Chapter II
The Life of Bezbaroa and the Impact of the Literary Environment

The Preceding Age:

Lakshminath Bezbaroa was born at a time when Assamese society was passing through a very critical period of socio-cultural transformation. It was a period when the intellectuals of Assam found themselves caught in between the opposing forces of two worlds - one dying and the other struggling to take birth. Lakshminath was born thirtyeight years after the British annexation of Assam; by then the protest against the imposition of Bengali as the official language and the medium of instruction had already gathered momentum; while vigorous efforts were being made by the foreign missionaries and the elite of Assam for recreation of Assamese prose and its modernisation through printing. There were also onslaughts of Christianity and Brahmo Samaj and it appeared that the Assamese were going to lose their religion too, as they had lost their language. It was felt that the restoration of the native tongue and its coronation could only save Assamese language and culture from being swamped by Bengali; this life-boat once floated on, the vast ocean of Assamese socio-cultural life would also rescue the traditional culture of Sankaradeva from being driven adrift by the hostile and stormy forces.

The impact of British rule was profound in Assam. The British brought about political and administrative unity all throughout India under their rule and introduced a uniform political and administrative system capable of maintaining law and order. It introduced Western scientific education through which Western liberal thought found way to revolutionise Assamese minds. The British-created economic system bred a highly sensitive middle class which is the most potential vehicle of socio-economic change. Like the rest of the country, Assam also continued to be exploited under foreign domination. But it was also modernised, surely for colonial interests. The communication system was improved and Assam was exposed to outside influences as was never done before. While Lakshminath was at school and learning "pakhisab kare rab rati pohailsa" from a Bengali primer, Assamese was made the official language and medium of instruction in 1873. And while he was being educated by the sounds and sights of nature, like Shakespeare, Assamese prose was coming out of the cradling stage of Orumodoi to the walking stage of self-confidence through the magnificent efforts of the Anandaram-Hemchandra-Gunabhiram trio who vitalised its diverse directions to a take-off stage for Lakshminath to wield his masterly pen to conquer, modernise and further vitalise hundreds of souls for years to come.

Lakshminath also had his predecessors who experimented a great deal in producing literature under the influence of western education. The initial efforts at versification, which began with Orunodol, matured into the slow and rhythmic outbursts of Viswaswar Vaidyadhip, Dutiram Hazarika, Dinanath Bezbaroa, Raghubdev Goswami, Lalitchandra Goswami, Gopinath Chakravarti, Purnakanta Deva Sarma, Baladev Mahanta and Ramkanta Chaudhuri, who had left behind a veritable treasure house from where he could set foot on the dreamland of lyricism and romanticism in the domain of which he was sure to rule supreme for years to come giving inspiration to the future generations of poets.

Thus in the preceding age the advent of western thought made inroads into the traditional bounds of social freedom; there was indeed a confrontation between the two, and at this juncture the relation between society and the individual was at the parting ways. The new generation, imbued with western thoughts and fascinated with western habits, dreamt of a new society, buoyed up by new impulses of modern life. On the other hand, the older generation with conservative ideas and static social behaviour with caste scruples, religious practices, caste barriers and the master-serf relations of the old social structure was sandwiched between the new ideas and the old habits. They knew well that the new renaissance that had possessed the minds of the young generation had probably come to stay. Yet, due to their conservative habits they could not adjust with the new environment, created by these
new ideologies, nor could they stem out the tide of western impact. The generation also could not get rid of the shackless that proved to be hindrance to their forward march. "So, the old generation was gradually nailing down its own coffin and the new one feeling its birth pangs."  

Besbaroa's Early Life:

It was when Assamese society was experiencing the birth pangs of renaissance that Lakshminath saw the light of the day in the full-moon night in 1864 in a small place of Nowgong called Ahatgaon, in Nagaon, Assam. The family into which Lakshminath was born was renowned for its social position, learning and kingly favour, in Assam. The origins of the family has been traced to Kanyakubja. One of the ancestors had moved to Assam during the Ahom rule. His name was Kalibar, a Sanskrit scholar of great and vast erudition and an Ayurvedic expert. Learning about his exceptional

1. Phookan, N. : 'The social scene that was changing during Lakshminath Besbaroa's times' in Lakshminath Besbaroa the Satyagrahi of Assam, ed. M. Neog, p. 36

2. Neog, M. ed. : Lakshminath Besbaroa, the Sahityarathi of Assam, p. 60. Dimbeswar Neog, in his New Light on History of Assamiya Literature has taken 1868 as the year of birth of Lakshminath. Regarding the controversy of the year of his birth, Annanda Sankar Roy writes in 'A Note on Sahityarathi Lakshminath Besbaroa', published in Lakshminath Besbaroa, the Sahityarathi of Assam, ed. M. Neog (A 72), p. 236. "It is now a well established that Lakshminath Besbaroa was born in 1864 four years earlier than generally believed. He himself was uncertain about the date as his horoscope was lost. The document was recovered recently and there is no longer any scope for doubt."
scholarship, the king was quick to appoint him Chief Royal Physician called Bezbaroa.

Lakshminath's father, Dinanath, held his ancestral position as Bezbaroa, the Chief Royal Physician. After the British annexation of Assam (1826), Dinanath was also made Civil Sheristadar by the king who was allowed to rule at the mercy of the British. When the British took over the administration of the state, Dinanath was finally made Civil Sheristadar in 1859; he was also promoted to the rank of Munsiff and Deputy Collector in 1861 as which he was transferred to different places of the province. He was made Extra Assistant Commissioner in that same year, a post from which he retired in 1873 to settle down at his ancestral home at Sibsagar to pass his remaining years.

Lakshminath was born when his father was proceeding to Barpeta from Nowgong, with his family after being transferred as Munsiff. He was born on the boat ferrying the family. Since he was born on a boat on the flowing waters of the mighty Brahmaputra, he was bound to have some sentimental association with the extraordinary manner of his birth and these he did express very humorously in his Mor Jivan Sowaran.

Obviously there was no one to welcome the new-born baby born on the boat in a sequestered corner away from home,

1. In those days boats were the only means of communicating over long distances.
2. Bezbaroa, Lakshminath: Mor Jivan Sowaran, p. 3
and the traditional jollity which marked the birth of a child was missing. But surely then, the mighty river sounded a welcome in its unique way by craddling the new-born in its soft lap, and certainly did the waters ring the conch-shell and made soft music sweeping past the boat, in a herald to its mighty son who was destined to mould traditional life around him that had built up through the previous generations, thus paving the way for socio-cultural regeneration.

The first four years of his life, Lakshminath spent at Barpeta, a place made holy by the footprints of Sankaradeva and Madhavadeva and vibrating to the sacred songs of the poet-saints, who by their preaching and chanting had converted the people of the valley to ekasarana nama dharma about four centuries ago. In the days of Lakshminath's childhood, the temples of Barpeta with their traditional Bhakti cult were scenes of daily gatherings of devotees immersed in chanting to the glory of the Lord. Lakshminath, as a child, was profoundly influenced by the traditional religious life of Assam, and this influence would be stored in his memory. This would be a great influence in shaping his personality in later years.

In 1874, Dinanath was transferred to Tezpur. Lakshminath was very happy to find himself in this area of great scenic beauty. This early appreciation and influence of natural beauty would be fully evident from his reminiscences in Mor Jivan-Sowaran.¹ It was at Tezpur that Lakshminath's

¹ loc.cit., pp. 7-9
happy childhood years passed in the company of Ravinath Kaka (grandpa). Ravinath was an old relative of Dinanath and he was given the charge of looking after Lakshminath and his brothers and sisters since Dinanath was too busy in his work to look after the children himself. Ravinath captured Lakshminath's heart by telling stories from the epics and fairy tales and ghost stories. As a guardian, Ravinath was strict and the children were mortally afraid of him. Referring to the influence of Ravinath on Lakshminath's literary career, Maheswar Neog, in his article "An Outline of Lakshminath Bezbaroa's Life", has remarked, "The young Lakshminath listened with rapt attention to the grandma's tales told by grandpa (Ravinath) and of such folk tales (sadhu katha) of which he was a veritable haversack never to be emptied. This certainly made a very good impression on the child who grew up in later years to give us two fine collections of tales calling them "Grandma's Tales" (1912) and "Grandpa and Grandson" (1913). Let us also remember that Lakshminath became the father of the modern Assamese short story under modern influences." ¹

Dinanath was transferred to Lakhimpur in 1874; and Lakshminath had the thrilling experience of a boat journey, rather a long one, from Tezpur to Lakhimpur. Lakshminath was about seven years of age then, and his education was yet to start. Although he had all the time at his disposal he did not

¹ Neog, M.: 'An Outline of Bezbaroa's Life' in Lakshminath Bezbaroa, the Sahityarathi of Assam, p. 61
spend it merely in moving hither and thither, playing with other children. Instead, he frequented the houses of Siddheswar the goldsmith and Durgeswar the image-maker. The child Lakshminath looked with bewilderment at how Siddheswar could make fine things with his tiny instruments. Seeing the beauty of ornaments the child's mind had travelled into a dreamland. He thought that all beautiful things were perhaps made in the same manner and surely Siddheswar's beautiful daughter Jaya was such an artistic creation. The influence of Siddheswar's craftsmanship was profound on Lakshminath; and the sweet memory of Jaya also inspired at least one of his short stories.

In the goldsmith's house the child Lakshminath played the role of observer, but in the house of the image-maker he had an additional role to play. He assisted the image-maker Durgeswar in his business by performing small things. Soon he learnt the art himself and for a time he was inspired to use a brush to draw sketches. The influence of Durgeswar too did not go in vain since, in his later years, Lakshminath showed his skill in icon-making and wall-painting at Sibsagar. Even at his matured stage, he made by himself the image of Kali to suit the stagecraft of Valmiki Pratibha at Sambalpur.

As was the go of the day, Lakshminath's education was in the Bengali medium. His liberal-minded father was, of course, aware of what was happening in the wake of the renaissance, in Bengal and elsewhere, and soon set up an
English school at Tezpur for the education of his son and other children of his locality.

Lakshminath's Student Life in Assam:

When Dinanath was transferred to Guwahati, Lakshminath joined the Bengali school there; but, like Tagore, he also could not set his mind to school life. He recorded the bitter experience of his school life in his autobiography Mor Jivan-Sowaran. However, unlike Tagore, student Lakshminath in spite of his strong disgust for school life and dislike for teachers except one - the Headmaster Chandramohan Goswami - could complete his school education at Sibsagar and passed the Entrance Examination at the fifth attempt.

The longer than usual duration of his school life yielded fruitful results in other directions. His dislike for school life was amply compensated by a love for nature and the life outdoors. With his associated at Sibsagar he gave his days to enjoyment of what Nature had to offer - catching fish, climbing arecanut trees and playing hide-and-seek. Like Wordsworth he had his boyhood education from Nature. Indeed, he developed such a close affinity with her that even when away from her at Calcutta and Sambalpur his mind would be occupied with the same vividness and vivacity and acted as blissful solitude.

1. pp. 27 f
If Lakshminath was indebted to Nature for his literary outlook, he was still more so to his father who instilled in him the seal for spirituality and traditionalism; and the formative influences quite coincided with the lingering days of his school life at Sibsagar. Dinanath was deeply religious and pious a Vaishnava in the strict sense of the term. Visiting sattros, entertaining monks and arranging Kirtan sessions were the objects of main interest with Dinanath. These became part and parcel of his life in his advancing years. The last part of Dinanath’s life at Sibsagar may be described as a dedication to Vaivism. He had set up a Namghar adjacent to his house where prayers and kirtans became regular events enlivened with exceptional devotion of Dinanath.\(^1\) Lakshminath followed his illustrious father in these traditional practices of the devotional cult and imbibed deep into the fountains of Vaivism under his able guidance. Lakshminath occasionally went into extremes of exuberance in making images of Radha-Krishna or painting frescos on the mud walls of the Namghar.\(^2\) “It is no wonder, therefore, that he became the most zealous and effective exponent of Sankaradeva movement in his time.”\(^3\)

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1. Besbaroa, L.: Mor Jivan Sowaren, p. 72
2. loc. cit., pp. 75-78
Amidst the Tide of the New Awakening at Calcutta:

Lakshminath went to Calcutta in 1886 for collegiate education with a view to becoming a lawyer. At Calcutta he was profoundly influenced by the prevailing atmosphere of renaissance. He peeped into the vast treasure-house of English literature through the gateways of his college education in English literature. For a time, the excellence of literary production in Bengali under the impact of the New Awakening stole his mind away so much that in reality he made initial attempts to compose poems in Bengali. But the rejection of these poems by the Bengali journals made him turn to Assamese and he was determined to embellish his own mother tongue.

The Calcutta Assamese youths were deeply pondering over the uplift of the Assamese language; and soon an Asamiya Bhasa-Unnati-Sadhini Sabha sprang up the weekly tea majlis of the Assamese youths. It need be mentioned here that all the enlightened Assamese youths in those days had developed a positive dislike for Bengali because it had usurped the Assamese language and culture; and the Asamiya Bhasa-Unnati-Sadhini Sabha was originated from this universal dislike with the sole object of preservation of the Assamese language and culture from being completely swamped by Bengali. The result of these efforts by these pioneering youths was the publication of Jonaki in 1890 under the editorship of Chandrakumar Agarwala with whom Lakshminath was closely
associated. Published from the seat of Bengali culture by the Assamese enthusiasts with a missionary zeal to shake off the crushing influence of Bengali culture, Jonaki was hailed everywhere in Assam as a vehicle of liberation. To Lakshminath it was more than that - it was the realisation of a dream and a task that filled his soul struggling for expression. His first drama Litikai appeared serially in Jonaki from its very first issue. Gradually Lakshminath was so much involved in the affairs of the journal that he had to take up in his hand the task of its editing and publication in the third year.

At the outset of his literary career Lakshminath had doubts about his penmanship. However, he gained this confidence soon after. While he was the Editor of Jonaki, he attempted a novel Padum Kuwari. During the eighteen-nineties Lakshminath contributed in manifold ways to enrich Jonaki, and some of his early stories published in it would secure a permanent place in Assamese literature; these were Arji, Chenichampe, Keho Koka, Jaymati and Putravan Pita. But the emergence of Kripabar had to wait for sometime.

As said earlier Lakshminath wanted to take up the legal profession and with this end in view he joined the Calcutta University Law College after his graduation, rejecting the lucrative offer from the British government of the post of Extra Assistant Commissioner. But, unfortunately, he failed to qualify as a lawyer since Calcutta University raised the minimum eligible pass marks from that year. He protested.

\(^{1}\) Lakshminath Beharbar was the editor of Jonaki in the last two years of its publication i.e., in 1891 and 1892.
against this injustice and sought the help of the law, but to no avail. Frustrated thus, Lakshminath tried to go to England, but this dream remained unfulfilled due to pressures from several quarters.

But the ways of providence are strange. An opportunity presented itself even as Lakshminath was looking for alternative means. A chance meeting with Bholanath Barooah, a timber merchant from Guwahati, trying his luck at Calcutta, proved to be a turning point in Lakshminath's life and career. Both of them teamed up to form a partnership in the timber business. Fortune favoured them in their business and they began to amass riches. However, the success in business did not deter Lakshminath from his first love for literary pursuits. His pen moved on and he contributed ceaselessly to Jonaki for his own pleasure.

Marriage and Private Life:

While a student in the Degree class at Calcutta University, Lakshminath became intimate with Sudhindranath and Kshitindranath of the Tagore family of Jorasanko. He began to visit Thakurbari, and by his brilliant looks, amiable disposition and literary bent of mind he captured the hearts of the literary giants of the family who dominated the scene of Bengali literature and culture during the first half of the present century. The family found a prospective groom in Lakshminath for the marriageable daughter of Hemendranath
Tagore (Rabindranath's elder brother), and without delay the marriage was performed much to the pleasure of the Tagores. But this marriage of Lakshminath created rather a commotion in Assam, and he was severely criticised for sacrificing his culture and language. These reactions reached Lakshminath's ears and guarded him against persuasions to convert him to a Bengali and a Brahamo.

His marriage to Prajnasundari, however, was a great success in his personal life and their happy conjugal life had become proverbial. Prajnasundari had a large and expansive soul capable to embrace all people and things of Lakshminath's love and respect. She had exceptional skill in cooking, and anyone was bound to fall under her charm having tasted one of her dishes. Her originality in cooking had been amply manifested in her book Amish aru Niramish Ahar. But her greatest contribution lay in inspiring Lakshminath to serve the cause of Assamese literature.

The premature death of their first daughter Surabhi created a great void in their life. However, they had three daughters whom they made proficient in various arts and cultures.

1. Bembaroa, L.N. : Mor Jivan Sowaran, pp. 171-175
2. Aruna and Ratna were given in marriage to renowned persons, the husband of the former being Satyavrata Mukherjee, the then Chief Minister of Tripura, and the latter to Rohini Kumar Baruah, the tea planter from Dibrugarh, who produced one of the first ever Assamese films. But the third
The Lakshminath–Bholanath timber partnership waned towards the middle of the first decade of this century; and Lakshminath had lost his father in 1895 and his first daughter five years later. These grim realities of life had matured him more, sharpening his insight of life and things of nature, testimony to which can be found in the period of his great literary efforts that followed. A period of financial hardship came in his life, after a long period of a comfortable life in a big city like Calcutta. He attempted unsuccessfully to build up his timber business. The financial crisis deepened and, not infrequently, he had even to sell off his old stocks of newspaper to meet his daily needs. This period of hardship continued till he sold off the business in 1916 and left for Sambalpur in Orissa.

During the 12-year period from 1904, Lakshminath, though faced with these adverse circumstances, did not submit to their pressures, he rather displayed his heroic spirit by continuing to wield his masterly pen to give us several masterpieces. Some of these were Kripabar Baruwar Kakatar Topola (1904) – which were essays in lighter vein but with a message; Padum Kuwar (1905) – an attempt at a novel; Kripabar Baruwar Obhatani (1909) and Surabhi (the same year), and these

created anguish to the parents by embracing Christianity and becoming a nun in 1935.
marked him out as a powerful writer particularly in prose and a dominating personality in literature. His momentous publications belong mostly to this period from 1909 to 1915. These were farces (1913), collections of short stories, writings on the life and literature of Sankaradeva and Madhavadeva - Sankaradeva (1911) and Sri-Sankaradeva aru Sri-Madhavadeva (1914), three historical dramas (1915) and other assorted writings.¹

At Sambalpur in Search of a Living:

At the age of 54, Lakshminath was forced by circumstances to accept service under Messrs Bird & Co. The nature of his job frequently took him to the forests of Assam and Orissa; in 1917 he settled down permanently in Sambalpur and began to live a peaceful life away from the din and bustle of Calcutta. The family was also greeted by the Oriya society and these ties were strengthened by the feeling of oneness by both the communities born out of their efforts at preserving their respective language and culture from the onslaught of the Bengali counterpart. Moreover, Lakshminath's family, imbibed deep into the renaissance movement of Bengal, found a primary position in Sambalpur's cultural life; and their company was much sought after in cultural functions.

¹ Neog, M. : 'An Outline of Bezbaroa's Life' in Lakshminath Bezbaroa, the Sahityarathi of Assam, p. 64
Prajnasundari, her two daughters and their friends, took leadership in staging Tagore's *Valmiki Pratibha* at Sambalpur and, as mentioned earlier, Lakshminath himself took charge of making the image of Kali for the theatrical performance. Such was the prestige enjoyed by Lakshminath at Sambalpur that he was honoured with membership of the municipality.

Away from the people of Assam and from his associates in Calcutta, Lakshminath did not sever his literary or social connections. He continued to publish *Bahi* from Sambalpur. The place of publication of this periodical was shifted from Calcutta to Dibrugarh in 1920 and to Guwahati in the next year. Lakshminath considered no sacrifice too great to run the journal and maintain its high literary standard.

Lakshminath was elected president of the Assam Students' Conference in 1916. In 1924, he presided over the seventh conference of the Assam Sahitya Sabha. He was honoured with the title of "Rasaraj" in the Sabha session of 1951 at Sibsagar. ¹

By the early thirties Lakshminath's fame had spread beyond the borders of the Eastern Zone, reaching all corners of the country. In 1933 he was invited by the Maharaja of Baroda to deliver lectures on *Vaishnavism* and *Raslila of Shri Krishna* which had earned him fame and esteem. These lectures were included in the posthumous publication

¹ *Bezbareoa Granthavali*, vol. II, pp. 11-13
The Religion of Love and Devotion. Regarding the Maharaja's invitation, Maheswar Neog remarks, "It was a rare honour, for such an invitation was extended earlier only to such personalities as Rabindranath Tagore, Dr. Radhakrishnan, Sir C.V. Raman and Dr. R.G. Bhandarkar."  

The climate of Assam's forests did not suit Lakshminath when he came to take charge of the Company's work in 1927, and so he returned to Sambalpur, resigned his services, and started his own timber business the following year. He was then about sixty-four and even at this advancing age he did not rest from work, be it for earning or for literary causes.

Though fate had ordained that Lakshminath should live away from the place of his birth, the people of his aspiration and the Nature of his dreams, yet his mind was always in Assam, in her sights and sound, in her joyous people and in her culture and language.

Indeed love for Assam, the Assamese people and their culture and literature became a passion in his life - almost a romantic passion - which inspired his literary production. This yearning for his native land found adequate expression in "The will of Kripabar Barbero". In this will patriotism had been sublimated into a romantic passion unsurpassed in any literature - even Rupert Brooke's famous poem Soldier.

1. Neog, M. : 'An Outline of Lakshminath Bezbaroa's Life' in Lakshminath Bezbaroa, the Sahityarathi of Assam, pp. 64-65
would pale into insignificance before this will in intensity and fervour of love for the native land. ¹

It was this passionate love for the motherland that inspired him to emerge as Kripabar Barbaroa with Kakatar Topola (1904), Obhatani (1909) and Bhavar Burbarani (1951) since all these musings had sprung from a melancholic home sickness. At the request of the Assamese reading public he set his hands to writing an autobiography which he patiently wrote up to 1936. This autobiography Mor Jivan Sowaran is the most humane and intimate of all his works.² It was this hankering for the association for his fellowmer that brought him again and again to his native land, and when he visited Assam in 1931 he was flooded with receptions, honours and ovations wherever he went. The Assamese reading public had made him an emperor of their hearts; the love and respect of his admireres was indeed a great solace to him in his last days.

As if in fulfilment of Lakshminath's cherished dream to mix with the dust of Assam, he came to Assam and fell at seriously ill his daughter's home at Dibrugarh in 1931. On recovering slightly, he decided to go back to Sambalpur, but he could not do so. Providence had willed that his mortal

¹ Bargohain, H. : 'Kripabar Barbaroa's Chamu Jibani' in Lakshminath Bezbaroa, the Sahityarathi of Assam, ed. M. Neog, p. 130 ff

remains be reduced to ashes on the banks of the Brahmaputra, on March 26, 1938, to mingle with the flowing waters which had cradled him once in its lap at his birth. A strange coincidence indeed!

A Brief Sketch of Besbaroa's Literary Output:

The genius of Besbaroa as a literary artist blossomed petal by petal. His literary output touched upon almost all the known branches of literature. His works may be broadly divided into two groups: (a) those published during his lifetime, and (b) those published after his death. Besbaroa had made his own classification this way by compiling a chronological list of his works, published in his time. The Assam Sahitya Sabha was responsible for bringing out some of Besbaroa's works after his death. Besbaroa's publications may be classified into their respective branches thus:

A. Works published during his lifetime:

(a) Dramas: Besbaroa wrote eight dramas. These may be classified as: (i) Farces - Litikai (1890), Chikarpati-Nikarpati (1913), Nomal (1913), Pachani (1913); (ii) Historical plays - Belimar (1915), Chakradhwaj (1915), Jaymati Kuwari (1915).

(b) Fiction: Besbaroa's attempt at a historical novel - Padum Kuwari - was published in 1905. This was his only work.
of fiction and it was superb.

(c) Poems: Though Besbaroa was one of the pioneers of romanticism in Assamese literature, he was not primarily a poet. His poems were published as a collection in Kadamkali in 1913.

(d) Short Stories: Besbaroa's short stories, the trend setters for the following generations, were published mainly collected in three volumes: Surabhi (1909), Sadhukathar Kuki (1912) and Jambiri (1913).

(e) Folk Tales: Assamese oral folk literature was given a fresh lease of life through the tales that Besbaroa wrote. These were published as Junuka (1910), Burhi Air Sadhu (1911) and Kaka-deuta aru Nati-Lara (1912); the last of these retains its flavour and popularity.

(f) Humorous essays: Satirical writings were Besbaroa's forte. These include Kripabar Baruar Kakatar Topola (1904) and Kripabar Baruar Obhatani (1909).

(g) Biographical Works: Besbaroa's biographical works include Sankaradeva (1911), Mahapurush Sri Sankaradeva aru Sri Madhavadeva (1914), Dangariya Dinanath Besbaroar Sankshipta Jiwan Charit (1909) and Besbaroar Vamsavali.

(h) Autobiographical writings: Besbaroa's autobiographical writings incorporate Mor Jiwan Sowaran, and "Mor Matri Mukh
Darshan and "Him Hingaju."

(i) Literary essays: These include Kamat Krititwa Labhihar Sanket (1903), Bakhar (1914).

(j) English works: Bezbaroa composed in English these works - History of Vaismavism in India, Baroda Lectures, and Baslila of Sri Krishna, Baroda Lectures (1934).

(k) Religious and philosophical essays: Bezbaroa's religious and philosophical essays were the Tattva Katha and the Sri-Bhagavata-Katha, Sri Krishna Katha.

(l) Translation: Bezbaroa's translational work can be found in the volume Bharatvarshar Buranji (1910).

Besides these, Bezbaroa wrote many articles published in Jonaki and Bahi; there were also quite a few articles in Bengali which were published in Bengali journals.*

B. Posthumous Publications:

Bezbaroa's posthumous publications include in the Bezbaroa Granthavali Barbaruar Bhabar Burburani, Barbaroar Buloni (humorous), Kehokali (Short stories), Sri Krishna Katha

* Taken from Lakshminath Bezbaroa, the Sahityarathi of Assam, ed. M. Neog, p. 14
and Chaitanyadeva (essays), Padum-Kali (poems), Natar Kuki (drama), Barbaruwar Sahitya Rahasya, Barbaruwar Chara, Barbaruwar Bibidh Prasanga, Sampadakar Chara (all critical essays), Kahudi Khareli and The Religion of Love and Devotion ed. M. Neog (1968) including the Baroda Lectures and two other essays.