. The subject matter is based on the *Rāmāyaṇa*. Gayavala Lalasankar has written in his paper *Svātantryotara Rājasthānīya Mahākāvya* which is published in Drk in 2003.³

III.XXIV Rāmadeva-caritam of Ramadev Sahu

Rāmadeva-caritam is written by Ramadev Sahu. This epic has 15 cantos. It deals with the life account of Baba Ramdeva who was a popular figure in Rajasthan. The poet describe him as an incarnation of the god. Gayavala Lalasankar has written in his paper *Svātantryotara Rājasthānīya Mahākāvya* which is published in Drk in 2003.

III.XXV Lokaśāha-caritam of Mulsankara Sastri

Lokaśāha-caritam is an epic written by Mulsankara Sastri in 20th century. It has 14 cantos. Lokaśāha was a popular person in Rajasthan who was related with Jainism and performed works for the welfare of society especially for Jains. Gayavala Lalasankar has written in his

paper *Svātantryotara Rājasthānīya Mahākāvya* which is published in Drk in 2003.

III.XXVI Śrīmadamṛita-caritam of Sankarlal Sarma

Śrīmadamṛita-caritam has 18 cantos written by Sankarlal Sarma. This epic describes the life of Amritnatha who was a follower Srinathaji specially Vaisnavism. The main sentiment is *Santa*. Gayavala Lalasankar has written in his paper *Svātantryotara Rājasthānīya Mahākāvya* which is published in Drk in 2003.

III.XXVII Sudāmna-caritam of Madan Sarma Sudhakara

We get some information about *Sudām^{na}-caritam* from poet's drama *Dūtamadhavam*. This poem is written by Madan Sarma Sudhakara in 20th century. Gayavala Lalasankar has written in his paper *Svātantryotara Rājasthānīya Mahākāvya* which is published in Drk in 2003.

III.XXVIII Samudradatta-caritam of Jnanasagarji

Samudradatta-caritam is written by Jain poet Jnanasagarji in 1994. It deals with the story of Sudatta and Sumitra son's Bhadramitra. The poet describes the rebirths of Bhadramitra. It has 9 cantos consisting of 345 verses. It is an inferior type of poem.

III.XXIX Mātabhūpāla-Caritam of Pantalam Ramavarma Tamburan

Mātabhūpāla-carita is written by Pantalam Ramavarma Tamburan. It is an epic having ten cantos. It narrates the biography of king Ramavarma of Kocin. The poet was born 1974 at the palace of Cavakka as the son of Kizhappurathu Vaudevan namputirei. In the first canto, the poet describes about the child hood education of Ramavarman. In the second and third cantos, the poet describes the first anniversary of the late Maharajaivir Kerala Varman and the occasion Ramavarma to the throne. The fourth and fifth cantos contain the king's journey to Northern and Southern regions. The sixth canto describes the prosperity of the country. The seventh canto describes Ramavarman's acceptance of a title of honour. The poem ends with a description of the celebration of the birthday of the king. S.Sulochanadevi in her book, *A Historical Mahākāvya: A Critical Survey* provides the information about this epic, p.53

III.XXX Uttararāma-caritam of Sarvabhauma Koccunni Tamburan

Uttararāma-caritam is written by Sarvabhauma Koccunni Tamburan in 19th century. It is written as a sequel to the *Rāmacarita* into eight cantos. The whole work deals the story of the *Uttarakāṇḍa* of *Rāmāyaṇa* of Valmiki. The title *Uttararāma-carita* is significant because it deals with the later incidents of Rama's life. In the first canto, the poet deals the meeting of Agastya with Rama. After, the

origin of Raksas as the valour of Indrajit, Kartiavirya and Valin are narrated. Then, the poet describes Rāma's conversation with king Janaka, Kaikai and others. The third canto is described to the description of the spring season and sport of water. The fourth canto starts with the description of evening and ends with the description of the sunrise. The fifth canto stands the pregnancy of Sītā, the news of the public scandal and the determination of Rāma to blemish sītā to the forest. Vālmiki meets her and welcomes her in his heritage. The sixth canto and seventh cantos deal with the slaying of Havanasura and Sambuka. In the last canto, Rāma performs the *Asvamedha* sacrifice and *Svargārohana* of Rama etc. S.Sulochanadevi in her book, *A Historical Mahākāvya: A Critical Survey* provides the information about this epic.

III.XXXI Uttarnaiṣadhiya -caritam of Madhavan Atittiri

Uttarnaiṣadhiya-caritm is written by Madhavan Atittiri. This poem has sixteen cantos. It deals with the story of Nala after his marriage with Damyanti. It is composed as a complement to Harsa's *Naiṣadhiyacarita*. The poem is significantly entitled in keeping with the subject matter of the work. Madhavan atittiri belonged to the Arur family in the village of Peruvanam near trichur in Kerala. He was born as the son of Nilkantha and Shridevi in 1838.

The first canto narrates how the king Nala administers his country very nicely. The second canto deals with the palace garden sporting in water and the vernal season concluding with the arrival of the Swam

who brought about their union. The third canto contains a beautiful description of evening. In the fourth canto, Nala and Damayanti visit various places along with the swam. In the fifth canto, the poet describes detailed description of glorious city of Nala and the ocean. The sixth canto contains the pregnancy of Damayanti, her giving birth to a son and daughter. The seventh canto opens with description of Damayanti. Kali who was also a contender for Damayanti's hands wants to retaliate against Nala with evil intention. He along with Dvapara approach Puskara who invites Nala to a game of dice. In spite of the pleadings of Damayanti, Nala accepts the invitation. Due to the evil influence of Kali, Nala loses the game again and again. These incidents are described in seventh and eighth cantos. In the tenth canto, Nala leaves Damayanti in the middle of night in the forest. She falls into grip of serpents. A forester comes and rescues her, but then tries to make love to her but through the power of her virtues, he is reduced into ashes. Later, she joins a group of merchants and goes to the Cedi Country. The eleventh and twelfth cantos contain that Nala wanders into the forest and saves the serpent Karkotaka from a forest conflagration. Karkotaka bites Nala thus changes the original form of Nala. Then Nala changes his name, assumes his other name Bhaka. Nala who approaches Rtuparna and lives there in disguise. In the meantime, Bhima, father of Damayanti sends messengers for in the search of Nala and Damayanti, later messengers have found Damayanti and she comes back to his father's house. She despatches Brahmins to find out the whereabouts of Nala. On a suspicion that Nala is with Rtuparna, Damayanti sends Sudeva to him with the message that her marriage is fixed for the very next day. She knows

that only Nala can cover that much distance within a short time. As suspected by Damayanti, R̥tuparna and Bahuka reach the city of Bhima at the right time because Nala has the knowledge of *akṣahrdaya* and *asvahrdaya*. In the thirteenth canto, the poet describes the re union of Nala and Damayanti. Nala comes his country by defeating puskara in the game of dice. The main sentiment is *Śṛṅgāra* in this poem. The *Karūṇarasa* is also subordinate sentiment. S.Sulochanadevi in her book, *A Historical Mahākāvya; A Critical Survey* provides the information about this epic.

III.XXXII Śrī Rāmavarma Mahārāja-caritam of Vaikkom Paccu Muttul

Śrīrāmavarmamahārāja-carita is written by Vaikkom Paccu Muttul. This poem describes in eight cantos the life and achievements of Aelyama Tirunal Mahārāja. It illustrates the important *sūtras* of *Aṣṭādhyayi* from the grammatical point of view. Hiralal Shukla informs in his work A.S.S about this epic. P.198. The work is not available. .

III.XXXIII Śrīrāma-caritam of Ramavisala Tripathi

Rāma-caritam is written by Ramavisala Tripathi in 1928. The poem is divided in seven *kaṇḍas* consisting of 1896 verses. The poet follows the footsteps of Valmiki and Tulasidas. The poem begins with an invocation of Śrīrāma. Ministers for searching Sītā are described in *Kiṣkindhākāṇḍa* which contains 171 verses .

III.XXXIV Mānvikramasumati-caritam of Vasunni Mussat

Mānvikramasumati-caritam is a historical epic on the achievements of the Zamorin king Manavikrama Ettan Tampuran in 1920, great patron of literature and author of several Sanskrit and Malayālam works. It is an incomplete poem as the author passed away before its completion.

III.XXXV Brahmarṣi-Virajānanda-caritam of Medhavrata

*Brahmarṣivirajānanda-caritam*³⁹ is written by Medhavrata Sastri. Virajānanda was the preceptor of Swami Dayanada. The poet was impressed by his character and got the inspiration to describe his character and noble deeds through this poem. The poem is a small epic divided in ten cantos with 424 verses. It was composed in 1952. The poet glorifies the greatness of this saint. The poet begins this work with benedictory verse and salutes his parents and preceptor. In first canto, he uses the *Anuṣṭup* metre. In the second canto, he describes the childhood and renunciation of the hero and going for penance of the hero. The second canto deals with *Upajāti* metre. The third canto describes that Swami Virjananda became an ascetic and visited various cities of India. He describes Alvarnivasa of the hero. In the fifth canto he describes that he established a school in Mathura. Using the metre *Vamśastha*, in the six canto, he takes an oath for the conversing the *Aṣṭādhyayi* in easy language. So he meets the different royal personalities and kings. Using the *Upajāti* metre the poet describes the entrance of Swami Dayanada as disciple of Virjananda in his Pathśālā in the seventh canto. The eighth canto

reveals the education of Swami Dayananda and his oath for preaching the Vedic *Dharma* in the society. The ninth canto is in *Sikharinī* metre dealing about various books, which are written by Virjananda. The tenth canto deals with death of Virjananda. The poet uses the various figures of speech in his work like *Anuprāsa*, *Yamaka*, *Rūpaka* and etc. for increasing the beauty of the poem. Some examples are given below:

आर्षादर्शसुशिक्षणे गुरुकुले श्रीझज्जरे पावने
 शान्तैकान्तनिवासगेहरुचिरे वर्णीन्द्रवृन्दश्चिते ।
 ब्रह्मर्षेविमलं चरित्रमतुलं काव्यात्मना गुम्फितं
 सानन्दं मयका व्रतीन्द्रभगवद्देवेन सञ्चालिते ॥

सत्यं वेद सुसम्मतं मतमयं सम्मन्यमानोऽतुलं
 शास्त्रज्ञानसमुद्रगाहनशुचिप्रज्ञानाद्योऽनिशम् ।
 शास्त्रार्थप्रधने प्रकाण्डविबुधाञ्जित्वाऽद्भुतप्रज्ञया
 प्रज्ञालोचनदीप्तिमान् विजयते संन्यासिसम्राडभुवि ॥ IX.27

यदीयजिह्वाङ्गणरङ्गभूमौ समग्रशास्त्रार्थपटीगसी सा ।
 सरस्वतीसुन्दरनर्तकी वविद्वन्मनो नन्दयति स्म लास्यैः ॥ VII.3

Bhavanilal informs in his work *Rsi Dayānanda Aur Ārya Samājki Sanskrit Sāhitya Ko Den* about this epic.⁴

III.XXXVI Nārāyaṇa -Swāmi-caritam of Medhavrat Sastri

Nārāyaṇa-swāmi-caritam is written by Medhavrat Sastri in 1952. Narayan Swami was a popular saint of Aryasamaj. He was preceptor of Medhavrat when he was studying at Gurukula. He was impressed with the personality and virtues of his teacher. This epic is divided into twelve cantos, consisting of 300 verses. He praises the nobleness of the hero of this poem in first canto (*Alankāra*). The second canto provides the information of the childhood and education of him. The third canto provides the details about *Aryadikṣa* of him. The fourth canto gives the information of *Śiṣṣāṅklapa*. The fifth and sixth cantos provide the details about the social works of him. The seventh and eighth cantos describe the study of Yoga and meditation of him. It also gives the details about the services for Gurukul. The ninth and tenth cantos provide the details about his social services and appointment as an administrator of Āryasatyāgraha in Hyderabad. The eleventh canto provides the details about his leadership. He opposed to Muslim Government in Sindha region for restriction on *Satyārthaprakāśa*. The last canto provides the details about the death of the greatest personality Narayana Swami. The poet uses various metres in his poem for lucidness like *Mālīnī*, *Śikharīnī*, *Drutavilambita*, *Vamśastha*, *Mandākrantā* and *Yamaka*. Bhavanilal informs in his work *Rsi Dayānanda Āur Ārya Sāmājki Sanskrit Sāhitya Ko Den* about this epic. p.173

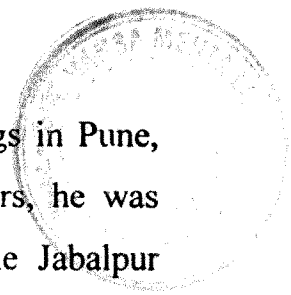
III.XXXVII Subhāṣa-caritam of Visvanath Kesava Chatre

Subhāṣa-caritam is written by Visvanath Kesava Chatre who was a popular leader. The poet is also impressed by the character of Subhas, his courage, patience and devotion towards the nation at the time of freedom movement. The poet has described the biography of Subhas in his epic in ten cantos consisting of 650 verses.

The poet was born in 27 September 1906 at Panchavati of Nasik, Maharashtra. His father's name was Kesav Sastri and Mother was Yasodadevi. After the death of his father, both uncle and his mother nourished him. He got the service in Railway but he was interested to create the Sanskrit and Marathi literature. He has published a number of works and translated some works in Sanskrit and Marathi. He has also composed *Ekanāthcaritam*, *Sātvalekaracaritam* (incompleteed and unpublished) *Vasudev Balwantacaritam*.

At the beginning of epic, he prays Śiva and salutes his own parents. He praises the hero Subhas and the leaders of Bengal who has actively taken part in this struggle of freedom. He praises the virtues of subhas's parents, Jankinatha and Prabhāvatī. He describes his birth and education. The earthquake of Bengal and the famine of Maharashtra are described in the first canto. The name of first canto is *Udaya*. Subhas gets the inspiration from the reading of books of Vivekananda. He was more interested in the history during his education. After regarding the Indian history about the freedom movement, he came to the decision "Any Country does not get

Freedom without the battle". He came to Calcutta for his higher education and then visited Haridwar with his friend Hemanta. He had gone for searching a preceptor without taking the permission of his parents. His parents were worried about his disappeared son. The title of this canto is *Sadgurumā^{sa} ganam*. It starts with the worry of his parents. His mother prays to the goddess Durga and by the grace of Durga suddenly her son came back. The poet praises the leadership quality of Subhas when he was learning in the college. When egoist British Professor insulted Indian students, he and his friends boycotted the class and complained to the Principle who did favour to his Professor. With the leadership of Subhas, Students did strike but as a result he was dismissed from the college. Then, his father took admission of his son in other college. The title of this canto is *Tejodarsana*. Subhas's father wanted to send his son to Britan for I.C.S. Examination but subhas wanted to serve his nation. Hearing about the cruel incident of Jaliawalabag, he decided not to go to Britan. After the discussion with his father he became ready to go to Britan by ship. He had passed I.C.S Examination by his hard work and determination but he had resigned the high position, and impressed through the freedom struggle of Gandhiji. The title of this canto is *Atulatyāga*. Subhasa left foreign and came back to Bombay, was introduced with Gandhiji and goes back to Calcutta. There, he was arrested by Britishers and stayed for six months in prison. This Swaraj party got the victory in the city corporation of Calcutta. Subhas went to Switzerland. The title of this canto is *Deśasevārambha*. He was elected as general secretary of Congress in Madras meeting. He inspired all young's generation for taking part in



freedom movement. He arranged different public meetings in Pune, Lahore and other places. Seeing revolt towards Britishers, he was again arrested by British Government and stayed in the Jabalpur prison. He had written *Bhāratmuktiyuddha* there. Hearing, the news of his father's death, he firmed in his work. He proclaimed to get Swaraj within six months. The title of sixth canto is *Utakarṣha*. He again proclaimed that he does not want to meet anybody because his mind is not stable. He does not believe in non-violence because he strongly believed in war so wearing, Pathan dress, he left Calcutta. When he was traveling by train, one officer asked about him, he said that he is Giyauddin and is an agent of life insurance Company. He reached to Pesavar and meet Rahimana. Then both went to Kabul and after reached German with the messenger of Italy. He arranged the meeting with Hitler who welcomed him. When Indian knew that he is reached at Germany. The title of seventh canto is *Antardhyānam*. He arranged the Hind-army in Germany. He always worried about how Hind-army will go to India. That time Japan got the victory over Singapore. He also wanted to go to Japan but in traveling he got the injury. So he reached to Japan by boat. The title of the eighth canto is *Naitrutvalābha*. Subhas arranged the public meeting and proclaimed that anyhow he will get freedom. He went to Ranguna and wrote a song "*Kadam Kadam Badhāyejā*". He collected guns and atom bombs, went to Bangkok and take the responsibility of army. The name of the tenth canto, *Satyāgraha Sangrām*. It starts with the description of Hitler and his bravery. It provides the details about soldier's life and his family. They suffer a lot in the absence of a person who has joined army. The pitiable condition of Japan is

narrated here when America attacked on it. When Airplane, Subhas came back to India with his friend Habib, that time Airplane crashed. People heard that he passed away but Habib said that he got injury when tried to save Subhas's life. The poet uses *Vaidarbhī* style in his epic and adorns his epic with many figures of Speech in proper manner.⁴¹ there are two other epics on Subhas Bose, which will be presented below.

III.XXXVIII Subhāṣ^a-caritam of Trigunananda Shukla

Subhāṣa-caritam is composed by Trigunanand Shukla who has also written many Sanskrit works. The epic has 15 cantos and 749 verses composed in different metres. It was published in 1996 edited by Susama Kulashrestha. It is one of the best epics in twentieth century and significantly different from Chatre's work presented in the above pages in this chapter.

III.XXXIX Puruṣottama-caritam of Ganesvara Rath

Puruṣottama-caritam is an epic in twelve cantos on the life of Puruṣottamadeva, the Gajapati king of Orissa. Bhanudeva IV (1434 A.D.) was the last king of the Ganga dynasty of Orissa. When he was busy in war with Vijaynagar kingdom in the south for a long time, Kapilendradev ascended the throne at Puri through a revolution in 1435 A.D. to establish the Surya daynasty in Orissa.

The poet describes in the first cantos of his epic the account given in the *Madalpanji* (the Jagannath temple chronicle) that Kapilendradeva was a poor boy in his early life and resorted to theft and begging for his living later when he was bagging in the precinct of Jagannath temple, the sonless king Bhanudeva was impressed by his appearance. He adopted him as his son and successor. Kapilendradeva ruled Orissa for a long time and established a vast Orrisa empire. His good administration and adherence to *dharma* is praised in this canto. In the second canto Kapilendradeva appointed Purusottamdeva as the next emperor of Orissa from among his many sons. So the emperor Purusottamdeva faces his warring and revolting brothers. He becomes famous among people for his good administration, valour and handsomeness. The poet starts describing his handsomeness as an introduction to the story of love. Padamavati, the beautiful princess of Kanci (the daughter of the Kanci-king Salva nararsingha) and Purusottamadeva are deeply in love though from distance. The third canto has given expression to the feeling of love-in-separation in Purusottamadeva. In the fourth canto Padmavati's love-in-separation is delineated in details. Her love-lorn condition compels the king of Kanci to set out to Puri with a marriage proposal. In the fifth canto, the king of Kanci arrives at Puri. Jagannatha finally gives him the vision of Ganesa in him during his bath on the *snāna-mandapa* on the *snāna-purnimā* day and convinces him that all gods are but his parts. The Kanci-king realized what the earlier about Brahman hood of Jagannath on whom all gods reside. The sixth canto is devoted to a beautiful description of the car festival at Puri. The love episode is soured up in this canto by the king of Kanci who refused to give his

daughter to Puruṣottamadeva as the latter, like an outcaste, engaged himself in sweeping the car of lord Jagannātha. This infuriates Puruṣottamadeva who takes a vow to conquer Kānci and get Padmavati married to an outcaste in Orissa. In the first attack over Kānci, he himself returns defeated in the seventh canto. He surrenders himself at the feet of lord Jagannāth and prays to help him conquer over Kānci. A long prayer by the defeated king forms the major part of the canto. Lord Jagannāth appeared in dream and assured of his participation in the next expedition against Kānci to earn him a final victory. The messenger sent from Puri to the court of Kānci is asserted by the king of Kānci. The eighth canto is a depiction of the preparation for the second war-expedition in Puri. The ninth canto details upon Jagannāth and Balarama who rode their horses ahead of the marching soldiers and drank butter-milk from the milk maid name Manika before giving her a jewel-ring as a token for payment to be made by Puruṣottamadeva. The devotional thrills and lords of the universe have joined his army – is well delineated here. The tenth canto is devoted to the war preparation in Kānci. In the eleventh canto, the loathsome atmosphere of the war-field as depicted here, creates *Bibhatsa-rasa*. In this twelfth canto, the king of Kānci defeated before the invincible power of lord Jagannāth and Balabhadra. Puruṣottamadeva took Padmavati in custody and returned Puri with the famous idol of Ganesa from the Kānci kingdom. Padmavati is kept arrested in the Barabati fort of Cuttack till a suitable outcaste is chosen for her. However, during the next car festival, the minister of Puri gave her in the hand of Puruṣottamadeva who was sweeping the car of Jagannāth at that time. His argument was that the king was an

outcaste by deed at that moment and hence fit to be the husband of Padamavati as per his previous vow. Thus the epic is a love-story spread on the incident of the conquest of Kānci (1469 A.D.) Purusottamadeva is shown completely overwhelmed by the bountry of beauty of Padamavati. But the description is balanced by the fact that there is a great distance between them -*Prasāda* is the main quality in the verses of pt. Rath.⁵ 42 Some example are:

पशुर्नरोऽप्यति विभेति सूयते नरे महत्त्वं निजधर्म एव हि ।

स येन नानुष्ठित एव केवल पशुः प्रकृत्या मनुजोऽपि ॥ I.41 p. 15

तदास्यकान्तिप्रकरेण तर्णं कह्लारवन्मित्रमुखं प्रसन्नम् ।

सरोजवच्छत्रुमुखं निलीनं द्रढीचकारास्य शशाङ्कभावम् ॥ II.46 p. 15

अशाकचूताधरपाणिपल्लवा प्रफुल्लनीलोत्पलरम्यलोचना ।

नवीनराजीवसुगन्धहारिणी तदीयवाणा नवमालिकारदा ॥ III.10 p.16

21. The work is not available.

III.XL Jñānesvara- caritam of Kshma Rao

Jñānesvara- caritam contains four hundred verses divided into eight cantos. The epic is full of *śabdalaṁkāras* and *arthālaṁkāras*. Saint Jñānesvara's father accepts asceticism with full determination and not with mere blind faith; the descriptions are made charming with the use

of *Arthālaṃkāras*. Saint Jñāneśvara wrote a famous treatise entitled *Jñāneśvari*, the poet humbly describes her efforts to write on the life of Jñāneśvara as it is like an effort of sparrow to reach the sun. The epic has been presented with an English translation.

The poem begins with,

यः षड् वर्षशतानि भूरि महितो विद्वद्भिरज्ञैस्तथा
साक्षाद्विष्णुरिवावतीर्ण इह यो ज्ञानेश्वरो ज्ञानिराट् ।
धृष्टोग्यल्पमतिस्तदीयचरितं गातुं विमोहादहं
संस्पृष्टुं डयनोद्यतेव चटका तारापथे भास्करम् ॥ I.1 p.1

नातिक्रान्तकुमारभाव इह यो वेदाङ्गपारंगतो
लोकेभ्योऽविकलां च भक्तिपदवीं निर्दिष्टवान् योऽमलाम् ।
यत्काव्यामृतनिर्झरेण मुदितो विद्यातृषार्तो जनः
प्रवृत्तास्मि महात्मनः कृतिततीः ख्यातुं सुबद्धादरा ॥ I.2 p.1

It ends with,

एकादश्यां शुभतमतिथौ शुक्ल आषाढमासे
खर्वे वर्षे सुमहितमुनेर्ज्ञानदेवस्य मूर्तिः ।
भास्वद्रत्नोत्खचितशिबिकास्थापिता हस्तदीपैर्
दीप्ताऽऽलन्द्याः पथि किल नतैः पूज्यते लोकवृन्दैः ॥ VIII.31 p.40

ब्रह्मसंनिधिमुपेयुषो मुने वर्त्तसरेगतवति स्थिरान्तरौ ।

भ्रातरौ च भगिनी त्रिविष्टपं पुण्यराशिपरिपाकतो ययुः ॥ VIII.32 p.40

some example are :

फणी यथा जाङ्गलिकाद्विमुक्तो द्रुतं द्रवत्येव यथा च कीरः ।

अपासृतः पञ्जरतो ङ्येत तथा च स त्यक्तगृहः प्रतस्थे ॥ II.14 p.8

तं प्रेक्ष्य साष्टानतं कुमारं स्वपादयोः पल्लवपेशलाङ्गम् ।

श्रीगैनिनाथो मुमुदे पुरेव श्रीनारदो दर्शनतो ध्रुवस्य ॥ II.66 p.12

श्रुतेर्मतं मान्यमसंमतं हि वा निराकृतिस्तस्य हि दुरशका बुधैः ।

रुचा तडिल्लिम्पति न त्विषां पतिं सुवर्णतामेति न मृत्तिका क्वचित् ॥ III.17 .15

प्राकृतस्य वचनं निशम्य तज् ज्ञानदेव इममुक्तवान् यथा ।

नास्ति कश्चिदपि भेद आवयो रात्मनोर्ध्रुवमिति ब्रवीमि वः ॥ IV.37 p.20

आत्मनो वपुषि भासते प्रतिबिम्बनं दिनमणेर्घटं यथा ।

चक्रपाणिरपि सर्वदेहिषु व्यापकः सकलविश्वगश्च सः ॥ IV.38 p.20

आकृतिस्तदपि तस्य वस्तुतो ज्ञानिनो भवति दृष्टिगोचरा ।

कारणे स्थिरदृशो हि मानसं बध्यते न खलु कार्यदर्शने ॥ IV.39 p.20

III.XLI Rāmadāsa-caritam of Ksama Rao

Rāmadāsa-caritam is the life sketch of great saint Rāmadasa. The epic has thirteen cantos with 382 verses.

The poem begins with,

आस्कन्दो यवनैर्व्यधीयत यदा वर्षत्रिशत्याः पुरा
धर्मग्लानिरभूत्तदाऽखिलमहाराष्ट्रवनीमण्डले ।
तत्काले समवातरत्क्षितितले संरक्षितुं पीडितान्
धीमाञ् श्रीपवनात्मजः स हनुमान् सर्वोऽपि यं वन्दते ॥ I.1 p. 1

It ends with.

तृणमिव निजजीवं कल्पयन्प्राविशस्त्वं
भयदमिदमरण्यं सङ्कुलं क्रूरसत्त्वैः ।
तव दृढतरभक्तिस्वादुपीयूषवृष्ट्या
मम जठरकृशानुस्तात निर्वापितोऽभूत् ॥ XIII.41 p. 63

नद्युद्गतां गिरमसौ च निशम्य हृष्टः
सोज्झम्पमत्र सलिलेषु वगाह्य गाढम् ।
तत्रोपलभ्य च शिलामयमूर्तिदुग्धं
प्रोच्चैः स्तुवन् रघुपतिं तटमाससाद ॥ X.59 p.45

एकाऽभवत्प्रतिमयोरनयोर्हनूमत्

सीतासमेतरघुवंशमणेर्मनोज्ञा ।

गुर्वी परा च महिषासुरमर्दनाया

रम्या हिमांशुशिरसः परमप्रियायाः ॥ X.60 p.45

III.XLII Śrī Tukārāma- Caritam of Kṣamā Rao

Tukārāma-caritam (1950) contains nine cantos in which there are 382 verses. Tukārāma preaches here to give up all worldly attachments and to become the devotee of Hari. Tukārām was a great saint poet of Maharashtra. The present work contains nine cantos the hero of this poem is Tukārāma who is the great saint of Maharashtra. There is suggestion given in the previous canto regarding the subject matter of the next canto. Each canto has a name like *Mūlapuruṣ. aprasānsi ana* (64 stanzas) *Janmādisankīrtana* (38 stanzas), *Vāñijyavināsha* (67 stanzas), *śakunt santaparnah* (41 stanzas), *dīn charchāvarṇanam* (48 stanzas) *Hari Ganesh bhojanam* (33 stanzas) *naṣṭpratyāgamaha* (47 stanzas) *Shivaji samāgamaha* (39 stanzas) and *prasanna vaikunthha* (55 stanzas). We give here some examples:

निरूह्य वृत्तिं निखिलेन्द्रियाणां निवेश्य तत्तन्निजगोलकान्तः ।

निधाय चित्तं जगतामधीरो निरन्तरध्यानपरोऽयमासीत् ॥ I.7 P.1

तदनु च करं धृत्वा मेऽग्र निनाय स मां शनैः

परिचितपयेनेव ध्यान्तेप्यगाद्यदयलाक्ताचलः ।

तपसि सहसा विद्युद्वीप्तौ मदीक्षणगोचरा

रूचिरमतिनिभाः श्रीवत्साङ्गा बभूव तदाकृतिः ॥ II. P.8

राजन्यः प्रथमं निजारिविजयं हत्वा स्वधर्मं चरेत्

सर्वं प्राणिगतं परात्पस्तरं पश्येद् द्विजान्मानयेत् ।

नो हिंस्यात्वमपि त्रसज्जनमवेत् सत्यं वदेत्सर्वदा

दीनानां शमयेत्क्षुधामविरतं ध्यायेच्छ्रियो वल्लभम् ॥ VII. P.36

III.XLIII Rāma-caritam of Padmanarayana Tripathi

Rāma-carita is written by Padmanarayana Tripathi. It is written as a sequel to the *Rāmacarita*. The poem is divided into two parts (1) *Pūrvabhāga* (2) *Uttarbhāga*. The first part is published by in 1965 and the second one is published in 1971. *Pūrvabhāga* is divided into ten cantos and *Uttarbhāga* is divided into twelve cantos. The subject matter of this mahākāvya is divided into 22 cantos.

The style of *vaidarbhi*,

सकल काल कला कलन प्रभू रघुवरः कल षटक् समुद्रवाम् ।

अनुभवन्नवभवन्नव तोष भृन्मुनि गणस्य मनोहरतां प्रियः ॥ III.51

The style of Gaudī,

सम्मूर्छिताशरभटोत्कटसारदर्पस्या स्थापनोत्कमिति रावणमूचिवान् सः ।

रामस्य पादपरिसेवनतोऽस्मि शर्म त्वं पाहि यामि सरणं शरणंदिदुक्षुः ॥ XXI.15

The style of Pāncālī,

नीतिबुद्धिबलराशिरिन्दमस्त्वं विद्यानिधानपरमार्थं विदुच्चकैस्त्वम् ।

रामोपसेवननिमित्तमनन्तवीर्यं स्त्रैलोक्यमङ्गलकरोऽस्ति ॥ XX.30

III.XLIV^{५४} Nehru-caritam of Brahmananda Sukla

^{५४} *Nehru-caritam* is composed by Brahmananda Shukla. It has eighteen cantos. This epic presents the biography of Jawaharlal Nehru. The subject matter is divided into eighteen cantos. The total number of verses is 707. The divine glory of Kashmir, life of Motilal Nehru, the birth of Jawaharlal Nehru, various *samskāras* for Jawaharlal, the education of Jawaharlal, Jawahar's journey to America, marriage of Jawahar with kamala, miserable situation of India, death of father Motilal and the death of mother Svaruprani. The works of Nehru are described. Some examples are here.

वाग्देवता दलित-दुर्बल-बुद्धि-दोषा,

शब्दार्थ-भाव-रस-रीति-विधान-दक्षा ।

हृत्तन्त्रि-ताडन-परायण-पूत-पाणि-

स्तोषाय नो भवतु मञ्जुल-भाव-वेशा ॥ I.1 p.1

It ends with,

आयान्ति यान्ति जगतीह सदैव जीवाः

स्वीयोदरश्च सुचिरं परिपूरयन्ति ।

जीवन्ति ये परहिताय वरेण्यभावा-

स्तानेव कानपि मुदा मनसा स्मरामः ॥ XVIII.82 p.238

The description of *vasanta*,

“सुस्वागतं तव ! वसन्त ! मनोजबन्धो !

कुर्वन्त्यमो विटपिन् । नवपुष्पभारैः ।

नानाविधैः खगकुलैरतिमात्रहृष्टाः

सम्बन्धि-बान्धव-युता इव सद्गृहस्थाः ॥ XIII.2 p.132

गायन्ति मञ्जु मधुपा मधुपान-मत्ता

नित्यं तवैव गुण-पूग-निबन्ध-गीतम् ।

तन्वन्ति किञ्च भवदोययशोवितानं

कूजन्ति काकिल-कुलानि रसाल-कुञ्जे ॥ XIII.3 p.133

गीतामुपासितवताममरत्वलब्धिः

सञ्जायते जनितामभयं सदैव ।

आत्मा न वा जनिमुपैति न वा विनाशं

देहास्तु भूत-समुदायमयास्तथा स्युः ॥ XIV.5 p.154

The poet was born in 1904 at Carthaval in U.P. His father's name was Maidatta Sukla and mother was Tulsidevi.

III.XLV Nehru-caritam of Amiracandra Sastri

Nehru-caritam is composed by Amiracandra Sastri in 1918. It has 27 cantos. Only first canto is published in *Sanskrit-Ratnākar* in 1965. Ramakanta Sukla informs in his paper about this epic. The poem has not appeared so far in the book form. The book is not available.

III.XLVI Śrī Swāmi Vivekanada – Caritam – of Tryambaka Bhandarkar

Ś. ४१ Swāmi-Vivekanada-carita is composed by Tryambaka Bhandarkar. It is one of the best epics of twentieth century. It deals with the life and activities of a great saint Swami Vivekanada in historical order. It consists of eighteen cantos with its significant titles. There are 1122 verses in all, composed in various metres which suit there sentiment. This work is completed on 15th August in 1967.

Pt. Tryamlaka. Bhandarkar was born in Torana village, Chandrapura district of Maharashtra. His father's name was Atamarama and mother was Vajarabai.

It begins with the benedictory stanza. Deals with the philosophy and teachings of swami Vivekanada and provides the detail of his birth, His parents' name was Bhuvaneshwari and Shri Visvanatha. His childhood name was Narendra. He was extremely good in his study. This canto is titled as *sankalpa-vikalpa*, consisting of 52 verses He studied the various scriptures and Indian literature. Someone informs

him about the great person Ramakrishna who has the knowledge of supreme reality. The poet contains his opinion in the below verses. In the meeting between Ramakrsna and Narendra both are impressed through their intellectual power. Narendra has some doubts. At the other side, Narendra's father wanted that Narendra should join with happy marriage life but he does not agree with his proposal because the household duties always become the abstract in spiritual activities. The title of the 2nd *sarga* '*sangam*' is proper because of its subject – matter. In this canto, the student meets his proper preceptor. It consists of 54 verses Ramakrsna excited very much to meet Narendra again. As a preceptor, he loves his students but especially Narendra, Both cannot live without each other. Ramakrsna provides the knowledge of samdhi and tries to remove all his doubts. So he gets attracted towards his Guru more and more. This *sarga* is titled as containing with 77 verses. Ramakrsna provides the knowledge of the non-dualism to only Narendra. He achieves all types of the knowledge through his Guru, sets the main goal of life that is welfare of People. The title of this *sarga* is ^{dikṣā prāpti} and it contains 54 verses. It deals with the further education of him. He went to the college for getting B.A degree. He was liked by student's group. After achieving the B.A degree, his parents wanted that he should survive his family. He discussed his condition with his Guru; Guru tries to solve his problem with the eternal knowledge and prays goodness Kali with great devotion. Guru shows the form of Kali. Seeing the form of kali, he destroyed his doubt of Murtipuja and sets up His goal to achieve the supreme bliss. The title of this *sarga* is it deals with verses. It conveys the death of Ramakrsna. Vivekanada starts three days penance under the

Bodhisatva tree. He desires to fulfil the equality of religion. The title of this sarga is *Gurunirvāṇa*. There are 541 stanzas in this sarga. The name of this canto is *Bhārtbhramāṇa*. It has verses. Swamiji decided to reach at Sicago. Someone opposed that a saint cannot cross the ocean 'but he accepted the modern thoughts. At last, he reached at Sicago city; all the members were attracted through the personality of Swamiji. The poet describes the beauty of Sicago city to swamiji met Mr. Rajats and others. This canto has known '*Sicago gamanm*'. It has 52 serves. In this canto, the poet discusses about the speech of Swamiji in Sicago *Dharmasabhā*. The title of this canto is '*Sicagoanatarā*', containing 85 verses. After, attending the *Dharmasabhā* of Sicago, he reached Paris. He attended conferences and stressed on the universal brotherhood. He also discussed the three prominent ways of Hindu religion, the way of *karma*, the way of devotion and the way of knowledge. The title of this canto is *England – Americakaryam*. It consists of 71 verses. Again, his want to London and tried to establish Hinduism with ideal thoughts and proved them with scientifically reasons.

The poem begins with,

श्रीरामकृष्ण-युगमुज्ज्वलमेकसंस्थं

जातं जनेष्वजनि विश्वजनीनमुच्चैः ।

वन्दे तमन्धतमसावृतजीववृन्दे

प्रज्वालितो जगति येन विवेकदीपः ॥ I.1

ends with,

लोकं मोहतमोहतं धृतहितालोकं विधातुं क्षमे

विश्वाध्येयगुणे विवेकचरिते धर्मप्रधानाश्रये ।

भक्त्या तच्चरणार्पितस्वकृतिनाऽऽदर्शो पवित्रे महा-

काव्ये त्र्यम्बकसूरिणा विरचिते सर्गोऽयमष्टादशः ॥ XVIII.60

जातिः कथं नश्यति पश्यतां नः संपर्कतो हीनजनेन सार्धम् ।

स्वर्णे तु सर्वत्र सुवर्णमेवं वयं किमुच्चा अपरे च नीचाः ॥ I.14 p.5

हा हा सपर्या विहिता सुतार्थ भवेन भूतः प्रहितोऽहितोऽयम् ।

इतीरयन्ती शिवमन्त्रपूता शीर्षेऽस्य सा पातयदम्बुधाराम् ॥ I.15 p.5

कायेन वाचा मनसा नरेन्द्रः पवित्रतादर्शसुदर्शनोऽयमम् ।

बुद्धिप्रकर्षाद्भुतहर्षहेतुर्विद्यालयेऽभूदखिलादरार्हः ॥ I.34 p.10

III.XLVII. Kṣātrapati- caritam of Umasankar Tripathi

Kṣātrapati-caritam is a Mahākāvya⁴⁹ is written by Umasankar Tripathi in 1974. It is written on the life on Kṣrtapati. Sivaji was a national leader and fought with Britishers with courage and patience. Through his bravery and good behavior, his fame is not bound to his state Maharashtra, becomes famous in all over the world. He was a freedom fighter. Devoted for his nation, a noble and a fearless king who had a great love for his mother- land. The poet praises Sivaji's noble virtues

in this epic. K.s.p consists of 2293 verses, divided in 19 Umasankar Tripathi was born on 1st January, 1922 in Sigaha village in U.P. His father, Pandit Ramanaresamani was a great Sanskrit scholar.

The poet begins his poem with benedictory verse that nicely describes the glory of the goddess Saraswati. Then the poet praises the sublime aspects of Indian culture and Sanskrit language .The poet praises the natural elements of Indian he also describes about Indian freedom fighters viz.Ranilaksmibai, Tatyatope, Mahatma Gandhi. He confesses that he inspires to write the vector of Indians, at the end of Canto, he deals with the birth of swamiji He describes about the childhood of Sivaji .Sivaji gets the victory over the Muslims of Suthern directions. The poet personifies 'Bhāratīya svātantra Laxmi who gets unhappiness because of his miserable condition. Sivaji decides to freedom to her any cost. Seeing the efforts of Sivaji Afazalakhana tries to stop his efforts and to kill him. So he to reaches Pratapagad with his soldiers and gives the troubles to innocent people. But Sivaji spies, taking the form of hero and heroin, play the drama on the *Rāmāyaṇa* and the *Mahābhārata* and enter in Afzalkhana's tries to know secrets of them. Sivaji welcomes the messenger Krunaji Bhaskara of Afazalakhana and discuss about the treaty of their states. Sivaji spies understand the cheating of Afazalakhana, so Sivaji sends the message with the messenger. Gopinatha panta at Pratapa gad. During this meeting, Sivaji became unsuccessful in the plot of Afazalakhana. Here, the poet praises the bravery of Vajiprabhu Deshpande who fights with the army of enemy at Gajapura area. When he has heard that Sivaji reaches in the Durga pillar safely, them he died happily.

The maternal uncle of Aurangazelo, Sayista khan fights in southern direction and he caught many pillars of Sivaraja. Then, in the night, Sivaraja fight with Sayistakhana's camp and cut his two figures. The poet praises the bravery of Sivaji and his devotion towards his preceptor. For Ramada's, Sivaji went to the forest taking the milk of tigress. Sivaji joins the treaty with his enemies because of saving innocent Marathas who were in Purandar pillar which was totally under of enemies. So he becomes ready to go Mugal assembly. The poet describes the present situation of society. He deals with the Tajmahal, Yamuna, cuckoo etc. He also describes the views of solders who wandering in Agra city at the night. Sivaji meets the king, in the assembly; Sivaji is insulted, so he does not get the control of mind. Sivaji and his son were caught by foes, in the foe's city Agra but trickly Sivaji and his son come out of Agra, in hiddening sweet – buckets. Sivaji takes the form of a traveler and goes back to Rayagatha while traveling, he sees Vrndavana, Prayaga, Varanasi and other places. The poet describes the beauty of different cities and holy places of India. With the help of his childhood friend Tanaji, Sivaji gets the Sinhagadha Pillar but unfortunately, Tanaji dies in this war Sivaji experience heavy pain. Sivaji opposes the take of 'Jajiya for the sake of Hindus. He sends the Smtri-patya to Aurangazeb. He tries to say that Aurangazeb should have followed the ruler of his ancestors like Akbar etc. The poet describes the coronation ceremony of Sivaji. Sivaji goes with his preceptor for visiting different holy places. The poet describes the ruling and administration of Sivaji in his state. Various sentiments like, *Vīra*, *Adabhuta*, *Śṛṅgāra*, *Raudra*, *Hāsyā* and *Bhayānaka* are delineated but *Vīra* is the main sentiment. According

to Bharata and Visvanatha, sentiment is the soul of poetry. Raghuvamsa Prasada shukla has prepared a Ph. D thesis on this poem that is published under the title *Kṣātrapaticaritam: Eka samīkṣātmaka Adhyayana*.

यतस्व रक्षितुं स्वदेश जीवनं निरापदम् जयस्व रक्षितुं स्वदेश जीवनं निरापदम् ।
सहस्व रक्षितुं स्वदेश जीवनं निरापदं मिथस्व रक्षितुं स्वदेश जीवनं निरापदम् ॥ .

The example of *Raudrarasa*,

राजपुत्ररुधिरं विरुन्धता यत् त्वयाऽरिपपांसुचुम्बिना ।
पातितास्तमसि देशवासिनस्तद् बहीरुधिरमेष्यति ध्रुवम् ॥ XVI.64 p.

The example of *Hāsyarasa*,

अपहाय तुरंगमाशु कश्चित्चरणे कञ्चुकसंगतिं दधानः ।
खरमेव खलीनसज्जवक्त्रं प्लुतधारां परिशिक्षयन् तताम ॥ X.67 p.

The example of *Karuṇarasa*,

सिंहतामपहरन् कथं विधे ! दुर्गमपर्यसि केवलं मम ।
स्वीकुरुष्व शतदुर्गमद्य मे तं मदेकसुहृदं परं त्यज ॥ XVI.84 p.

मुञ्च मुञ्च कृतकाक्षिमीलनं सोऽहमस्मि वद किं न वीक्षसे ।
मातरं विजययागवर्णितैः किं विनोदयसि नाद्य मूर्च्छिताम् ॥ XVI.85 p.

अम्भोजसूतेः परमा चमत्कृती रूपं विराजो विजितानुमावधेः ।

द्यावापृथिव्योर्विधिसेतुरुज्ज्वलः स्वात्माद्वितीयो हिमवान् नगेश्वरः ॥ 11.6 p.

III.XLVIII Baladeva-caritam of Srinivasa Rath

Baladeva-caritam is written by Srinivasa Rath of Ujjain in twentieth century. It is incomplete. The five cantos are published in *Durva*-magazine. Satyanarayana chakraborty informs in his paper nationalism as reflected in Acarya Srinivas Ratha's works about this epic.

III.XLIX Sri Bodhisattva-caritm of Satyavrat Sastri

*Sri Bodhisttva-caritam*⁵¹ is composed of Satyavrat Sastri in 1973. It seeks to offer the past life of Buddha in fourteen cantos composed of one thousand verses. It is the Sanskrit version of some of the most elevating and instructive *avadānas* of Bodhisattva as detailed in the *jātaka* stories. The Bodhisattva is the soul struggling, in a variety of ways, to attain Buddha-hood, which is the state of perfect enlighten. (Bodhi), Bodhisattva is thus a state prior to the Buddha.

Satyavrat Sastri was born at Lahore (now in Pakistan) on 29th of September 1930. His father, Professor Charudeva Sastri was a great scholar. Published his first Mahakāvya "*Bodhisattva-caritam*." He has written a *khaṇḍakāvya*. '*Guruśrīguruvindsinī-ha-caritam*' about

which we have discussed in the—His *Mahākāvya* “ Indira-Gandhi caritam” was published 1976.

The portrayal of the Bodhisattva as a tactful trader characteristic is given the first canto. The story of two traders is depicted. One is intended to superiority of foresight and patience over avarice and impulse. In contra distinction to the Bodhisattva, the young trader Santabuddhi had the vision that did not go beyond his nose. He had brow – beating the Bodhisattva. And all material gains would gush forth from undertaking first the trade – expeditions along unbroken paths. He landed himself into disaster. And his mission ended in fiasco. The maturity and vision of the Bodhisattva is given. He got the success in his task and defeated the evils which were coming in his path. So here, the message is, the truth always defeats the evils. The poet depicts the Jataka story of the Kasiraja and the ruler of Kosala. Kasiraja seeks to heighten the character of the Bodhisattva (Kumara) the king Kosala was almost a match to young Kumara in varied qualities like powers, polity and political acumen, however the totality of character decided the issue in fevour of Kumara. The Kautilya police of *saṭhe sāt̥hyam samācaret* proved the undoing of the king of Kosala. Kumara’s generosity even to the wicked entitled him to greatness. Kumara but through some circumstances she married with Ahiparaka. She was beautiful lady like heavily entities. She a brave lady when messengers of the king claimed her and she knew about it and so she replied with confidence. Satyvrata Varma remarks:

सारसेति नाम्ना प्रथितो महात्मा बुद्धः प्रबुद्धो जनताहिताय ।

प्राग्जन्मवृत्तान्तकथास्तदीया गीर्वाणवाण्या समुदीरयामि ॥ I.1 p.1

सौन्दर्यमाधुर्यकिरा चकोरी स्फुरच्छ्रच्चन्द्रमुखी किशोरी ।

सौभाग्यवत्युत्पलकौमलाङ्गी विलक्षणा सोत्तमलक्षणऽभूत् ॥ VII.10 p.89

तदोन्मन्दन्ती कलिकाग्रदन्ती रतिं हसन्ती हृदयं हरन्ती ।

सर्वाञ्जनान् कामवशं नयन्ती देवःङ्गनेवाऽऽस्त विमोहयन्ती ॥ VII.13 p.89

निरस्तधैर्योऽहमुदीर्णरागः स्मरामि तामेव पुरः स्फुरन्तीम् ।

कामी स्वतां पश्यति सत्यमुक्तं कामातुराणां न भयं न लज्जा ॥ VI.17 p.80

आपातरम्या विषयाः स्फुरन्तः समन्ततोऽन्ते परितापयन्ति ।

न बुद्धिमांस्तेष्वधिकं रमेत सुदुस्त्यजांस्तान् न च रोचयेत् ॥ VI.27 p.82

विभान्त्यमी मांसलपेशलाश्च कङ्कालवत् कीकसनीरसाश्च ।

विभीषणाः सर्पफणोपमाश्च प्रभ्रष्टशाखोटफलोपमाश्च ॥ VI.28 p.83

It ends with,

यः पवित्रहृदयः सदयः श्री बुद्ध आस्त यमिनां पुर एता ।

नामसिद्ध्यभिधमुत्तममेतज् जातकं स भगवान् निजगाद ॥ XIV.45 p.207

III.L Bhīṣma-caritam of Harinarayan Dikṣit

Bhīṣma-caritam is written by Harinarayan Dikṣit. It is an epic divided in 20 cantos published in 1991. It deals with the life of Bhisma Pitāmaha. It is based on the *Mahābhārata*.

Harinarayan is a distinguished poet in the modern period of Sanskrit literature. He was born at village of Padhkula, district Jalin Uttarpradesh. His father's name was Raghuvir Sahaya and mother is Sudama Devi. He is master in the branches of Sanskrit literature like Vyakarana, Sankhya, Yoga and others. He had worked as Head of the department in Kumaun University, Nainital. He had published a good number of works in Sanskrit.

BC begins with benedictory verses as the prayer of Sarasvati, Umapati, Ganesh and the preceptor of the poet.

The description of the state of Santanu who was the father of Devavrta (Bhisma), the description of the birth of prince, Devavrta, the discussion between Ganga and Santanu, the separation between the son Devavrta and his mother Ganga and the disappointment of Santanu, all these incidents are given in the first canto. The name of this canto is *Janani Viyoga* containing 51 verses. It describes the matter of the nourishment of the prince, providing the education, performing *Nāṁkaraṇa- Saṁskāra* and admirable works of Devavrta. The name of this canto is *Vidyāprapti*. It has 51 verses. The title of third canto is *Dikṣānta- Samāroha*. Here, Santanu welcomes all along with his son

who has completed his education in the hermitage. The poet narrates the importance of teachers in society and their contribution in student's life the preceptor Sarvacarya preaches about Dharma to Devavrta. Then he also thanks to all for their great advises for his future life. It has 51 verses. The title of forth canto is *Viśiṣṭa Guruprāpti* consisting with 52 verses and it deals with the meeting between Santanu and Devavrata, the discussion between Santanu and Devavrata. After these meetings, Santanu sends his son to Parsurama for *Dhanurvidyā*. The title of the fifth canto is *Divyāstraprāpti* consisting of 52 verses. For the grace of his preceptor Parsurama offers and teaches about the divine weapons to him. Getting the perfect knowledge, he came back to Hastinapura. The name of the sixth canto is *Dhanurvidyā prāpti* consisting of 69 verses. It narrates the matter of welcome ceremony for Devavrta, which is offered by his father and all subjects of Hastinapura. King Santanu declares Devavrata as Yuvaraj of Hastinapura in his court. The name of seven cantos is *Vanvihāra* consisting of 61 verses. Remembering his wife Ganga, King Santanu was disappointed so for diverting his mind; he went to the forest for hunting. The meeting between Satyavati and king is described here. He puts the proposal for the marriage in the front of her father after getting the permission of Satyavati, but her father rejected this proposal. So again he was disappointed and came back to Hastinapura. The name of eighth canto is *Viyogavarṇana* consisting of 42 verses. It starts with a beautiful description of rainy season but with the separation of Satyavati, king does not feel any delight in his mind at the absence of his beloved, he gets physical weakness in his body. No medicine is affected on his body. So Devavrta was disappointed seeing his father's condition and discusses with king's charioteer and gets

awareness about the matter. He decided to meet Satyawati's father. The title of ninth canto is *Bhīṣma Pratijñā Varnanāma* consisting of 85 verses. The meeting between Satyawati's father and Yuvaraj happened. He takes an oath in presence of Nisada, which was that he will never join with marriage. Then after, he came back to Hastinapura with Satyawati. The title of tenth canto is *Vimatṛulābha Varnanam* consisting of 47 verses. Knowing Bhīṣma's oath his father was disappointed very much. Then he discussed with his son and finally, gave a boon of desirable death when his son wants to leave his physical body on the earth. Then Satyawati and king join with marriage. The name of eleventh canto is *Anujadvayalābha* consisting of 40 verses. It narrates the birth of Chitrangada and his education. Then Bhīṣma declared him as Yuvaraj of Hastinapura. Then Satyawati got the son whose name was Vichitravīrya. The name of twelfth canto is *Vichitravīrya Vivaha* consisting of 57 verses. It starts with the death of Santanu. So Chitrangada became the king of Hastinapura but unfortunately, he died in the battle with Gandharva. Vichitravīrya sits on the throne of Hastinapura and married two daughters of king Kasi. The name of thirteen cantos is *Pāṇḍava, Kaurava, Kalaha, Kārana, Varnanām* consisting of 84 verses. It reveals the death Vichitravīrya. Satyawati and Bhīṣma reached at the Hermitage of Vedavyasa. Through the help of him, Hastinapura got two princes Dhritarastra and Pandu. Pandu became the king of Hastinapura. The poet describes the birth of Yudhistira, Bhīma, Arjuna, Nakula, Sahadeva, Duryodhana and his 99 brothers. Pandavas were never liked by Duryodhana. So in the play of dice, he defeated Pandavas by cheating, by condition of play; Pandavas passed thirteen years in the forest. After passing thirteen years, they came back to

Hastinapura and requested to give back his kingdom but Duryodhan was not agreeing with them. So the ^Mahābhārata war takes place.

The name of fourteen cantos is *Bhīṣma Śarṣāyā Varṇanām* consisting of 61 verses. Securing his oath, Bhishma appointed the chief of Kaurava's army. Through the arrows of Arjuna, he falls down with arrows. In the absence of Bhishma, Drōṇacārya became the chief of Kaurava's army but he lost his breath on the battle field. Then Karna became the chief of Kaurava's army but unfortunately, he was killed by Arjuna. At last, Bhīma defeated Duryodhana and killed him. Yudhistira became the king of Hastinapura. The name of this canto is *Khedanirāsa Varṇanama* consisting of 52 verses. After completing Mahabharata war, Kṛṣṇa and Pandavas meet Bhishma, and they disappointed with wounded Bhishma. Sri Kṛṣṇa and Bhishma discussed about Dharma and Adharma, finally Bhishma confessed his faults. The name of this canto *Rājadharmā Varṇanam* consisting of 52 verses. Here Bhishma preaches Yudhistira about Rajadharma. There is beautiful discussion between them.

The name of eighteenth canto is *Prajādharmā Varṇanama* consisting of 53 verses. Here, Bhishma praises the virtues of Yudhistira and provided the detailed knowledge about Prajādharmā. The name of this canto is *Mokṣa Dharma Varṇanam* consisting of 53 verses. Yudhistira asked him to provide the knowledge of absolution. He preaches him and discussed about the knowledge of Mokṣa. Afterward, Yudhistira reached to Hastinapura along with his brothers. The name of this canto is *Mahāprayāṇa Varṇanam* consisting of 54 verses. Bhishma left his last

breath on the earth in Uttarāyaṇa in the presence of Śrī Kṛṣṇa and Pāṇdavas.

The poem begins with,

नमामि देवीं वरदायिनीं शुभां परायणां भक्तजनार्तिनाशने ।
शरीररक्षां विदधाति मामकीं दयावती स्नेहवती च सा सदा ॥ I.1 p.1

ends with,

श्रद्धापूर्वं तदनु निखिला बान्धवाः शान्तचित्ताः
स्मारं स्मारं च मनसि गुणांस्तस्य भक्तायमानाः ।
सर्वे वंश्या अथ च सुहृदो धर्मराजेन युक्ताः
तत्संस्कारं विभवसहितं शास्त्रशैल्यामकार्षुः ॥ XX.54 p.298

मतिर्मदीया नहि पारदर्शिनी न चापि विद्या मम तत्त्वबोधिनी ।
नवानुकूला स्थितिरस्ति जीवने तथापि कर्तुं कविकर्म कामये ॥ I.6 p.2
न कापि शक्तिर्मयि काव्यकारिणी न लोकशास्त्रादिभवास्ति नैपुणी ।
न काव्यकारा अपि सेविता मया परन्तु काङ्क्षे कविकीर्तिकौमुदीम् ॥ I.7 p.2

The description of the glory of India,

सुरासुराणामपि वन्द्यतां गतं मखाग्निधूमेन सदा सुगन्धितम् ।
रतं च पुण्येषु मनुष्यतावृतं विशालराष्ट्रं मम भाति भारतम् ॥ I.12

स्वार्थो न लोभो न न कापि कुण्ठना न चाप्यसूया न मदो न वासना ।

माहो न शोको न न कोपदानवः स मोक्षलोको नियतं मनोरमः ॥ XIX.20

भाषाविवादो न न भेदभावना न क्षेत्रवादो न च जातिभावना ।

न वर्गवादो न च संग्रहैषणा स मोक्षलोकः सततं मनोरमः ॥ XIX.21

न व्याधयस्तत्र न तत्र चाधयो न विश्वयुद्धस्य विभीषिकापि का ।

न दुष्टभीतिश्च न चेतिभीतयः स मोक्षलोकः सुतरां मनोरमः ॥ XIX.23

हे वत्स ! य तत्र वसन्ति दुर्लभे मोदात्मके मोक्षपदे सुखप्रदे ।

कदापि ते नानुभवन्ति जीवने कुत्रापि दुःखं मम नास्ति संशयः ॥ XIX.23

ये मोक्षपान्थाश्च भवन्ति मानवाः त्यागं विना नैकपदं चलन्ति ते ।

त्यागो हि तेषां कुरुते सहायतां स एव तान् रक्षति मार्गसम्भ्रमात् ॥ XIX.24

III.LI Śaṣibhūṣaṇa- caritam of Bhagavat Prasad

*Śaṣibhūṣaṇa-caritam*⁵³ is written by Bhagavat Prasad Das. It is a historical epic. It has 9 cantos and its subject matter is related with freedom fighter, Śaṣibhūṣaṇa, one of the national heroes. The whole story consists of freedom movement and related with the upliftment of lower cast people. The poet was born in Karvadi village of Orissa in 1938 A.D. He obtained the degree of Sastri from Brahmapura and *Sāhityācarya* degree from Puri Sanskrit Mahavidhyalaya. He was awarded with *Vidhyāratna Pratibhā Sanmona* in 2004.

This poem is related with Śasibhūṣana who was taken active part in freedom movement. He has published two magazines “*Āsha*” in Oriya language and “*New Orissa*” in English language for upliftment of people. In the first canto, the poet deals with dividetion of the state Khandgiri. In *Vaṁśastha* metre, the second canto deals with the dynasty of Suradaraja in *Upajāti* metre. The third canto deals with the childhood of Sasibhusana in *Vaṁśastha* metre. The fourth canto describes the publication of “*Ashapatrika*” in *Upajāti* metre. The fifth canto deals with his remarkable works for society in *Upajāti* metre. The sixth canto descrtibes about his serious life with the publication of *Asha Patrika* in *Vaṁśastha* metre. The seventh canto is related with the freedom movement and his active part in it. The eighth canto deals with the historical description of Orissa in *Vaṁśastha* metre. The ninth canto contain descriptions about his hopes for his state and nation in *Sundari* metre. Some of the specimen examples are given:

वरीकुमारी - गणिका - सुकेशिनी

विषा - जयन्ती - सुमनो - विशोभिनी ।

समेव जागर्ति सूर्योषिता पुनः

महास्थली शैलवरस्य काचन ॥ III.5

विन्ते स्वान्ते प्रकृतिरसिको भावुको वायुसेवी

सन्ध्यारागं चपलसलिले लोकयन् बिम्बित यत् ।

संराजल्लोहित - कलिकया विद्युतः प्रज्ज्वलन्त्याः

प्रासादस्योपरि जलपतेः कुञ्चितं किं वितानम् ॥ III.27

आकर्षितानल्प - मनुष्यमानसा प्रवर्धिता चन्द्रमसः कलेव सा ।

वैधेयतालोचन - सम्प्रवर्तिका विशङ्कलामुक्तिपथ प्रदर्शिका ॥ V.2

In June 2005, the magazine *Amṛt̥bhāṣa* has informed about this epic p.3

III.LII Surendra-Caritam of Digambar Mahapatra

Surendra-Caritam is written by Digamber Mahapatra. It has eleven cantos. It is on the life of Vira Surendra Sai. Mohapatra has not only given vivid chronological description of the life and struggle of Surendra Sai against the Brittishers. A great patriat as Surrender was, he inspired and injected a deep sense of patriotism and nationalism in the minds of his followers by his uncompromising fight without any flag or force against British. How skillful was Surendra in guerilla warfare can be known from Mahapatra's description of the battle of Singora pass which Surendra Sai won but was captured and imprisoned for life. The lasting contribution of Mahāpātra's work lies in his analysys of the leadership of Surendra sai. A leader should be imtibed with the eternal name and fame.

III.LIII Muttuswamy Dikshita caritam of V. Raghavan

Śrī Muttuswamy Dikshita- Caritam is a posthumous publication of V. Raghavan. This *Mahākāvya* is of utmost significance to Raghavan as he was born in the *Mukti kshetra*, namely Thiruvavarur which had given birth to music trinity Tyagaraja, Muttuswamy Dikhitar and Ahama

Sastrey. This Mahakavya satisfied most of the characteristic of an epic. The hero is Muttuswamy Dikshitar. There are seventeen cantos and 1039 verses. Each canto is given a title like *Shri. Purvarṇam* (59 verses). *Śrī Dīkṣhitendra Guruvarṇanam* (63 stanzas), *Rāmayajvavarṇanam* (63 stanzas), *Dikshit puṇyāvatar kathanam* (38 stanzas), *Maṇaliśā mukhya sakhyam* (44 stanzas), *Guru mukti* (51 stanzas), *Cinnabālu swāmi prathā* (41 stanzas), *Gurulābha kashiyātrabhidhānam* (61 stanzas), *Kavitavtarprastāvakaḥ kamalop Kaṇṭha kshetratanam* (69 stanzas), *Upakumbhadhoṇaksetratanam* (84 stanzas), *Kamalāpurastha devālayastutiparah* (59 stanzas), *Kamalāpuriya viśeṣgatah* (79 stanzas), *Rāma setugamananta* (47 stanzas), *Gaduppa rāhupasanga purvaranga* (65 stanzas), *Gahukṣaṇaprabhūti keral sa acharāntah* (115 stanzas). *Yatindra mukti gativarṇan pāvanārtha* (92 stanzas). The mastery of the poet in music and metres could be witnessed in almost every canto. The poet has employed 33 metres in this poem. S.Rangnatha has given the details about this epic in his book, *Post independence Sanskrit Epics*⁶

III.LIV Dhruva-caritam of Kanaradi Vittalopadhyaya.

Dhruva-caritam is an epic having fifteen cantos written by Kanaradi Vittalopadhyaya in keeping with the characteristic of *mahakavya* as prescribed by Viswanātha in this *Sāhityadarpana*. Each canto has been given a title. There is the suggestion of the subject matter in the preceding canto to the succeeding canto. The poem is mythological.

S.Rangnatha has given the detail about this epic in his book, *Post independence Sanskrit Epics*⁹. The work is not available.

III.LV Vāmana-caritam of Iccharama Dwivedi

Vāmana-caritam is an interesting and important epic. It is composed by Iccharama Dwivedi and published in 1997. There are fifteen cantos and 539 verses. It is mythological poem written in the glorification of Vamana as an incarnation of Visnu.

III.LVI Candra-caritam of Mithilesh Kumari Misra

Candra-caritam (*Subhāṣa-mahākāvya*) is composed by Mithilesh Kumari Mishra of Ranchi, Patna, Bihar, on the life on Subhas Chandra Bose. It is a notable epic significantly different from its counterparts. The poetess does not follow the traditional form and format. She has presented the matter in a lyrical form, not in the metres. There are ten cantos without titles. The presentation is lucid and interesting. It is a new adventure in the modern Sanskrit literature. The poetess deserves appreciation for her valuable contribution.

III.LVII Śrī Daśameśa-caritam of Sri Dhara Prasad Baluni

Śrī Daśameśa-caritam is composed by Śrīdhara Prasād Balūni in 1999. It deals with the life of Guru Govind Simha who was the tenth and the last Guru of śikha saṁpradāya. It has 21 cantos. In the first seven cantos, the poet has employed *Anuṣṭup* metre only. The poet has

described the moon rise, the sun rise, the ocean, the mountain and the water-sports in it. Bhatta Umesh Datta informs about this epic in his paper *Śrī Daśameśa-caritam Ek Vihāṅgāvalokana* which is published in Drk Magazine 2005 p.79-92.

III.LVIII Pūrva Sāvarakara-caritam of Simha Narendra Pratap

Pūrva Sāvarakara-caritam is composed by Narendra Pratap Simha in 2004. It deals with the life of the great freedom fighter Vira Savarkara. It has nine cantos consisting of 399 verses. In the second canto, the poet admires the glory of Maharastra which is well known for freedom fighters. The first canto has 39 verses, the second has 39 verses, the third has 30, the fourth 49 verses, the fifth 39 verses, the sixth 60 verses, the seven 58 verses, the eighth has 54 verses, and the ninth has 31 verses. It is composed in easy and lucid Sanskrit. Hindi translation is also given for the benefit of readers.

III.LIX Suratha-caritam of Ksemadhari Simha

Suratha-caritam is composed by Ksemadhari Simha in 1997. It has eighteen cantos consisting of 817 verses. The subject-matter of this epic is based on *Durgā saptasatī*. We find that the king, had more attachment for his kingdom.

III.LX Śrī Lokamānya –caritam of Suryanarayana

Śrī Lokamānya-caritam is composed by Suryanarayana in 1970. It has 19 cantos consisting of 979 verses. It deals with life of Lokamanya

Tilaka who was a freedom fighter and a great Sanskrit scholar, the expounder of the hidden secrets of *Bhagavadgītā*. Tilak was outstanding personality in the history of independent India and the foremost leader of the freedom struggle whose slogan was “swaraj is my birth- right”. The work is not available.

III.LXI *Śrī Mālaviyā-caritam* of Malaviya Ramakubera

Śrī Mālaviyā-caritam is composed by Malaviya Ramakuber in 1972. It has fifteen cantos. It deals with the life of Madan Mohan Malaviya who had taken part in freedom struggle. The moto of the hero is the welfare of society. The poet contains the beautiful description Prayaga, the sangam of Ganga and Yamuna Raghuvamsa Sukla has written in his research work *Kṣatrapati-caritam Ek Samīkṣātmaka Adhyayan* providing this information about this epic poem p.13. The work is not available.

III.LXII *Goswami Tulasīdāsa caritam* of Dwivedi Hariprasad

Goswami Tulasīdāsa-caritam is composed by Hariprasad Dwivedi. It has nine cantos consisting of 756 verses. It has not mentioned the year of its publication. It deals with the life of the great sage Tulasidasa, who has written *Śrīrāmacaritamānasa* in Hindi. This epic reveals the characteristics of a true devotee.

III.LXIII Śrī Rāmapratāpacaritam of Rasika Vihari Joshi

Śrī Rāmapratāpa-caritam is composed by Rasika Vihari Joshi in 1998. It has nine cantos. It deals with the life of the poet's father Ramapratapa. He was not only a great scholar of all various branches of Sanskrit learning, but was also a great yogi and devotee. He became Head of Department of the Sanskrit, Pāli and Prākṛit at the Nagpur. He has composed 200 books.

III.LXIV Mahārṣi jñānandacaritam of Vindhyesvari Prasad

Mahārṣi Jñānanda-caritam is composed by Vindhyesvari Prasad. It has 23 cantos. This epic is published in Suryodaya magazine of Varanasi. We do not know about more details of it. Rasika Vihari has written about this epic in his book *Sanskrit Mahākāvyaokā Samalochnā-tamak Adhyayan* p.396.

III.LXV Śrī Kṛṣṇa-caritāmṛtam of Kṛṣṇa Prasad Ghimire

Śrī Kṛṣṇa-caritāmṛtam is composed by Kṛṣṇa Prasad Ghimire in 1971. It has divided in two parts. It has 58 cantos consisting of 3600 verses. It is based on Śrī mad Bhagavad Purāṇa. It is a big carita –work in modern period.

III.LXVI Yayāti-caritam of Krsna Prasad Ghimire

Yayāti-caritam is composed by Krsna Prasad Ghimire. It is an Unpublished work. We do not get more information of it. The work is not available.

III.LXVII Sudāmā-caritam of Bahora pathak

Sudāmā-caritam is composed by Bahora pathak in 1997. It has 12 cantos consisting of 888 verses. In the canto, ninth, tenth and eleventh are in prose and poetry. This work is based on the life of sudama who was the friend and devotee of krsna. The poet has employed vāṁśasṭha and anuṣṭup meters.

III.LXVIII Sudāma- caritam of Indradev Dwivedi

Sudāma-caritam is written by Indradev Dwivedi in 1992. It has 21 cantos. It deals with the life of sudama. The poet described the glory of Dwarika. Here, he admires the true friendship of them and the devotional love towards Lord.

III.LXIX Sadguru-śrīkabīra-caritam of Brahmalin

Sadguru-Śrīkabīra-caritam is composed by Brahmalin in 1960. It has 50 cantos consisting of 2900 verses. It is based on the life of sant Kabir. The poet has employed Anuṣṭup metre only Rajendra Nanavati

has informed about this epic in his research paper, *Svātantryottara Lalita Sanskrit Vāṅmaya: Gujarat Kā Pradān*,¹⁰

III.LXX Swāmi-carita-cintāmaṇi of Sudhakar Sukala

Swāmi-carita-cintāmaṇi is composed by Sudhakar Sukala. It has 16 cantos. The work is not available.

III.LXXI Śrī Satya Sāinātha-caritam of Natubhai Sastri

Śrī Satya Sāinātha-caritam is composed by Natubhai sastri. It has 18 cantos and 1000 verses divided into parts Arohakrama and Avarohakrama. It deals with the life of Satya Sai Baba. He was a devotee of him. A.N jani has written a paper on poem, and has discussed merits and demerits, providing necessary details of this poem. Inspites of our best efforts, we can not get the copy of this poem. A.N.Jani has written about this epic in his research paper *Śrī Satya Sāinātha-caritam: A modern poem* which is published in Journal of Oriental Institute Vol.XLIV- Sept. 1994- June.1995 pp.175-180.

III.LXXII Karṇa-caritāmṛtam of Gulab Candra Sarma Chulet

Karṇa-caritāmṛtam is an epic composed by Gulab Chandra Sarma Chulet of Jaipur in 1988. It has 21 cantos consisting of 1800 verses. It is based on the popular character Karna of the *Mahābhārata*. The poet admires the charity of Karna in this epic. Ramakanta Sarma has written in his paper *Sarṇa Gulābcandra Chūlet Pāṭalenduna*

Vīracitam Mahāraṭhī Karmā-caritāmṛtam mahākāvyaṃ which is published in Svara Mangala Magazine pp.98-100.

III.LXXII Śrī Saṅkarācārya-caritam of Nigambodha.

Śrī Saṅkarācārya-caritam is composed by Nigambodha. It has 13 cantos consisting of 624 verses.

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