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HISTORY OF SANSKRIT LITERATURE - CNTD

MA SANSKRIT SEMESTER - I

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(3) The Classical period (600 B.C. to the present date)

The classical Sanskrit literature is different from the Vedic literature in matter, form and spirit. The essential differences between the two are detailed below.

Sl. No.	Vedic literature	Classical literature
1.	Religious in character.	Secular in character.
2.	Composed of hymns in poems, sacrificial procedure in prose and metaphysical speculation in prose or poetry.	Branched out in महाकाव्यम् (court epics), गद्यकाव्यम् (ornate prose), रूपकम् (drama), खण्डकाव्यम् (lyrics), चम्पू etc.
3.	Most part of Vedic literature is in prose. A portion of the संहिता-s and some उपनिषत्-s alone are in verse form.	Prose is confined to the commentaries on the सूत्र-literature only and majority of the compositions are in verse form only.
4.	Glorifies gods like, इन्द्रः, अग्निः, वरुणः, पर्जन्यः, उषस्, सवित् etc.	Vedic deities are relegated and deities like ब्रह्मा, विष्णुः शिवः, लक्ष्मी, सरस्वती, पार्वती, गणेशः, सुब्रह्मण्यः are glorified.
5.	In the Vedic literature man appears as a strong and powerful agent capable of acquiring all comforts and prays to god for happiness both here and in the next world.	In the classical literature, man is an instrument in the hands of powerful Fate,
6.	The language of the Vedic literature is metrical marked by accents for each syllable, which further vary based on the method of recitation.	The classical Sanskrit is non-metrical.
7.	The Vedic metres are less rigid and less varied.	The classical metres are more rigid and varied.
8.	The style is simple and spontaneous.	The style is most artificial with long compounds, employment of figures of speech and obscurity of diction.

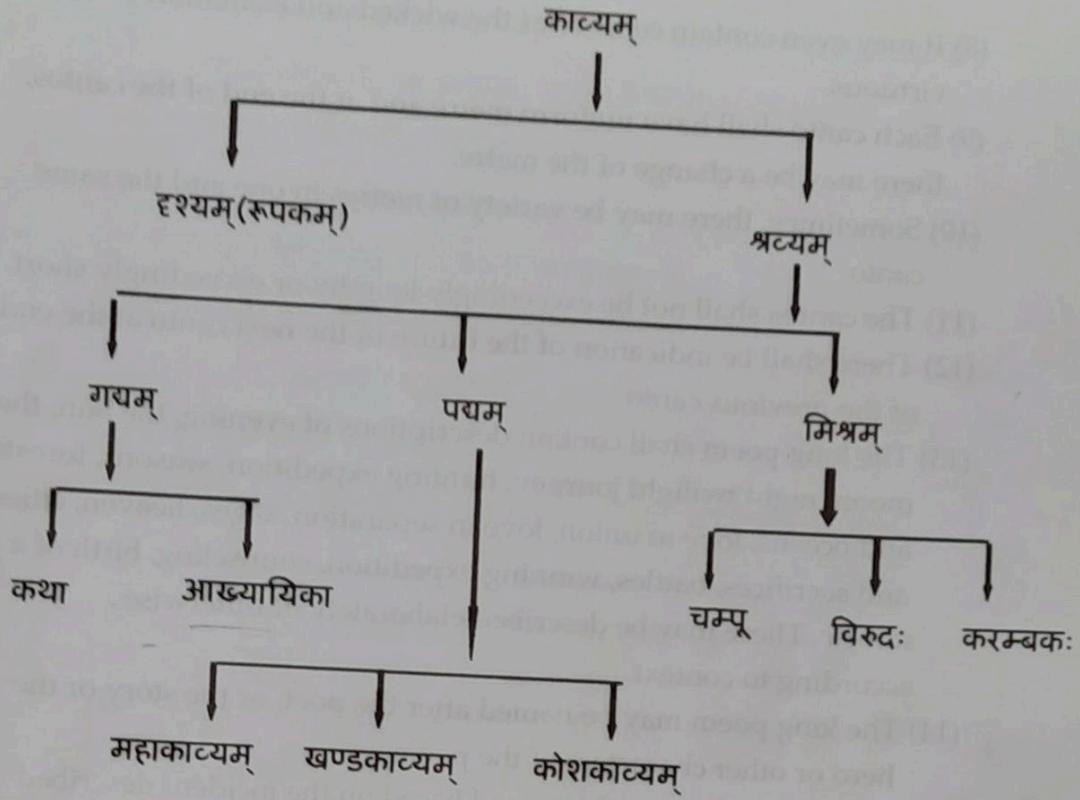
The classical literature must have originated and developed side by side with the religious literature during the later part of the Vedic period itself.

महाकाव्यम् (Court Epics)

काव्यम् (Literature), from its inherent nature, is divided into two kinds - दृश्य (what can be seen or exhibited on stage) and श्रव्य (what can only be heard or read). The ten varieties of drama and the eighteen sub-varieties of drama falls under दृश्यकाव्यम् and all other works fall under श्रव्यकाव्यम् ।

श्रव्यकाव्यम् may further be divided into three classes - गद्यम् (prose), पद्यम् (poetry or verse form) and मिश्रम् (a mixture of both prose and verse). While पद्यम् is restricted by prosody, there is no such restriction for गद्यम् । While गद्यम् represents the natural form of the language, पद्यम् represents the artificial form of the language. दण्डिन् defines गद्यम् as "अपादपदसन्तानो गद्यम्" । The two divisions of गद्यम् are कथा and आख्यायिका । The पद्यम् (poetry) is of three kinds - महाकाव्यम् (long verse), खण्डकाव्यम् (short verse) and कोशकाव्यम् (Anthologies). The मिश्रकाव्यम् is divided into चम्पू, विरुदः and करम्भकः ।

Lyric poetry may be defined as a poetry of shorter length as opposed to long-verse and the theme is limited to single event or description. साहित्यदर्पणः of विश्वनाथकविराजः (14th cen. A.D.) defines खण्डकाव्यम् as 'खण्डकाव्यं भवेत् काव्यस्यैकदेशानुसारी च । यथा मेघदूतादिः' । i.e. it has adopted some characteristics of a महाकाव्यम् ।



साहित्यदर्पणः defines महाकाव्यम् as follows -

- (1) A महाकाव्यम् shall consist of सर्ग-s (cantos).
- (2) The hero shall be either a celestial or a क्षत्रियः of noble race.
- (3) The story may even relate to many kings belongs to the same race.
- (4) The predominant sentiment shall be either शृङ्गारः (erotic), वीरः (heroic) or शान्तः (quietude). Other sentiments shall be subordinate to them.
- (5) The story may be based on any incident described in the इतिहास-s or may be based on the conduct of virtuous people.
- (6) The aim of the poem shall be attainment any one or all the पुरुषार्थ-s (goals of life).
- (7) There shall be, at the beginning of the poem, propitiation (of deities) or benediction or may even indicate the story.

- (8) It may even contain censure of the wicked and exaltation of the virtuous.
- (9) Each canto shall have uniform metre and at the end of the cantos, there may be a change of the metre.
- (10) Sometimes, there may be variety of metres in one and the same canto.
- (11) The cantos shall not be exceedingly lengthy or exceedingly short.
- (12) There shall be indication of the future of the next canto at the end of the previous canto.
- (13) The long poem shall contain descriptions of evening, the Sun, the moon, night, twilight journey, hunting expedition, seasons, forests and oceans, love in union, love in separation, sages, heaven, cities and sacrifices, battles, winning expedition, counseling, birth of a son etc. These may be described elaborately or otherwise according to context.
- (14) The long poem may be named after the poet, or the story or the hero or other characters of the poem.
- (15) The cantos also may be named based on the incident described therein.

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ।
 सद्वंशः क्षत्रियो वापि नायकः सुरः ॥
 एकवंशभवा भूपाः कुलजा बहवोऽपि वा ।
 शूङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥
 अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ।
 इतिहासोद्भवं वृत्तं वृत्तमन्यद् वा सज्जनाश्रयम् ॥
 चत्वारस्तस्य वर्गाः स्युः तेष्वेकञ्च फलं भवेत् ।
 आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥
 क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ।
 एकवृत्तमयैः पद्यरवसानेऽन्यवृत्तकैः ॥
 नातिस्वल्पाः नातिदीर्घाः सर्गाः अष्टाधिका इह ।

great compendium called महाभारतम् | These are, in a true sense, are the fore-runners of a महाकाव्यम् |

The great grammarian पाणिनि: (600 B.C.) is credited with the poem जामबवतीपरिणयः or पातालविजयम् | We find references and even some extracts from poems in the महाभाष्यम् of पतञ्जलि: | Girnar inscriptions (150 A.D.) glorify the king रुद्रदामन् | Nashik inscription (200 A.D.) praises the king Pulamayi of Andhra dynasty (in प्राकृत). Allahabad inscription of हरिषेणः (350 A.D.) is a panegyric on समुद्रगुप्तः | Inscription at Mandsoore containing प्रशस्तिः by वत्सभट्टिः (473 A.D.) commemorates in 44 verses, the consecration of a temple of Sun god at दशपुरम् and mentions कुमारगुप्तः | Aihole inscriptions (634 A.D.) mentions कालिदासः by name. These inscriptions show the refinement of the language and use of ornamental expressions. However the growth of Sanskrit court epics is counted from the famous poet कालिदासः |

1. कालिदासः (2nd cen. B.C.) -

His period : There is divergence of opinion among the scholars about the period of the poet कालिदासः |

(1) Since Aihole inscription of 634 A.D. and the poet बाणभट्टः of 7th cen. A.D. make a clear reference to the poet, any theory which assign a period later than 7th cen. A.D. are to be rejected.

(2) Since the poet specifically refers to भासः, सौमिल्लकः and कविपुत्रः as his predecessors in his मालविकाग्निमित्रम्, he belongs to a period after भासः, whose period is estimated as 4th cen. B.C. Hence कालिदासः might have flourished in 3rd cen. B.C.

(3) Based on the description of the weak child in 19th canto of रघुवंशः, some assign him a period prior to 8th cen. A.D. But the theory is disproved

based on the evidence of Aihole inscriptions and specific mention of the poet by बाणभट्टः of 7th cen. A.D.

(4) According 'Renaissance theory' propounded by Max Muller, after the end of the Vedic period and after 1st cen.A.D., there was a dark age during the first five centuries due to frequent foreign invasions. There was a revival of all branches of learning in the reign of विक्रमादित्यः of 6th cen. A.D. कालिदासः might be the leader of this renaissance and he should have lived in the 6th cen. A.D.

(5) Bhau Dhaji identifies कालिदासः with मातृगुप्तः, the king of Kashmir, 6th cen.A.D.

(6) According to Korur theory propounded by Fergusson, Alberuni (1030 A.D.) records a battle at Korur that happened in 544 A.D. where the king विक्रमादित्यः had defeated the म्लेच्छ-s. Fergusson had combined this historical account with tradition and concludes that कालिदासः might have lived around 544 A.D. The discovery of Mandsor inscriptions disproved this theory.

(7) According to "Nine gems theory' propounded by Kerne, which clinches to a verse which tells that कालिदासः along with अमरसिंहः, वराहमिहिरः and seven other poets flourished in the court of the king विक्रमादित्यः । अमरसिंहः might have lived around 414 A.D. and वराहमिहिरः died in 587 A.D. Hence कालिदासः might have flourished around 500 A.D.

(8) According to A.B. Keith , M. Winternitz and Vincent Smith, कालिदासः, would have flourished in the glorious age of the Imperial Guptas under चन्द्रगुप्तः-II (375 A.D.-413 A.D)., who also had borne the title विक्रमादित्यः । His drama मालविकाग्निमित्रम् refers to a horse sacrifice. Since समुद्रगुप्तः was the last king, who performed the horse sacrifice, it is presumed that this event was still in the memory of the people. The play विक्रमोर्वशीयम् might have been written after समुद्रगुप्तः assumed the title

विक्रमादित्यः । Likewise the महाकाव्यम् - कुमारसम्भवः might have been written after the birth of the son कुमारगुप्तः to him. Further the description of the military expedition described in canto 4 of रघुवंशः, reminds one of the military expedition of चन्द्रगुप्तः - II.

(9) Dr.Pischel feels that Raghu's path of victory as described in canto 4 of रघुवंशः has great resemblance to the military campaign of स्कन्दगुप्तः (450 A.D.), who defeated हूण-s and places him during the period of स्कन्दगुप्तः ।

(10) Max Muller and some others interpret the word दिङ्नागः appearing in मेघसन्देशः as referring to the famous Buddhist logician दिङ्नागः who flourished during 4th cen.A.D. Hence कालिदासः is considered to be a contemporary of दिङ्नागः or might belong to a period later than that of दिङ्नागः ।

(11) Indian scholars and Sir William Jones among the Western scholars believe that he was a contemporary of the king विक्रमादित्यः of 56 B.C., who is credited with the victory over the शक-s and started the विक्रम era. He was the actual king who bore that name विक्रमादित्यः, whereas many other kings of later ages only bore such a title.

(12) According to the Indian critics his period is between 3rd cen.B.C and 1st cen. B.C. The list of kings and kingdoms mentioned in the canto 6 of रघुवंशः, who attended the स्वयंवरम् of इन्दुमती also point to the period of 1 cen. B.C.

(13) Some other scholars are of the opinion that कालिदासः might have been a contemporary of the king अग्निमित्रः of the शुङ्ग dynasty of 2nd cen. B.C. This theory is based on his play, मालविकाग्निमित्रम्, in which the king अग्निमित्रः is the hero. They point to the unusual reference to the king अग्निमित्रः in the भरतवाक्यम् and also to the reference of the horse sacrifice of पुष्यमित्रः ।

(14) The internal evidences such as death penalty for the crime of theft etc. also point to a period prior to 1st cen. A.D.

(15) The प्राकृत-s employed, the language used also point to an earlier period well before 5th cen. A.D.

His works : Though tradition ascribes many works to ^{कालिदास} , the authenticity of the following works are established beyond doubt. They include :

- (1) Three dramas - मालविकाग्निमित्रम्, विक्रमोर्वशीयम् and अभिज्ञानशाकुन्तलम् ।
- (2) Two महाकाव्य-s - रघुवंशः and कुमारसंभवः ।
- (3) Two खण्डकाव्य-s (minor poems) - मेघसन्देशः and ऋतुसंहारः ।

रघुवंशः - This book is in 19 cantos and describes the glories of the famous kings of the Solar race. The lineage of Solar dynasty is described in both the epics and the पुराण-s.

Canto-wise summary : Canto 1 describes the greatness of the Solar race in general and then starts with the king दिलीपः, his childlessness and his meeting with the family sage वसिष्ठः in this regard. Canto 2 describes the service of the king to the cow नन्दिनी and the test to prove his devotion to protect नन्दिनी and the blessing of नन्दिनी on दिलीपः । Canto 3 describes Raghu's protection of the sacrificial horse of दिलीपः and his fight with Lord इन्द्रः and दिलीपः installing रघुः on the throne. Canto 4 describes the दिग्विजयः (conquering of directions) of रघुः and his performing the विश्वजित् sacrifice. Canto 5 describes Raghu's expedition against कुबेरः to obtain wealth to be given to the ब्राह्मणः by name कौत्सः । The birth of अजः to रघुः and Aja's departure for the स्वयंवरः of इन्दुमती at विदर्भः kingdom is also described. अजः obtains समोहनास्त्रम् by redeeming a गन्धर्वः from curse by killing his elephant form. Canto 6 describes the स्वयंवरः of इन्दुमती । Canto 7 describes the wedding of अजः with इन्दुमती, the fight between अजः

and the disgusted kings while the marriage party was returning to अयोध्या and अजः winning the battle with मोहनास्त्रम् ।

Canto 8 describes the birth of दशरथः to अजः and the sudden death of इन्दुमती and the wailing of अजः and his sorrowful life and his final death. Canto 9 describes the rule of दशरथः and his incurring the curse of an aged parent of a blind ascetic-boy whom he had killed mistaking for an elephant. Canto 10 describes the longings of दशरथः for a son and his performing a special sacrifice for that purpose. Lord विष्णुः assuages the fear of the celestials by promising to be born as the son of दशरथः for killing रावणः and his associates. The birth of the four sons to दशरथः is also described. Canto 11 describes the protection of the sacrifice of विश्वामित्रः by श्रीरामः, his breaking the bow of जनकः, the marriage of श्रीरामः with सीता and subjugation of the pride of परशुरामः । Canto 12 describes the events of the रामायणम् from the beginning of अयोध्याकाण्डम् to युद्धकाण्डम् upto their returning to अयोध्या by पुष्पकविमानम् after killing रावणः । Canto 13 describes the aerial journey of the troupe of श्रीरामः and their meeting with भरतः and their arrival to अयोध्या ।

Canto 14 describes the abandonment of सीता by श्रीरामः on the banks of the river गङ्गा, on hearing the scandalous rumour about her. The sage वाल्मीकिः takes her to his hermitage. Canto 15 describes the birth of twin sons to सीता, the killing of लवणासुरः by शत्रुघ्नः and the killing of शम्भुकः by श्रीरामः । The horse sacrifice performed by श्रीरामः and the union of the sons of श्रीरामः with him and the final departure of सीता with Mother Earth and division of kingdom among his brothers and sons and the ascendancy of श्रीरामः back to heaven. Canto 16 describes re-establishing the lost glory of अयोध्या by कुशः and his marriage with नाग-princess कुमुदती । Canto

17 describes the rule of अतिथिः, son of कुशः through कुमुदती and his polity. Canto 18 gives a brief description of the 21 kings of the solar race who succeeded कुशः । Canto 19 ends describes the sensuous life of the king अग्निवर्णः and his death due to consumption. His wife ascends the throne as Queen-regent on behalf of her unborn son. The poem abruptly ends here.

Literary merits of रघुवंशः:- Undoubtedly this is considered as the best महाकाव्यम् ever produced in Sanskrit. This महाकाव्यम् conforms to the definition of महाकाव्यम् furnished in later treatises in Sanskrit Poetics.. It abounds in various descriptions of nature and depicts various sentiments. It fully justifies the popular saying – उपमा कलिदासस्य । Also this reveals his wide knowledge of the Vedas, धर्मशास्त्रम्, mythology grammar etc. This महाकाव्यम् has earned him eternal fame. Though last few cantos are considered by many scholars as inferior in literary quality and might be later additions, traditional commentators like मल्लिनाथः have considered all the cantos written by कालिदासः only and have commented all the 19 cantos.

कुमारसम्भवः - This is another court epic-poem of कालिदासः in 17 cantos. This describes the penance of पार्वती, daughter of हिमवान् and her marriage with Lord शिवः that led to the birth of the son Lord षण्मुखः for the destruction of the Asura तारकासुरः ।

Canto-wise summary : First 17 verses of canto 1 describes the beauty of the Himalaya mountain. The birth of पार्वती and her beauty are described next. This is followed by हिमवान् asking his daughter to serve Lord शिवः who was doing penance there. Canto 2 describes the prayer of the gods to Lord ब्रह्मा for the destruction of तारकासुरः । Then Lord ब्रह्मा asked them to divert the heart of Lord शिवः, so that a warrior would be born who would kill the demon. Canto 3 describes the effort of मन्मथः to divert the heart of

Lord शिवः towards पार्वती and his being burnt to ashes. पार्वती returns with lost hope. Canto 4 describes the pitiable wailing of रतिः, the wife of मन्मथः and the assurance from heaven about her possible reunion with her husband.

Canto 5 describes the severe penance of पार्वती and testing her will power by the hermit disguised Lord शिवः and his revealing himself to her. Canto 6 describes the arrival of the seven sages to हिमवान् to request him to bestow his daughter पार्वती on Lord शिवः and हिमवान् readily agreeing to this. Canto 7 describes the divine marriage of Lord शिवः with पार्वती । Canto 8 describes their amorous play. Canto 9 and 10 describe the carrying of the semen of Lord शिवः by अग्निः to the river गङ्गा and from there to कृत्तिका-s who cast it on the forest reeds from where was born the six faced Lord स्कन्दः । Canto 11 describes the dispute among गङ्गा, the कृत्तिका-s and अग्निः about the ownership of the child. पार्वती owns it and celebrates its birth. The childhood-play of Lord स्कन्दः described herein. Cantos 12 and 13 describe the appointment of Lord स्कन्दः as commander of army of Lord इन्द्रः and Lord Skanda's departure to fight with तारकासुरः । Cantos 14 to 17 describe the march of the armies of Lord इन्द्रः under the command of Lord स्कन्दः and the demon तारकः and the ensuing fight, where Lord स्कन्दः kills तारकासुरः with शक्त्यायुधः ।

Literary merits of कुमारसंभवः - Nature and emotion play a predominant role in this महाकाव्यम् । The memorable description of the Himalayas in canto 1 reveals his passion for nature. Some scholars consider the first eight cantos only as written by कालिदासः and the remaining 9 were added later on by some other poet. His literary style is वैदर्भी and his verses as quoted by later rhetoricians as best examples of व्यङ्ग्य-काव्यम् (suggestive poetry),

which is the superior kind of poetry. Though he is considered as an expert in employing उपमालङ्कारः, he was equally best in employing other अलङ्कार-s like उत्प्रेक्षा, रूपकम्, श्लेषः, विरोधाभासः etc.

2. अश्वघोषः (1st cen.A.D.) - By tradition, अश्वघोषः was the court poet of the king कनिष्कः, who belongs to 1st cen. A.D. According to tradition he was a Brāhmin by birth and was later got converted to महायान-order of Buddhism. He is credited with two महाकाव्य-s - बुद्धचरितम् and सौन्दरानन्दम् ।
बुद्धचरितम् - बुद्धचरितम् is a work in 28 cantos. Only 14 cantos have come down intact and श्रीरामचन्द्रदास-शास्त्री has rendered the balance of cantos in Sanskrit based on the Chinese version of the महाकाव्यम् । Cantos 1 to 5 describe the events from the birth of Lord बुद्धः to his leaving the home in search of Truth. Cantos 6 and 7 describe the reaching of तथागतः in a forest. Canto 8 describes the lamentation over the separation from Lord बुद्धः । Canto 9 describes the search for Lord बुद्धः । Canto 10 describes the arrival of Lord बुद्धः at मगधः kingdom. While Canto 11 censures the worldly pleasures and lust, Canto 12 describes the arrival of Lord बुद्धः at the hermitage of the sage अराङ् । The conquest of Lord बुद्धः over मारः is described in Canto 13. The attainment of True Knowledge by बुद्धः is described in Canto 14. There are many similarities between this work and रघुवंशः of कालिदासः ।

सौन्दरानन्दम् - This is also a महाकाव्यम् by अश्वघोषः in 18 cantos. Canto 1 describes the birth of शाक्य-dynasty and the establishment of the city कपिलवस्तु at the orders of the sage कपिलगौतमः । Canto 2 describes the good rule of the king शुद्धोदनः and the birth of सिद्धार्थः (बुद्धः) to माया and the birth of नन्दः to the junior queen. His renunciation of the house is also described

here. Canto 3 describes his wandering to many places and his meeting with many sages and his final victory of मारः and his attainment of True Knowledge. Thereafter he preached Truth to the people of काशी, गया etc. Canto 4 describes the sensuous life of नन्दः and सुन्दरी । Later नन्दः leaves to meet बुद्धः who had arrived at his doorstep. Canto 5 describes his meeting with बुद्धः and his being converted to the order of monks against his full consent. Canto 6 describes the lamentations of सुन्दरी over the non-arrival of नन्दः । Canto 7 describes the decision of नन्दः to return to गृहस्थः mode of life and reverting to monk order after satiation of pleasures. Cantos 8 and 9 describe the advice of a monk to mentally agitated नन्दः । In Canto 10 बुद्धः, by his yogic power, takes नन्दः to celestial regions and shows the celestial damsels. Now नन्दः desires to obtain them and indulges in severe penance to obtain them. In Canto 11, आनन्दः chides नन्दः for doing penance for non-eternal sensuous pleasures. He advises him to do penance for obtaining liberation from the cycle of birth and death. Cantos 12 to 15 contain the advice of बुद्धः to नन्दः about control of senses, good conduct and the steps of yogic path and attainment of True Knowledge. Cantos 16 and 17 describes his penance and adherence of yogic path and attainment of the eternal Truth and his gratitude to बुद्धः for enlightening him about the eternal Truth.

Literary merits of अश्वघोषः - अश्वघोषः is basically a missionary of Buddhistic religion and ~~the~~ both the works mainly concentrate on the exposition of the greatness of Buddhism through the medium of महाकाव्यम् । He was an erudite and scholar who quotes form mythology to illustrate his point. The principal sentiment is शान्तरसः, but for the sake of relishment the poet has employed शृङ्गारः, करुणः, बीभत्सः, अद्भुतः sentiments also. He has employed all principal अलङ्कार-s like उपमा, उत्प्रेक्षा, रूपकम् etc. Thus through literary medium he has expounded Bhuddistic philosophy with an

acceptable plot.

3. प्रवरसेनः-॥ (6th cen.A.D.) - Since the poets दण्डिन् and बाणभट्टः pay glowing tributes to प्रवरसेनः, he is considered earlier to 7th cen. A.D. Four kings by name प्रवरसेनः are mentioned in Indian history of which two are mentioned in राजतरङ्गिणी of कल्हणः । His style indicates that he was posterior to कालिदासः । Hence he is assigned the period of 6th cen. A.D. While many scholars consider him as a king of Kashmir, some consider him as a king belonging to चाकाटक-dynasty. He is credited with one महाकाव्यम् by name रावणवधः, which is also known as दशग्रीववधः or सेतुबन्धः । It is a महाकाव्यम् in महाराष्ट्री-प्राकृत् and contains 15 cantos known as आश्वासः । It describes the construction of the bridge by श्रीरामः for crossing the ocean to regain सीता । It is believed that this poem was composed to commemorate the construction of the bridge across the river वितस्था or Jhelum by the king प्रवरसेनः । दण्डिन् in his काव्यादर्शः praises the work as the best literary composition in महाराष्ट्री-प्राकृत् ।

महाराष्ट्राश्रयं भाषां प्रकृष्टप्राकृतंविदुः ।

सागरं सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ बाणभट्टः also in his हर्षचरितम् praises the fame of the work as follows -

कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।

सागरस्य परंपारं कपिसेनेव सेतुना ॥

4. भारविः (6th cen.A.D.) - According to Jacobi, भारविः flourished in the 6th cen.A.D. Aihole inscription of 634 A.D. also confirms this. He is credited with one महाकाव्यम् by name किरातार्जुनीयम् । The story is based on an incident described in the वनपर्व of the महाभारतम् ।

Canto-wise summary : In Canto 1 we haer the spy-messenger narrating to युधिष्ठिरः who was spending the life in exile in the द्वैत forest, about the good

governance of दुर्योधनः । He, in turn narrates this to his brothers in the presence of द्रौपदी । She chides his patience, narrates the pitiable condition to which the पाण्डव-s were reduced and exhorts him to take courage and fight immediately without waiting for time expiry of the exile period. In Canto 2, भीमः supports the views of द्रौपदी and says that the other kings would support the पाण्डव-s, once they decide to fight with दुर्योधनः । दुर्योधनः also, having enjoyed the royal pleasures, would not part with the kingdom at the end of the expiry period. Hence युधिष्ठिरः shall take weapon against दुर्योधनः । But युधिष्ठिरः pacifies भीमः by telling that if they fight against दुर्योधनः before the expiry of the agreed period, even all kings would desert the पाण्डव-s. युधिष्ठिरः was sure that not only the यादव-s, but the other king also would support the पाण्डव-s, if they fight for the kingdom at the expiry of the period. Then the sage व्यासः arrived there unexpectedly.

In Canto 3, the sage व्यासः advises the पाण्डव-s to increase their might as दुर्योधनः is more powerful by weapons and army. Further great warriors like भीष्मः, द्रोणाचार्यः are also on their side. He suggests that अर्जुनः might please Lord इन्द्रः by his penance and with the incantation he would impart to अर्जुनः and would obtain celestial weapons with which they could defeat the कौरव-s. द्रौपदी wishes success to अर्जुनः in his endeavour and asks him to recollect the insults done to them by the कौरव-s. Then अर्जुनः left for the हिमालयः guided by some यक्षः । Canto 4 describes the beauty of the rainy season and Canto 5 describes the beauty of the Himalayas. Canto 6 describes the route to इन्द्रकील-mountain and even the nature was favourable to the penance of अर्जुनः । Lord इन्द्रः, on hearing about the severe penance of अर्जुनः dispatched the celestial damsels to detract him.

Canto 7 describes the beauty of the अप्सर-s and their journey to

इन्द्रकील-mountain along with army and Canto 8 describes their roaming in the forests and their water-sport. Canto 9 describes the evening time and the moon-rise. Canto 10 describes the enticement by the अप्सर-s, but he could not be deterred from his penance. In canto 9 Lord इन्द्रः arrives in the guise of an old ascetic and finds fault with his penance, since he was doing penance with armour, bow and arrows. Then अर्जुनः tells his identity and narrate the infamy earned by the पाण्डव-s due to their losing the kingdom and the purpose of his penance. Thereupon Lord इन्द्रः revealed his identity and asked him to do penance aiming Lord शिवः ।

In Canto 12, the severe penance of अर्जुनः is described. The hermits afraid of his penance inform Lord शिवः makes known that both अर्जुनः and Lord कृष्णः are truly the incarnations of नरः and नारायणः । Then he informed them about his plan of engaging अर्जुनः in a combat with him. He transformed himself as a hunter and the hermits as hunter army and they marched to the place where अर्जुनः was doing penance. Canto 13 describes the killing of the demon मूकः who headed to towards अर्जुनः in the guise of a वराहः । Then अर्जुनः discharged an arrow from his bow. At the same time, the hunter-disguised Lord शिवः also discharged an arrow at the वराहः । The वराहः was killed by the arrows of Lord शिवः । अर्जुनः mistook the arrow as his own and came there to collect it. Then one of the hunters asked him not to covet for the hunter's property.

In canto 14, अर्जुनः retaliates the words of the hunter and gave a fitting reply that it was he who killed the animal and hence the hunter should not claim it. The hunter reported it to the hunter-chief (i.e. Lord शिवः) who came along with hunter army. Canto 15, 16 and 17 describes the battle in which अर्जुनः defeats the army of the hunter which ran away. Lord कार्तिकेयः checked the hunter army and assuaged them saying that अर्जुनः

was not a celestial or demon but was a mortal with no army. अर्जुनः wondered at the skill of the hunter chief and the success of the hunter-army. He aimed various missiles like प्रस्वापनास्त्रम्, नागास्त्रम् and अग्न्यस्त्रम् । But Lord शिवः neutralized all his missiles and even destroyed all the missiles of अर्जुनः । Thereafter अर्जुनः fought with trees and stones. This was also checked by the hunter-chief. Then अर्जुनः started to fight with his fists. In canto 18, when अर्जुनः held the feet of the hunter-chief, He revealed His true form and अर्जुनः prostrated before Him. Lord शिवः, pleased at his valour and penance, gave celestial weapons as he requested. The guardians of the world also gave many weapons to him.

Literary merits of किरातार्जुनीयम् - The greatness of भारविः is highlighted by such sayings as, भारवेरर्थगौरवम् । The predominant sentiment is वीरः, as described in the fight between the किरातः and अर्जुनः and the subordinate sentiment is क्रोधः as expressed by भीमः and द्रौपदी । The poem is full of thought provoking axioms and the style is stately and dignified suited to the story. There is considerable artificiality in his language in that he frequently indulges in verbal feats. There are verses which give one once when read forward and convey a different sense when read in the reverse order. There are again verses which contain either one or two letters. The poet employs all principal अलङ्कारा-s and employs various metres suited to the sentiments described.

5. भट्टिकविः (6th cen.A.D.) - Since the author refers himself as a contemporary of the king श्रीधरसेनः- II of यलभी in Gujarat. History records four such king by that name and the last one had died in 641 A.D. Further the artificiality of the poem also suggests to a period of 7th cen. A.D. The poet is credited with one महाकाव्यम् by named रावणवधः, also known as भट्टिकाव्यम् । The poem is in 22 cantos. It deals with the story of the रामायणम् । The book is broadly divided in 4 काण्ड-s - प्रकीर्णकाण्डः,

अधिकारकाण्डः, प्रसन्नकाण्डः and तिङन्तकाण्डः । Cantos 1 to 5 constitute प्रकीर्णकाण्डः, cantos 6 to 9 constitute अधिकारकाण्डः, cantos 10 to 13 constitute प्रसन्नकाण्डः and cantos 14 to 22 constitute तिङन्तकाण्डः ।

The very purpose of the work is to illustrate the rules of grammar and rhetoric. He tried to blend both grammar and aesthetics in this work and has succeeded to some extent. The third काण्डः explains poetics and figures of speech. The fourth काण्डः, as the name suggests, illustrates the ten लकार-s. This work is oft quoted by later grammarians to explain the grammar rules and is studied by the students of grammar regularly. The artificiality of style is more visible in this work. His scholarship in grammar and rhetoric is more pronounced in this work. The work is in वैदर्भी style and abounds in प्रसादगुणः ।

भट्टभौमः or भौमकः of 700 A.D. also has composed a महाकाव्यम् by name रावणार्जुनीयम् in 27 cantos purely for the purpose of illustrating the grammar rules.

6. कुमारदासः (6th cen.A.D.)- The poet कुमारदासः is wrongly associated with the Ceylonese king कुमारधातुसेनः of 6th cen.A.D. Some other identify him with कुमारगुप्तः, the son of चन्द्रगुप्तविक्रमादित्यः-II. But, the author informs that he was the son of मानितः, a warrior under the Ceylonese king कुमारमणिः, who died while he was still infant. Since the author exhibits his knowledge of काशिकावृत्तिः of about 650 A.D., he is placed in the 2nd half of 7th cen.A.D.

He is credited with one महाकाव्यम् by name जानकीहरणम् in 20 cantos. The story is that of रामायणम् only. His style is simple and he tries to imitate the style of कालिदासः । The poem has earned the appreciation of राजशेखरः, the rhetorician of 11th cen. A.D. thus -

जानकीहरणं कर्तुं रघुवंशे स्थिते सति । कविः कुमारदासश्च रावणस्य समौ क्षमौ ॥

“Who can dare to abduct जानकी when श्रीरामः of रघुकुलम् is there ? Who can dare to compose जानकीहरणम्, when रघुवंशः of कालिदासः exists. रावणः and कुमारदासः are two such person who can do it.”

7. माघः (8th cen.A.D.) - Since he refers to नागानन्दम्, a play of श्रीहर्षवर्धनः, he was posterior to the king हर्षवर्धनः of Sthaneshwar (606-648 A.D.). Further, a reference to a relative of माघः is found in an inscription dated 700A.D. On these grounds, माघः is assigned a period of 1st half of 8th cen.A.D. He is credited with only one work - a महाकाव्यम् by name शिशुपालवधम् ।

शिशुपालवधम् - शिशुपालवधम् is a महाकाव्यम् in 20 cantos. This is based on the incidents described in the सभापर्व of the महाभारतम् and in book X of श्रीमद्भागवतम् । The story of शिशुपालवधम् is as follows :

Canto 1 describes the arrival of the celestial sage नारदः to श्रीकृष्णः at द्वारका and his conveying the message of Lord इन्द्रः that the same demon who had earlier born and harassed the worlds as हिरण्यकशिपुः and रावणः is born again as शिशुपालः and as Lord विष्णुः had earlier killed them by descending as नृसिंहः and श्रीरामः so also Lord कृष्णः shall kill शिशुपालः also. He returns to the heaven with an assurance from Lord श्रीकृष्णः to do so.

In Canto 2 श्रीकृष्णः consults उद्वयः and his brother बलरामः as to whether he had to proceed to participate in the राजसूययज्ञः of युधिष्ठिरः or he shall proceed to kill शिशुपालः । While बलरामः approved his views that the enemy is to be tackled first, उद्वयः suggested that श्रीकृष्णः may participate in the sacrifice of युधिष्ठिरः and in the meanwhile, he shall create dissension among the kings supporting शिशुपालः and shall even collect the armies of fraternal kings. He felt that शिशुपालः could not tolerate the excessive

reverence shown by the पाण्डव-s towards श्रीकृष्णः and would definitely object. Then श्रीकृष्णः might kill him.

Canto 3 describes the start of श्रीकृष्णः from द्वारका and the beauty of द्वारका and the ocean. Cantos 4 and 5 describe the beauty of रैवतकः mountain and the stay of the army in the mountain. Canto 6 describes the six seasons and Canto 7 describes the forest sports of the यादव-s and Canto 8 describes the water sport of the यादव-s with their ladies. Canto 9 describes the sunset and the Canto 10 describes the consumption of wine by the यादव-s and their amorous sports. Canto 11 describes the sun-rise and Canto 12 describes the travel of the army towards हस्तिनापुरम् । Canto 13 describes the hospitality extended by the पाण्डव-s by who had come on the way to receive him. The city ladies beheld श्रीकृष्णः by standing on terraces. श्रीकृष्णः along with the पाण्डव-s arrived the council-hall.

Canto 14 describes the sacrifice of युधिष्ठिरः and at the end of the sacrifice he had given more gifts to the ब्राह्मण-s. After accomplishing the sacrifice he, at the instance of भीष्मः offered first worship to श्रीकृष्णः । In Canto 15 शिशुपालः chides युधिष्ठिरः and भीष्मः, and abuses श्रीकृष्णः with harsh words. भीष्मः objected to this and was prepared for the war. शिशुपालः also made preparations for the battle with the पाण्डव-s. Canto 16 describes the evil and harsh speech of the messenger of शिशुपालः to श्रीकृष्णः । Canto 17 describes the war preparations by both the sides and Canto 18 and 19 describe the fierce battle between the armies of यादव-s and पाण्डव-s on one side and that of शिशुपालः on the other side. वेणुदारी, son of बाणासुरः was killed by बलरामः and प्रद्युम्नः checked the onslaught of the enemy army. Then शिशुपालः came to the battle-field and started to win by arranging various army set-ups. On seeing this, Lord श्रीकृष्णः also came there and started to

destroy the army of शिशुपालः । Canto 20 describes the final battle between the शिशुपालः and श्रीकृष्णः । श्रीकृष्णः had neutralized the स्वापनास्त्रम्, नागास्त्रम् and आग्नेयास्त्रम् aimed by शिशुपालः and finally he killed शिशुपालः with his सुदर्शन-wheel.

Literary merits of माघः - The greatness of माघः and his शिशुपालवधम् is well known by the sayings - माघे सन्ति त्रयो गुणाः and

तावद्वा भारवेर्भाति यावन्माघस्य नोदयः ।

उदिते च पुनर्माघे भारवेर्भा रवेरिव ॥

Though artificiality predominates his writing, he has mastered the क्रोधः rhetoric and displays his skill in word play by employing various शब्दालङ्कार-s and अर्थालङ्कार-s. Also he delineated the sentiments of वीरः and क्रोधः very effectively. His description of the रैवतकः mountain to an elephant with two pendants earned him the title घण्टामाघः ।

8. रत्नाकरः (9th cen.A.D.) - राजानक-रत्नाकर-वागीश्वरः was a Kashmirain poet and belongs to 9th or 10th cen. A.D. He is credited with one महाकाव्यम् by name हरविजयम् । This is the biggest महाकाव्यम् in Sanskrit and contains 50 cantos and about 4300 verses. The plot is taken from शिवपुराणम् and describes the slaying of the demon अन्धकः by Lord शिवः । The poem is unusually long and contains 48 cantos. The predominant sentiment is वीररसः । सूक्तिमुक्तावलिः praises him thus -

मा स्म सन्तु हि चत्वारः प्रायो रत्नाकरा इमे ।

इतीव स कृतो धात्रा कविरत्नाकरोऽपरः ॥

He is also credited with two more works - वक्रोक्ति-पञ्चाशिका and ध्वनिगाथा-पञ्चाशिका ।

9. वासुदेवभट्टट्टि (10th cen.A.D.) - He belongs to Kerala. He had

He is also credited with one more महाकाव्यम् by name 111
यातकृतम्, which may be considered as an extension of
composed a काव्यम् named शौरिकथा in 6 cantos narrating the story of Lord

कृष्णः । Besides, he had composed three यमककाव्य-s named (1) नलोदयः in 4
cantos and (2) युधिष्ठिरविजयम् in 8 cantos and त्रिपुरदहनम् । ⊗

10. क्षेमेन्द्रः (11th cen.A.D.) - क्षेमेन्द्रः was the court poet of the
Kashmirian king अनन्तः of 11th cen. A.D. He was a disciple of अभिनवगुप्तः,
the commentator of ध्वन्यालोकः । He was an erudite scholar and has
contributed profusely in many branches of Sanskrit literature like, epic,
lyric, didactic and अलङ्कारः । Because of his mastery in इतिहास-s and पुराण-
s, he had earned the title व्यासदासः । He is credited with three long poems
रामायणमञ्जरी, भारतमञ्जरी and दशावतारचरितम् । He has also composed a
prose work called बृहत्कथामञ्जरी and a work on poetics by name
औचित्यविचारचर्चा । His versatility and genius and his thorough knowledge
of the इतिहास-s and पुराण-s as depicted in these works deserve the
appreciation. He has also composed a history-work named राजावली,
furnishing a list of Kashmirian king in chronological order.]

11. मङ्खः (12th cen.A.D.) - His poem नीलकण्ठचरितम् is very elaborate
poem in 25 cantos and it describes the victory of Lord शिवः over the demon
called त्रिपुरः ।

12. कविराजः (12th cen. A.D.) - His real name is माधवभट्टः । He was
patronised by the king कामदेवः of कडम्बः dynasty (12th cen.A.D.). He had
composed a महाकाव्यम् by name पारिजातहरणम् in 10 cantos and it describes
the bringing to the earth the celestial पारिजात tree by Lord कृष्णः to satisfy
सत्यभामा । He has also composed a द्विसन्धानकाव्यम् by name राघवपाण्डवीयम्
in 18 cantos.

युधिष्ठिरविजयम् । It illustrates the cantos (verbal-
roots) contained in यातकृतः by employing them
in this काव्यम् ।

13. श्रीहर्षः (12th cen.A.D.) - श्रीहर्षः was one of the great Sanskrit poets of 12th cen. A.D. His नैषधीयचरितम् or नैषधम्, as is commonly known, is celebrated as one of the best five महाकाव्य-s in Sanskrit literature.

The details of life history of श्रीहर्षः are uncertain. He was the son of हीरः and मामल्लदेवी । हीरः was a poet in the court of the king विजयचन्द्रः of Kannauj. Once, he was disgraced in a poetry contest. Then he retired and asked श्रीहर्षः to avenge him. In course of time, विजयचन्द्रः became the patron of श्रीहर्षः and it was at the king's request that the poet composed नैषधचरितम् । It is told that he obtained initiation in चिन्तामणि-मन्त्रम् from his mother and obtained scholarship in न्याय, मीमांसा and वेदान्त, and composed the work titled खण्डनखाद्यम् on Vedanta and defeated उदयणाचार्यः who had earlier defeated his father श्रीहरिः । He is credited with 9 works apart from नैषधीयचरितम् । Among his other writings are treatises on elements of Buddhist and Vedanta beliefs and eulogies on late kings. Persecuted by a queen jealous of an honour bestowed upon him, he retired to a quiet life by the river गङ्गा ।

नैषधीयचरितम् in 22 cantos, is a retelling of the tale of नलः, the king of निषध kingdom, and दमयन्ती, the princess of विदर्भः kingdom. The episode of the epic has been taken from the वनपर्व of the महाभारतम् । The work is incomplete. Poet श्रीहर्षः has remodeled the story and has added the sentiment of love to it.

Canto-wise summary - Canto 1 describes the virtues of the king नलः and the mutual love between नलः and दमयन्ती, when they both hear the merits of each other through messengers, Brāhmins and bards. Unable to bear the grief of separation from दमयन्ती, नलः leaves towards pleasure garden on a horse. The description of the horse is followed by the descriptions of the garden and pond therein. नलः catching a particular swan and the swan

pleading in human voice to release him and नलः releasing it from captivity are described thereafter.

Canto 2 describes the promise of the swan to नलः to prompt दमयन्ती to love him. The swan then flies to कुण्डिनपुरम् । A detailed description of the good omens and the beauty of कुण्डिनपुरम् are followed. The swan meets दमयन्ती along with her friends in the garden. In Canto 3, the swan draws दमयन्ती to a lonely place and tries to induce her to love नलः । दमयन्ती conveys her message through the swan and requests the swan to accomplish their marriage.. The swan returns to नलः ।

Canto 4 describes the pitiable condition of दमयन्ती due to her intense love with नलः and भीमः, her father, on learning about her (love) sickness of दमयन्ती, decides to arrange for her स्वयंवरः। In Canto 5 Lord इन्द्रः learns about the स्वयंवरः of दमयन्ती from the sage नारदः and he along with यमः, वरुणः and अग्निः starts towards कुण्डिनपुरम् and on seeing नलः, they request him to be their messenger to convey their love to दमयन्ती । Though initially नलः declined, later he was persuaded to go to दमयन्ती on their behalf. They even granted him the boon of becoming invisible at कुण्डिनपुरम् ।

In Canto 6, नलः enters invisible at the harem of दमयन्ती at कुण्डिनपुरम् and sees and hears the rejection of the of the messages from Lord इन्द्रः and other celestials by दमयन्ती and he gains some hope of getting her. Canto 7 describes the physical beauty of दमयन्ती through नलः । In Canto 8, नलः exhibits himself before दमयन्ती and she offered due hospitality to him. Then he narrated the purpose of his visit as messenger of the celestials and asked her to choose any of the four celestials as her husband. In Canto 9, दमयन्ती asks him to reveal his identity and he simply replies that he was the messenger of the celestials. But she did not want to answer to an

unknown person. The friends of दमयन्ती tell that she was ever attached to नलः only. The swan had appeared on the scene then. नलः had left the scene to narrate to the celestials about the outcome of his efforts. Also, the love-pangs of the four celestials are described in detail.

Canto 10 describes the festivity at कुण्डिनपुरम् due to the arrival of the kings of various kingdoms for the स्वयंवरः of दमयन्ती । नलः also arrived the hall. The celestials also appeared in the guise of नलः । On seeing the crowd of princes, the king भीमः prays to Lord विष्णुः and he sends सरस्वती to assist दमयन्ती in choosing her match. Canto 11 describes the स्वयंवरः । When दमयन्ती entered the hall, all the kings were astonished at her beauty. सरस्वती was on her right side and introduced the kings one by one to her as she passed by. But दमयन्ती was deeply absorbed in नलः only. The descriptions of सरस्वती is continued in canto 12. All the kings were handsome and were hopeful of marrying दमयन्ती । But, as she passed them by, they were disappointed. सरस्वती introduced the kings of अयोध्या, पाण्ड्यः, कलिङ्गः, काञ्चीपुरम्, नेपालः, मिथिला, कामरूपम्, उत्कलः etc. But दमयन्ती was absorbed in नलः । Finally she came near the celestials disguised as नलः । Out of shyness, she did not behold them properly. Then she came near the true नलः । In canto 13, दमयन्ती comes near the five नल-s and was confused. At that time, सरस्वती cleverly describes each नलः in such a way that दमयन्ती could identify them and could choose the true नलः । Still, she surrendered herself to the celestials and prayed to them and to the कल्पकवृक्षः for their grace. From canto 14 we learn that दमयन्ती had recollected the words of सरस्वती and had identified the true नलः by the common characteristics of the celestials i.e. non-withering of the garland, feet not touching the ground, eyes not winking and non-perspiration. She thanked the celestials and garlanded the true नलः । Lord इन्द्रः revealed his identity

and gave the boon that he would be physically present in the याग-s to be performed by नलः । Lord अग्निः had given the boon that पाकाग्निः (fire meant for cooking) will always be under the control of नलः । Lord यमः granted the boon of victory for him and Lord वरुणः had bestowed the boon that नलः could transform even the desert into fertile land and faded flower to blossom again. सरस्वती, on her part, instructed the चिन्तामणि-मन्त्रः to him.

Canto 15 describes the leaving of the disgruntled kings. The king भीमः felt happy on the selection of दमयन्ती । He started the marriage preparations. दमयन्ती was well decorated. नलः was also well decorated. He came to the palace in a chariot . People of कुण्डिनपुरम् felt happy on seeing his beauty. Canto 16 describes the arrival of the king नलः followed by the armies of the vassal kings to the palace. He was received with due honours and due hospitality was offered. This canto describes elaborately the marriage of नलः with दमयन्ती । Later both of them returned to his kingdom.

Canto 17 describes that the celestials while returning met कलिपुरुषः who was hurridly going for the स्वयंवरः of दमयन्ती । He was told by them that the स्वयंवरः was already over and that she had chose नलः, a mortal. Initially he told that he would separate दमयन्ती from नलः and bring her there. However, later he decided to deprive नलः of both दमयन्ती and the kingdom. He came to the निषध-kingdom and was hiding and waiting for the right time to take revenge on नलः whom दमयन्ती had chosen. Canto 18 describes various kinds of pass-time of नलः and दमयन्ती in their married life. Canto 19 begins with a beautiful description of the early morning. The praise singers sang the praise of नलः । दमयन्ती, who had woken up, was pleased at their singing and gave ornaments as presents. But नलः had already gone to the river गङ्गा for a bath and was returning. In Canto 20

नलः, after returning from a bath in गङ्गा presents a golden lotus from व्योमगङ्गा । Friends of दमयन्ती tell her that he might be Lord इन्द्रः । दमयन्ती also became apprehensive and thinks that he might be Lord इन्द्रः in the disguise of her beloved नलः । Then he asked for his identity and when he described a private incident which they alone knew and दमयन्ती was relieved of her doubt. Canto 21 describes the routine of the king नलः and दमयन्ती । When नलः had come out of the palace many king saluted him and gave many presents to him. After bath, he performed विष्णुपूजा and दमयन्ती performed गौरीपूजा । They were passing time with a parrot and listening music. In the evening दमयन्ती was waiting for नलः to return. Canto 22 describes the return of नलः and then follows a beautiful description of चन्द्रोदयः । The work incomplete with this canto.

Literary merits of नैषधम् - It is a story of love overcoming obstacles, ending happily in marriage, and the poem is especially notable for its descriptive embellishments and skillful presentation of various sentiments. The mastery of श्रीहर्षः over metre is evident, but he has been criticized for occasional obscurity and excessive verbal ornamentation.

It serves as a repository of epical riches. This literary composition earns high admirations from many noted Sanskrit scholars, both oriental and western.

The saying ' नैषधं विद्वदौषधम् ' highlights the affinity of the scholars towards this great work. Another sloka highlighting the greatness of the works is,

तावद्वा भारवेर्भाति यावन्माघस्य नोदये ।

उदिते नैषधे भानौ क्व माघः क्व च भारवी ॥

The erudition of श्रीहर्षः over all the philosophical systems are very well marked and the sublimity of Monistic Vedanta has been maintained in the नैषधचरितम् । Literary merit has not been belittled by the

philosophical concepts inserted into the literature; rather it has been enhanced, since they have been contextually and befittingly utilized as some favourable figures of speech without causing any levity of meaning and without marring the literary beauty of the epic.

13. वेदान्तदेशिकः (14th cen.A.D.) - वेङ्कटनाथः, popularly known as वेदान्तदेशिकः, was a great philosopher of विशिष्टाद्वैत school of philosophy and has contributed in many fields of literature like poetry, allegorical drama, grammar, lyric, hymns and philosophy also.

His works can be broadly classified into the following groups :
न्यायवेदान्तग्रन्थाः, भाष्यग्रन्थाः, रहस्यग्रन्थाः, स्तोत्रग्रन्थाः, काव्यम् etc.

He composed 15 वेदान्तग्रन्थ-s. They are - अधिकरणसारावलिः, न्यायपरिशुद्धिः, न्यायसिद्धाञ्जनम्, सर्वार्थसिद्धिः, तत्त्वमुक्ताकलापः, शतदूषणी, वादित्रयखण्डनम्, निक्षेपरक्षा, सच्चरित्ररक्षा, पाञ्चरात्ररक्षा, तत्त्वटीका, तात्पर्यचन्द्रिका, द्रमिडोपनिषत्-तात्पर्य-रत्नावली and द्रमिडोपनिषत्सारः । He has also composed सेश्वरमीमांसा and मीमांसादीपिका, in मीमांसा ।

Among the भाष्यग्रन्थ-s, चतुश्श्लोकीभाष्यम्, ईशावास्योपनिषत्-भाष्यम्, गीतार्थसंग्रहरक्षा and अधिकरणदर्पणम् are worth mentioning. Among the अनुष्ठानग्रन्थ-s (religious regular practicals) - भगवदाराधनविधिः is important.

He has composed about 29 रहस्यग्रन्थ-s (works on eternal secrets) of which अभयप्रदानसारम्, परमपदसोपानम्, परमतभङ्गः, रहस्यत्रयसारम् are a few.

Among the many स्तोत्रग्रन्थ-s - पादुकासहस्रम्, अभीतिस्तवः, अच्युतशतकम्, दयाशतकम्, न्यासतिलकम्, रघुवीरगद्यम्, गरुडदण्डकम्, वरदराजपञ्चाशत्, कामसिकाष्टकम्, श्रीस्तुतिः, भूस्तुतिः, गोदास्तुतिः, यतिराजसप्ततिः are a few.

He has composed about ten works on Sanskrit grammar. He has composed many works on विशिष्टाद्वैत in Tamil also.

His *यादवाभ्युदयः* is a महाकाव्यम् in 24 cantos. As the title suggests, it describes the story of Lord कृष्णः in a majestic style. Canto 1 describes the Yadu-race. Canto 2 & 3 describe the birth of श्रीकृष्णः, Canto 4 describes the childhood plays of Lord कृष्णः । Canto 5, 6 & 7 describe the गोवर्धन-episode, the seasons and the conquest of Indra. Canto 8 describe the रास-लीला and Canto 9 describes the slaying of the demon केशिन् and the lamentation of the ladies of ब्रजभूमिः at the departure of Lord कृष्णः for the capital of कंसः ।

अप्पय्यदीक्षितः has rendered a commentary on this work.

Besides, he has composed the allegorical drama सङ्कल्पसूर्योदयः, lyric poem हंससन्देशः, a didactic poem सुभाषितनीवी ।

सुकुमारकविः (14th cen. A.D.) had composed a महाकाव्यम् by name श्रीकृष्णविलासकाव्यम्, which describes the life history of श्रीकृष्णः and is based on श्रीमद्भागवतम् । The book is incomplete with 12 cantos. Some scholars consider प्रभाकरः as the author of this work.

14. नीलकण्ठदीक्षितः (17th cen.A.D.) - नीलकण्ठदीक्षितः was one of the most outstanding poets of 17th cen. A.D. He served as minister to the king Tirumali Nayak, Madurai. He also, like वेदान्तदेशिकः had contributed in many branches of Sanskrit literature. His शिवलीलार्णवः is an exquisite poem in 22 cantos describing the 64 sportive exploits performed by Lord शिवः with the name हालास्यनाथः, the presiding deity of Madurai. He has also composed गङ्गावतरणम्, a small poem in 8 cantos about the descent of गङ्गा from the celestial region to the earth. His कलिविडम्बनम् is a short poem that describes the evil attitudes of men of Kali age.

He has also composed a चम्पूकाव्यम् by name नीलकण्ठविजयचम्पू । In this work, the poet describes the churning of milky ocean by Devas and

Asuras and Lord शिवः consuming the हलाहल-poison, in order to save the universe. He had written three works on Poetics - वृत्तवार्तिकम्, कुवलयानन्दः and चित्रमीमांसा । He has composed two works on मीमांसा- विधिनरसायनम् and वादनक्षत्रमाला । Besides, he had composed many didactic and devotional poems.

15. चक्रकविः (17th cen.A.D.) - He had composed three काव्य-s by name रुक्मिणीपरिणयः, पार्वतीपरिणयः and जानकीपरिणयः । He had also composed द्रौपदीपरिणयचम्पू in 6 आश्वास-s, describes the marriage of द्रौपदी with the five पाण्डव- and is based on the आदिपर्व of the महाभारतम् ।

16. रामभद्रदीक्षितः (18th cen. A.D) - He was patronised by the king Shahaji I of Thanjavur. He had composed a total of works of which पतञ्जलिचरितम् is a महाकाव्यम् and शृङ्गारतिलकभणः and जानकीपरियम् are dramas. Besides he had composed three works on grammar - परिभाषावृत्तिव्याख्यानम्, उणादिमणिदीपिका and the व्याकरण-section of षड्दर्शनसंग्रहः and a work on Poetics named शब्दभेदनिरूपणम् । Besides he had also composed many hymns of which रामचित्रस्तवः, रामचापस्त्वः, रामबाणस्तवः and रामस्तवकर्णरसायनम् are worth mentioning.

पतञ्जलिचरितम् is a महाकाव्यम् in 8 cantos and describes the life history of पतञ्जलिः, the commentator of अष्टाध्यायी of पाणिनिः ।

Some notable poets who had composed महाकाव्यम् are :

अगस्त्यः (विद्याधरः) (14th cen. A.D.) - बालभारतम् in 20 cantos.

वामनभट्टबाणः (15th cen.A.D.) - नलाभ्युदयः in 8 cantos.

लोलोम्बरराजः (15th cen.A.D.) - हरिविजयम् in 5 cantos.

राजचूडामणिदीक्षितः (17th cen.A.D.) - रुक्मिणीकल्याणमहाकाव्यम् (10 cantos)

महाकाव्य-s of the Modern Age

The महाकाव्य-s composed by poets from 19th cen.A.D. are included under this category.

देवासिया (20th cen.A.D.) - He had taught Sanskrit at various colleges in Kerala. He had composed a महाकाव्यम् by name क्रिस्तुभागवतम् in 32 cantos. The number of cantos corresponds to the number of years Jesus Christ lived in this world. He had embellished the work with native allusions, wherever necessary. This work is based on "The greatest story ever told", a prose narration of the life of Jesus Christ by Fulton Oursler. He has received SahityaAkademi Award for this work in 1980.

विद्याधरशास्त्री (20th cen.A.D.) - He is from Rajasthan. He has composed two ms., seven minor poems, one ckv and three dramas in Sanskrit. His हरनागामृतम् is a महाकाव्यम् and it is a biography of his grandfather हरनागदत्तशास्त्री. In विश्वमानवीयम्, the other महाकाव्यम्, the poet addresses the impact of modernisation. विक्रमाग्निन्दनम्, minor poem, describes the golden period of चन्द्रगुप्तविक्रमादित्यः and recollects the contributions of श्रीशङ्कराचार्यः, रणप्रतापसिंहः, गुरुगोविन्दसिंहः, शिवाजीमहाराजः and others for the Indian culture. The वैचित्र्यलहरी was written in a humorous vein. The मतलहरी is a soliloquy of a drunkard. आनन्दलहरी is a rejoinder to the मतलहरी. हिमाद्रीमाहात्म्यम् was written during Indo-China war in 1962. He had also composed a चम्पूकाव्यम् by name विक्रमाभ्युदयम्.

सत्यव्रतशास्त्री (20th cen.A.D.) - He was formerly Vice-Chancellor of Shri Jagannath Sanskrit University, Puri. He has also received the title 'महामहोपाध्यायः'. He was awarded the Jnanapeth Award in 2006. He has written three महाकाव्य-s, three खण्डकाव्य-s, one प्रबन्धकाव्यम् and one

पत्रकाव्यम् । He has rendered Thai version of the रामायणम् as a Sanskrit महाकाव्यम् by name श्रीरामकीर्तिमहाकाव्यम्, upon royal request. He has received Sahitya Akademi Award in 1968 for the महाकाव्यम् by name श्रीगुरुगोविन्दसिंहचरितम् । Besides, he has also composed बृहत्तरभारतम्, श्रीबोधिसत्त्वचरितम्, ताय्देशविलासम् and इन्दिरागान्धीचरितम् ।

पण्डरिनाथाचार-गलगलिः (20th cen.A.D.) – He is from Karnataka. He has authored over 50 books in Kannada and Sanskrit. He also served as editor for the Sanskrit magazines मधुखाणी and वैजयन्ती । He has authored 10 books in Sanskrit of which रामरसायनम्, श्रीकृष्णकण्ठाभरणम् are महाकाव्य-s and पावन-पवनचम्पू, श्रीसत्यध्यानचम्पू, श्रीशम्भुलिङ्गविजयचम्पू and श्रीपाणुरङ्गविट्टलचम्पू are चम्पूकाव्य-s. He had won Sahitya Academy award in 1983 for his work श्रीशम्भुविलासचम्पू ।

जगद्गुरुश्रीरामभद्राचार्यः (20st cen.A.D.) – He belongs to रामनन्दी sect of Vaishnavism and is the founder and Head of Tulsi Peeth at Chitrakoot. He has authored more than 100 books.

भार्गवराघवीयम् - This महाकाव्यम् is divided into 21 cantos (Sargas) of 101 verses each. The epic describes the events related to परशुरामः and श्रीरामः by drawing material from several sources including वाल्मीकिरामायणम्, श्रीमद्भागवतम्, ब्रह्मवैवर्तपुराणम्, प्रसन्नराघवम् । The first nine cantos describe the incarnation of Lord परशुरामः, his learning from Lord शिवः, his killing of रेणुका at the orders of जमदिग्गः and her subsequent resurrection, his slaying of कार्तवीर्यार्जुनः, the annihilation of क्षत्रिय-s 21 times from the earth, and his battle with Lord गणेशः । The next five cantos cover the incarnations of Lord श्रीरामः and mother सीता । The last seven cantos describe the journey of विश्वामित्रः to अयोध्या, the slaying of the demons by श्रीरामः and लक्ष्मणः, the redemption of अहल्या, the breaking of शिवधनुः by श्रीरामः, the confrontation

between श्रीपरशुरामः and श्रीरामः and the marriage rites of the four sons of दशरथः in मिथिला ।

Among his other works, लघुरघुवरम्, a minor poem, भृङ्गदूतम् - a सन्देशकाव्यम्, गीतारामायणम् - a minor lyric poem, सरयूलहरी, गणपतिशतकम्, चण्डीशतकम्, आर्याशतकम्, मन्मथारिशतकम्, श्रीराघवेन्द्रशतकम्, रामभक्तिसर्वस्वम्, श्रीगङ्गामहिम्नस्तोत्रम् - all stotras, are worth mentioning. He was awarded SahityaAkademi Award in 2005 for his work भार्गवराघवीयम्, a महाकाव्यम् ।

Some modern महाकाव्य-s do not satisfy all the traditional criteria, and take as their subject historical matter.

नागराजः (20th cen.A.D.) - सीतास्वयंवरम् (16 cantos)

Reva Prasad Dvivedi - स्वातन्त्र्यसम्भवम् (Sahitya Academy award in 1991),
उत्तरसीताचरितम्

S.M.Aney - श्रीतिलकयशोर्णवः । (Sahitya Academy award in 1971)

S.B.Warnekar - श्रीशिवाजीराज्योदयम्, (Sahitya Akademy award in 1974)

K.N.Ezhuthachan- केरलोदयः (Sahitya Akademy award in 1979)

P.K.Narayanapillai - विश्वभानुः (epic poem)

(Sahitya Akademy award in 1982)

Vasant Tryambak Shevde- विन्ध्यावासिनीविजयमहाकाव्यम् (epic poem) (Sahitya
Akademy award in 1985)

Kalika Prasad Shukla - He had composed about 50 books. He won Sahitya
Akademi award in 1986 for his महाकाव्यम् titled श्रीराधाचरितमहाकाव्यम् । This
poem consists of 13 cantos with मधुरभक्तिः as the predominant sentiment. He

had also composed सूर्यशतकम् - a खण्डकाव्यम् in praise of Lord सूर्यः ।

Hari Narayan Dikshit - भीष्मचरितम् (Sahitya Academy award in 1992)

S.Srinivasa Sarma - जगद्गुरु श्रीचन्द्रशेखरेन्द्रविजय-महाकाव्यम् (Sahitya

Academy award in 2000)

ब्रह्मश्री राजवल्लभ-शास्त्री had composed जगद्गुरु श्रीसच्चिदानन्द-शिवाभिनव-
नृसिंहभारती-विजयकाव्यम्, on the life of श्रीनृसिंहभारती of शृङ्गेरीपीठम् ।

राष्ट्रीयसंस्कृतसंस्थानम् has published the following महाकाव्य-s -

Vaidya Shrikrishnaram Bhatta - कच्छवंशम्,

Bhatta Mathuranatha Shastri - गीर्वाणवैभवम्, गोविन्दवैभवम्, जयपुरवैभवम्,
भारतवैभवम्

Abiraja Rajendra Mishra - जानकीजीवनम् ।

चित्रकाव्यम्- Marvel Poetry

Rhetoricians have classified those poems that gives more importance to शब्दालङ्कार-s, whereby the same verse may convey more than one meaning and those that give importance to word selection and arrangement as चित्रकाव्यम् । Besides, the arrangement of letters in a peculiar form like chariot (रथबन्धः), sword (खड्गबन्धः), movement of the horse in a chess board (चतुरङ्गतुरगबन्धः), urine track of a cow (गोमूत्रिकाबन्धः), मुरजबन्धः etc. are also termed चित्रकाव्यम् । Though it requires great skill on the part of the poet to write such poems which involves the employment शब्दालङ्कार-s like अनुप्रासः, यमकम्, खण्डश्लेषः, भङ्गश्लेषः etc, to deliver more than one meaning at the same time, rhetoricians have termed these poems as अधमकाव्यम्, since the attention of the reader is drawn more towards artistic skill of the poet in the arrangement of choicest words, than to the poetic beauty contained in it. Spontaneity is very much hindered in such artistic poetry.

However even great poets like भारविः, माघः, श्रीहर्षः, वेदान्तदेशिकः have attempted some verses here and there in their महाकाव्य-s, where they have

employed शब्दालङ्कार-s like अनुप्रासः, यमकम् or श्लेषालङ्कारः । However some poets have written an entire काव्यम् in this style whereby they were able to narrate two or more stories at one stroke.

The चित्रकाव्य-s may be grouped as follows - सन्धानकाव्यम्, यमककाव्यम् विलोमकाव्यम्, कङ्कणबन्धकाव्यम् ।

सन्धानकाव्यम् (double-entendre poem) - In सन्धानकाव्यम्, श्लेषालङ्कारः is employed to convey more than one meaning. It is of two kinds - द्विसन्धानकाव्यम् and त्रिसन्धानकाव्यम् । In द्विसन्धानकाव्यम्, the same verse conveys two senses and in त्रिसन्धानकाव्यम्, one verse conveys three senses.

सन्ध्याकरनन्दिः (11th cen.A.D.) had composed रामपालचरितम्, a द्विसन्धानकाव्यम्, in which narrates the stories of श्रीरामः of the रामायणम् and the king रामपालः of Bengal who ruled in 11th cen.A.D.

कविराजः (12th cen. A.D.) has composed a द्विसन्धानकाव्यम् by name राघवपाण्डवीयम् in 18 cantos. As the title suggests, it narrates the stories of both श्रीरामः and श्रीकृष्णः simultaneously. This is possible only by puns or by dissection of the compounds differently to arrive at two meanings - one related to श्रीरामः and the other related to श्रीकृष्णः । He has also composed a simpler poem पारिजातहरणम् in 10 cantos and it describes the bringing to the earth the celestial पारिजात tree by Lord कृष्णः to satisfy सत्यभामा ।

धनञ्जयः (12th cen.A.D.) also composed a द्विसन्धानकाव्यम् by name राघवपाण्डवीयम् narrating the stories of both the रामायणम् and the महाभारतम् ।

सोमेश्वरः has composed a द्विसन्धानकाव्यम् by name राघवयादवीयम् in 15 cantos narrating the stories of both श्रीरामः and श्रीकृष्णः simultaneously.

विद्यामाधवः, who was the court poet of the chalukya king सोमेश्वरः-VI (12th cen.A.D) had composed पार्वतीरुक्मिणीयम्, which describes the

श्रीषान्तपतिः (17th cen. A.D.) had composed 125
कौसलशौसलीयम् - a द्विसन्धानकाव्यम्, which narrates
marriages of both पार्वती and रुक्मिणी in one and the same काव्यम् ।

हरदत्तसूरी (18th cen. A.D.) has composed राघवनैषधीयम्, narrating the story of
both the रामायणम् and the नलोपाख्यानम् ।

चिदम्बरकविः of Thanjavur (17th cen. A.D.) has composed त्रिसन्धानकाव्यम्
(triple-entendre poem) named राघवयादवपाण्डवीयम् in 3 cantos. His
पञ्चकल्याणचम्पू is पञ्चसन्धानकाव्यम्, (penta-entendre poem) where the story
of the marriages of श्रीरामः, कृष्णः, विष्णुः, शिवः and सुब्रह्मण्यः are narrated
simultaneously.

यमककाव्यम् (Poem of chimes) - In यमककाव्य-s the particular
pattern of letters or words repeat, but when split meticulously, convey
different sense. This is possible by employing homonyms.

Example : वारणो वा रणोद्दामो हयो वा स्मरदुर्धरः ।

नय तो नयतोऽन्तं नस्तदहो विक्रमस्तव ॥

Oh ! Cupid, you do not possess an elephant that is eager to fight in a
battle or a horse that is difficult to be conquered. (Still) you lead to the end.
Your prowess is wonderful indeed.

यमककाव्यम् of घटकर्परः is the earliest known यमककाव्यम् । वासुदेवकविः, a
poet from Kerala (10th cen. A.D.) had composed three यमककाव्य-s named
(1) नलोदयः in 4 cantos and (2) युधिष्ठिरविजयम् in 8 cantos and त्रिपुरदहनम् ।
युधिष्ठिरविजयम् describes the story of him from the birth of the sons to पाण्डुः to
the ascendancy to the throne by युधिष्ठिरः, after the great war. सीताहरणम् of
नारायणः is another यमककाव्यम् । श्रीमध्वाचार्यः, in his यमकभारतम् narrates
the महाभारतम् in verses employing यमकम् ।

अनुलोम-विलोमकाव्यम् (Bidirectional poetry) - It is a poem is
composed in such a way that it can be read meaningfully from left to right,
and from right to left, and in which two different narratives are sustained
in the two directions. It is a new genre of literature in Sanskrit literature.

the story of श्रीरामः and the king Shabaji of
Thanjavur, in whose court he flourished.

This requires a thorough knowledge about the grammar rules, coalescence rules and a mastery over synonyms and homonyms of Sanskrit. It displays the extra-ordinary skill of a poet in composing two काव्य-s in a single काव्यम् ।

दैवज्ञ-सूर्यदासः (16th cen. A.D.) belonging to Parthapur/Ahmadnagar (Maharashtra), has composed रामकृष्णविलोमकाव्यम्, in 38 verses depicting the story of both Lord श्रीरामः and Lord श्रीकृष्णः in a series of verses.

Example :

(Forward) तंभूसुतामुक्तिमुदारहासंवन्देयतोभव्यभवन्दयाश्रीः ।

"I pay my homage to Him who rescued सीता, whose laughter is captivating, whose incarnation is grand, and from whom mercy and splendor arise everywhere."

(Backward) श्रीयादवंभव्यभतोयदेवंसंहारदामुक्तिमुतासुभूतम् ॥

"I bow before that श्रीकृष्णः, the descendant of यादव-family; who is a divinity of the sun as well as the moon; who destroyed पूतना who only gave destruction; and who is the soul of this entire universe"

वेङ्कटाध्वरी (17th cen.A.D.) of काञ्चीपुरम् has composed यादवराघवीयम्, a अनुलोम-विलोमकाव्यम् comprising of 30 verses and deals with the story of Lord कृष्णः and Lord श्रीरामः together by adopting the style of अनुलोमः and प्रतिलोमः, that is, reading each stanza in natural order and in reverse order, the former telling the story of Lord श्रीरामः while the latter narrating the story of Lord कृष्णः । Hence this work actually consists of 60 verses in all.

Example : वन्देऽहं देवं तं श्रीतरन्तारं कालं भासायः ।

रामोरामाधीराप्यागोलीलामारायोध्येवासे ॥

(Forward) "I pay my obeisance to Lord श्रीरामः, who with his heart pining for सीता, travelled across the सह्याद्रि-Hills and returned to अयोध्या after killing रावणः and sported with his consort, सीता, in अयोध्या for a long time."

सेवाध्येयोरामालालीगोप्याराधीमारामोरा ।

यस्साभालंकारंतारंतंश्रीतंवन्देहंदेवं ॥

(Reverse) "I bow to Lord श्रीकृष्णः, whose chest is the sporting resort of श्रीलक्ष्मीः, who is fit to be contemplated through penance and sacrifice, who fondles रुक्मिणी and his other consorts and who is worshipped by the गोपी-s, and who is decked with jewels radiating splendour."

M. Krishnamachariyar refers to one such विलोमकाव्यम् named नलहरिश्चन्द्रीयम् of unknown author, which narrates the story of नलः in the natural order and the story of हरिश्चन्द्रः in the reverse order.

कङ्कणबन्धकाव्यम् - In this type of काव्यम्, only one verse in 32 letters is composed. The letters are arranged in a circular form like a bangle. And by reading from left to right and from right to left from any letter, gives as if 62 verses were written. M. Krishnamachariyar refers to one such काव्यम् named कङ्कणबन्ध-रामायणम् by कृष्णमूर्तिः (19th cen.A.D.) of Kanchipuram. The single verse, when expanded to 64 verses narrates the story of the रामायणम्

। The verse is - नेतादेवालीनामाशाधानाधीनानेकालोकी ।

मास्यानंभाख्यायोगीशंपायादेतरामेराजा ॥

भोजः in his सरस्वतीकण्ठाभरणम् explains वर्णचित्रम् and its two varieties - स्वरचित्रम् and व्यञ्जनचित्रम् and आकारचित्रम् or बन्ध-s.

An example of वर्णचित्रम् is -

दाददो दुद्दुद्दादी दाददो दूददीददोः । दुद्दादं दददे दुद्दे दादाददददोऽददः ॥

ऐतिहासिक-काव्यम् (HISTORICAL KAVYAS)

The वेद-s, the वेदाङ्ग-s, the इतिहास-s and the पुराण-s narrate historical events and national heroes of the distant past. The नाराशंसीय-s in the ऋग्वेदसंहिता praise a particular kings whose identity could not be established. The अथर्ववेदः mention kingdoms and kings, though no specific king is named. The बृहदारण्यकोपनिषत् and छान्दोग्योपनिषत् mention many kingdoms and kings by name. The इतिहास-s record the exploits of श्रीरामः and Lord श्रीकृष्णः and their true existence then, are vouchsafed by archaeological findings found in अयोध्या and द्वारका । The महाभारतम् contains a list of kings of solar and lunar race who ruled the earth. The places associated with them are located now.

The पुराण-s also contain copious references to various kings and dynasties. The establishment of विक्रम-era in 56 B.C., शालिवाहन-era in 58 A.D., शक-era in 78 A.D., do testify the sense of history of the Indians. The मत्स्यपुराणम् records the establishment of मगधः kingdom by the king बृहद्रथः and also mentions the end of the dynasty with the killing of the last king रिपुञ्जयः by पुलकः and establishment of प्रद्योतः or बालक-dynasty in 2133 B.C. The वायुपुराणम् records the establishment of शुङ्ग-dynasty in 1995 B.C. where 10 kings ruled for 300 years. विष्णुपुराणम् and record the establishment of नन्द-dynasty by महानन्दिन्, known as धननन्दः, who ruled for 88 years and his eight sons who ruled for another 12 years. Thus they ruled for 100 years from 1635 B.C. to 1535 B.C. These पुराण-s also record the overthrowl of नन्द-dynasty and establishment of मौर्य-dynasty by चाणक्यः in 1535. His rule was

followed by बिन्दुसारः and अशोकवर्धनः । Twelve kings of मौर्य-dynasty ruled and बृहद्रथः was the last मौर्य-king. कलियुगराजवृत्तान्तम् record that बृहद्रथः was removed by his army commander पुष्यमित्रः who established शुङ्ग-dynasty and ruled for 30 years from 1219 B.C. to 919 B.C.

The stone-inscriptions also record the year of event in according शक-era or विक्रम-era or शालिवाहन-era. Girnar inscriptions (150 A.D.) glorify the king रुद्रदामन् । Nashik inscription (200 A.D.) praises the king Pulamayi of Andhra dynasty (in प्राकृत). Allahabad inscription of हरिषेणः (350 A.D.) is a panegyric on समुद्रगुप्तः । Inscription at Mandsore containing प्रशस्तिः by वत्सभट्टिः (473 A.D.) commemorates in 44 verses, the consecration of a temple of Sun god at दशपुरम् and mentions कुमारगुप्तः । Aihole inscriptions (634 A.D.) mentions कालिदासः by name.

In fact the date of a particular composition can be easily ascertained from internal evidences found in the work about a contemporary political event or contemporary ruler. Sri M. Krishnamachariyar has arrived the date of commencement of कलियुगः as 18th February, 3102 B.C. based on the internal evidences found in the पुराण-s and in the महाभारतम् । Thus the इतिहास-s and the पुराण-s are, in fact, the earliest chronicles of Indian history.

M. Winternitz observes - " The Indians have genealogical tables in a form that is unknown to the West. Each monastery carefully maintains the order of succession of its principal teachers. Taste for history is lastly seen in numerous inscriptions of all centuries from the time of Ashoka, that are available to us, and in any case, they show that Indians too possessed a taste for associating the present with the past and the future, and thereby they traced the history of their kings in genealogies going back to the most possible extent. They inscribed the deeds of their patrons for information of

coming generations on stone pillars and rocks, in temples, caves and on copper plates for future ages." (History of Indian literature - Vol.III)

कालिदासः (3rd cen.B.C.) - His रघुवंशः narrates the lineage of some important kings of solar race upto अग्निवर्णः । अश्वघोषः has recorded the life of Lord Buddha in his बुद्धचरितम् ।

बाणभट्टः (7th cen.A.D.) - His हर्षचरितम् is a chronicle that records the rule of प्रभाकरवर्धनः, राज्यवर्धनः and हर्षवर्धनः who ruled from स्थाण्वेश्वरम् in 7th cen. A.D. The rule and events described in this work fairly tallies with the travel account of Tuvan-Tsvang.

In the first two chapters, the poet gives an account of his lineage. The history of the ancestors of the king हर्षवर्धनः is narrated in the third chapter. The fourth chapter describes the king प्रभाकरवर्धनः and the birth of राज्यवर्धनः, हर्षवर्धनः and राज्यश्रीः and the marriage of राज्यश्रीः with गृहवर्मा । The fifth chapter describes the military expedition and triumph of the prince हर्षवर्धनः against हूण-s. The sixth chapter describes the killing of गृहवर्मा by the king of Malwa and the imprisonment of राज्यश्रीः by the king of the गौडः kingdom and the killing of the king of Malwa by राज्यवर्धनः, the killing of राज्यवर्धनः by the king of गौडः by treacherous means are narrated. The seventh chapter describes the achievements and the good rule of हर्षवर्धनः । The 8th chapter describes the search and rescue of राज्यश्रीः in the विन्ध्यः forest, her becoming a sanyasin and the vow of the king to become an ascetic after his mission was over.

The book is incomplete. The reason might be either the death of his patron हर्षवर्धनः or since in the later part of his life, हर्षवर्धनः faced some reverses in his exploits, the author might not have liked to record such reverses. However, this book is a veritable treasure, giving more information about the social, political and geographic condition of his time.

Hiuvan Tsang refers to this work with high regard. This book is written in गौडी style and the prose narration is simple and easy flowing. This book is referred to by साहित्यदर्पणः as an example for आख्यायिका ।

वाक्पतिराजः (8th cen.A.D.) - His गौढवहो (गौढवधः), a महाकाव्यम् in महाराष्ट्री-प्राकृत् । He was a contemporary of भवभूतिः and सुबन्धुः, since he refers them in his गौढवहो । This was written to commemorate the victory of the king यशोवर्मा over the prince of गौढःkingdom. However, according to history, he was later defeated by ललितादित्यः of Kashmir.

शिवस्वामिन (9th cen. A.D.) - He was the court poet of the king अवन्तिवर्मन्, who ruled Kashmir in 9th cen.A.D. His खप्पणाभ्युदयः is a महाकाव्यम् in 20 cantos describing the life and expeditions of खप्पणः, a king of दक्षिणपथः against प्रसेनजित्, the king of श्रावस्ति । Though he won the battle, he turned philosophical and became a follower of Lord बुद्धः ।

पद्मगुप्तः (11th cen.A.D.) - He is also known as परिमल-कालिदासः । He was the court poet of the king मुञ्जः of Paramar dynasty, who also bore the title नवशशाङ्कः । His नवशशाङ्कचरितम् is a महाकाव्यम् in 18 cantos, describes the history of the king सिन्धुराजः-नवशशाङ्कः, his expedition to नागलोकः and killing of the demon वज्राङ्कुशः at his capital भोगवती and his marriage with शशिप्रभा ।

क्षेमेन्द्रः (11th cen.A.D.) - He has also composed a history-work named राजावली, furnishing a list of Kashmirian king in chronological order. The poet कल्हणः acknowledges this work as one of the sources of his work राजतरङ्गिणी ।

अतुलः (11th cen.A.D.) - He had composed the historical काव्यम् named मूषिकवंशः, in 12 cantos. This describes the establishment of मूषिक-

dynasty, a branch of clan, that ruled मूषिक-kingdom considered to be south Travancore.

हेमचन्द्रः (12th cen.A.D.) - He was a Jain monk. He had written कुमारपालचरितम् also known as द्वयाश्रयकाव्यम्, since the first 20 cantos are in Sanskrit and the next eight cantos in Prakrt. In this work, he describes the establishment and rule of the Chalukya king कुमारपालः ।

जयङ्कः and चन्दबरदाई (12th cen.A.D) - पृथिवीराजविजयः by जयङ्कः in Sanskrit and पृथिवीराजरासो, a काव्यम् by चन्दबरदाई in अपभ्रंशः dialect, have recorded the victory of पृथिवीराजचौहान् of Ajmer over Shihab-ud-din Ghori in 1191 A.D.

बिलहणः (12th cen.A.D.) - who adorned the courts of many kings of the age, had composed विक्रमाङ्कदेवचरितम् in 18 cantos. It describes the history of Chalukya kings upto विक्रमादित्यः-VI (त्रिभुवनमल्लः) of Chalukya dynasty. After mentioning the origin of Chalukya dynasty, it narrates the rule of आहवमल्लः and the birth of three sons to him. The middle son was विक्रमादित्यः-VI. The family feud among the brothers, the establishment of kingdom on the banks of तुङ्गभद्रा-river, his alliance with the Chola king, his marriage with a Rajput princess, his occupation of Kanchipuram for a while are described vividly.

कल्हणः (12th cen.A.D.) - a Kashmirian poet had composed राजतरङ्गिणी, a history-chronicle of Kashmir of his time. He was the son of the minister of the king हर्षः of Kashmir (12th cen.A.D.). He had to a great extent, recorded the history faithfully. He had taken great pains to ascertain the dates various kings by referring to various references. This has helped later historians to construct the history of Kashmir upto 12th cen.A.D. He refers to नृपावली of क्षेमेन्द्रः that preserves the list of kings who ruled Kashmiri kingdom, पार्थिवावली of हेलराजः and निलमतपुराणम् । The work is divided into eight books called तरङ्गः-s (waves). In this work he has described the

Gonanda dynasty kings, Utpala dynasty kings, Lohara dynasty kings. The book concludes with the description the reign of the king जयसिंहः ।

जोनराजः continued the history of Kashmir from the rule of जयसिंहः to Sultan Jainalabdin (15th cen. A.D.)

जल्हणः had composed in his सोमपालविलासचरितम् in which he describes the rule and events occurred during the rule of king सोमपालविलासः of राजपुरी and his killing by Sussala.

सोमेश्वरः (13th cen.A.D.) - His महाकाव्यम् titled कीर्तिकौमुदी is in nine chapters. It describes the वघेलः-dynasty, which is a branch of चौलुक्य-dynasty. It describes the चौलुक्य-dynasty in general and the rule of वीरधवलः of वघेलः-dynasty in particular. Besides, it also throws more light on वस्तुपालः, the minister of the वघेलः kings लावण्यप्रसादः and वीरधवलः ।

नयचन्द्रसूरी (14th cen.A.D.) -His हम्मीरकाव्यम् describes the heroic deeds of हम्मीरचौहान् against the Muslims invaders at Ranthambore. हम्मीरचौहान् ruled over Ranthambore from 1282 to 1301.

जयसिंहसूरी had composed a drama by name हम्मीरमदमर्दनम् ।

मेरुतुङ्गः (14th cen.A.D.) - His प्रबन्धचिन्तामणिः divided in five प्रकाश-s, describes the long list of चालुक्य-kings.

गङ्गादेवी (14th cen.A.D.) - She was the consort of कम्परायः । She in her वीरकम्पनारायणचरितम् also known as मधुराविजयम् describes in 9 chapters, the expedition of her husband Kumara Kampanna II, towards the south. It describes the establishment of the Vijayanagar empire, the rule of Bukka I, the birth and early life of Kumara Kampanna, his south bound invasion and conquest of Kanchipuram, subduing of Sambuvaraya chieftain. It also tells that goddess Meenakshi visited him in disguise and pleaded with him to liberate South India from the rule of the Madurai Sultanate. Heeding her pleas, Kampanna invaded Madurai and liberated it from the Mohammedans and restored the temple of Srirangam.

राजनाथः-III in his अच्युतरायाभ्युदयकाव्यम्, narrates the तुलुव-dynasty of Vijayanagaram upto the reign of the king अच्युतरायः ।

वामनभट्टबाणः (14th cen.A.D.) - He is also known as अभिनवभट्टबाणः । His वेमभूपालचरितम् describes the lineage of Reddi kings of Andhra, upto वेमभूपालः ।

तिरुमलाम्बा (15th cen.A.D.) - the wife of the Andhra king अच्युतरायः, had composed वरदाम्बिकापरिणयचम्पू in which she has described the Tuluva dynasty and the rule of अच्युतरायः and his marriage with princess वरदाम्बिका ।

वासुदेवरतः (15th cen.A.D.) - He had composed the historical काव्यम् titled गङ्गवंशानुचरितम्, wherein he describes the गङ्ग-dynasty rulers upto पुरुषोत्तमः ।

यज्ञनारायणः (17th cen.A.D.) - He, in his रघुनाथविलासः (a drama) and रघुनाथभूपविजयकाव्यम् has described the rule of Naik king रघुनाथनायकः who ruled from Tanjore in 17th cen.A.D. and also his victory over Lanka.

रामभद्राम्बा (17th cen.A.D.) - She was the queen of रघुनाथनायकः of Thanjavur. She has composed the काव्यम् by name रघुनाथाभ्युदयः in 12 cantos describing the rule of the king रघुनाथः ।

श्रीधर-वेङ्कटेशः (17th cen.A.D.) -He is also known as श्रीधर-अय्यावाल् । He served as Diwan of the king Shahaji, second Maratha ruler of Thanjavur. He had composed the काव्यम् by name शाहेन्द्रविलासः in 8 cantos wherein he had described the life-history of the king शहाजी and has recorded the political victories of the king against the Mogul invasion at Gingee and victory over the king of Madurai and restoration of the glory of the king of Ramnad.

भूमिनाथकविः (17th cen.A.D.) - He is also known as नल्लादीक्षितः । He had composed a चम्पूकाव्यम् by name धर्मविजयचम्पू, in which he describes the victory of the king शहाजीमहाराजः over the Moguls at Gingee.

गडगाधरः (17th cen.A.D.) - He had composed the a chronicle by name भोसलवंशावलिः, which lists the kings of Bhosale clan of the Maratha rulers.

शेषाचलपतिः (17th cen.A.D.) - He had composed a द्विसन्धानकाव्यम् by name कोसलभोसलीयम्, which narrates the story of both श्रीरामः and the king शहाजीमहाराजः, the second Maratha ruler from Thanjavur.

Besides, in 20th century many poets composed history based काव्यम् ।

Among the the following are noteworthy -

K.N.Ezhuthachan - केरलोदयः (describes the history of Kerala upto the formation of the Kerala state).

Reva Prasad Dvivedi - स्वातन्त्र्यसम्भवम् (describes the freedom struggle of India.),

S.B.Vamekar - श्रीशिवाजीराज्योदयम् ।

S.M.Aney - श्रीतिलकयशोर्णवः ।

Satyavrata Shastri - गुरुगोविन्दसिंहचरितम् ।

खण्डकाव्यम् (LYRIC POETRY)

Lyric poetry may be defined as a poetry of shorter length as opposed to long-verse and the theme is limited to single event or description. साहित्यदर्पणः of विश्वनाथकविराजः (14th cen. A.D.) defines खण्डकाव्यम् as 'खण्डकाव्यं भवेत् काव्यस्यैकदेशानुसारी च । यथा मेघदूतादिः' । i.e. it has adopted some characteristics of a महाकाव्यम् ।

Though scholars are of the opinion that lyric poetry as a genre originated with ऋतुसंहारः and मेघसन्देशः of कालिदासः, the germ of this kind of poetry can well be traced to the Vedas and the इतिहास-s. The पुरुरवस्-ऊर्वशी-उपाख्यानम् and the description of उषस् and सवित्, undoubtedly bear the stamp of lyric poetry.

The anguish of श्रीरामः in the किष्किन्धाकाण्डम् of the रामायणम् and the lamentations of गान्धारी in the स्त्रीपर्व of the महाभारतम् are good pieces of poetry of lyrical nature.

The lyrical poetry in Sanskrit may be broadly classed as erotic, devotional and gnomic and didactic lyrics..

Erotic Lyric

This is a class of may well be classed under खण्डकाव्यम् having erotic sentiment as the predominant sentiment. कालिदासः was the fore-runner in this type of literature.

ऋतुसंहारः (Cycle of the Seasons) – Among the erotic lyrics, ऋतुसंहारः and मेघसन्देशः of कालिदासः are the earliest available. शृङ्गारतिलकम् (23 stanzas) is also ascribed to कालिदासः ।

This erotic lyric ऋतुसंहारः consists of 153 stanzas in six cantos and is composed in various metres. The final verse in each section is composed in

(शादूलविकीडितम्) metre and mentions the name of the season to be described in the next section. Here, the natural beauty of the six seasons, viz., the ग्रीष्मः (summer), वर्षा (rainy), शरद (autumn), हेमन्तः (dewy), शिशिर (winter) and वसन्तः (spring) is picturesquely described. Erotic scenes are interspersed amidst the descriptions of the nature.

On the pattern and imitation of ऋतुसंहारः, दुर्लभः (16th cen.A.D.) has composed ऋतुवर्णनम् beginning with the description of autumn and ending with the description of rainy season. Two more poems by the same name षड्-ऋतुवर्णनम् (16th cen.A.D.), one by वरदराजः (16th cen.A.D.) and the other by विश्वेश्वरः were composed on the same theme.

प्रकृतिविलासः, a काव्यम् by महामहोपाध्याय-श्रीकृष्णमूर्ति-शास्त्री of Tamil Nadu (20th cen.A.D.), describes in seven cantos the beauty of ocean, forest, mountain, wind, river & moon, sun and night.

गाथा सप्तशती - हाल-सातवाहनः (1st cen. B.C.) has composed the work सप्तसई (सप्तशती) or (गाहा-सप्तसई) गाथा-सप्तशती (Cycle of seven hundred verses) in महाराष्ट्री-प्राकृत् ॥ सातवाहनः or सालिवाहनः is the family name of आन्ध्रभृत्य dynasty and one king by name हालः ruled in that dynasty about 78 B.C. The word गाथा in प्राकृत् refers to आर्या metre of संस्कृतम् | Most of the verses are in आर्या metre. It is also called a कोशग्रन्थः i.e. anthology. It is an anthology of love lyrics of pastoral women like shepherdesses, girl tending the garden, grinding corn at the mill etc. All the verses depict the erotic sentiment. It reflects the rural society of his age. Besides, it also contains many didactic sayings in pithy forms like the uselessness of a miser's wealth, good-luck of the deaf and blind in that they would not hear harsh words or see unpleasant events respectively. Elements of folk-tales also can be traced in these verses.

The work घटकपर्पकाव्यम् (22 stanzas) is named after the author's name घटकपर्पकाव्यम्, (5th cen. A.D.). He is believed to be one of the nine gems

महावाक्यम् (Great Sentence Phrases)

These are explained as the महकथवैयक्यम् महावाक्यम् (Sentences that convey deep @ great sense). The अनिवृत्त-स, themselves are the essence of the speculative knowledge about ज्ञान & the ways of obtaining the true knowledge. One prominent sentence

14/12/2016

Proposed

on 12/12/2016

Started
for books

on 10/12/16

11 - NIL

12 - Books

13 - Lemps

in the court of the king विक्रमादित्यः (5th cen. A.D.). This poem abounds in यमकम् type of verses, of which he boasts himself and throws challenge to poets that he would carry water in a broken jar if any one surpassed him in the use of यमकम् ।

It describes the lamentation of the abandoned wife who does not address her lamentation to one person alone but to the monsoon clouds, her confidante, her distant husband and some trees but none of them was entrusted with the task of carrying her message. The poem is of twenty-four stanzas in five different metres.

शङ्गारशतकम् (cycle of one hundred erotic verses) – It is one of the three शतक-s composed by the poet भर्तृहरिः (7th cen. A.D.) He was a great scholar and versatile writer and has composed many works in the fields of grammar, philosophy, ethics, didactic etc. It depicts the erotic sentiment. It is not a coherent lyric, but contains many detached verses on erotic sentiments. It ultimately reveals the emptiness of love and the resultant sorrow.

अमरुशतकम् (Hundred stanzas of अमरुकः) - This was composed by अमरुकः, a Kashmirian King (prior to the poet वामनः-800A.D.) is another erotic lyric depicting erotic sentiment in general. दामोदरगुप्तः of Kashmir (8th cen.A.D.) had composed the work कुट्टिनीमतम् which deals with the art of courtesans.

चौरसुरतपञ्चासिका (Fifty erotic Stanzas of the Thief)- This is an erotic lyrical poem in 50 verses in वसन्ततिलका metre by the Kashmirian poet बिल्हणः (12th cen.A.D.). It is said that he composed these poems just before he was sent to gallows for having loved शशिकला, the daughter of the king वीरसिंहः । Each verse begins with the words “अद्यापि तां स्मरामि (Even now I remember her)”.

आर्यासप्तशती - This is a lyric in seven hundred verses on the theme of love, composed in आर्या metre by गोवर्धनः, a contemporary of जयदेवः ।

सन्देशकाव्यम् - This has evolved as a new genre of erotic lyrics. But we can trace its origin in the रामायणम् itself. In the सुन्दरकाण्डम् of the रामायणम्, we find that श्रीरामः dispatched हनुमान् to locate सीता | In the नलोपाख्यानम् of the महाभारतम्, both नलः and दमयन्ती developed their love with the help of the royal swan. The swan-messenger is more intelligent than the cloud-messenger sent by यक्षः to his beloved, in conveying the love message. These might have been the fore-runner to मेघसन्देशः of कालिदासः | However मेघसन्देशः of कालिदासः is considered as the fore-runner in this type of lyrics.

In a सन्देशकाव्यम् there shall be a hero and a heroine. Both are separated due to a curse or abduction of the beloved. One of them sends message to the other assuaging her anguish and assuring their reunion. The address shall be in two parts, In the first part, the the anguish of the person lamenting is presented. He eulogises the messenger and then narrates the route by which he/it had to travel and also describes the memorable landmarks enroute. The description covers descriptions of cities enroute with palaces and temples and their geographical location, their greatness, mansions and streets, the country parts and forests, hills and rivers, animals and birds, trees, creepers and flowers, cultivated fields and peasant girls, artisans. Love in separation is the chief emotion depicted in this type of lyrical poetry and there is certain individuality in the treatment of the theme.

The second part includes the descriptions of the destination, the house of the heroine, the heroine and her pitiable plight of grief in separation and finally the poignant message of the hero describing his pitiable condition and a word of solace to the beloved, with an identification mark mentioning some incident the hero and the heroine could know, to assure that the messenger is genuine.

The messenger may be anyone, either a cloud as in मेघसन्देशः, wind as in पवनदूतः, peacock as in मयूरसन्देशः, the parrot as in शुकसन्देशः or कीरदूतः, हंसः as in हंससन्देशः, the moon as in इन्दुसन्देशः, a bee as in भृङ्गदूतम्, a cuckoo as in कोकिलसन्देशः a चकोरः bird as in चकोरसन्देशः and the like.

मेघदूतम् or मेघसन्देशः (Cloud Messenger) - This is a lyrical gem and consists of 115 stanzas in मन्दाक्रान्ता meter. The theme is a message which an exiled love-lorn यक्षः at mountain रामगिरिः sends his message through a cloud to his wife dwelling in अलकापुरी (in कैलासगिरिः).

In the first half of the poem the यक्षः describes the beauty of the various places, the cloud must traverse on its northward course. They are - सानुमान् आमकूटः on whose peak it will rest after extinguishing the forest fires with its showers, the river नर्मदा at the foot of the विन्ध्य hills, the town of विदिशा and the stream of the वेत्रवती, उज्जयिनी-नगरी in the country named अवन्ती, the sacred region of कुरुक्षेत्रः, the Ganges and the mountains from which she sprang, white with snowfields and then finally अलकापुरी on कैलासगिरिः -।

In the second half of the poem, the यक्षः first describes the city and his own dwelling there. He describes the emaciated condition of his beloved. The cloud shall deliver his message to her with thunder-sound and thereafter it shall return with reassuring news. He further wishes that the cloud may never, even for a moment, be divided from his spouse -the lightning.

On the pattern and imitation of मेघसन्देशः, many सन्देशकाव्य-s were composed mostly in मन्दाक्रान्ता metre but मेघसन्देशः outshines. Among them, हंससन्देशः of घटकर्परः (5th cen. A.D.), शुकसन्देशः of लक्ष्मीदासः, हंसदूतः of रूपगोस्वामी (15th cen.A.D.), पवनदूतः of धोयी, a court-poet of the king लक्ष्मणसेनः (13th cen. A.D.) and contemporary of the poet जयदेवः (In this lyric, the queen कुवलययावती sends message through the wind to the king लक्ष्मणसेनः) are worth mentioning.

हंससन्देशः of श्रीवेदान्तदेशिकः (14th cen. A.D.) : Though the poem is of the nature of सन्देशकाव्यम् and hence classified under erotic lyric, it is normally classified under devotional lyrics, as the hero and heroine are divine couple श्रीरामः and सीता | The poem is divided into two clear parts, in line with

मेघसन्देशः of कालिदासः । The first half, of 60 stanzas, describes how श्रीरामः sights and engages the swan as his messenger and then describes to the swan the route he should take and the many places - primarily holy spots like, Tirupati, Kanchipuram, Srirangam etc. on the banks of the river कावेरी and ताम्रपर्णी । The second part of 50 verses, begins in लङ्का where the poet introduces us to the अशोकवनम्, where सीता is being held, the शिंशुपा tree beneath which she sits and finally सीता herself in a few verses. The actual message to सीता consists of only 16 verses, after which श्रीरामः dismisses the swan.

मयूरसन्देशः of उद्योतुङ्गः (15th cen. A.D.) - This poem consists of 199 verses (पूर्वभागः - 107 verses and उत्तरभागः - 92 verses). The story is as follows : Once, some विद्याधरः had mistaken the relative of a Malabar king to be Lord शिवः । Since the relative of the king laughed at the foolishness of the विद्याधरः, he was cursed by विद्याधरः to remain apart from his beloved for one month. At the request of the king, the विद्याधरः permitted him to reside at शयानन्दुरा in Kerala. During the rainy season, he sends a peacock as a messenger to his beloved. Except the first verse in मालिनीवृत्तम्, all other verses in मन्दाक्रान्ता metre. He describes the political and geographic conditions of Kerala.

One more मयूरसन्देशः was composed by Kerala Varma Valiya Koil Thampuram (20th cen.A.D.). In this poetry he has used the peacocks of Haripad temple at Alappuzha District, to send his messages to his wife, the Maharani, in Trivandrum.

कोकिलसन्देशः of उद्दण्डकविः (15th cen. A.D.) - The कोकिलसन्देशः is a short love poem of 162 verses. A cuckoo, is dispatched by a lovesick husband stranded in Kanchipuram to carry a message to his beautiful wife in Chendamangalam, Kerala. In his message, the hero describes the route the cuckoo must follow across a lush landscape, thickly carpeted in betel nut or cardamom trees and criss-crossed by rivers; the local temples alive with

myth; and the fabulous cities whose palaces push the stars out of their orbits. The hero, who was abducted by mysterious blue-haired women in winged chariots as he slept next to his wife, reassures his beloved that he will soon be home and thus sustains her through the torture of separation.

There is one more lyric by the same name कोकिलसन्देशः by वरदाचार्यः (son of वेदान्तदेशिकः). Likewise, कीरदूतः was composed by two different poets - रामगोपालः and वरदाचार्यः ।

भृङ्गदूतम् (Bee messenger) - It is a minor poem of the दूतकाव्यम् (messenger-poem) genre composed by जगद्गुरु श्रीरामभद्राचार्यः, the founder and head of Tulsi Peeth, a religious and social service institution in Chitrakoot named after Saint Tulasidas. The poem consists of 501 verses divided in two parts. The scene of action is set in the context of किष्किन्धाकाण्डम् of वाल्मीकिरामायणम् । The poem describes the message sent through a bee by Lord श्रीरामः, who spending the four months of the rainy season on the प्रवर्षणः mountain in किष्किन्धा, to सीता held captive by रावणः in लङ्का ।

Besides there are many other lyrics of which the following are some :
 इन्दुदूतः by जैन-विनय-विजयाग्निः, चन्द्रदूतः, by कृष्णचन्द्र-तर्कालङ्कारः and also by जम्बुकविः, by वासुदेवः, काकदूतः by चिन्तामणिराव-सहस्रबुधे (19th cen.A.D.), भृङ्गसन्देशः by वासुदेवः, भ्रमरसन्देशः by महालिङ्गशास्त्री(1954) and चकोरसन्देशः by वासुदेवः of Paiyyur.

Devotional Lyric

The devotional hymns addressed to various deities such as रुद्रः, विष्णुः, इन्द्रः, अग्निः, पूषन् etc. are the forerunner for the genre of literature called 'devotional lyrics'. The रामायणम् and the महाभारतम् abounds in devotional lyrics, like the one by हनुमान् in सुन्दरकाण्डम् of the रामायणम्, भीष्मराजस्तवः,

विष्णुसहस्रनामस्तोत्रम्, शिवसहस्रनामस्तोत्रम्, दुर्गास्तोत्रम् etc. in the महाभारतम् । The 18 महापुराण-s abound in many devotional lyrics, some of which are poetic in nature. The ललितासहस्रनामम् in ब्रह्माण्डपुराणम्, गायत्रीसहस्रनामम् in देवीभागवतम्, शिवकवचम् in स्कन्दपुराणम्, देवीमाहात्म्यम् in मार्कण्डेयपुराणम् are a few.

बाणभट्टः (7th cen.A.D.). - चण्डीशतकम् is ascribed to बाणभट्टः and is composed in in सगंधरा and शार्दूलविक्रीडितम् metre and consists of 102 verses, in honour of goddess दुर्गा । It describes the combat and killing of महिषासुरः by पार्वती in the form of चण्डी ।

मयूरकविः (7th cen.A.D.). - He has composed the devotional lyric मयूरशतकम्, also known as सूर्यशतकम् is in honour of the Sun-god . This hymn is in शार्दूलविक्रीडितम् metre and describes various aspects of the Sun, his charioteer अरुणः, his charioteer and horses. It is rumoured that the poet was cured of leprosy by propitiating th Sun-god with this lyric.

The devotional lyric भक्तामरस्तोत्रम् is in honour of the Jain saint ऋषभदेवः by मानतुङ्गः (7th cen. A.D.).

(4) श्रीशङ्कराचार्यः (8th cen.A.D. or 5th cen. B.C.)- Numerous devotional lyrics were composed by श्रीशङ्कराचार्यः of which शिवानन्दलहरी and सौन्दर्यलहरी on Lord शिवः and goddess पार्वती respectively, are worth mentioning. The word शिवानन्दलहरी means ' waves of bliss arising from experiencing (intense love for) Lord शिवः । It describes in about 100 verses, various attributes of Lord शिवः, based on Purānic legends. These legends include - burning of मन्मथः, Destruction of कालः and the triple demons, his drinking हालाहल poison to save the world, his marriage with goddess पार्वती, his cosmic dance, his sports as a hunter, attempt of Lord विष्णुः and Lord ब्रह्मा in finding the foot and Head of Lord शिवः etc.

The word सौन्दर्यलहरी means 'waves of beauty'. This hymn consists of two parts viz. आनन्दलहरी meaning waves of happiness (first 41 stanzas) and सौन्दर्यलहरी (the next 59 stanzas). The first part explains श्रीविद्या worship that and includes the construction of श्रीचक्रम् diagram, कुण्डलिनी-योगः and mantras (including a powerful fifteen syllable mantra of श्रीललितामहात्रिपुरसुन्दरी called - पञ्चदशाक्षरी mantra). This is why this hymn is of great importance in the worship of श्रीललितादेवी form of श्रीदेवी । The second part describes the beauty of श्रीदेवी from head to toe in finer details, exhausting almost all literary ornamentation (अलङ्कार-s) in Sanskrit Language. There are more than 36 commentaries for सौन्दर्यलहरी ।

Besides he has composed many स्तोत्र-s in भुजङ्गः metre, noted for its sinuous movement like that of a serpent. सुब्रह्मण्यभुजङ्गस्तोत्रम् is a hymn of 32 verses, addressed to Lord सुब्रह्मण्यः, the presiding deity of Tiruchendur. The other भुजङ्गस्तोत्र-s composed by him are - शिवभुजङ्गस्तोत्रम्, विष्णुभुजङ्गस्तोत्रम्, देवीभुजङ्गस्तोत्रम्, भवानीभुजङ्गस्तोत्रम् and रामभुजङ्गस्तोत्रम् ।

It is said that once while श्रीशङ्कराचार्यः was going to few houses to take भिक्षा, he asked for भिक्षा (food) at some hut. The women inside the house was embarrassed as she was not having anything to offer to the saint. Finally found a old Amla fruit (Emblic myrobalan) and offered it in the bowl of श्रीशङ्कराचार्यः । He realized the devotion of the woman irrespective of being poor. He immediately prayed to goddess महालक्ष्मी in 21 श्लोक-s to bless the poor women by driving her poverty and grant her riches. Goddess महालक्ष्मी instantly showered golden amlas fruits in that house.

Besides he had compose many hymns in eight verses known as अष्टकम् like गङ्गाष्टकम्, कृष्णाष्टकम् etc., and in five verses known as पञ्चकम् like मायापञ्चकम्, काशीपञ्चकम्, पञ्चरत्नम् like मीनाक्षीपञ्चरत्नम्, ललिता पञ्चरत्नम् like गणेशपञ्चरत्नम् ।

Besides he had also composed शिवापराधक्षमापनस्तोत्रम्, विष्णुपादादिस्तोत्रम्, लक्ष्मीनृसिंहकरावलम्बस्तोत्रम्, विष्णुपादादिकेशान्तस्तोत्रम्, मन्त्रमातृकापुष्पमाला, नवरत्नमालिका, उमामहेश्वरस्तोत्रम्, शिवपञ्चाक्षरस्तोत्रम् etc.

He had also composed many hymns of five or eight verses on philosophy like मायापञ्चकम्, अद्वैतानुभूतिः and also भजगोविन्दम् । → Advaita

शिवमहिम्नस्तवः by पुष्पदन्तः glorifies both Lord शिवः and Lord विष्णुः in 43 verses. It is learnt from the end verses that he was the chief of Gandharvas and had incurred the curse of Lord शिवः and had, then, addressed these prayers to Him.

मूकपञ्चशती in honour of कामाक्षी of काञ्चीपुरम् was composed by श्रीमूकशङ्करेन्द्रसरस्वती, the 20th आचार्यः of श्रीकाञ्चिकामकोठीपीठम् । This book is divided into five sections - आर्याशतकम्, पादारविन्दशतकम्, स्तुतिशतकम्, कटाक्षशतकम् and मन्दस्मितशतकम् । Each section consists of 100 verses.

देवीशतकम् was composed by आनन्दवर्धनः (9th cen. A.D.) and मुकुन्दमाला was composed by कुलशेखरः (10th cen. A.D.) glorifying भक्तिः as a means of salvation in 31 verses.

श्रीरामानुजाचार्यः (12th cen.A.D.) - Though he has rendered commentaries on प्रस्थानत्रयम् and other Vedanta works, he is said to have composed only one स्तोत्रम् in prose known गद्यत्रयम् comprising of वैकुण्ठगद्यम् - describing वैकुण्ठम्, the abode of Lord विष्णुः in great detail and recommending meditating on it, श्रीरङ्गगद्यम् - a prayer of surrender to the feet of Lord रङ्गनाथः, presiding deity of श्रीरङ्गम् and शरणागतिगद्यम् - an imagined dialogue between श्रीरामानुजः and लक्ष्मीः and नारायणः, where he petitions लक्ष्मीः to recommend to Lord नारायणः to give him grace. Lord नारायणः and लक्ष्मीः accept his surrender.

जयदेवः (12th cen.A.D.) - He was the court poet of the king लक्ष्मणसेनः of Bengal. His गीतगोविन्दम् is a pastoral lyrical drama in 12 chapters. Each chapter is further sub-divided into twenty four divisions called प्रबन्ध-s. The प्रबन्ध-s contain couplets grouped into eights, called अष्टपदी-s ((songs with 8 couplets) and around 92 poetic श्लोक-s in chaste Sanskrit, sprinkled in between. It uses मात्रा-छन्दस्, with syllabic instants for rhythmic patterns, ideally suited for lyrical and musical rendition. It is also one of the best examples of पदावली-सङ्गीतम् - poems meant for singing and dancing rather than for reading and recitation

It depicts the love of श्रीकृष्णः for the beautiful cowherdess राधा, the estrangement of the lovers, and their final reconciliation. Some of these अष्टपदी-s are mere hymns, listing the achievements of Lord कृष्णः in his various incarnations; some are glimpses into the minds of Lord कृष्णः or राधा at times of separation, anger or reconciliation, while some others are the words of messengers sent to each other, urging mercy and to swallow pride. The text also depicts the eight moods of Heroine - the अष्टनायिका ।

Though the poem is predominant with erotic sentiment, still it is considered as devotional lyric since it portrays the love between the divinities Lord कृष्णः and राधा ।

श्रीमध्वाचार्यः (14th cen. A.D.) - In the field of devotional literature, he has composed two works, of which one is a stotra or hymn of praise and the other is an anthology of compositions set to music and meant to be sung - नरसिंह-नक्षस्तुतिः, द्वादशस्तोत्रम् । Further, कन्दुकस्तोत्रम् is said to have been composed by him in his boyhood while playing with a ball.

वेदान्तदेशिकः (14th cen. A.D.) - He has composed many devotional lyrics of which गोपालविंशतिः, श्रीस्तुतिः, भूस्तुतिः, गोदास्तुतिः, दयाशतकम्, वरदराजपञ्चाशत्,

गरुडपञ्चाशत्, अभीतिस्तवम्, शरनागतिदीपिला, हयग्रीवस्तोत्रम्, यतिराजसप्ततिः, पादुकासहस्रम् are worth mentioning His अच्युतशतकम् is in प्राकृत् । Besides he has also composed many अष्टक-s and दण्डक-s of which सुदर्शनाष्टकम् and गरुडदण्डकम् are worth mentioning.

पादुकासहस्रम् - This devotional poem has 1,008 verses housed in 32 chapters called पद्वति-s. It is said that poet composed all these 1008 verses in one Yamam of a night in response to a challenge set by a Srivaishnava of Srirangam. श्रीरङ्गनाथ-पादुकासहस्रम् is one of the most magnificent literary, philosophical and theological compositions of Swami Desikan.

बिल्वमङ्गलः (13th cen.A.D.) - He is also known as लीलाशुकः, because of his descriptions of the sports of Lord कृष्णः in the same manner in which शुकब्रह्म described it to परीक्षित् । He hailed from Kerala. He had composed the beautiful poem named श्रीकृष्णकर्णामृतम् or कृष्णलीलामृतम् । This lyric-poem consists of 300 verses in three sections of one hundred verses each. Each section is called आश्वासः । This work describes the sports of श्रीकृष्णः as a child, as an adolescent boy and as a lover. The work contains 328 verses in three आश्वास-s (or सर्ग-s, chapters).

नारायणभट्टत्रि (16th cen. A.D.) - He belonged to Melapathur of Kerala. He had composed the devotional lyric by name नारायणीयम् । It consists of 1034 slokas in 100 chapters known as दशकम् । It describes all important events related to the ten incarnations of Lord विष्णुः described in the श्रीमद्भागवतपुराणम् । All the hymns are addressed to Lord कृष्णः, presiding deity of Guruvayoor.

अप्पय्यदीक्षितः (17th cen. A.D.) - He is also an erudite scholar and has contributed in various fields like, philosophy, grammar, poetics, devotional literature etc. A total of 104 works are ascribed to him, of 26 works are of devotional nature. Some of his devotional compositions are furnished below :

वरदराजस्तवः - In this work, he describes the divine beauty of the Lord वरदराजः in 106 verses of exquisite beauty and charm. He has himself written a commentary on this.

आत्मार्पणस्तुतिः - In this work, we see the profound maturity of the true devotion to the Supreme Lord. The surrender of oneself, is the very acme or end in the various stages of devotion to the Lord. This work seeks मोक्षः or release as a final end. This work is also known as उन्मत्तपञ्चाशत्, because all the fifty verses in this work, were composed at a stage when श्रीअप्पय्यदीक्षितः had no control over his mental faculties. In this work, he has totally surrendered himself to Lord शिवः with a deep prayer that he should be given complete freedom from the cycle of births and deaths and be identified in the advaitic state of oneness with Lord शिवः | श्रीशिवानन्दयोगी, a biographer of श्रीअप्पय्यदीक्षितः has written a commentary on this work.

अपीतकुचाम्बास्तवः - It is said that once श्रीअप्पय्यदीक्षितः had gone to Tiruvannamalai for a darshan of Lord अरुणाचलेश्वरः | There he was overpowered by severe fever. At that stage he prayed to the Goddess अपीतकुचाम्बा with this hymn for relief from his suffering.

मानसोल्लासः - In this very small work, he teaches to his own mind complete detachment or वैराग्यम् and instructs his mind that it should pray to Lord पशुपतिः in a state of utter detachment.

निग्रहाष्टकम् - Once when he was out traveling, certain professional killers were engaged by his enemies to kill him. At that stage he prayed to the Lord in these eight verses to protect him and to bring destruction to his enemies. His obstacles were then removed and his enemies were also killed by the grace of the Lord.

हरिहरस्तुतिः - This contains ten verses. In each both Lord शिवः and Lord विष्णुः are praised alternatively.

श्रीदुर्गाचन्द्रकलास्तुतिः - This hymn is in fifteen verses. The देवीमाहात्म्यम् and the other anecdotes about the देवी given in बराहपुराणम्, हरिवंशः etc., are given in condensed form in this work.

आदित्यस्तोत्ररत्नम् - In this work are described in great detail the principles about आदित्यः or Lord Sun, his chariot, the orbit, his horses etc.

श्रीमार्गबन्धुस्तोत्रम् and श्रीमार्गसहायलिङ्गस्तुतिः - These two small works are on Lord श्रीमार्गसहायेश्वरः of विरिञ्चिपुरम्, the family deity of श्रीअप्पय्यदीक्षितः ।

जगन्नाथपण्डितः (17th cen. A.D.) - He was the court poet of the king Jehangir and Shajahan. He had composed five devotional lyrics by name लहरी-s (waves) - गङ्गालहरी (52 slokas) also known as पीयूषलहरी, अमृतलहरी glorifying यमुना, लक्ष्मीलहरी and करुणालहरी on goddess लक्ष्मीः and Lord विष्णुः, सुधालहरी addressed to the Sun-god.

वेङ्कटाध्वरी (17th cen. A.D.) - He was a native of Kanchipuram. He has composed the following devotional poems - आचार्यपञ्चाशत् on श्रीवेदान्तदेशिकः, लक्ष्मीसहस्रम् in 25 स्तवक-s, श्रवणमधु in praise of Lord श्रीवेङ्कटेश्वरः and यादवराघवीयम्, a विलोमकाव्यम्, describing in 30 verses, the life-history of both Lord कृष्णः and Lord श्रीरामः ।

नीलकण्ठदीक्षितः (17th cen. A.D.) - He served as the minister to the king Tirumalai Nayakar at Madurai and has composed आनन्दसागरस्तवः on goddess मीनाक्षी and शिवोत्कर्षमञ्जरी extolling the greatness of lord शिवः । Besides, रघुवीरस्तवः and चण्डीरहस्यम् are the other devotional works of the poet.

रामभद्रदीक्षितः (18th cen. A.D.) - He was the court poet of the king Shahaji of Thanjavur. Besides a महाकाव्यम्, two dramas and four technical works of grammar and poetics, , he had composed many hymns also. His रामचित्रस्तवः

is a यमक-type of hymn in 108 verses on श्रीरामः. The रामचापस्तवः is hymn in 112 verses in शार्दूलविक्रीडित-metre eulogising the bow of श्रीरामः. The रामबाणस्तवः is a hymn in 108 verses in स्रग्धरा-metre eulogising the arrow of श्रीरामः. रामस्तवकर्णरसायनम् is lyrical in nature and is in three chapters and describes the exploits of श्रीरामः.

श्रीनारायणतीर्थः (18th cen. A.D.) - He has composed श्रीकृष्णलीलातरङ्गिणी in 12 chapters called तरङ्गः and consists of 152^{गीत}gs and 352 श्लोक-s. It portrays the life story of Lord कृष्णः starting with his birth, childhood pranks and ending with his marriage to रुक्मिणी. He has employed various literary and musical forms such as songs, prose passages, श्लोक-s (praises in verse), द्विपदी-s (couplets), etc.

जगद्गुरु श्रीरामभद्राचार्यः (20th cen.A.D.) - He has composed लघुराघवम्, a खण्डकाव्यम् composed only in the short syllables of Sanskrit. The poem consists of 84 verses composed in the गीत्यार्या metre, otherwise known as अचलधृतिः- which has 16 short syllables in each quarter. As a result the entire work of does not contain a single long syllable. His गीतारामायणम् - a minor lyric poem in गीती style consists of 28 cantos and each canto contains 36 songs. Each song is sung by one or more characters of the रामायणम् or by the poet. The songs progressively narrate the story of the रामायणम् via monologues, dialogues and multilogues. There are occasional Sanskrit verses between the songs, which take the narrative forward. सरयूलहरी, गणपतिशतकम्, चण्डीशतकम्, आर्याशतकम्, मन्मथारिशतकम्, श्रीराघवेन्द्रशतकम्, जानकीकृपाकटाक्षम्, मुकुन्दस्मरणम्, श्रीरामभक्तिसर्वस्वम्, भक्तिसारसर्वस्वम्, श्रीगङ्गामहिम्नस्तोत्रम् - all stotras, are worth mentioning.

Gnomic and Didactic lyrics

Many Vedic hymns and Upanishadic verses are gnomic and didactic in nature. The इतिहास-s and पुराण-s contain more lyrics of didactic nature. यक्षप्रश्नः, विदुरनीतिः, the भगवद्गीता are of didactic nature शान्तिपर्व अनुशासनपर्व of the महाभारतम् contain more didactic information in the form of advice by भीष्माचार्यः to युधिष्ठिरः । The पुराण-s also contain many chapters in verses expounding धर्मः which is of didactic in character. धम्मपदम् in त्रिपिटकम् is the fine piece of moral verses in पालि dialect.

मनुस्मृतिः, अर्थशास्त्रम्, शुक्रनीतिः etc. contain the duties of kings with moral verses particularly warning the king about the dangers they have to face. कामान्दकीयनीतिसारः of कामान्दकः (3rd cen.A.D.) is based on अर्थशास्त्रम् and शुक्रनीतिः । नीतिसारः of घटकपर्षः (21 verses) is in the form of a dialogue between a hog and a lion.

भर्तृहरिः (7th cen. A.D.) - He was a great scholar and versatile writer and has composed many works in the fields of grammar, philosophy, ethics, didactic etc. He has composed शतकत्रयम्, of which नीतिशतकम् and वैराग्यशतकम् are didactic in character. Both the works are divided in ten sections each consisting of ten verses in each section. They are detached verses conveying moral and ethical values, and dispassion to wards transient nature of the world.

श्रीशङ्कराचार्यः (8th cen.A.D.) - He has composed the work भजगोविन्दम् also known as मोहमुद्गरः (hammer to shatter illusion). This work is said to have been composed by the saint at काशी, on seeing the pitiable condition of an old man trying to memorise the grammar aphorism at his old age, instead of resorting to भक्तिः at

the feed of Lord विष्णु: | Incidentally the name गोविन्द: happened to be the name of his preceptor. Though the poem implores the reader to worship Lord विष्णु:, it actually explains in each verse, the transient nature of the world.

This work is divided into द्वादशमञ्जरिकास्तोत्रम् and चतुर्दशमञ्जरिकास्तोत्रम् | Stanzas 1-12 are called द्वादशमञ्जरिकास्तोत्रम् | Inspired by the recital by श्रीशङ्कराचार्य:, each of his 14 disciples composed a verse and the 14 verse compendium is called चतुर्दशमञ्जरिकास्तोत्रम् | श्रीशङ्कराचार्य: blesses the true seekers of all times in the last 4 verses, bringing the total to 31.

भल्लाटशतकम् of भल्लाट: (9th cen. A.D.) is on राजधर्म: |

क्षेमेन्द्र: (11th cen. A.D.) - He has composed many didactic works of which कलाविलास: is divided in 10 sections and exposes the vicious ways of cheats. चारुचर्या in about 100 verses describes morals along with illustrations form mythology. चतुर्वर्गसंग्रह: discusses the four goals of life - धर्म, अर्थ, काम and मोक्ष: | His दर्पदलनम् condemns seven types of arrogance and pride of men, in seven sections. देशोपदेश: and नर्ममाला criticise the social and political weakness of the rulers and people of his age.

वेदान्तदेशिक: (14th cen.A.D.) has composed सुभाषितनीवी in 145 verses spread in 12 chapters called पद्धति: |

नीलकण्ठदीक्षित: (17th cen. A.D.) has composed the following didactic works : कलिविडम्बनम्, सभारञ्जनम् अन्योपदेशशतकम् and वैराग्यशतकम् | कलिविडम्बनम् is a satire that exposes in 100 verses the follies of men of Kali age and social evils. It exposes the fraud committed by different professionals like, scholars, spiritual leaders, physicians, astrologers etc.

वेङ्कटाध्वरिन् (17th cen. A.D.) has सुभाषितकौस्तुभम् in five chapters called पद्धति-s (97 stanzas).

कोशकाव्यम् (Anthologies)

कोशकाव्यम्, is classified as a branch of पद्यम् by rhetoricians. The verses are independent of each other and are collected together. They might have been composed by one and the same poet or may be a collection of verses from different authors. They may refer to either one or more sentiments.

हाल-सातवाहनः (1st cen. A.D.) - गाथा-सप्तशती (Cycle of seven hundred verses) of हाल-सातवाहनः is a कोशग्रन्थः i.e. anthology. It is an anthology of love lyrics of pastoral women like shepherdess, girl tending the garden, grinding corn at the mill etc. All the verses depict the erotic sentiment. It reflects the rural society of his age. Besides, it also contains many didactic sayings in pithy forms like the uselessness of a miser's wealth, good-luck of the deaf and blind in that they would not hear harsh words or see unpleasant events respectively. Elements of folk-tales also can be traced in these verses.

भर्तृहरिः (7th cen. A.D.) - He was a great scholar and versatile writer and has composed many works in the fields of grammar, philosophy, ethics, didactic etc. He has composed शतकत्रयम्, of which नीतिशतकम् and वैराग्यशतकम् are didactic in character. Both the works are divided in ten sections each consisting of ten verses in each section. They are detached verses conveying moral and ethical values, and dispassion to wards transcendent nature of the world.

शृङ्गारशतकम् depicts the erotic sentiment. It is not a coherent lyric, but contains many detached verses on erotic sentiments. It ultimately reveals the emptiness of love and the resultant sorrow

जगन्नाथपण्डितः (17th cen. A.D.) - His भामिनीविलासः consists of about 250 verses spread in 4 sections named प्रास्ताविकविलासः, शृङ्गारविलासः, करुणविलासः and शान्तविलासः is an anthology of stray verses.

प्रास्ताविकविलासः is also called as अन्योक्त्युल्लासः and consists of 129 verses of gnomic and didactic nature. शृङ्गारविलासः as the name suggests, consists of 183 verses of erotic nature. करुणविलासः depicts the sentiment of pathos over the death of his wife भामिनी in 19 verses and शान्तविलासः contains 45 verses of lyrical nature and expresses the devotion of the poet towards God.

Sometimes, the moral verses found in the मनुस्मृतिः, the इतिहास-s, the पुराण-s and काव्य-s were compiled and classified subject wise and presented to the readers in anthologies. अमितगीतिः (10th cen. A.D.) has composed सुभाषितरत्नसन्दोहः in 32 chapters. सुभाषितमुक्तावली is an anthology of moral verses by जल्हणः (13th cen.A.D.) शाङ्गधरपद्धतिः is by शाङ्गदेवः in 163 sections (about 4500 verses). सुभाषितावलिः of वल्लभदेवः (16th cen.A.D.) contains about 3500 सुभाषित-s. सुभाषितरत्नभाण्डागारः is a collection of more than 10000 सुभाषित-s (wisdom sayings) from Sanskrit literature compiled by श्रीकाशीनाथशर्मा and is quite popular.

चम्पूकाव्यम् (Mixed form of Kavya)

काव्यम् (Literature) from its inherent nature, is divided into two kinds - दृश्य (what can be seen or exhibited on stage) and श्रव्य (what can only be heard or read). The ten varieties of drama and the eighteen sub-varieties of drama falls under दृश्यकाव्यम् and all other works fall under श्रव्यकाव्यम् ।

श्रव्यकाव्यम् may further be divided into three classes - गद्यम् (prose), पद्यम् (poetry or verse form) and मिश्रम् (a mixture of both prose and verse).

While पद्यम् is restricted by prosody, there is no such restriction for गद्यम् । While गद्यम् represents the natural form of the language, पद्यम् represents the artificial form of the language. दण्डिन् defines गद्यम् as - अपादपदसन्तानो गद्यम् । The two divisions of गद्यम् are कथा and आख्यायिका । The पद्यम् (poetry) is of three kinds महाकाव्यम् (long verse), खण्डकाव्यम् (short verse) and कोशकाव्यम् (anthologies). The मिश्रकाव्यम् is divided into चम्पू, विरुदः and करम्भकः ।

साहित्यदर्पणः defines विरुदः as an panegyric in a mix of both prose and verse. - गद्यपद्यमयी राजस्तुतिः विरुदमुच्यते ।

It defines करम्भकम् as a multilingual work -

विविधाभिः भाषाभिः विनिर्मितम् करम्भकम् (साहित्यदर्पणः)

It cites विश्वनाथप्रशस्तिरत्नावली as an example of करम्भकम् type of literature.

The word चम्पू may be derived form any of the three following verbal-roots- चप्-सान्त्वने (1st conjugation), चपि गत्याम् (10th conjugation), चह-परिकल्कने, चप्- इत्येके (10th conjugation). When the suffix ३ is added to the verbal root

चापि of चुरादिगणः, it means चम्पयति or चम्पति । The word चम्पू denotes गतिः, which has three meanings - गतिः (movement), ज्ञानप्राप्तिः (knowledge) and मोक्षः (liberation). Thus चम्पू is a poetic composition which gladdens the readers by bestowing happiness next to ब्रह्मानन्दः । हरिदास-भट्टाचार्यः derives the meaning as चमत्कृत्य पुनाति सहृदयान् विस्मितीकृत्य प्रसादयतीति चम्पू ।

काव्यादर्शः (6th cen.A.D.) of दण्डिन् defines चम्पू as गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते - i.e. चम्पू is a class of literature where both prose and verse are profusely used. अग्निपुराणम् defines चम्पू as मिश्रं चम्पुरिति ख्यातम् । हेमचन्द्रः defines चम्पू in his काव्यानुशासनम् as - गद्यपद्यमयी साङ्का सोच्छवासा चम्पूः

| भोजः (11th cen.A.D.) defines it as -

याऽऽख्यायिकेव सोच्छवासा दिव्यपद्यगद्यमयी ।

सा दमयन्तीवासवदत्तादिरिहोच्यते चम्पू ॥

सोमेश्वरः in his मानसोल्लासः defines चम्पू as -

गद्यैः पद्यैः समायुक्तामेतद्दर्शनकैर्युताम् । चम्पुनाम्ना समाख्यातं शुश्रूषते महीपतिः ॥

साहित्यदर्पणः (14th cen.A.D.) defines it as -

गद्यपद्यमयं वाणी चम्पूरित्यभिधीयते ।

From the above definitions we understand that

1. चम्पू is a distinct class of काव्यम् (literary composition).
2. It must be in Sanskrit.
3. It shall have both prose and verse.
4. The contents shall be spread into उच्छवास-s.

Thus we have,

नलचम्पू of त्रिविक्रमभट्टः (10th cen.A.D.), is divided into seven उच्छवास-s,

उदयसुन्दरीकथा of सोदलः (11th cen.A.D.) into eight उच्छवास-s,

पारिजातहरणचम्पू of शेषकृष्णः (18th cen.A.D.) in five उच्छवास-s,

गङ्गावतरणचम्पू of शङ्करदीक्षितः (18th cen.A.D.) in seven उच्छ्वास-s.

However different names are used to denote chapters contained in a चम्पू । The following are some :

आश्वासः - यशस्तिलकचम्पू of सोमदेवः, नीलकण्ठविजयचम्पू of नीलकण्ठदीक्षितः,

द्रौपदीपरिणयचम्पू of चक्रकविः (16th cen.A.D.) etc.

लम्बः - जीवनधरचम्पू of हरिश्चन्द्रः etc.

स्तम्बकम् - भारतचम्पू of अन्नम्भट्टः, भागवतचम्पू of चिदम्बरकविः, श्रीमारुतीविजयचम्पू of कुप्पभट्टः etc.

उल्लासः - यतिराजविजयचम्पू, आनन्दकन्दचम्पू of मित्रमिश्रः, भागवतचम्पू of अभिनवकालिदासः etc.

सर्गः - बालभागवतचम्पू of पद्मराजः (18th cen.A.D.) etc.

काण्डः- रामायणचम्पू of भोजः etc.

विलासः- वरदाभ्युदयचम्पू of वेङ्कटाध्वरिन्, रुक्मिणीपरिणयचम्पू of बेलकोण्डरामरायः,, रामानुजचरितचम्पू etc.

Besides, we find that chapters are named as कल्लोलः, तरङ्गः, परिच्छेदः, बिन्दुः, मनोरथः, भागः etc.

5. Some of general characteristics of a महाकाव्यम् like धीरोदात्तः type of heroes, शृङ्गारः, वीररसः or शान्तरसः as predominant sentiment, nature-descriptions, war, birth of a son, sending a messenger are described conventionally.

6. Normally incidents described in the epics and the पुराण-s or बृहत्कथा shall be the subject matter of चम्पूकाव्यम् । However, life sketches of saints or great personalities like श्रीरामानुजाचार्यः in श्रीरामानुजचरितचम्पू and यतिराजविजयचम्पू, वेदान्तदेशिकः in वेदान्ताचार्यविजयचम्पू (आचार्यचम्पू) of कौशिककवितार्किकः or general topics like the descriptions of Vaishnava

pilgrimage centres are described in विश्वगुणादर्शचम्पू of वेङ्कटाध्वरिन् are also found.

Nothing is defined about the prose and verse percentage in a चम्पूकाव्यम् and also about the ideas or events to be covered in prose or verse. Prose and verses are closely intermingled. Conversations, narrations and descriptions are made either in prose or verse or in both as the poet wills it.

Earlier references to चम्पू style : We find this mix of both prose and verse in the ब्राह्मण-s. We find a mix of prose and verse in the हरिश्चन्द्रोपाख्यानम् found in ऐतरेयब्राह्मणम् । First section of केनोपनिषत् is in verse and second section is in prose. Majority portion of मुण्डकोपनिषत् is in verse form. In प्रश्नोपनिषत्, we find a mix of both prose and verse. The story of नचिकेतस् in कठोपनिषत् is in prose and verse. In बृहदारण्यकोपनिषत् and छान्दोग्योपनिषत्, we find verse interspersed between prose. There is no mix up of prose and verse in the रामायणम् । In the महाभारतम्, and in विष्णुपुराणम्, prose is employed occasionally. In the श्रीमद्भागवतम् -Vth स्कन्धः, more prose is employed. ललितविस्तरः, योगवासिष्ठम्, जातकमाला, हितोपदेशः, सिंहासनद्वात्रिंशिका, वेतालपञ्चविंशतिका, शुकसप्ततिः etc. and in some inscriptions like समुद्रगुप्तप्रशस्तिः of हरिषेणः (4th cen. A.D.), Bilsa stone pillar inscription of मातृगुप्तः (5th cen.A.D.) and Bhitari stone pillar inscription of स्कन्दगुप्तः are in चम्पू-style. While commentaries (भाष्यम्) are in prose, the explanatory notes (वृत्तिः), contain verses known as परिकरश्लोकाः at the end, while summing up the topic discussed. तन्त्रवार्तिकम् of कुमरिलभट्टः is in prose and verse here and there.

Classification of चम्पू-s based on their source :

About 250 चम्पू-s are located in various manuscript libraries in India of which only a few are published. The चम्पू-s may be arranged either in the

chronological order of the author, or on alphabetical order of the title of the चम्पूकाव्य-s or based on their source. The चम्पू-s may be broadly grouped, based on their source. Thus we have :

(a) चम्पू-s based on the रामायणम् -

1. भोजः (11th cen. A.D.) - He was the ruler of Malwa kingdom. Some consider him as belonging to 9th Cen. A.D. Though he is credited with 22 works, only three works are established as really composed by him. They are - सरस्वरीकण्ठाभरणम्, शृङ्गारप्रकाशः and रामायणचम्पू or भोजचम्पू । The first two works are on Poetics and the third one is a चम्पूकाव्यम् based on the story of the रामायणम् । The work is divided into 6 books - बालकाण्डम्, अयोध्याकाण्डम्, आरण्यकाण्डम्, किष्किन्धाकाण्डम्, सुन्दरकाण्डम् and युद्धकाण्डम् । But the king भोजः had written upto सुन्दरकाण्डम् only and the युद्धकाण्डम् portion was written and completed by the poet लक्ष्मणसूरी । The author has not deviated from the original story and has added charms to the work by embellishing it with various अलङ्कार-s (figures of speech) like उपमा, उत्प्रेक्षा, श्लेषः ।

2. वेङ्कटाध्वरिन (17th cen. A.D.) - He was a native of Kanchipuram and had composed four चम्पूकाव्य-s. They are - विश्वगुणादर्शचम्पू, वरदाभ्युदयचम्पू, श्रीनिवासविलासचम्पू and उत्तररामचरितचम्पू । विश्वगुणादर्शचम्पू is in the form of dialogue between two गन्धर्व-s, विश्वावसुः and कृशानुः who pass over important pilgrimage centres and holy rives in India. While कृशानुः passes negative criticism every time, विश्वावसुः refutes and brings out the brighter side. वरदाभ्युदयचम्पू describes the शेषगिरिः or हस्तिगिरिः in 5 विलास-s. श्रीनिवासविलासचम्पू is in two parts - पूर्वविलासः and उत्तरविलासः । It describes the story of श्रीनिवासः of Tirupati. उत्तररामचरितचम्पू -as the name suggests describes the later story of श्रीरामः described in the उत्तरकाण्डम् of the रामायणम् ।

3. शङ्करदीक्षितः (18th cen.A.D.)- गङ्गावतरणचम्पू by शङ्करदीक्षितः describes the story of भगीरथः bringing the holy river from the celestial regions, in 7 उच्छ्वास-s and is based on the रामायणम् ।

श्रीमारुतीविजयचम्पू by कुप्पभट्टः describes the heroic exploits of श्रीहनुमान् ।

(b) चम्पू-s based on the महाभारतम् -

1. त्रिविक्रमभट्टः (10th cen. A.D.) - He was patronised by राष्ट्रकूट-king Indra-III. Since he quotes गुणादयः and बाणभट्टः, (7th cen.A.D.), he was later to them. Since he is quoted by भोजः in his सरस्वतीकण्ठाभरणम्, he was earlier to भोजः (11th cen. A.D.)h. Further, since an inscription of the king Indra - III mentions his name as the composer of the प्रशस्तिः, he belonged to 10th cen.A.D. He had composed one चम्पू by name नलचम्पू, also known as दमयन्तीचम्पू in seven उच्छ्वास-s. The story is based on the नलोपाख्यानम् described in the वनपर्व of the महाभारतम् । The work is incomplete, since the story stops with नलः, acting as messenger of the celestials, requesting दमयन्ती to prefer any one of the five celestials in the स्वयंवरः to be held the next day. Two commentaries on the work are popular. They are विषमपदप्रकाशः of श्रीचण्डपालः and भावबोधिनी of नन्दकिशोरशर्मा ।

मदालसाचम्पू is also ascribed to him. This describes the love between कुवलाश्वः and मदलसा, and is based on an episode described in मार्कण्डेयपुराणम् ।

2. अनन्तभट्टः (16th cen. A.D.) - He had composed भारतचम्पू based on the महाभारतम् and is in 12 स्तबक-s describing the events upto the coronation of युधिष्ठिरः ।

3. चक्रकविः (17th cen.A.D.) - द्रौपदीपरिणयचम्पू by चक्रकविः in 6 आश्वस-s, describes the marriage of द्रौपदी with the five पाण्डवः and is based on the आदिपर्व of the महाभारतम् ।

4. गुरुस्वयम्भुनाथरामः (17th cen.A.D.) - किरातार्जुनीयचम्पू of गुरुस्वयम्भुनाथरामः is based on the incident described in the वनपर्व of the महाभारतम् ।

5. नीलकण्ठदीक्षितः (17th cen.A.D.) - He had composed नीलकण्ठविजयचम्पू in 5 आश्वस-s based on the churning of the milky ocean described in the महाभारतम् and the पुराण- s.

6. नारायणभट्टत्रि (17th cen.A.D.) - He has composed राजसूयचम्पू based on the महाभारतम् and it describes the killing of शिशुपालः and the description of the राजसूयः sacrifice. He had also composed गजेन्द्रमोक्षप्रबन्धः based on श्रीमद्भागवतम् ।

(c) चम्पू-s based on the पुराणम् -

1. त्रिविक्रमभट्टः (10th cen. A.D.) - मदालसाचम्पू is also ascribed to त्रिविक्रमभट्टः, describes the love between कुवल्याश्वः and मदलसा, and is based on an episode described in मार्कण्डेयपुराणम् । Some consider this as based on the stories of बिन्दुरेखा and अङ्गारवती, described in कथासरित्सागरः ।

2. शेषकृष्णः (16th cen. A.D.) - He had composed पारिजातहरणचम्पू in 5 उच्छ्वास-s. This is based on the incident described in the भागवतम् - the bringing of पारिजात-tree from heaven to appease the jealousy of सत्यभामा ।

3. मित्रमिश्रः (17th cen. A.D.) - He was the author of वीरमित्रोदयः , a treatise on धर्मशास्त्रम् । He had composed आनन्दकन्दचम्पू, also called मथुराचम्पू or कृष्णानन्दचम्पू describing the life of श्रीकृष्णः upto his shifting to द्वारका ।

4. वेङ्कटाध्वरिन (17th cen. A.D.) - His श्रीनिवासविलासचम्पू is in two parts - पूर्वविलासः and उत्तरविलासः । It describes the story of श्रीनिवासः of Tirupati.
5. चिदम्बरकविः(17th cen.A.D.) - He had composed भागवतचम्पू and पञ्चकल्याणचम्पू । The भागवतचम्पू describes the story of Lord कृष्णः as contained in the भागवतचम्पू and the पञ्चकल्याणचम्पू describes the marriages of श्रीरामः, श्रीकृष्णः, श्रीविष्णुः, शिवः and सुब्रह्मण्यः ।
6. जयराम-पिण्डये (17thcen. A.D.)- He had composed राधामाधवविलासचम्पू । This is in three parts, each part further divided into उच्छ्वास-s and it describes the sports of श्रीकृष्णः ।
7. जीवगोस्वामी (17th cen. A.D.) - He had composed गोपालचम्पू in two parts - पूर्वाह्नः and उत्तरार्धः । It is further divided into chapters called पुराण-s and describes the life of श्रीकृष्णः ।
8. धर्मराजः (17th cen.A.D.) - श्रीवेङ्कटेशविलासचम्पू of धर्मराजः is based on वराहपुराणम् and भविष्योत्तरपुराणम् ।
9. नारायणभट्टतिरि (17th cen.A.D.) - He had composed गजेन्द्रमोक्षप्रबन्धः based on श्रीमद्भागवतम् and also त्रिपुरदहनम् ।
10. देवराजः(18th cen.A.D.) - He had composed अनिरुद्धचरितचम्पू in 9 chapters. This is based on an anecdote found in the भागवतपुराणम् ।

There are four चम्पू-s with the name भागवतचम्पू - all based on श्रीमद्भागवतम् । They were written by चिदम्बरकविः (10th cen.A.D.), अभिनवकालिदासः (11th cen.A.D.), राजनाथः (16th cen.A.D.) and रामपाणिवादः (17th cen.A.D.). The first one is divided into three स्तबक-s, the second one in five

स्तबक-s describes the events covered in book X of श्रीमद्भागवतम् and the third one describes upto the killing of कंसः ।

18. King Sarabhogi (18th cen.A.D.) - He had composed कुमारसम्भवचम्पू in 4 आश्वास-s, describing the birth of Lord षण्मुखः ।

We have two चम्पू-s by the name नृसिंहचम्पू written by केशवभट्टः (15th cen. A.D.) in 6 स्तबक-s and by दैवैज-सूर्यः (16 cen. A.D.) in 5 उच्छ्वास-s. One more चम्पू by name नृसिंहविजयचम्पू was composed by श्रीनृसिंहशास्त्री (19th cen.A.D.).

There are four चम्पू-s written on the marriage of रुक्मिणी । They are रुक्मिणीचम्पू by गोवर्धनः, रुक्मिणीपरिणयचम्पू by बेलकोण्ड-रामरायः, रुक्मिणीवल्लभपरिणयचम्पू by नृसिंहः and the fourth one by अमलानन्दः ।

Besides, we have बालभागवतचम्पू of पद्मराजः (18th cen.,A.D.), कुमारसम्भवचम्पू by king Sarfoji (18th cen.A.D.) in 4 आश्वास- s., मन्दारमन्दचम्पू of श्रीकृष्णः, मत्स्यावतारप्रबन्धः of नारायणः, त्रिपुरविजयचम्पू of अतिरात्रयज्वन् etc.

(d) चम्पू-s based on noble personalities :

1. रामानुजदासः (16th cen. A.D.) - He has composed रामानुजचम्पू in 10 स्तबक-s describing the life of the Vaishnava saint श्रीरामानुजाचार्यः ।

2.पण्डरिनाथाचार-गलगलिः (20th cen.A.D.) He had composed four चम्पू-s as detailed below : a. पवन-पवन-चम्पू, b. श्रीसत्यध्यान-चम्पू, c. श्रीशम्भु-लिङ्गविजयचम्पू and d. श्रीपाण्डुरङ्गविट्टल-चम्पू । He had won Sahitya Akademi Award for the year 1983 for श्रीशम्भुलिङ्गविलासचम्पू । It describes the life history of the Shaiva saint श्रीशम्भुलिङ्गेश्वरः of Karnataka.

Besides, we have श्रीरामानुजचरितचम्पू by मडिकल-श्रीरङ्गाचार्यः describing the life of श्रीरामानुजाचार्यः in 6 विलास-s, वेदान्ताचार्यविजयचम्पू also

known as आचार्यचम्पू by कौशिक-कवितार्किकसिंहः describing the life of श्रीवेदान्तदेशिकः in 6 स्तबक-s.

(e) चम्पू-s based on history :

1. तिरुमलाम्बा (16th cen. A.D.) - She was the wife of अच्युतरायः, the king of विजयनगरम् । She had composed वरदाम्बिकापरिणयचम्पू and it describes the marriage of his husband, the king अच्युतरायः with वरदाम्बिका, a princess.

चोलचम्पू of विरूपाक्षः is based on बृहदीश्वरमाहात्म्यम् and gives the history of 16 kings who ruled चोल-kingdom.

Besides, we have धर्मराजविजयचम्पू of भूमिनाथकविः (नल्लादीक्षितः) which is also based on history. भोसलवंशावलिः of गङ्गाधरः furnishes the genealogy of भोसल- dynasty.

(f) चम्पू-s based on Jainism :

1. सोमदेवः (10th cen. A.D.) - He was a Jain poet and was patronised by Arikesarin of Karnataka. He has composed the चम्पूकाव्यम् by name यशस्तिलकचम्पू in 8 आश्वास-s. It belongs to धर्मकथा-division of Jaina literature. मारदत्तः, the king of यौधेय-country, tried to kill and sacrifice a human pair, at the orders of the Tantric वीरभैरवः, so that he could win the kingdom. Then one of the two, यशस्तिलकः, narrated the previous history of यशोधरः and चन्द्रमती । In the course of description, he describes the pilgrimage centres like काशी, भद्राचलम्, श्रीशैलम्, कालहस्ती, काञ्चीपुरम् etc. On hearing the stories, the king was disgusted with the world and embraced Jainism. The story of सुदन्तः, the Jaina saint, who was earlier the king of कलिङ्गः kingdom.

2. हरिश्चन्द्रः (10th cen. A.D.) - He was a Jain poet and has composed the चम्पू named जीवन्धरचम्पू in 10 लम्ब-s and it narrates the exploits of जीवन्धरः

and his final renunciation of the world. The subject is based on उत्तरपुराणम् of गुणभद्रः ।

(g) चम्पू-s based on miscellaneous topics :

सोदलः(11th cen.A.D.) had composed उदयसुन्दरीकथा in 8 उच्छ्वास-s. It narrates the story of मलयवाहनः, the king and उदयसुन्दरी and their final union. This work is highly influenced by कादम्बरी । As the parrot वैशम्पायनः in कादम्बरी, here, the parrot चित्रशिखा narrates its story to the king मलयवाहनः of प्रतिष्ठानम् ।

विश्वगुणादर्शचम्पू of श्रीवेङ्कटाध्वरी (17th cen.A.D.) is in the form of dialogue between two गन्धर्व-s, विश्वावसुः and कृशानुः who pass over important pilgrimage centres and holy rives in India. While कृशानुः passes negative criticism every time, विश्वावसुः refutes and brings out the brighter side.

वैकुण्ठविजयचम्पू by राघवः (18th cen.A.D.) is on the model of विश्वगुणादर्शचम्पू । The duo जयः and विजयः describe various places and rivers, the former critical about them and the later appreciates the good in them.

गद्यकाव्यम् (Prose Romance)

काव्यम् (Literature) from its inherent nature, is divided into two kinds - दृश्य (what can be seen or exhibited on stage) and श्रव्य (what can only be heard or read). The ten varieties of drama and the eighteen sub-varieties of drama falls under दृश्यकव्यम् and all other works fall under श्रव्यकाव्यम् ।

श्रव्यकाव्यम् may further be divided into three classes - गद्यम् (prose), पद्यम् (poetry or verse form) and मिश्रम् (a mixture of both prose and verse).

While पद्यम् is restricted by prosody, there is no such restriction for गद्यम् । While गद्यम् represents the natural form of the language, पद्यम् represents the artificial form of the language. दण्डिन् defines गद्यम् as - अपादपदसन्तानो गद्यम् । The two divisions of गद्यम् are कथा and आख्यायिका । The पद्यम् (poetry) is of three kinds महाकाव्यम् (long verse), खण्डकाव्यम् (short verse or lyric) and कोशकाव्यम् (anthology). The मिश्रकाव्यम् is divided into चम्पू, विरुदः and करम्भकः ।

1. आख्यायिका (Historical narrative) - काव्यादर्शः defines आख्यायिका as नायकेनैव वाच्या अन्या नायकेन इतरेण वा । आख्यायिका shall be narrated by the hero only. Another distinguishing feature of आख्यायिका is, it may employ वक्त्र and अपवक्त्र metres. The chapters shall be termed as उच्छ्वासः - वक्त्रापरवक्त्रश्च सोच्छ्वासत्वं च भेदकम् । Sometimes उच्छ्वासः is also termed as आश्वासः । विश्वनाथकविराजः in his साहित्यदर्पणः defines आख्यायिका as -

आख्यायिका कथावत् सा कवेर्वशादिकीर्तनम् ।

अस्यां अन्य कवीनाञ्च तथा वृत्तं क्वचित् क्वचित् ॥

According to the author of अलङ्कारसंग्रहः, - कथा कल्पितवृत्तान्ता सत्यार्था आख्यायिका मता । We may sum up and specify आख्यायिका as

1. आख्यायिका shall narrate true events only.
2. The chapters shall be named as उच्छ्वासः or आश्वासः ।
3. आर्या, वक्त्र and अपरवक्त्र metres may be employed.
4. Verses may be employed occasionally.
5. आख्यायिका shall narrate the lineage of the poet and also of other poets.

साहित्यदर्पणः cites हर्षचरितम् of बाणभट्टः as an example of आख्यायिका । In the initial two and half chapters of the book, the poet gives an account of his lineage and of other poets. Also, he describes the heroic exploits of the king प्रभाकरवर्धनः, राज्यवर्धनः and हर्षवर्धनः । The book is spread in eight chapters called उच्छ्वासः ।

Some critics are of the view that since साहित्यदर्पणः (14th cen.A.D.) was composed after the composition of हर्षचरितम् (7th cen.A.D.), the very definition of आख्यायिका is based on हर्षचरितम् only.

2. कथा (story) - साहित्यदर्पणः defines कथा as

कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ।

क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ॥

आदौ पद्यैर्नमस्कारः खलादेवृत्तकीर्तनम् ।

According to अलङ्कारसङ्ग्रहः - कथा कल्पितवृत्तान्ता ।

To sum up, (1) The कथा shall have imaginative plot.

(2) In the beginning of the book, there shall be propitiatory verses.

(3) The story shall be told by hero or any other person.

(4) The story shall be in prose.

(5) The chapters are named as लम्बकम् ।

(6) आर्या, वक्त्रम् and अपरवक्त्रम् metres may be employed.

(7) The conduct of the wicked people shall be portrayed in कथा ।

साहित्यदर्पणः cites कादम्बरी of बाणभट्टः as an example of कथा ।
दशकुमारचरितम् of दण्डिन, वासवदत्ता of सुबन्धुः are also examples of कथा ।

Though the authors of poetics distinguish कथा and आख्यायिका, दण्डिन, the author of काव्यादर्शः, after explaining the distinctive features of कथा and आख्यायिका, declares that essentially both are same only.

तत्कथाऽऽख्यायिका इति एकाजातिःसंज्ञा द्वयाङ्किता ।

अत्रैवान्तर्भविष्यति शेषाश्चाख्यानजातयः ॥

The Growth of Prose Romance :

The growth of prose is may be divide into the following three stages - (1) Earlier period (2) golden period and (3) Later period.

(1) Earlier period : The ancient form of गद्यम्, is found in Vedic literature. In the तैत्तरीय, काठक and मैत्रायणी-संहिता-s of कृष्णयजुर्वेदः, we find good specimen of the earliest form of prose. The ब्राह्मण-s and आरण्यकम्-literature are in prose only. We find prose form in also. We find some refinement in the prose employed in उपनिषत्-s. Some उपनिषत्-s are in prose form and some others are in verse form.

The prose of Vedic literature is subject oriented and there is not much poetical beauty or literary merit. We find some literary merits in the prose narratives (आख्यानम्) found in the संहिता-s and उपनिषत्-s.

After the Vedic age, prose works were composed in Sūtra (aphorism) style, where, brief sentences, phrases and even code words are employed. Thus we find a host of literature by eminent sages like आपस्तम्बः, बोधायनः, हिरण्यकेशी, वैखानसः, वाधूलः, भारद्वाजः, लाट्यायनः, गौतमः on sacrificial science, altar construction, moral code of conduct etc. अष्टाध्यायी, the grammar treatise of पाणिनिः strictly follows the Sūtra style. The Sūtra style of prose was

used in the exposition of six systems of philosophy. Thus we have ब्रह्मसूत्रम् of बादरायणः, पूर्वमीमांसासूत्रम् of जैमिनिः, न्यायसूत्रम् of गौतमः, वैशेषिकसूत्रम् of कणादः and योगसूत्रम् of पतञ्जलिः - all in Sūtra style of prose. The निरुक्तम् of यास्काचार्यः (the science of etymology) is also in prose. Even in the महाभारतम् and in some पुराण-s, prose form was employed here and there.

Since the सूत्र-style employed more technical terms and code words and abbreviation for the sake of brevity, detailed commentaries by elite were composed to expound the meaning of these texts. Thus sprang another set of literature known as भाष्यम् (detailed commentary) on Sūtra literature. These भाष्य-s were in prose only. Thus we have the भाष्य-s of श्रीशङ्कराचार्यः, श्रीरामानुजाचार्यः and श्रीमध्वाचार्यः on वेदान्तसूत्रम्, principal उपनिषत्-s and on भगवद्गीता, भाष्यम् of शबरस्वामिन् on पूर्वमीमांसासूत्रम्, भाष्यम् of वात्स्यायनः on न्यायसूत्रम् and भाष्यम् of पतञ्जलिः on अष्टाध्यायी - all in prose.

Since these books are critical analysis of the aphorisms, the language is subject oriented. Later, technical treatises like अर्थशास्त्रम् of चाणक्यः, चरकसंहिता of चरकः, सुश्रुतसंहिता of सुश्रुतः were all composed in prose.

Later, the prose has developed as a separate class of literature known as 'prose romance'. We find reference of the आख्यान-s like that of यवक्रीतः, प्रियङ्गवः, ययातिः and आख्यायिक-s like वासवदत्ता, सुमनोत्तर and भैमरथी in the महाभाष्यम् of पतञ्जलिः । Even the inscription - समुद्रगुप्तप्रशस्तिः of हरिषेणः (4th cen.A.D.) is a good specimen of ornamental prose with long compounds. बाणभट्टः in his हर्षचरितम् refers to आख्यानकार-s in general and remembers भट्टारहरिश्चन्द्रः in particular. धनपालः (10th cen.A.D.) refers to चारुमती of वररुचिः and तरङ्गवती of श्रीपालितः in his तिलकमञ्जरी । जल्हणः of 12th cen.A.D. refers to रामिलः and सोमिलः as the authors of शूद्रककथा । Though the prose narratives referred to have not come down to us, these references

indicate that prose has already established as a class of literature known as गद्यसाहित्यम् ।

We also find that prose was employed in inscriptions like the one found at Girnar (2nd cen.A.D.). The prose in the inscription employs various figures of speech and is highly ornamental, which indicate the refinement of prose to a great extent.

गुणादयः - The बृहत्कथा of गुणादयः (1st cen. A.D.) is also one of the earliest famous prose literature. He was the court poet of the king सातवाहनः, who is identified with शालिवाहनः, who founded the शक -era n 86 B.C. Though the book has not come down to us, later prose writers like दण्डिन्, सुबन्धुः and बाणभट्टः refer to him with great respect. दण्डिन् informs that the work was composed in पैशाचीभाषा ।

कथासरित्सागरः gives information about the previous birth of गुणादयः as follows. The stories of बृहत्कथा were originally told by Lord शिवः to पार्वती । This was overheard by पुष्पदन्तः, who narrated it to his wife जया who narrated it to पार्वती । पार्वती, then found that पुष्पदन्तः had overheard these stories as narrated by Lord शिवः and She cursed him to be born on the earth. माल्यवान्, his friend pleaded for mercy for his friend पुष्पदन्तः and was also cursed to be born on the earth. पुष्पदन्तः had born at कौशाम्बि as वररुचिः, also known as कात्यायनः, the great grammarian, who had written वार्तिकम् (an explanatory notes) on the अष्टाध्यायी of पाणिनिः । Later, recollecting his previous birth, he felt dejected and retired to the forest and narrated these seven stories to the goblin named काणभूतिः who was सुप्रतीकः, a यक्षः cursed by Lord कुबेरः for his misdeed and was redeemed of his curse. माल्यवान्, who had born as गुणादयः had become the minister of the king सातवाहनः । He had heard these stories form the goblin काणभूतिः and had written them in one lakh verses in पैशाचीभाषा । When he sent these stories to the king सातवाहनः, he

initially rejected it with disgust as it was written in the language of the goblins. On hearing that g had burnt the six stories. Meanwhile, the king, on learning the value of these stories, saved the seventh story from destruction. The seven stories told by काणभूतिः constitute बृहत्कथा ।

We have three works considered as faithful Sanskrit versions of बृहत्कथा । They are - बृहत्कथाश्लोकसंग्रहः of बुधस्वामिन्, बृहत्कथामञ्जरी of क्षेमेन्द्रः and कथासरित्सागरः of सोमदेवः । The seven stories told by काणभूतिः constitute बृहत्कथा ।

Next to the रामायणम् and the महाभारतम्, बृहत्कथा was the source for the later Sanskrit writers. कादम्बरी is based on one of the stories of बृहत्कथा (the story of सुमनः).

(2) Golden period : The primitive form of prose found in the Vedic literature has attained its full form in the prose romances of 6th and 7th cen. A.D. The prose has attained its peak position in the works of दण्डिन्, सुबन्धुः and बाणभट्टः ।

1. दण्डिन् (1st cen. A.D.). - His period could not be ascertained clearly. Since he refers to the work सेतुबन्धुः, प्राकृत् poem by प्रवरसेनः, he would have lived after 500 A.D. He also refers to बृहत्कथा of गुणादयः (1st cen. A.D.). His style is simple and more natural than that of सुबन्धुः and बाणभट्टः which are highly artificial. The state of society and the political and geographical conditions depicted in दशकुमारचरितम् point to a period prior to the king हर्षवर्धनः । On the strength of the above reasons, he is assigned to the second half of 6th cen. A.D. (550 A.D. - 650 A.D.)

Many scholars believe that he belongs to South India (दक्षिणात्यः). Since he praises वैदर्भी style and महाराष्ट्री-dialect, some consider him as hailing from विदर्भः region. He was very well acquainted with South India, as he

refers to the Andhras, the Cholas and the river Cauvery. Some consider him as the court poet of the king नरसिंहपल्लवः of काञ्चीपुरम् ।

His works : राजशेखरः of 10th cen.A.D. refers to three works in the verse -

त्रयोऽग्नयस्त्रयो देवास्त्रयो वेदास्त्रयो गुणाः ।

त्रयो दण्डप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥

Two works were easily identified as काव्यादर्शः and दशकुमारचरितम् । The third work is variously guessed as अवन्तिसुन्दरीकथा, or छन्दोविचितिः or कलापरिच्छेदः or मृच्छकटिकम् ।

Since the story and narration of अवन्तिसुन्दरीकथा are almost the same as that of दशकुमारचरितम्, some scholars feel that it is improbable for the same author to write the same story under two different names. काव्यादर्शः is a work on Poetics, dealing with काव्यम् in general and the various styles, merits, demerits of काव्यम् etc.

दशकुमारचरितम् - As the title suggests, this work deals with the stories of the prince राजवाहनः of मगधः kingdom and his nine associates. The book is divided into three parts - पूर्वपीठिका, the story proper and उत्तरपीठिका ।

राजहंसः, the king of मगधः was defeated by मानसारः, the ruler of Malava kingdom. At the advice of the sage वामदेवः, राजहंसः and the queen वसुमती live in विन्ध्यः forest. धर्मपालः, पद्मोद्भवः and सितवर्मा were the three ministers of the king. A son by name राजवाहनः (1) was born to them. प्रहारवर्मा, the king of मिथिला and an old ally of राजहंसः was captive of मानसारः and was released later. But he was separated from his two sons - उपहारवर्मा (2) and अपहारवर्मा (3), who were restored to राजहंसः । The minister धर्मपालः had three sons - सुमन्त्रः, सुमित्रः and कामपालः । मित्रगुप्तः (4) was the son of सुमन्त्रः, मन्त्रगुप्तः (5) was the son of सुमितिः and कामपालः turned a vagabond and he gave birth to

अर्थपालः (6) through the यक्ष-princess by name तारावली । She handed over अर्थपालः to queen वसुमती । The minister पद्मोद्भवः had two sons - सुश्रुतः and रत्नोद्भवः । विश्रुतः(7) was the son of सुश्रुतः । रत्नोद्भवः while returning from a voyage, was separated from his wife and son. His son पुष्पोद्भवः (8) was restored to the king राजहंसः । The third minister सितवर्मा had two sons - सुमतिः and सत्यवर्मा । प्रमतिः(9) was the son of सुमतिः । सत्यवर्मा went in recluse and his son सोमदत्तः (10) was restored to राजहंसः ।

The पूर्वपीठिका is in 5 उच्छ्वास-s, The first chapter describes the exile of the king राजहंसः and the birth of ten boys coming under राजहंसः । The second chapter describes the दिग्विजयः of the prince राजहंसः । The third chapter describes the adventures of सोमदत्तः(10) and his marriage with princess वामलोचना । The fourth chapter describes the adventures of पुष्पोद्भवः(8) and his marriage with बालचन्द्रिका after killing price दारुवर्मा, a rival suitor for बालचन्द्रिका । The fifth उच्छ्वासः describes the marriage of राजवाहनः with अवन्तिसुन्दरी, the daughter of the king मानसारः ।

The story proper is in 8 उच्छ्वास-s. And describes the adventures of राजवाहनः, अपहारवर्मा, उपहारवर्मा, अर्थपालः, प्रमतिः, मित्रगुप्तः, मन्त्रगुप्तः and विश्रुतः । The उत्तरपीठिका describes the slaying of मानसारः and annexation of the मालवः-kingdom with मगधः kingdom and division of the empire among the princes with राजवाहनः as chief ruler of all. The predominant sentiment is वीररसः (heroism).

Literary merits : This is the earliest available prose-romance of Sanskrit literature. The work depicts corrupt state of society and gives a vivid and picturesque account of magicians, fraudulent holy men and expert thieves. The language is simple, graceful and varied as the situation warrants. दण्डिन्

was successful in characterization. Even minor characters are infused with life and reality. The humour and wit of the author is quite remarkable. He was an admirer of वैदर्भी style. He was more inclined to use अनुप्रासः (alliteration), long compounds and Aorist tense. He was celebrated by all successful writers as - दण्डिनः पदलालित्यम् । What दण्डिन् has stated about the soul of prose - ओजः समासभूयत्वं गद्यस्य जीवितम् is well established in his दशकुमारचरितम् ।

2. सुबन्धुः - बाणभट्टः of 7th cen. A.D. refers to सुबन्धुः in his हर्षचरितम् । Since सुबन्धुः refers to उद्योतकारः, a logician who flourished between 520-600 A.D., he is assigned the first half of 7th cen. A.D.

He is credited with one work only, namely वासवदत्ता, a prose romance. The work is named after the name of the heroine, the princess वासवदत्ता, the daughter of शृङ्गारशेखरः, the king of कुसुमपुरम् । Herein is portrayed the love story of कन्दर्पकेतुः and वासवदत्ता । कन्दर्पकेतुः sees वासवदत्ता in his dream and sets out along with मकरन्दः in search of her. वासवदत्ता also sees him in her dream and sends myna to search him. Her father decides to get वासवदत्ता married to पुष्पकेतुः, a विद्याधरः । Just then कन्दर्पकेतुः meets her and both elope with the help of a magic horse to विन्ध्यः forests. Then both are separated and unite together after experiencing various difficulties.

Literary estimate : The entire work is in गौडी style which is a resonant arrangement of words with sounds. He has elevated prose to a more sublime position by ornamenting it with श्लेषः (pun) and other figures of speech such as अनुप्रासः, उपमा, रूपकम्, उत्प्रेक्षा etc. and embellishing with long compounds.

The trend of overburdening the language with frequent use of figures of speech, long compounds and the use of obsolete words and forms, started by दण्डिन् has almost reached its peak in वासवदत्ता । His vocabulary was

vast and the prose is full of melody and majestic. He declares himself as an expert in the usage of puns in every syllable.

" प्रत्यक्षर-श्लेषमय-प्रबन्धविन्यास-वैदग्ध्यनिधिः " ।

The author has fully made true the definition of prose given by दण्डिन् in काव्यादर्शः - ओजः समासभूयत्वं एतद् गद्यस्य जीवितम् । The compounds used in वासवदत्ता are very long and demands great patience in ascertaining their meaning. कविराजः of 12th cen.A.D., compares himself with सुबन्धुः and बाणभट्टः in his usage of वक्रोक्तिः - सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।

वक्रोक्तिमार्गनिपुणाः चतुर्थो विद्यते न वा ॥

His style was highly artificial and he has profusely used long compounds, alliteration etc., due to which instead of relishing the work, one has to put more labour in understanding the sense. This is in contrast with the style of दण्डिन् that was simple and graceful. बाणभट्टः, his successor, had followed his style of prose rather than following that of दण्डिन् ।

3. बाणभट्टः - He was one of the great prose writers in Sanskrit literature. He has stated in his हर्षचरितम् that he was the court poet of the king हर्षवर्धनः, who ruled from Sthaneshwar between 606-647 A.D. Hence, he belongs to the first half of 7th cen. A.D. His कादम्बरी is invariably referred to by all successive authors of poetics.

The author gives an account of his lineage in the first two and half chapters of his work named हर्षचरितम् । He lost his mother when he was young and lost his father when he was 14 years of old. He led a wayward life in the early years. He wandered abroad and gained wide experience. When he returned home, he earned royal displeasure and was not received well by the king. After wandering abroad, he acquired ill repute and royal displeasure too. However he gained varied experience due his wandering. However, he earned a good name in a short period and was even appointed as the court poet of the king हर्षवर्धनः soon.

His works : He had written two works - कादम्बरी and हर्षचरितम् । Of these two, हर्षचरितम् is classified as आख्यायिका (prose narrative) and कादम्बरी is classified as कथा (story). The authorship of पार्वतीपरिणयम्, मुकुरतादितम् and चण्डिशतकम् are ascribed to him, though not established. Both कादम्बरी and हर्षचरितम् are incomplete.

हर्षचरितम् - This is classified as आख्यायिका । It is based on historical facts of the rule of the king हर्षवर्धनः, which is attested by the Chinese traveller Hiuvan Tsang. The book is divided into eight chapters called उच्छवासः । In the first two chapters, the poet gives an account of his lineage. The history of the ancestors of the king हर्षवर्धनः is narrated in the third chapter. The fourth chapter describes the king प्रभाकरवर्धनः and the birth of राज्यवर्धनः, हर्षवर्धनः and राज्यश्रीः and the marriage of राज्यश्रीः with गृहवर्मा । The fifth chapter describes the military expedition and triumph of the prince हर्षवर्धनः against हूण-s. The sixth chapter describes the killing of गृहवर्मा by the king of Malwa and the imprisonment of राज्यश्रीः by the king of the गौडः kingdom and the killing of the king of Malwa by राज्यवर्धनः, the killing of राज्यवर्धनः by the king of गौडः by treacherous means are narrated. The seventh chapter describes the achievements and the good rule of हर्षवर्धनः । The 8th chapter describes the search and rescue of राज्यश्रीः in the विन्ध्यः forest, her becoming a sanyasin and the vow of the king to become an ascetic after his mission was over.

The book is incomplete. The reason might be either the death of his patron हर्षवर्धनः or since in the later part of his life, हर्षवर्धनः faced some reverses in his exploits, the author might not have liked to record such reverses. However, this book is a veritable treasure, giving more information about the social, political and geographic condition of his time. Hiuvan Tsang refers to this work with high regard. This book is written in गौडी style and

the prose narration is simple and easy flowing. This book is referred to by साहित्यदर्पणः as an example for आख्यायिका ।

Its Literary Merits : We get a complete picture of the society of the age, the political situation, the foreign invasion, customs and manners, the royal marriage of राज्यश्रीः, the military expedition of राज्यवर्धनः and the good rule of हर्षवर्धनः । It contains faithful narration of historical events. The historical information of the work tallies with the narrations contained in the traveller's account of Yuvang Tsuvang, the Chinese traveller, who visited India during the period of हर्षवर्धनः ।

The prose is simple and is well ornamented with various figures of speech like उपमा, श्लेषः, उत्प्रेक्षा etc. and contains many beautiful descriptions like the marriage of राज्यश्रीः, royal palaces. The book is valued much for the historical information contained in it.

कादम्बरी - This is classified as a कथा । The book is divided into two parts - पूर्वभागः and उत्तरभागः । The पूर्वभागः was written by बाणभट्टः and the उत्तरभागः was written by his son भूषणभट्टः, also known as पुलिन्दभट्टः । In the beginning of उत्तरभागः, भूषणभट्टः informs that since the author, his author, has died, he was completing the work.

The story is based on one of the stories contained in बृहत्कथा of गुणादयः । It covers three successive births and is very interesting. The story in brief is as follows : Some outcaste maiden offered to the king शूद्रकः, a parrot named वैशम्पायनः । The parrot narrated the story of its previous birth in human voice, as it heard from the sage जाबालिः to the king. According to it, the moon and the Brāhmin boy पुण्डरीकः were born twice due to mutual curse, first as the prince चन्द्रापीडः of उज्जयिनी and the minister's son वैशम्पायनः respectively and as the king शूद्रकः and the parrot वैशम्पायनः for the second time. When the parrot completed its story, the king शूद्रकः suddenly recollected his previous

births and cast aside his body and entered the body of चन्द्रापीडः and married the गन्धर्व-princess कादम्बरी । The parrot वैशम्पायनः also shed its body and emerged as पुण्डरीकः and married his beloved महाश्वेता । Thus the lovers unite at the end.

Literary merits of कादम्बरी - कादम्बरी is acclaimed as the most ornamented and the majestic prose composition ever produced in Sanskrit prose literature. The book is written in पाञ्चाली style. This is considered as the best prose or model prose well embellished with long compounds, many figures of speech and many allusions from mythology.

The story is very famous, more for its descriptions than for its story. The descriptions were minute and no point is omitted. The book is full of marvelous and minute description of the nature and the city as well. Thus we have the description of the विन्ध्यः forest, the hermitages of अगस्त्यः and जाबालिः, पम्पा and अच्छोद lakes, शाल्मली-tree, sunrise, sunset, night fall, forest life etc. Also it describes the pomp and grandeur of the palaces of the kings शूद्रकः and तारापीडः, शुकनासः, the city of उज्जयिनी, the hunting, coronation, the military expedition etc. The descriptions are like painting by a professional artist, who portrays after careful observation of the nature.

It also contains the detailed advice of the minister शुकनासः to the prince चन्द्रापीडः on the evils like pride of wealth, power and youth, that ruin the king. This is considered by some, as the central theme of the story.

It abounds in various रस-s (sentiments) like शृङ्गारः (erotic), वीरः (heroic), अद्भुतः (wonder), भयानकः (fear), शोकः (grief) and शान्तः (peace). Various अलङ्कार-s (figures of speech) like उपमा, उत्प्रेक्षा, रूपकम्, श्लेषः, विरोधाभासः etc. are employed. The power of characterization is great. Even minute characters are delineated well.

The lay out of the story is also quite interesting. It begins with the story of the king शूद्रकः । Part of the story was put in the mouth of the parrot वैशम्पायनः, part in the mouth of the sage जाबालिः, part in the mouth of महाश्वेता

and part in the mouth of कपिञ्जलः । Also, the turn of events are thrilling and full of wonders. On a reading of this interesting prose romance, we find every justice in the appreciation showered on the poet on this marvelous work that " कादम्बरीरसज्ञानां आहारोपि न रोचते " (For those who relish this work titled ' कादम्बरी ', even the food is not so delicious as this work).

Opinions of scholars : Western scholars especially Weber was very critical about Bāna's style - " Bāna's prose is an Indian wood where progress is impossible through the undergrowth, until the traveller cuts out a path for himself and where even then he is confronted by malicious wild beasts in the shape of unknown words to terrify him". He condemns बाणभट्टः for the outrageous overloading of single words with epithets and for the construction of sentences in which the solitary verb is held over for pages, the interval being filled by epithets and epithets upon epithets, which frequently extending over more than a line in the form of compounds.

It is to be admitted that बाणभट्टः had undoubtedly used long compounds and epithets, obscure words etc. But it is for making the description perfect and more picturesque. The author had full command over vocabulary. Also, he was fully conversant with अर्थशास्त्रम्, कामशास्त्रम्, logic and the पुराण-s. This is evident from the study of कादम्बरी । In fact rhetoricians have commended the use of compounds and they say it adds splendor to the prose and even infuse life in prose. They say the abundant use of compounds ad charm to prose - ओजः समासभूयत्वं एतद् गद्यस्य जीवितम् । In fact, picturization will be complete only when all the parts making the whole is fully described with epithets which are further qualified by a set of other epithets. Thus, sometimes, the long compounds convey two meanings - one related to the text and the other an allusion from Purānic mythology. Once, both the meanings are properly understood, the reader marvels at the skill of the poet and his extraordinary vocabulary. But oriental scholars, both ancient and modern are full of praise for कादम्बरी ।। They admire him at the skill of

plot construction, language, vocabulary, allusions and celebrate him by praising as बाणोच्छिष्टं जगत्सर्वम् and कादम्बरीरसज्ञानं आहारोऽपि न रोचते ।

(3) Later period : The production of वासवदत्ता and कादम्बरी had stirred the poets to write ornamental prose. But majority of them imitated the style of कादम्बरी । The was becoming more and more artificial and long compounds were purposely constructed, allusions were thrust in, thus making it very difficult to understand the text and even when understood, they were mere repetitions of either वासवदत्ता or कादम्बरी, with some changes here and there and the change of names.

(a) धनपालः (10th cen. A.D.)- He was the court poet of the king मुञ्जः of धारा । He had composed the prose romance named तिलकमञ्जरी । This describes the love between princess तिलका and the prince समरकेतुः । Scholars of the view that the author was influenced by the style of बाणभट्टः ।

(b) सोद्वलः (11th cen.A.D.)- He had composed उदयसुन्दरीकथा in 8 उच्छ्वास-s. It describes the marriage of the princess उदयसुन्दरी with मलयवाहनः, the king of प्रतिष्ठानम् ।

(b) वादिभसिंहः (12th cen. A.D.) -He is also known by the name ओड्यदेवः । He had composed the prose work named गद्यचिन्तामणिः । The life of prince जीवन्धरः is described in this work.

(c) अगस्त्यः (14th cen. A.D.) - His another name is विद्यानाथः । He had composed the prose work named कृष्णचरितम्, based on श्रीमद्भागवतम् ।

(d) वामनभट्टबाणः (15th cen. A.D.)- He had composed an आख्यायिका named वेमभूपालचरितम् । Herein is described the exploits of the king वेमभूपालः and his ancestors.

(e) विश्वेश्वरपाण्डेयः (18th cen. A.D.) - मन्दारमञ्जरी is the prose romance composed by him. Herein the author describes the love between चित्रभानुः, the

prince of कुसुमपुरम् and मन्दारमञ्जरी । The work is named after the heroine. The language is scholarly and the style is influenced by बाणभट्टः ।

Thus, we find in later works more artificiality, the desire to exhibit the poetic skill, less originality etc. Further, because of Moghul rule followed by British rule, the patronage the poets had very much decreased, the production of Sanskrit literature has decreased. Still, here and there, some scholars like कृष्णपण्डितः, अम्बिकादत्तव्यासः, रामशरणः etc., by composing prose romances, have really added feathers to this class of literature. ^
