CHAPTER -II

CARITA-KĀVYAS OF CLASSICAL PERIOD

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

II.I Buddha-caritam of Aśvaghoṣa

Buddha-caritam is composed by Aśvaghoṣa. It has 17 cantos dealing with the life of Buddha from his birth to nirvāṇa. A complete Sanskrit text of the Buddhacarita is not available at present. The text which is prepared from the Chinese version consists of twenty eight cantos while the Sanskrit text edited by Cowell and subsequently by Johnston, contains thirteen cantos only together with some portions of canto XIV. The Buddha-carita is an outstanding work. It is, to my knowledge, the first systematic carita-kāvyas in Sanskrit. The work is so seminal that it could influence many successors who started composing carita-kāvyas under the profound influence of Aśvaghoṣa who laid the foundation of the tradition of carita-kāvyas in Sanskrit.
M. Krishnamacariar remarks: “From the middle of the 14th canto, the poem diverges widely from the chine’s translation, probably because cantos 14 to 17 were lost and had to be made up by the poet Amrtanand about the year 1800”. Asvaghosa may have flourished at the latest in the 1st century A.D.

<table>
<thead>
<tr>
<th>No.of cantos</th>
<th>Titles</th>
<th>No.of verses</th>
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<tbody>
<tr>
<td>I</td>
<td>Bhagavat-prasuti</td>
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<td>II</td>
<td>Antah-pura-vihāra</td>
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<td>VI</td>
<td>Chandaka-nivartana</td>
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<td>VIII</td>
<td>Antah-pura-vilāpa</td>
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<td>IX</td>
<td>Kumāranvēṣṇa</td>
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<td>X</td>
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<td>XI</td>
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<tr>
<td>XIV</td>
<td>Buddatva-prāpti</td>
<td>14/1-31</td>
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</tbody>
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Biswaṅkha Bhattacharya remarks: “On the whole narrative style of epics, he proves his skill in the art of story telling in so far as he handles the old semi legendary matter at his command and gives it a neat and fiction about the actual account of the Buddha’s lofe have
been in extracably related in true epic style." There is a similar work entitled *Jina-carita* dealing with the life of Buddha less successfully on the model of Asvaghosa's *Buddha-caritā*. It represents a poetic development in Pali similar to that represented by the *Buddha-carita* in the Sanskrit Buddhist literature.

II.II Rāma-caritam of Abhinanda

The *Rāma-carita* is composed by Abhinanda who is the son of Satānanda, is an epic based on *Rāmāyana*. This work is completed by two poets, Abhinanda and Bhimakavi. The whole work is completed in 40 cantos. Abhinanda must have lived in the earlier half of 9th century A.D. This epic begins with *Kiśkindhā-kānda* of Valmiki's *Rāmāyana*.

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

पीयते सम कुमुदं न लोचनेष्ठिं दितात्पतिः रोहितच्छन्दम्
प्राकृतस्य शुभाभिनवमिति। सोर्वं मिन्यूलमनमणुं। || II.98 p.19

Rāma remembers Sītā:

किममये किं भूति किं पयोनिधि किममिद्धृष्ठिः क्षविदुक्षित्तताश्चमि।
न वेषि कृत्र प्रतिवात्स्य सा ततु निजाप्यदं कारणमातुष्यं गता। || IV. 34 p.32

The description of the ocean:

पेघा: किरति जलमस्य भूवि स्वनना:
सोजस्ती हृदमणिलघरास्वनन:।
असिन् पतन्ति पयसामविरामोधा:
न्यायगिरोऽज्जितुम सूतरामोधा:। || XXV. 67 p.224

रोधश्वजसमयोभिवरो नदीनां
पेघावसोऽद्युपरि प्रणयप्रगत्व:।
वीचिरवस्तुस्नेल एष तथापि
तृणीमास्तीयं सर्वैः क्रुः। स्वपितीव सिन्धु:। XXV.60 p. 224
II.III  Mahodayapureśa-caritam of Tolan

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

II.IV  Navasāhasānka-caritam of Padmagupta Parimal

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

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

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

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II.V Dasāvatāra-caritam of Kṣemendra

Dasāvatāra-caritam⁴ is composed by Kṣemendra. It is a poetical abstract of the stories of Viṣṇu’s incarnations. The subject matter of the first nine incarnations is taken from Purāṇas which present Viṣṇu’s incarnation as Rāma, shows novelty of conception. In this poem the whole of the Rāmāyaṇa is narrated with Rāvana as the central figure. The vividness of description adds to the charm. The work, however, has great importance as it contains the earliest known reference to the Buddha being considered as an incarnation of Viṣṇu. The narration of the Buddha’s life is an abridgment of the story as told in Buddhist works. The style shows maturity of conception, and language is easy and flowing. The work was finished in the 1066 A.D. on the Tripuresa Mountain.

II.VI Vikramānka-deva-caritam of Bilhana

Vikramānka-deva-carita⁷ composed by Bilhana is an important work of this tradition. This work is historical. It narrates the history of the princes of the Cālukya dynasty of Kalyana Someswara II and particularly of Vikramaditya VI who ruled from 1076 – 1127 A.D. The main aim of Bilhana was to extol his heroes exuberantly and compose an apic as per the rules of the literary criticism. He cares more for imaginative things rather than factual presentation of the history of Cālukyas.

The Vikramānka-deva-carita is composed in 1080 A.D. It gives some information regarding the origin of the colloquia race and provides
information of Vikramādityya’s father. The poet grips on the subject matter of the work and starts the events preceding the hero’s birth and history of the latter’s youth. But, when the poet comes to the wars fought by Vikrama before his accession to the throne, he relapses into the rhapsodic treatment of his subject. He gives a very fragmentary account of the deeds of the hero’s later career. It has 18 cantos. The description of the city of Kalyāna established by Āhavamalladeva is given as:

पुराणान्त्रसहस्रकालिनिमित्त्रोते राविणु तारकायती।
कव रौप्यकपूरकरण्डवाण्डः शाशिती यत्र भ्रमेति रोहिणि॥ ॥ II.8 p.94

त्यजन्ति हंसा: सरसीगुणः: सिर्यति
न यत्र वर्षास्वपि हर्षादि: ॥
अलम्बनीयस्य निकाममप्रते:
पिन्हनिति विप्रत्य यशस्तु दुर्जनः: ॥ ॥ II.22 p.104

The pitiable condition of the king Āhavamalladeva without son:

प्रियप्रसा रेन विलाससम्पदा तथा न भूषाविभयवेन गेहिनी।
सुतेन नित्यविजयनिलीकहासिनायकाखर्क्क्षतेन शोभमेते॥ II.32 p.110

dोषजातमवधीर्य मानसे पार्थिन्ति गुणमेव सजन्नाः: ॥
क्षरभाव्यपीय गृहतेवारिचे: सलिलमेव वारिदा: ॥ V.51 p.316
II.VII Rāmapāla-caritam of Sandhyākaranandi

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

II.VIII Śrīkāntha-caritam of Maṅkha

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

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

<table>
<thead>
<tr>
<th>Canto</th>
<th>Title</th>
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<tbody>
<tr>
<td>I</td>
<td>Namaskāravarṇanam (salutation)</td>
</tr>
<tr>
<td>II</td>
<td>Sujanadurjanavarṇanam (Description of the good and the bad persons)</td>
</tr>
<tr>
<td>III</td>
<td>Desavāṁsādivarṇanam (Description of the country and the pedigree)</td>
</tr>
<tr>
<td>IV</td>
<td>Kailāśavarṇanam (Description of the mountain Kailasa).</td>
</tr>
<tr>
<td>V</td>
<td>Bhāgvadvarṇanam (Description of the lord)</td>
</tr>
<tr>
<td>VI</td>
<td>Sādhāranavasantavarṇanam (Description of the spring season)</td>
</tr>
<tr>
<td>VII</td>
<td>Dolakrīdāvarṇanam (Description of the swimming game)</td>
</tr>
<tr>
<td>VIII</td>
<td>Puṣpavacayavarṇanam (Description of the flower plucking)</td>
</tr>
<tr>
<td>IX</td>
<td>Jalakrīdāvarṇanam (description of the water sport)</td>
</tr>
</tbody>
</table>

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X Sar.dhyāvartanam (Description of the evening twilight)
XI Candravarṇanam (Description of the moon)
XII Candravarṇanam (Description of the moon continued)
XIII Prasadadhavanavarṇanam (Description of the toilette)
XIV Paṇakelivarṇanam (Description of the wink drinking)
XV Kṛidāvarṇanam (Description of the amorous sports)
XVI Prabhātavarṇanam (Description of the morning)
XVII Parameśvaradēvasamāgamavarṇanam (Description of the meeting of the supreme deity with the gods)
XVIII Gaṇakṣobhavarṇanam (Description of the agitation of the troop)
XIX Gaṇodyogavarṇanavarṇanam (Description of the activities of the troop)
XX Rathabanḍhanām (the preparation of the chariot)
XXI Gaṇaprasthaṇavarṇanam (Description of the march of the troop)
XXII Daityapurikṣobhavarṇanam (Description of the agitation of the city of the demons)
XXIII Yaḍḍhavarṇanam (Description of the battle)
XXIV Tripuradāhāyavartanam (Description of the burning of Tripura)
XXV Granthākārtrkavikalinākavipanditaṇavarṇanam (Description of the contemporary poets and scholars)

The purpose of the composition of SC as repeatedly stated by the poet himself was to eulogize the lord Siva. Hence, we can legitimately hope for impartial judgments and historical approach in respect of whatever scanty historical and political matter that might be alluded to
in this poem and to a certain extent they are visualized also. It is idle
to expect lucid and natural language of Kālidāsa from Mankha, the
author of a lexicon. The reason is twofold viz. the author’s being a
repository of traditional Sanskrit learning and his being a product of
an age of learning. As a result, Mankha’s language has become
difficult in many places and at times unintelligible without the help of
lexicon, or a commentary. His through acquaintance with the
lexicographic literature is testified to by his use of rare and obsolete
words. Occasionally, double entendre becomes a characteristic feature
of his language, as also play upon words. Moreover, his erudition has
substantially contributed to enrich his language on account of the use
of some technical terms. Thus, Mankha’s language gives a colloquial
ings to his poetry at the same time it enriches the Sanskrit
vocabulary. It is indeed a valuable contribution.

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

II.IX Kumarapāla-caritam of Hemacandrācārya

Kumarapāla-caritam10 is composed by Hemacandrācārya. The poem
contains 28 cantos, describes the history of the Anahilvad dynasty,
particularly of Kumarapāla. The first twenty cantos are in Sanskrit and the last eight are in Prakrit. This combination has given it the name of Dvyaśrayakāvya. The portion that is in Prakrit was intended to illustrate the aphorisms of Prakrit grammar and comprises the six different dialects of the Prakrit language. The work contains a history of the Calukyas of Anahilvad (Anahillapura) and particularly of Kumāra. In cantos XVI to XX, that are devoted to the latter, the prince is extolled above all as a pious Jaina, who prohibited bloody sacrifice and trading in flesh, got erected Jaina temples etc. The last two cantos contain moral and religious reflections. From the concluding portion of the work it is evident that Kumarapāla was full in life. He was a profound scholar of grammar. It is a remarkable contribution.

Hemacandra was born at Dhandhūkā in Samvat 1145 (1088 A.D.) and was the son of Chachiga Śreṣṭhi and Pahini. When his father was away, a monk Devendrasūri of the Vajrasaṅga asked his mother to give away the child of five years old, to be brought up in the monastic order. The mother parted with him very willingly and was initiated under the name of Changdevu. His father was put out at the news and discovered the son, when it was too late, all engrossed in his ascetic serenity. To demonstrate his powers he set his arm in a blazing fire and his father found to his surprise the flashing arm turned into gold.

He studied under Devacandrasūri of Purnatalliyaaccha. He was consentred in 1097 A.D. and made a surī in thirteen years later. At the court of Anahilvad in Gujarat, Hemacandra spent many years under the patronage of King Jayasimha Siddharāja (1094-1143 A.D.) and his successor Kumarapāla who was a minister at the royal durbar.
and by his influence, Jainism became the state religion. 1400 vihārs were built and laws against consumption of meat and cruelty to animals were enacted. Though he was a Jain by adoption, his reverence for the Brahmin was not less. He was a genius of great versatility and his works embrace every field of literature in Prakrit and Sanskrit. His works contain 35,000,000 lines in all. So he was called the Omniscient of the Kalīyuga. This great Soul passed away by self-starvation in 1173-74 A.D.

II.X  Haracarita-cintamani of Rājānaka Jayaratha

Haracarita-cintamani is composed by Rājānaka Jayaratha. It does not fall in the general category. It has special importance as it is mainly a religious epic and full of Śiva-legends and teachings of Saivism.

II.XI  Naiṣadhiya-caritam of Śṛiharṣa

Naiṣadhiya-caritam is composed by Śṛiharṣa. Harṣa was the son of Śṛihiṅ and Māmalladevi. His father was a poet of the court of King Vijayacandra of Kanauj. Disappointed in a poetic competition with Udayana, Hira retired from public gaze with a request to his son to avenge the disgrace and passed away. Śṛiharṣa at once set out to study and with the aid of the Cintamani-mantra kindly communicated to him by a venerable sage attained the summit of his learning in a few years. He came again to the royal court and was received with distinction. There at the request of the king he wrote his Naiṣadhiya-
The work met with wide approval in the various assemblies of Kashmir. He was dignified with the title of *Narabhārati*. The jealous queen, who called herself Kalabharati, could not tolerate this presumption. Unable to bear her persecutions, Sriharsa spent the rest of his life in ascetic serenity on the bank of the Ganges.

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

The poem as it is now available and has been commented upon stops with the marriage of Nala and Damayanti. The rest of Nala’s history, as the name should indicate, is not in it. Nilkamal Bhaṭṭācārya shows that the last four verses are spurious and Śriharsa had finished his poem but the rest of it is lost to us. “If a continuation of the Naisadha is admitted, we must either say that the sequel is lost, or that the poet could not finish the book. But when we look into two facts it is well nigh clear that the book was finished; one, the mention of the *Naisadha* in the *Khandanakhandakhādyā* and the other, the appreciation of the *Naisadha* by scholars in Kashmir. For, by the first,
though the priority of the Naisadha up only to the end 21st canto (which forms the subject of the poem referred to there) is conclusively proved, yet it would be too much to suppose that the author could think of leaving. "It is a very difficult to say anything regarding the home of Śrīharsha. Śrīharṣa selects for his poem, one of the most romantic and pathetic stories of the Mahābhārata, viz., the popular story of Nala, the king of the Naisadha country and Damyanti, the daughter of Bhīmasena, the king of the Vidarbha country. They cherished mutual love not by seeing each other as is the case with all love romances but by merely hearing about the physical beauty and virtues of each other, through the bards in the beginning and later on through the fruitful agency of the golden swam. But the path of love never runs smooth, and we see how Indra and other gods are attracted by Damayanti's beauty, and request while on their way to the Svayamvara, Nala himself had to go to Damayanti as their messenger to plead their case before her. Nala fulfils his duty most faithfully and Damayanti finds the way out of the difficulty by requesting Nala to remain present in the svayamvara, wherein she is further confronted with the gods, who have taken the form of Nala. She thus sees five Nala's in lieu of one, but cleverly appeases the gods and selects Nala as her husband. Thus we see the eternal love triangle in this love story, which ends happily. Śrīharṣa treated this simple story in the most artistic manner befitting the style of an ornate epic. In doing this, he has introduced following novel features in his poem. The original story, having only about 182 simple stanzas in the Anuṣṭup metre was presented in 2827 stanzas in long varied classical metres. In the delineation of the erotic sentiment the poet differs from his
predecessors. The main sentiment, in the other poems, is generally the 
vira or the heroic. Śrīhārṣa on the other hand, delineates śṛngāra or 
erotic as the main sentiment. Depiction of karuna or pathos is found 
in the lamentations of the swan. The effect of the pathos is heightened 
by the introduction of the old mother, wife and newly born young 
ones of the swan, who describes how his mother, of whom he is the 
only son, and his wife will be helpless without him, for the former it 
will be difficult to bear this unexpected shock. The plight of his young 
wife and the newly born young ones is described in the most touching 
manner. Śrīhārṣa is quite adept in the delineation of the hāsyarasa. 
The cantos are given significant namās.

<table>
<thead>
<tr>
<th>Canto</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Hamsasangamanām (Meeting with swan)</td>
</tr>
<tr>
<td>II</td>
<td>Vihangamanam (Departure of the Swam)</td>
</tr>
<tr>
<td>III</td>
<td>Patipatagadiütalapah (Conversation of the bird-envoy rom the in)</td>
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<td>IV</td>
<td>Vaidarbhīvīpalamabhah (Love-lorn Damyanti)</td>
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<tr>
<td>V</td>
<td>Puruhutakaitāvam (The fraud of Indra)</td>
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<tr>
<td>VI</td>
<td>Nisadhaśāpravesāh (The entry of Nala – the lord of the Naisadha country)</td>
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<tr>
<td>VII</td>
<td>Varavarninivarṇanam (description of the beautiful damsel)</td>
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<td>VIII</td>
<td>Nisrstarthanaisadah (Nala conveys the massage)</td>
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<td>IX</td>
<td>Bhaiminalanulapah (conversation between Bhaimi and Nala)</td>
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<td>X</td>
<td>Svayanvvardambarah (the poem of the Svayamvara.)</td>
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<tr>
<td>XI</td>
<td>Anaisadhanisedah (rejection of all except Nala)</td>
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</table>
XII  Dvitiyāh Anaisadhaniṣedhāh (Rejection of all except nala continued)

XIII  Anirnitanalah (Damyanti on the horns of a dilemma).

XIV  Vairasenivāranam (selection of Nala by Damyanti)

XV  Caravadhūvibhūṣanam (The description of the bride and the Bridegroom.)

XVI  Vaidarbhirparinayah (The marriage of Damyanti).

XVII  Kalinaladvesah (Kali’s jealously of Nala).

XVIII  Vaidarbhīsambhogah (Nala’s enjoyment of Damyanti).

XIX  Vibhatavibhāvanam (The description of the day break)

XX  Pariḥāsavilāsah (The description of amorous jokes and funs).

XXI  Cārucaritam (Excellent conduct).

XXII  Sasanaṣaṅkirtanam (Description of the moon).

The speech of the swan is given as:

अचिमादुपकतुरुचरोदयद्वियालोपणहृदयक्रियाम्।
प्रतितिर्थमण्डलस्तु सा न विशेषे किंवुष्मिह प्रहः॥ II.14 p.62

The pitiable condition of Damayanti in the absence of Nala:

विविद्रहि विमुखस्य विघृद्द्वे शामनदीववनं स न दक्षिणः॥
सुधानसो नम्यवन्तनी धनुस्तवं तु बाहुलस्त यदि दक्षिणः॥ IV.96 p.209

कान्तिमन्त्रिविमानानि भेदिरे भासुरा: सुरा:॥
स्फथकाद्रेष्टस्यन्तीव प्रतिविब्धा विवक्षत:॥ XVII.3 p.1027
Sriharsa's literary style is vaidarbhi. The outstanding feature of Sriharsa's style is excessive use of alliterations and rimes. Almost all the stanzas have their share of these two figures. Thus the dictum that the NC abounds in Padalalitéya (rhythmic harmony) seems to be justified. Sriharsa's epic is one of the five well-known mahākāvyas of sasnkrit literature.

II.XII Virakaṁparāya-caritam of Gaṅgadevi

Virakaṁparāya–caritam13 or Madhurāvijayam is composed by Gangadevi. It has 9 cantos. She was the chief queen of the Kaṁpana of the Kanjivaram. The poem presents the exploits of Kaṁpana resulting in the elimination of the Saṁbhuvārāya rule in the Tondaimandalam and the extermination of the Madurai sultanate. She has described in it the historical deeds of her husband including his march against Campa of Kanci and against the Muhamuddan ruler of Madurārāja. It is a poem of high merit and great historical value. It throws much needed light upon the political situation (1367 A.D.). Gangadevi was consorting of Kaṁpana or Kaṁparaya, the second son of Bukka -I (1343-1379 A.D.). Some fragments of these are existing. The poetess narrates in melodious verses the exploits of her husband and the history of his expedition to the south. The city of Vijianagar
with its temple and suburbs are described with all magnificence. Then, describes the moving army and its relays on its way to Kânci, where it is quartered for the winter. Inspired by the exhortation of a Goddess in his dream to extirpate the Muslims and to restore the country to its ancient glory, he advances to the South, kills the Sultan of Madura and commemorates his victory by munificent grants to the temples of the country. The cantos are not given any titles.

The poem ends with:

《

The poem ends with:
II.XIII Raghunātha-carita of Vāmanabhaṭṭa

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

II.XIV Gangāvaṁsānu-caritam of Unknown author

*Gangāvaṁsānu-carita* is composed by some poet about whom we could not gather any information. In this poem, the poet describes the dynastic history of the Ganga princes who ruled over Kalinga. It is mostly in the form of dialogue between Vidyārṇava and his wife Līlāvati who seem to have previously visited the Magadha and Karnata countries. He at first goes to a miserly Andara King. He then visits Śrī Kurmanad thence proceeds to Puri. The car festival of the
place is described at length. Anangabhima, as early Ganga prince, is said to have founded Padmanabhapura as an agrahara for South Indian Brahmins. Bhimapura was likewise constructed and called after his name. Ananga's great-grandson bore his name and conquered the princes of Katak in 1193 A.D. His twelfth descendant established Kapilendra of the throne. The Gangas left the Oriya country and settled at Gudarikataka. In the eighth Pariccheda is given a detailed genealogy of the Gangas down to Purusotamadeva. His third ancestor Padmanabha is said to have killed one Mallik, a Muhammadan general sent by the Emperor of Delhi, at a place called Nindapuri.

II.XV Niroṣthya -Rāma-caritam of M.M. Ruchikar

_Niroṣthaya-Rāma-caritam_ is composed by Ruchikar. It is based on _Rāmāyana_. It is divided into sevens cantos consisting of 300 verses. The main specialty of this epic is that there is no use of _Osthyavarnas_. There is an absence of “Pa, Pha, Ba, Bha, Ma, Va, U, U, O and Au” in this epic. Only, the first four verses and the last two verses have used the palatial letters.

The poet was born in Budhavala family. His father's name was Bhanukara. The name of first canto is _Ādicaritam_. At the beginning of four verses, the poet stresses on creative art of writing. He also salutes the speech of _Vālmiki_ who has written _Rāma-caritam_. The first canto describes Rāma’s birth, education, adventures of childhood, and marriage with Sita. It has 37 verses. The title of second canto is _Ayodhyā-caritam_. It deals with the irony of fate, the proverb “as you
sow so you reap”. To fulfill the wish of mother Kaikai, Rāma goes to the forest with his brother Lakṣmaṇa and wife Sītā. But Bharata refuses to accept the kingdom. So he meets Rāma in the forest. He requested him to accept the kingdom but Rāma is not agreed with his proposal. So he returned back to Ayodhyā with the Padukās of Rāma. Thereafter Kaikai was disappointed with her work. This canto has 42 verses. The title of third canto is Aranyaka-caritam. Rāma, Lakṣmaṇa and Sītā reside in Dandakāraṇya and pass their happy moments. Being informed by insulted Śūrpaṇakha by Lakṣmaṇa, her brother Rāvana kidnaps Sītā in the absence of Rāma and Lakṣmaṇa. The third canto ends with the search of Sītā by Rāma and Lakṣmaṇa. It has 67 verses. The title of the fourth canto is Kiskindhā-caritam. It deals with the friendship of Rāma and Sugrīva, the devotion of Hanumān towards his king Sugrīva and the grief of Rāma in absence of Sītā. After killing Vali by Rāma, Sugrīva performs the coronation ceremony. This canto ends with pain in Rāma’s heart even in the pleasing rainy season. It has 23 verses. The title of fifth canto is Sundara-caritam. It deals with the extraordinary adventures of Hanumān in searching of Sītā. He crosses the ocean and finds out Sītā to whom Rāvana has kept in Lankā. He describes the craftsmanship of Nala and Nīla who build up the bridge over the sea. Through their help, Rāma’s army crosses the ocean and marches to Lanka. Vibhiṣaṇa was dismissed by Rāvana. So he refuses to stay there and comes to Rāma for help. It consists of 62 verses. The title of the sixth canto is Lankā-caritam consisting of 60 verses. Then there is description of Lankā, Angada goes to the court of Rāvana as a messenger. He war takes place between Meghānāda and Lakṣmaṇa, Lakṣmaṇa faints through the
weapon through Meghanāda, Ḥanumān takes medicine from the Himālaya to save Lakṣmaṇa, Rāma kills Kurūbhakarna, Lakṣmaṇa kills Meghanāda and at last, Rāma kills Rāvaṇa in the battle. All these are narrated in this canto. This canto ends with the coronation of Vibhīṣaṇa and reaching to Ayodhya and the coronation of Rāma. The title of the seventh canto is *Uttara-caritam* consisting of 18 verses. It begins with:

परस्परलझारो शब्दाथी यत्र राजत: ।
तां रामचरितस्फीतां कदे वाल्मीकिभ-भारतीम। इ.1 प.1

“चुढवाल” - कुलोढ्दृत्: श्रीमान् रचिकर: सुधी: ।
मिरोखवं रामचरितं काव्यं करुं समुद्रत: ॥ इ.4 प.2

The verse is *visargaśūnya*,

सा च रुज्जां तिरस्कृत्य ते जगादेहिंतं हठात।
अनज्ञानीर्जनानां (हि) हुदि रुज्जा न तिर्भूत। इ.111.36 प.30

The use of *bāṇabandhah citrakāvyah*,

यथा तथा यदा तदा यथा तथा धिष्यायशा।
शायानया रत्स स्थितं रसात-कित-सारया ॥ इ.111.24 प.28
The description of Autumn season,

Devī-carita\textsuperscript{17} is composed by Vāsudeva. It is a poem in \textit{yamaka} style in 6 \textit{uchavāsas}. It describes the story of Goddess Gopali Devi worshipped in Vedaranyam or Kunnangolam, as the eighth child of Devaki and sister of Śrīkṛṣṇa.

\textsuperscript{17} Devī-carita
Vasudeva was the son of Mahārṣi and Gopali. Mahārṣi was the famous scholar of the Payyaur Bhāṭāmaṇā of Malabar, which became famous as a centre of learning about the end of the 5th century; Mahārṣi had nine sons, well versed in various branches of Sanskrit learning and a daughter. The daughter’s son was grammarian Vasudeva.

II.XVII Pāndava-caritam of Unknown Author

Pāndava-caritam\(^{18}\) a poem of which 13 cantos are available, does not mention the name of the poet who salutes a Vasudeva, who wrote a Yamaka poem on “Parthakathā,” Arjuna’s story. The story is not known.

II.XVIII Vasu-caritam of Kālahastikavi

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

Surjan-carita is composed by Candrashekara. It is a historical epic depicting the life and regime of King Surjan Singh of Bundi (Kota). The poet Candrashekhar composed this work between 1608 at the direction of king Surjan. It contains twenty cantos.

The first canto opens with the prayer of lord Viṣṇu, goddesses Ashapura, Shakambhari and Saraswati. Then there is a description of kings from Nardev to Viṣwapati. In the canto II, Sunjay, the son of the teacher of Viṣwapati, asks the king to worship goddess Shakambari and in the canto III both visit Shakambhari and take the view of the goddess. The salt lake is constructed there on verdict of the goddess. The king returns to his capital. Hariraj, the son of Viswapati fought with Mughals and Jodhpur fort was constructed. The canto fifth describes the glory of Singhraj his marriage with Manoramā. The canto VI describes the conquest of Vibrahev on Gujarat. The regions of various kings from Gunddev to Bisaldeva have been described. Bisaldeva took over Avantika (Ujjain). There is a vivid description of Ujjain and temple of Mahakaleswara. The canto VII describes the regime of Analdeva and glory of Puskar, as place of pilgrimage, has been highlighted by the poet. The canto VIII describes the regimes of kings Jayadeva Bisaldeva and Ajaypal with a nice account of spring season (vasant). The canto IX deals with king Ajaypal, his visit to Nagaloka, the abode of serpents with help of a Siddha sight of Śesnāga, the lord snakes and his marriage with daughter of Sudamnag and then return to his capital. This seems to be a fantastic story which
is a product of the poetic imagination having no historical elements. 
The canto X deals with Someshwar and Prithviraj. Prithviraj is 
defeated by him and was made blind with help of his friend poet 
Chand. Prithviraj killed his enemy Sahabuddin. The canto XI deals 
with the account of kings’ Prahlad, Govindraj, Veernarayan, 
Vagbhatta Jaitza singh and Hammir. Hammir performed a sacrifice; 
meanwhile the brother of Allauddin encircled the fort of Ranthambhore. The canto XII describes that Hammir enters the fort and fights 
with bravery and was killed there. The queens in the harem of 
Hammir entered into fire and burnt themselves to ashes. This act is 
called ‘jauhār’. The canto III deals with the description of regimes of 
Manikya rani, the brother of Prithviraj and seventh predecessor of 
Hammir and his descendants i.e. Chandraj, Bhimraj, Vijayraj, 
Dayankohin, Gangdeva, Samarsingh, Marpal, Hammiravar singh, 
Behamall Narmad, Arjun and Surjan. The glory of Surjan is sung at 
the end of the canto. The canto XIV deals with the marriage of Surjan 
and his married life. The description of marriage celebrations, dances, 
songs, decorations of bride Kankavati, description of evening, night, 
moonrise, love affairs of Kankavati and Surjan find place in this 
canto. In the canto XV there are descriptions of sunrise, king Surjan 
comes to his capital and water funs with Kankawati during summer 
season. The canto XVI deals with the invasion of Akbar. Surjan has 
shown his bravery. In the canto XVII there is an account of the army 
of Akbar and bravery of Surjan. In the canto XVIII, there is an 
account of the treaty between Akbar and Surjan. Akbar gives away 
Mathura and Kasi to Surjan. In the canto XIX, Surjan visits Prayaga 
and Kasi and performs donation there. At the end of canto, Surjan
passes away at Kasi. The canto XX deals with the condolence and coronation of the king Bhoj. At the end, the poet gives his own introduction. The description of kings given in this work does not exactly correspond to the genealogical order, and there are many lengthy descriptions in it.

It ends with

The description of summer season

...
II.XX Bhagavatapāda-caritam of Ghanashyama

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

II.XXI Venkatesa-caritam of Ghanashyama

*Venkatesa-carita* is composed by Ghanashyama. The work is not available. However, it is presumed that the work is written on Lord Venkatesa.
II.XXII Farukhesvara-caritam of Lakshmipati Pandeya

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

II.XXIII Patanjali-caritam of Ramabhadra Dīkṣita

*Patanjali-carita* is composed by Ramabhadra Dīkṣita. The poem contain 8 cantos describes the incarnation of Adisesa in the womb of Gonika as Patanjali, his lectures on the *Mahābhāṣya* from behind a screen, his curse on one of his pupils to be a Raksara for transgression of his order, and the limitation of the curse to the appearance of one Candragupta. The demon meets Candragupta and teaches him the lecture. The latter records them in the leaves of a banyan tree, but while out to drink water, a goat eats away some of the leaves. These lost passages are still known as *ajabhaksita* (goat-eaten). Candragupta
went to Ujjain and there transcribed the lectures, which are extant today as a monument of literary merit. Candragupta married three wives, of who were born Vararuci, Vikramarka and Bhartrhari. The poem closes with the advent of Sankar and his and final return to Kanci.

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

II.XXIV Rāghava-caritam of Pancaratna

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

II.XXV Rāmānuja-divya-caritam of Ramanujadasa

*Rāmānuja-divya-caritam* is composed by Ramanujadasa, son of Sathagopa of Atreyagotra and disciple of Varada of Vatsya family. The work is not available.
II.XXVI Rāmānuja-carita-cūlaka of Annayacarya

*Rāmānuja-carita-cūlaka* 26 is composed by Annayacarya. The work is not available.

II.XXVII Subhāṣyakāra-caritam of Kausika Venkatesa

*Subhāṣyakāra-carita* 27 is composed by Kausika Venkatesa. The work is not available.

II.XXVII Pratyakabuddha-caritam of Lakshmitilaka

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

II.XXVIII Yasodhara-caritam of Vādiraja

*Yasodhara-caritam* 29 is composed by Vādiraja. It has some striking features. It possesses an artistic unity; its description is proportionate and its expressions are precise, natural and figurative. The arrangement of plot and the flow of narration are masterly and their moral instructions are effective often shatteringly slashing at contemporary evils. Vādiraja was a mature poet. In his flow of poetry, not a word is in excess and the figure of speech came at the poet’s command. In sheer poetic quality, the *Yasodhara-carita* is second to none in Sanskrit literature; and as the hottest and a sweetest
mahākāvyā it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme and moralistic in tone. The episode of rebirths is often looked upon as boring but they supply opportunities to a resourceful author to multiply his characters both human and sub-human. Vādirāja has ably turned them out to his advantage. The animals in this poem not only afford entertainment, but also serve to analyze human motive with unerring discernment on the variety of life. It will be interesting to see some of the verses:


dharmam varmanin tejasā nityayakṣavatvarṇavasāramanaḥ
bundhrāghanaya hūmīkavijayaduttīvanvikhyāvanv
apararājapariṣṇaparamāstukhyātīchronakruthi
rāsesvhit yashodbhoro narpitaridhīṃ triyagṣṭhitam II IV.74 p.182

tuṛṇu vinayavatī bandhū preyakānaṃ
rīṇu karṇāpayā dūravatadvēyau
ābhigataṃvyasīṣṭau: satyasaṃv: s roja
rṇamukyāvyāḥ sīhō rājyākāśīṃ bharā II IV.73 p.182

yat chorepahalabhyo daiva dāraṃ vyāyakṛta: 
apī pratvahemānete satā viśa ṛṣv śrey: II I.13. p.92

tat ite charitāmūrtaṃbhavyo: sakkalāṣṭraparideśkaraṇam

61
Carita-kāvyas on Jaina Ācāryas

Jain saints contribute a lot to the field of Carita-kāvyas. Hemacadracarya wrote a biographical poem entitled Kumārapāla-carita about which we have already discussed.

II.XXIX Amamasvāmi-caritam of Muniratnasūri

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

II.XXX Dasāśrāvaka-caritam of Puranabhadrā

Dasāśrāvaka-carita is composed by Puranabhadrā in 1218 A.D. and Dhanya Sālībhadrā-caritra and Kṛtapunya-caritra in 1171 A.D. and Atimukta-caritra in 1168 A.D.

II.XXXI Kunthunātha-caritam of Padmaprabha

Kunthunātha-carita is composed by Padmaprabha in 1237 A.D. The work is not available.
II.XXXII Munisuvrta-caritam of Padmaprabha

*Munisuvrta-caritra* is composed by Padmaprabha in 1237 A.D. The work is not available.

II.XXXIII Pāndava-caritam of Devaprabhasūri

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

II.XXXIV Sanghāthipati-caritam of Dayaprabhasūri

*Sanghadhipati-caritra* is composed by Dayaprabhasūri on the occasion of Vastupāla’s pilgrimage to Jain shrines of Western India. Narendraprabha was a collaborator in the poem.

II.XXXV Mahāpurusa-caritam of Merutunga

*Mahāpurusa-carita* is composed by Merutunga. It gives and account of some Jain saints. We could not gather the details of this poem.
II.XXXVI Candraprabha-caritam of Viranandi

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

II.XXXVII Parsvanatha-caritam of Manikyaacandra

*Parśvanātha-caritam* is composed by Manikyaacandra in 1220 A.D. The work is not available.

II.XXXVIII Sātinātha-caritam of Munidevasūri

*Sātināthacarita* is composed by Munidevasūri in 1383 A.D. The work is not available.

II.XXXIX Prthvicandra-caritam of Satyarāja

*Prthvicandracaritra* is composed by Satyarāja 1478 A.D. The work is not available.

II.XL Jambusvāmi-caritam of Rajamalla

*Jambusvāmi-caritam* is composed by Rajamalla in 1575 A.D. It purports to be a Puranic biography of Jambusvāmi. It seeks to describe in thirteen cantos of uneven size. It is true to its sectarian objective, the poem has gone the whole hog toglarity the Jaina
faith and pour scorn on Buddhism and the non-dualistic Vedanta composed of about 2400 verses. The main sentiment of the poem is Śṛṅgāra, the heroic sentiment also asserts itself in the poem. The description of the diverse fights to establish the hero’s credentials as powerful warrior had settled down as a mannerism of sorts in the Puranic writings. Ramjamalla reveals in detailing such motifs as were curiously looked upon as a substitute for effective delineation of Viśarasa pathos emerges in Mahapadma’s wiling as his son Śivkumara falls into swoon. Karuṇa, Adhbut, Bibhatsa and Vātsalya also contribute to heighten the aesthetic pleasure in the Jambusvāmi-carita. The poem seems to have been composed with the limited objective of earning religious merit through the dissemination of faith. It is therefore futile to expect polished or ornate language in such a writing. The Jambusvāmi-carita has received a large sprinkling of unpanninian forms, which through common to the Puranas are add in a mahākāvyya.

II.XLI Sthūlabhadra-guna-māla-caritam of Surendra

Sthūlabhadara-gunanāla-caritra is composed by Surendra. It is a Sanskrit mahākāvyya on Jain literature. It has divided in 17 cantos. The S.G.M.C opens with a graphic description of the plethora Sthulabhadra’s virtues. Kosya the pretty courtesan of Patliputra, falls for him the member she sees him in the town. The pangs of love sting her hand. Her friend Padmini impresses upon him to save her mistress sans delay. Kosya’s charms have evoked a lengthy
description in canto three again describes the courtesan’s physical charms and other virtues which serve to fire Sthūlbhadra’s passion and he sets out to meet her. He is simply enthralled by Kosya’s provocation charms. Their sexual enjoyments are vividly described in the sixth canto which closed with a happy description of the day-break. In the seventh and eight canto, apprehensive of imminent end of his family. Due to Nandarāja’s hospitality provoked by Vararuci’s scheming Sakatala decides to sane the situation by lying down his life. at his bidding Sriyaka, his son, beheads him in the open court. As the reality dawned upon him, Nandarāja ruse his earlier behaviour towards the minister. He offers the ministerial seat to Sriyaka which he considering Sthūlabhadra as the rightful heir to his father, politely delaines. Sthūlabhadra is so grived at the association of his father and is so ashamed of his excessive indulgence that he discards the worldly pleasures them and there they leaves Sriyata with no option but to accept the ministerial office. Vararūci is banished from the kingdom for his vileness, which drives him to suicide not sure of himself, Sriyaka carries out the duties of his office effectively. Sthūlabhadra’s sudden a version to the worldly lite leaves Kosya aghast. The pangs of her sepration are detailed in canto nine. The exhaustive description of the six seasons in the next five cantos is intended to divert her from her agony. contrary to her expectation Sthūlbhadra dose not return to her. she in dismay writes a love-letter to him giving a touching account of her mental anguish and physical emaciation. In obedience to Acarya Saṁbhūtivijaya’s bidding.
Sthūlabhadra spends the four months of the rainy seasons on Kosya’s undertakes the vow of a Srāvika and leads a pious life thereafter with the list of the pontiffs if the kharataragacha the poem comes to an end. All that we have in the mane of theme in the S.G.M.C is an unending string of diverse description. It is no better than a tenuous thread. the author’s aversion to the story is obvious from the fact that of the seventeen cantos. No less then eight have been waste on the trite description of physical charms (three) and tradition seasons (five) in his zeal to give an attractive garb to the simple truth that excessive indulgence invariable leads to abrupt aversion to the worldly pleasures, he has failed to strike balance in the poem. the five cantos devotee to the Ṛtuvarṇa seems to have no organic connection with the skeletal theme, the elaborate description of Nandrāja’s metropolis Patliputra and his velour also proves it beyond doubt that the theme had a negligible place in Suracandra’s scheme of things the theme could have been disposed of with all its trapping in the body of six or seven cantos without marriage its effect but the author’s fascination for digressions and details has resulted in swelling it to seventeen long cantos. The S.G.M.C is dominated by Śṛṅgāra and there can be no hesitation in admitting it as its principle sentiment. The vipralaṅkha form of Śṛṅgāra that dominates the poem. Kosya is so destined that more than joys of union she suffers the pangs of separation.
II.XLII Pradyumana-caritam of Ratnacandra Gani

The *pradyumna-carita* is written by Ratnacandra gani in 1617 A.D. at Surat. It deals the life-account of Pradyumna, the son of Śrīkṛṣṇa. It depends the Jaina Purāṇa story of Jain literature consisting of no less than 3560 verses. The *Pradyumna-carita* is indeed a hafte poem of seventeen cantos. Ratnacandra gain was a Jaina monk of the Tapagaccha.

Ratnacandra has taken reverse to the established device of detailing endless accounts of the earlier births of the dramatics personae. The *pradyumna-carita* has romantic ambience as well pradyuman’s bold strategies and tounding stratagems to foil the despicable scheming of Kalasmvara’s sons on the Vijayardha mount and his funny actions prior to his landing upon Dvārika serce to inject a modicum of romanticism in the body of the poem. Not unlike the other poems of its like, the *Pradyumna-carita* reveals in add muting the folk elements, the most prominent of them being the motif of the change of form. While Pardyumna’s assumes the form of a kirata to abduct the daughter of Duryodhana. He turns himself into a Candela to win Vaidarbi’s hand with equal ingenuity he assumes the form of a juggler, monk and brahmana as and when he needs it. The Santarasa is a dominant sentiment. The Vīra, Karuṇa, Śṛṅgāra are subordinate sentiments: Adbhut and Hāsyā are the other ancillary sentiments that combine to heighten the aesthetic appeal of the Pradyumna-carita. He has a mastery to use simile Aprastutaprasāmasā, Yamaka, Parisāṃkhyā,
Rūpaka, Yathasamkhya, Malopama, Arthāntaranyāśa, Samādeha, Drāṣṭānt, Viṃṣa etc. The Pradyumna-carita is couched throughout in the Anustūp metre. The biographical verse at close of each canto has claimed the Vasantatilaka metre. The Sārdulavikṛīḍita has been used for one verse each in canto first and six, while canto seventeen has one stanza in Drutavilambita.

II.XLIII Sālivāhana-caritam of Vrajasundara

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

II.XLIV Śrīdhara-caritam of Māṅīkyasundara

Śrīdhara-caritam is composed by Māṅīkyasundara. It has nine cantos of uneven size, the life account of Vijyacandra, son of Jayacandra the rule of Mangalapura on a Puranic and romantic amboence with usual trappings It is a mahākāvyā. The Śrīdhara-caritam is
composed of a total of 1313 verses. Māṇikyasundra is a gifted monk Ancalagaccha an offshoot of the Svetambara branch of Jain religion. It is a story of the basic principles of the Śrīdhara-caritam is distinguished by exceptional richness in sentiments Śṛṅgāra is the main sentiment of the poem. The Viṇarasā, Śantarasa are subordinate rasas besides these, Karuṇa, Rudra, Bhayaṃaka and Adbhut also contribute to the aesthetic beauty of poem. The language of the Śrīdhara-caritam is distinguished by exceptional lucidity and sweetness, which in turn stem from the sane use of Anuprāsa.

II.XLV Dhanyakumāra-caritam of Sakalakīrti

Dhanyakumāracaritam is composed by Sakalakīrti, a poem in eight Adhikaras, describes the life of Dhanyakumara, son of Dhanapala, a Vaisya of Ujjain, who by his devotion was regarded as a Saint.

II.XLVI Śrīpāla-caritam of Sakalakīrti

Śrīpāla-carita is composed by Sakalakīrti. The work is not available.

II.XLVII Vṛṣabhanu-caritam of Sakalakīrti

Vṛṣabhanu-carita is composed by Sakalakīrti. The work is not available.

II.XLVIII Bhanucandra-caritam of Siddhicandra Gani

Bhanucandra-caritam is composed by Siddhicandragani, a Jaina
monk of great repute living at the court of Emperor Akbar and Jahangir in 1941 A.D. It is a historical poem. The hero of the poem is Bhānucandragañi, the preceptor of the poet. The author has described many events in the life of his preceptor which throw additional light on the tolerant attitude of the two emperors in matters pertaining to religion.

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

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

*Vijayacandra-carita* of Candraprabha  
*Prthvīcandra-caritra* of Sāntisuri  
*Neminātha-carita* of Ratnaprabha  
*Abhayakumāra-carita* of Candratilaka  
Ādinātha-caritra of Vardhamānacārya

*Prabhāvaka-carita* of Prabhacandra  
*Harivikrama-caritā* of Jayatilaka  
*Vasupijā-carita* of Vardhamāna  
*Prthvīcandra-carita* of Satyarājagani  
*Prthvīcandra-caritra* of Jayasāgara
Paramahamsa-caritra of Nayaranga
Vardhamāna-carita of Asaga

Parsvanātha-carita of Bhavadeva
Jambusvāmi-carita of Jinaḍāsa
Mallī-carita of Vinayacandra
Jagadguru-carita of Suvarnananda
Santinatha-carita of Mūnisundara
Candrāprabhāswāmi-carita of Devendra
Amāmaswāmi-carita of Muniratnasūri
Upamitiḥāva-prapāṇca-kathā of Siddhārṣi
Sumitra-carīta of Harsakunjaropādhya
Pārśva-carīta of Devabhadra
Pradyumna-carīta of Mahāsenacārīya
Bhadrbāhu-carīta of Ratnānāndi
Pārśvanātha-carīta of Bhavadeva
Dhānī-carīta of Jinakiiti
Prabhāvaka-carīta of Candraprabha
Uditodaya-carīta of Śikhamāṇi
Gadyapāṇḍava-carīta of Devavijayagani
Vijayacandra-kevali-carīta of Candraprabhamahattara
Rauhineya-carīta of Devamūrti
Kumāra-carīta of Carirasundaraganī
Mahāvīra-carīta of Nemicandra
Śrenika-carīta of Gajadharlal
Jambusvāmi-carīta of Dipacandra
Nāgakumara-carita of Ratnayogindra
Padma-caritra of Vimala
Śripāla-carita of Sakalakīrti
Mrganka-caritra of Rddhicandra
Haribhadrasuri-caritra of Harigovindadāsa
Mahāvira-carita of Nemicandra
Sāntinātha-carita of Bhavacandra and Ajitaprabha
Acyuta-carita of Gaṅgadasa
Lingalīlāvilasa-carita of Mahalinga
Dhruva-carita of Umapatidhara
Prahlāda-carita of Umapatidhara
Vāmanacitra-carita of Umāpatidhara
Govardhana-dhṛtakṛṣṇa-carita of Umāpatidhara
Hariscandra-carita of Umāpatidhara
Candracūḍa-carita of Umāpatidhara
Varasāvīrī-carita of Madana
Haradatta-caritra of Madana
Kalyanarāja-carita of Madana
Kartavīrya-carita of Kṛṣṇa
Nandi-carita of Kṛṣṇa
Prajāpati-carita of Kṛṣṇa
Ushā-carita of Brindāvana Sukla
Kubera-carita of Brindāvana Sukla
Gauri-carita of Brindāvana Sukla
Vālmiki-carita of Brindāvana Sukla
Śāmba-carita of Brindāvana Sukla
Mārkandeya-carita of Brindāvana Sukla
In the above pages we tried to give an account of the carita-kāvyas of the classical as well as post-classical period. The chapter is given as a background for the survey. It will help us in understanding the characteristics of the carita-kāvyas and their types, forms and subject-matters etc. of modern period. Now, we shift our attention to the mahākāvyas composed in the form of carita-kāvyas for having a better understanding of the poems of modern period.
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