PURĀNAS.

Definition—The theogonical treatises dealing more or less with the fivefold topics, viz (1) primary creation, (2) dissolution, (3) genealogy of gods and patriarchs, (4) reigns of Manu, (mundane cycles) and (5) instructive legends in connection with royal families, go under the general name of the Purāṇas. The term Purāṇa originally meant "Purāṇam ākhyānam" as is evidenced by Vedic legends. The name purāṇa is significant in as much as they fill up the gap left by the Vedas.

Its Origin and antiquity—According to orthodox Hindus the Purāṇas like the Vedas, were the breathing of the Absolute Being or Brahma. It is said in the Agni and Matsya purāṇas that Purāṇa at first was remembered by Brahmā and then the four Vedas came out of his four mouths. The popular belief is that all the 18 purāṇas with an equal number of upapurāṇas were

1. "वर्ष यानिक यं यो मनुष्यावि प।
   मनुष्याविक युग यराच वर्षस्वम्॥"

2. उदासिक २.८.१०; ८.११

3. पुराणम वर्षमायां वर्षम युगया युगम्
   युगस्वम यदृच्छ वेदावलि भिनिविवा॥
composed by Kṛṣṇa Dvaipāyana Vyāsa. The close study of the Vedic literature would show that the Purāṇas reach back to great antiquity and are rooted in them. The germ of a large number of Purāṇic legends is scattered in many of the Rgveda-hymns. Many legends familiar in the Brāhmaṇas reappear in the Purāṇas in slightly modified forms. The very name Purāṇa indicates its remotest antiquity. The Atharva veda (x 7. 24; x 6) mentions the name of purāṇa along with the four Vedas. But the existence of treatises known as purāṇa is proved directly in the sūtra literature. The Dharma Sūtra of Gautama, which is supposed to be the oldest work of the kind mentions the name of the purāṇas together with the Vedas, the law books and the vedāṅgas and hence there remains no doubt that it speaks of some particular treatises by the term purāṇa. The Āpastamba Dharma sūtra also (which is supposed by the scholars to be very old), has two passages among numerous quotations from the purāṇas and a third from the Bhavisya Purāṇa (but it is not found in the modern printed edition). These are sufficient guarantees for the existence of purāṇas and for their antiquity. The above mentioned Dharma Sūtras, in the opinion of some scholars, belong to the fifth
or fourth century B.C. and therefore these literatures go back at least to 6th century B.C. It may be that our modern purāṇas are but recasts of the older works designated as purāṇas and for this their existence cannot be denied. The Harivamśa which is a supplement to the Mahābhārata, quotes Vāyu purāṇa which exactly agrees with the Vāyupurāṇa that has come down to us. The Mahābhārata (1.2.82-83) also mentions the names of Viṣṇu and Bhabīṣya-purāṇas.

*Position of Purāṇas in Indian Literature*

It is very difficult to find out the exact position of the purāṇas in Indian literature. Prof. Büller describes them as “popular sectarian compilations of mythology, philosophy, history and sacred law intended, as they are now used, for the instruction of the unlettered mass, including the upper division of the Śūdra Varṇa” (Laws of Manu S. B. E. X X V. P XCI). Mr. Pargiter and J. N. Farguhar also echo the samething in the following lines. “They

* “प्राचीन सत्त्रों गोलं पुराण परमार्थरं। सूरे स्नम्बार्षिषय शुक्ल वद्धियमानम्।” Maha. 1.1.17. प्रविष्टविन खत: परमं पुराणं बङ्गालस्यिद्वित्वम्।” Maha. 1. 2. 82.

† “प्राचीन सत्त्रों गोलं पुराण वैद्यकलित्व परमार्थम् अवस्था प्रसीदितविषयं।

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afford us far greater insight into all aspects and phases of Hinduism—its mythology, its idol-worship, its theism and pantheism, its love of God, its philosophy, its superstitions, its festivals and ceremonies and and its ethics than any other works” (vide Paigiter, E R E X. pp 451 and J.N. Ferguhar, Outlines of the Religious Literature of India p. 136). The Mahābhārata for the greater part and the Harivaṃsā almost-entirely partake of the nature of the Purāṇas. The later books and chapters of the Rāmāyaṇa too are nothing but purāṇas. There are numerous myths, legends and didactic matters of the purāṇas in common with the epics. The five fold characteristics of the ordinary purāṇas and the tenfold characteristics * of the Mahāpurāṇas, as given by the purāṇas themselves, show that they are, to speak briefly, a compendium of treatises secular or spiritual.

Purāṇas—their relation with the Vedas.

It is said that the Purāṇas are the fifth Veda †. Itihāsa, which is a part of

* सङ्ग, प्रतिचरण, रचना, पत्र, वेश, वास्तवाचरित, वास्तव, वेश्यु and ज्ञापन

† दिविनासपुराणम पवनेव वेदवीयमः।
वेदायत; यथा वानः सर्वस्य व्यासः। भागवत पुराण १०१८
दिविनासः पुराणवं पवने वेदुपाति।
वेदायायामानान्त वर्णामात पूर्वायम्।
the purāṇas, is also called the fifth Veda in the Chāndogya upanisad. The Mahābhārata says that the Vedas should be swollen by histories and purāṇas. But the Vedas cannot be filled up by non-vedic texts, so, according to the orthodox view these books are part and parcel of the Vedas.

Classes of Purāṇas— their number and divisions.

There are two broad divisions of the purāṇas—the purāṇas and Mahāpurāṇas in accordance with the fivefold and tenfold characteristics possessed by them as has been said before. The purāṇas are didactic in character and sectarian in purpose. From the sectarian standpoint they fall under three heads—the Vaiṣṇava, the Saiva and the Brāhma purāṇas. There are eighteen purāṇas and these are divided equally in three groups to magnify the glory of Viṣṇu, Śiva and Brahmā respectively. Thus we find that the pauranic doctrines consists mainly of the worship of the Trinity—Brahmā, Viṣṇu and Mahēsvarā. Rajoguṇa is predominant in Brahmā, Sattvaguṇa is predominant in Viṣṇu and tamoguṇa is predominant in Mahēsvar. So in the last
section of the Padma Purāṇa we find the purāṇas divided into three classes in accordance with the three guṇas, the rajah, the Sattva and the Tamha. So they are also called the Rājasik, Sāttvik and Tāmasik Purāṇas. This list of Padma Purāṇa corresponds exactly to that given in the Viṣṇu purāṇa but some purāṇas read Vāyu in place of Śaiva Purāṇ, while others take Vāyu in lieu of Brhma which is taken as Purāṇa Saṁhitā. It is said that the purāṇas like the Vedas were formerly one undivided whole consisting of a hundred crores of ślokas, which explain how the fourfold pursuits of human desire, viz, dharma, artha, Kāma and mokṣa, can be attained. In course of time people were disgusted to study such a bulky and unwieldy text. So Kuśa Dvaipāyana Vyāsa, an incarnation of Lord Viṣṇu, divided and arranged it in 18 parts. Each of these parts came to be known as a purāṇa. The words of Brahmā unto Marichi in the Brhannārādiya purāṇa support the above statement.

* ‘वातुल्क दीप्तः तथा वैवेद्यं दैव्यं स्नायुः तववेचः’
   वाचः च सर्वस्वतिनि सामवानि निर्माणं ||

वैवेद्यं दैव्यं तथा भानं द्वैष्टं दूष्टं
   जास्वथ्यं वेदं पावः वालसं शचस्वतिनि

वास्तेन भूरवाहिनि विवेद्यावातिनि दूषाति च
   प्रभारं प्रजापतिर्मण्डः वालस्वतिनि तं च
   सविच्यं भवत्व भूराः सामवानि निर्माणाति ||
Pauranic creation etc.—The pauranic creation corresponds to that of the Sāmkhya Philosophy and the code of Manu somewhat modified. In the Sāmkhya philosophy convulsion in the primordial matter is caused by the presence of Puruṣa, whereas in the purāṇas it is the volition of Brahmā that causes this disturbance. The state of equilibrium of the three guṇas, sattva, rajaḥ and tamah, is Prakṛti. When this equilibrium is disturbed, Prakṛti marches upon its courses of evolution and there appear 24 categories known as 24 tattvas. Puruṣa coming in contact with Prakṛti, his own power, manifests himself as Iśvāra and the threefold divinities, Brahmā, Viṣṇu and Śiva. In Iśvāra there is pure sattva-guṇa, while in Brahmā, Viṣṇu and Śiva there is predominence of rajaḥ, sattva and tamah guṇas respectively. Being desirous of creation Brahmā created Bṛhat who in his turn created ten Prajāpaties. These Prajāpaties created men. This manifested world at the end of a Manvantar enters into Brahma and remains there in its potential state till new creation begins. This state is known as Pratisarga or resolution. By Vaṃsa is meant the genealogy of gods, sages, and kings. Manvantar is the time presided over by a particular Manu. This com-
prises 71 yugas, where a yuga is the sometotal of Satya, Treta, Dvapar and Kali. There are 14 Manus, viz., (1) सावधु (2) सावधु (3) सावधु (4) तालाव (5) तालाव (6) तालाव (7) तालाव (8) तालाव (9) तालाव (10) तालाव (11) तालाव (12) तालाव (13) तालाव and (14) तालाव. Now we are living in the time of Vaivasvata Manu.

Legendary accounts in connection with gods, sages and kings with an eye to the instruction of people go by the general name of Vaṣpaṇucarit. Viṣṇupurāṇa (3.6.25) says that all the purāṇas describe these five things. But unfortunately all these five things are not found in many purāṇas. This discrepancy is in corroboration of our statement that the modern purāṇas are but recasts of the old ones. Besides this there are other reasons also to arrive at the above conclusion.

It is found that the total number of slokas in all the purāṇas is 400,000. The Matsya, the Agni, the Brahma Vai- varta and the Devī Bhāgavata give an account of them. From this we can know that (1) Viṣṇu purāṇ has 23000 verses but the book as we get it now contains only 6000 slokas. (2) The original Brahma Puraṇ is said to have 10,000 slokas, but the purāṇ edited by Vaṇgavali Press con-
tains 15000 ślokas, showing clearly that about a third of it has been interpolated.
(3) The original Padma purāṇ had 55,000 ślokas. The original purāṇ, it is stated, had five sections, viz, Sriṣṭikhaṇḍa, Bhūmikhaṇḍa, Pātālkhaṇḍa and Uttarkhaṇḍa, but the present edition contains Brahmakhaṇḍa and Kriyayogakhaṇḍa in addition to them it contains, moreover, many things which are not found in its Anukramaṇīka. The Vāyu purāṇ, as we have said before, is taken in lieu of Siva purāṇ. (4) The original Vāyu purāṇ had 24,000 ślokas, but the Vangavāsī edition has 19,000 ślokas. This has 6 Śmaśhitās, namely, रा, विक, कैलास, स्ननकुमार, वायु and वश्न, but the original Siva purāṇ had 12 Śaṃhitās. (5) ‘There is a controversy with regard to the Bhāgavata purāṇ. It is believed by some that Devī Bhāgavata is the real Bhāgavata purāṇ, while the Bhāgavata in its present form is but an Upapurāṇ. In the opinion of some this Bhāgavata was composed by Vopadeva Gosvāmī. But there is a manuscript of the Bhāgavata purāṇ in the library of the Queen’s College, Benares, written in the 12th Century A.D., much earlier than the time of Vopadeva. Besides, the temple of Pāhāḍpur has some pictures that tally exactly with some scenes of the Bhāgavata.
This temple is thought to belong to the Buddhistic period. Therefore there remains no doubt with regard to its antiquity. The original Bhāgavata had 18,000 slokas. (6) The original Agnipurāṇa had 15,800 slokas. Besides it contains many things, such as, metre, figures of speech, astronomy, grammar etc. which do not come within the purview of the purāṇas. (7) The original Naradiya purāṇa had 25,000 slokas, the modern purāṇ falls short of it. (8) The original Markandeya purāṇ had 9000 slokas, while the present purāṇ has only 7000 slokas. (9) The original Bhaviṣya purāṇ had 14,500 slokas, but the present printed purāṇ has 21000 slokas, moreover it does not tally with the account as given in the Matsya purāṇ. (10) The original Brahma Vaivarta purāṇ had 18,000 slokas, the present printed edition does not agree with the number. The index of the book is not similar to that given in the Naradiya purāṇ. (11) The original Varaha purāṇ had 24,000 slokas, but the Vangavāsi edition has only 9000. Besides it contains many things which do not fall in the province of the purāṇas. (12) The original Linga purāṇ had 15000 slokas, but the number found in the Vangāsī edition is less than that. (13) The original
Skanda purāṇ, according to the Matsya and the Agni purāṇ had 81,100 or 84,000 slokas, but according to Bhabīśya purāṇ the number was 100,000. Besides, it is stated that the purāṇ had 6 Saṁhitās, viz., वनत्र्कसर, गुत, महरी, भैषणी, ब्राह्म and सीरी, but in the printed edition we get seven sections—महेस्वरी, विष्णु, दुर्ग, काशी, चावला, गाराण and पशुपाल. (14) The original Vāmana Purāṇ is said to contain the four Saṁhitās—Māhesvarī, Bhāgavatī, Saurī and Gāṇesvarī, each containing a thousand slokas. This is not found in the present printed edition. (15) The original Kurma Purāṇa had four sections—Brāhma, Bhāgavatī, Saurī, and Vaiṣṇavī, but the present printed edition has only the Brāhmi section, which is only a part of the whole. (16) The original Matsya Purāṇa had 50 chapters consisting of 14000 Slokas but it is not found in the present printed edition. (17) According to some Purāṇs the original Garuḍa Purāṇa had 18,000 slokas, while according to other Purāṇs, the number was 18000 distributed into two sections, Purva Khaḍa, and Uttara Khaḍa. The present printed edition has only 11000 Slokas. (18) The original Vāyu purāṇ had 24000 slokas but the present printed edition contains less number.

The Purāṇas, as we have said before, are divided into three classes in as much as
they magnify the glory of Brahmā, Viṣṇu or Siva. The Viṣṇu, Nārādyā, Bhāgavata, Garuda, Padma and Varāha are sacred to Viṣṇu; the Matsya, Kurma, Liṅga, Vāyu, Skanda and Agni are sacred to Siva and the Brahmāṇḍa, Brahma Vaivarta, Mārkaṇḍeya, Bhāvisya, Vāmana and Brahma are sacred to Brahmā. We give below a table of these Purāṇas and a short description of them all.

The Brahma Purāṇa, says the Viṣṇu Purāṇa, is the oldest of all and therefore we begin with this.

1. **Brahma**—The earlier chapters give a description of the creation and an account of the solar and lunar dynasties up to the time of Kṛṣṇa. Then follows a description of the universe and an account of Orissa with its holy places and the temples of Jagannātha and Kōpārka. To this succeeds a description of the life of Kṛṣṇa.
THE PURĀNAS.

The work ends with an account of the Yoga. It describes also Yugadharma, Varṇāśrama-dharma, Tīrtha and the origin of the Gaṅgā.

2. Brahmanḍa.—This is not found as a collective work, but exists only in fragments. Adhyātma Rāmāyaṇa is considered to be a part of this puraṇa. In the list of purāṇas given in the Kurma puraṇ, the eighteenth puraṇ is called Vāyabīya Brahmanḍa and therefore, in my opinion, this puraṇ is otherwise known as Vāyu puraṇ. It is divided into four sections—the Prakriyapāda, Anuṣaṅgapāda, Upodghatapāda and Upasamhārapāda. In it we find the descriptions of creation, kalpas, different yugas, manvantar, dynasties of kings and divisions of earth.

3. Brahmavaivarta—This is divided into four sections—Brahma, Prakṛti, Ganesa and Sṛiṅgāṇa. The first describes creation, quarrel between Nārad and Brahmā, attainment of true knowledge etc. The second gives an account of Primordial Nature and various vows and worship. The third gives an account of the birth of Ganesa and Kārtikeya and of the legends of Parasurāma.

* Mr. Winternitz thinks that the description of the temple of Koṇārka was a later interpolation as the temple was not built until 1241 A. D. (Vide his Indian Literature vol 1 p. 535). But it may be that the reference is not to the modern temple.
The fourth has an account of the birth of Śrīkṛṣṇa and his glorious deeds.

4. Mārkaṇḍeya—It is one of the most important and interesting of the purāṇas. The purāṇa is called Mārkaṇḍīya after its narrator, the sage Mārkaṇḍeya. It is one of the oldest purāṇas too. The Saptā-Satī Candi, which is read regularly or occasionally in many Hindu houses and specially in connection with the Durgā Pūjā festival, forms a part of it. It is curious to note here that like the older purāṇas it does not extol Viṣṇu and Śiva in a way in which the other purāṇas do. In it Indra, Brahmā, Agni and Sūrya occupy a prominent place, like ancient Vedic deities. There is a series of legends here, viz., the legends of Harīscandra, Haihaya, Madālasā, Alarka, Avijit, Tulasī, Rāmacandra, Pururavah, Kṛṣṇa etc. Besides it describes various kinds of creation, manvantar, nine sorts of virtue etc. The lunar dynasty, the race of Yadu and the family of Kuśa are also described here.

5. Bhaviṣya.—As the name indicates, the work gives an account regarding what would happen in the future. But we are frustrated in our hopes. The work treats of creation and explains the Sāṃskāras and the duties of different castes and orders of life. This is a sort of the
manual of religious office. The number of legends is very scanty. The Nāga Pañcami festival and the worship of the sun in Saka-dvīpa occupy a considerable section of the book. Many vows and māhātmyas, both modern and ancient, claim to be a part of this or Bhabīṣyottara purāṇa, which seems to be a continuation of this purāṇa.

6. Vāmana.—The work begins with an account of the Vāmana incarnation of Viṣṇu, whence it derived its name. The incarnations of Viṣṇu in general are also dealt with in some chapters. This also describes the legends of Dakṣa’s sacrifice, the burning of Kāmadeva, the marriage of Siva and Umā and of the birth of Kārtikeya. Descriptions of some holy places too are found in the work.

7. Viṣṇu.—In this book Viṣṇu is glorified and worshipped as the highest deity. The Vaiṣṇavas, specially the Visnuite sect of the Rāmānujas, take it as an authority on their religion. It is one of the oldest purāṇas. This is divided into six books. The first book speaks of the creation of Viṣṇu and Lakṣmi. Attached to the account of crea.
tion of gods, demons and primal ancestors of human race, there are numerous mythological narratives, allegories and legends of ancient kings and sages. The second book describes the earth with its seven islands and seven seas. It gives the legend of the king, Bharata in connection with Bhārata-varṣa. The third book gives an account of the Vedas and its division by Vyāsa, defines purāṇas and enumerates their number. It also gives an account of the Manus and the ages they rule over. Then is discussed how one may attain salvation. It is followed by an exposition on the duties of castes and orders of life (साहस). The fourth book gives an account of the solar and lunar races along with legends connected therewith. There is also a brief account of Rāma-legend. The fifth book gives in detail the biography of Kṛṣṇa resembling the account of Harivāmaśa. The sixth book describes the four yugas and different kinds of dissolution. The last chapter briefly recapitulates the contents of the whole puraṇa and ends with the praise of Viṣṇu.

8. Naradiya Purāṇa.—This purāṇa is generally called Bṛhanāradiya purāṇa in order to distinguish it from the Nāradiya upapurāṇa. He (Nārada) preaches the doctrine of Viṣṇu-bhakti. Various legends are told
here with a view to illustrate the Viṣṇu cult. It contains a list of sins and the corresponding punishment to be suffered at hell. Duties of castes and āśramas too obtain in some chapters.

9. Bhāgavata.—This work exerts a great influence on the life and thought of the adherents of the Bhāgavata sect. This holy scripture is respected and studied regularly by many Vaiṣṇavas. The book resembles closely the Viṣṇu purāṇa with regard to its contents. The work is divided into 12 sections called skandas. It describes creation and the incarnations of Viṣṇu. Kapila, the expounder of Sāṁkhya philosophy, is mentioned as an incarnation of Viṣṇu. It narrates also the legends of Prahlāda and Dhruva. The episode of Śakuntalā is referred to in the 9th book. It contains the biography of Kṛṣṇa. The wonderful feats of the early life of Kṛṣṇa are described elaborately in the 10th book, the longest of all the books. The destruction of the Yādavas and death of Kṛṣṇa are given in book XI. The 12th book speaks of the characteristics of the Kali-yuga and the dissolution of the world.

10. Garuḍa-Purāṇa.—This was revealed to Garuḍa by Viṣṇu himself and hence the name. It deals with creation, genealogies of solar and
lunar dynasties, the ages of the world, expiatory rites and festivals sacred to Viṣṇu. Glorification of sacred places is also related herein. This lays down the rules for the five kinds of sectarian worship that are in vogue in India, viz. the worship of Viṣṇu, Śiva, Durgā, Sūrya and and Gaṇesa. It deals, besides, with many of the legends of the Rāmāyaṇa and the Mahābhārata, along with an account of astronomy, astrology, grammar, politics, and of precious tones. Of the Māhātmyas described here that of Gayā is very important.

II. Padma.—There are two different recensions of this work. The one consists of six books, Ādi, Bhūmi, Brahma, Pātāla, Śṛṣṭi, and Uttara Khaṇḍa, while the other consists of five books, Śṛṣṭi, Bhumi, Svarga, Pātāla and Uttara Khaṇḍa. It is the most voluminous of all the purāṇas and derives its name from the navel-lotus of Viṣṇu in which Brahmā appeared. Here Brahmā is said to be the first cause. The book relates cosmological and cosmogonic myths and abounds in legends glorifying the god Viṣṇu. The description of creation is followed by an account of the solar and lunar races along with Pitaras. A part of the book describes the lake Puṣkara sacred to Brahmā. There are mentioned many feasts and vows in honour of the goddess Durgā. The book closes with a description of the birth and marriage
of Skanda. The Bhumikāṇḍa begins with legends of Somaśarmā who in his next birth was born as Prahlāda. This describes the sanctity of various tīrthas and gives the story of Yayāti and his son Puru. The Svargakhaṇḍa narrates various regions of gods and the worlds of the Bhūtas, Piśācas, Gandharvas, Vidyādharas and Apsaras. The story of Sakuntalā given here resembles more of Kālidāsa's drama than the versions of the Mahābhārata. The legend of Pururavah and Urvasī is also told here in connection with the description of the world of Apsarās. It relates the duties of various āşramas and castes and of the modes of the worship of Viṣṇu. The Pātalā khāṇḍa describes the subterranean regions with special reference to the world of the Nāgas. The legend of Rāma partly resembling the Rāmāyana and partly Kālidasa's epic Raghuvamśa is found here. This also describes the horse-sacrifice of Rāma that was performed to wash away his sin arising from the murder of Rāvana, a Brahmaṇa. Then follows the account of purāṇas wherein it is said that Vyāsa first proclaimed Padma purāṇa, and the the sixteen other purāṇas and at last the Bhagavata purāṇa. The book ends with the tales of Kṛṣṇa, Rādhā and other cowherdesses and the description of the sanctity of Śalagrama Śilās. The Uttarakhāṇḍa expounds the
Viṣṇu cult with feasts and ceremonies connected therewith. A large portion of the book is devoted to the glorification of the month of Māgha and Kārtika. This describes the Rāma legend and the Kiṃṭa legend in details. The book speaks of the glorification of the Gitā and explains what Viṣṇu Bhakti is. The Kriyājogasāra forms an appendix to this.

12. Varāha—The subject-matter of the work is related to the goddess Bhagavatī by Viṣṇu in his incarnation as a boar, whence the title of the book is derived. The book contains brief allusions to creations and genealogies of gods, sages, and kings. It is a sort of manual to prayers and rule; for the Vaisnāvas. There are legends in connection with Śiva and Durgā too. It contains also the story of the birth of Gañesa. Besides, it deals with Sāddhās, Prāyascittas, creation of the sages and of the gods. Mathurā māhatmya occupies a considerable portion of the book. This also contains the tale of Nāciketā in a modified form.

13. Matsya.—This is one of the old purāṇas and is in keeping with the definition of a purāṇa. It owes its title to the fact that Viṣṇu in his incarnation as a fish saved the Vedas and Manu from the great deluge. A full account of creation and genealogies is given here along with the descriptions of the Fathers and their cult. There are sections dealing
with astronomy, geography and chronology. It gives a reliable accounts of the Andhra dynasty. Many legends of the Māhābhārata and Harivaṃśa are repeated here. Besides, it describes the glory of Prayāga, Bārāṇasī and the river Narmadā. There are detailed account of ceremonials in connection with the building of a house, the creation and dedication of images of gods, and temples etc. Religious feasts and festivals of the Vaiṣṇavas are described side by side with those of the Śaivas.

14. Kurma.—The work itself states that there are four sections, viz, Brāhmaṇī, Bhāga-vatī, Śaurī and Vaiṣṇavī in it, but only Brahma Samhitā has come down to us. The incarnation of Viṣṇu as a tortoise is adored here. During the churning of the oceans the mountain Mandara, which acted the part of the churning rod, rested on the back of this tortoise. Siva is taken in high esteem throughout the work, but it is emphasised again and again that Brahmā, Viṣṇu and Siva are but one in reality. Sakti, i.e. the energy of creative force is worshipped here as a female deity. In decision of the question, which god was more worthy of worship, the Saptarṣis decided that the deity worshipped, by a man is the highest with him. It is possessed of the fivefold characteristics of purāṇas.
It speaks of the incarnations of Śiva. This also sings the sanctity of Allahabad and Benares. The second part opens with Isvara Gītā teaching the knowledge of Śiva and it is followed by Vyās Gītā. This deals also with expiatory rites for all sorts of sins.

15. Līṅga—The work begins with an account of the creation and according to this Śiva is the creator. The Vedas too proceed from Līṅga. It deals mainly with the worship of Śiva in his various forms. Legends in connection with the 26 incarnations of Śiva are told here. It seems that the work was highly influenced by the Tantras.

16. Vāyu.—In some lists, as we have stated before, there is the name of Saiva Purāṇa in lieu of the Vāyu purāṇa. The rule of the Guptas given in this purāṇa tallies with those of the 4th century A. D. This too has the fivefold characteristics of the ancient purāṇas. Towards the close of the work we meet with a description of the end of the world and the efficacy of Yoga. It ends with the description of Siva-pura.

17. Skanda.—It is the most voluminous of all the purāṇas next to Padma. This is not a work in collective form but exists in fragments. It is called Skanda in as much as it is said by Skanda, son of Śiva. This purāṇa is divided into six Śaṁhitās, viz., Saṅatkumāriya,
Sūta, Brāhmaṇa, Vaiṣṇava, Sāṅkara and Saura. The Sūta Samhitā again is divided into four Khaṇḍas dealing respectively with the worship of Śiva, practice of yoga, ways of attaining salvation and the rules of Vedic rituals. The Sanatkumar Samhitā relates the glory of the sacred places of Benares. The Saura Samhitā has cosmogonic theories. The Sāṅkara Samhitā is otherwise known as Agastya Samhitā. Skanda is supposed to have communicated this to the sage Agastya. The Kāśi khaṇḍa and Utkala khaṇḍa belonging to the above section describes the glory of Kāśi and Orissa in order with their temples and sacred places.

18. Agni—The work is so called as it was communicated to Vaśiṣṭha by Agni. It describes the incarnations of Viṣṇu among which Rāma and Kṛṣṇa are the chief. It deals also with the cult of Śiva and Durgā. There is special mention of tantric rites in the book. A few chapters of the work are devoted on death and transmigration. It gives a summary of the Bhāgavat Gītā and the Yama Gītā. It contains also cosmological, Genealogical and geographical sections peculiar to the purāṇas. This purāṇa is specially interesting for its encyclopaedic character. It deals with Astrology, Astronomy, Geography, marriage, funeral rites, house-building, the art of war, the politics, the laws, medicines, poetry, grammar, lexicography and what not.
It would not be out of place to give here the following for the independent judgment of the reader. It is said in the Mahābhārata that the Purāṇas were cited by Ugrasravā, the son of Romaharṣana at the twelve years' sacrifice of Saunaka in Namiśaranya. From the purāṇas we can gather that this sacrifice was celebrated during the reign of Asima Kṛṣṇa, the great grand son of Parikṣit. But there are some purāṇas, which contain the names of kings reigning from the 4th century B.C. down to the 4th century A.D. Therefore those cannot but be interpolations of subsequent ages. The speakers of the purāṇas and the persons to whom they were addressed, as also the names of kings during whose reign they were cited, give us ample opportunity to divide the purāṇas into three strata. The purāṇas of the first stratum, probably compiled by Romaharṣana, cover the period extending to the reign of Janamejaya; those of the second compiled by Ugrasravā extended to the time of Asima Kṛṣṇa, those of the third contain the names of king who reigned after Asima Kṛṣṇa till the close of the 4th century A.D. These have been described as prophecies. But there is a section of orthodox Hindus that believe that the sage Vyāsa, the seer of all the three times, the present, the past and the future, as he was, it was, not impossible
for him to give their names. This, in our opinion, needs no comment. The genealogical list of the Andhra kings in the Mastya and other purāṇas was composed and interpolated perhaps about 236 A.D. and the mention of the Guptas found in the Viṣṇu, Brāhāṇḍa, Vāyu and Bhāgavata purāṇas was interpolated perhaps in the earlier part of the 4th-century A.D.

Mr. Pargitar thinks that the modern purāṇas were translated into Sanskrit from Māghadhi Prakṛt in which they were formerly written and for this (as the rule of putting numerals in Māghadhi is quite distinct from that of Sanskrit) there is discrepancy of the number of years with reference to the rule of a particular king and in support of this he has adduced many arguments. But before coming to such a conclusion we should consider the following facts. His arguments may apply only to the future portions of the purāṇas and not to their entire body. Besides, there is no tradition or any record found in any work that corroborates his statement. Moreover, no manuscript of purāṇas written in Māgadhi Prakṛt has not come to our sight. We find in the purāṇas and other scriptures that these were written in classical Sanskrit for the study of the women and the Śūdras, as they were not allowed to read Vedic texts.
So we do not agree with the view of Mr. Pargitar.

The purāṇas are not only important to historians but to antiquarian also as sources of political history and history of religion. They are an interesting study to our indigenous poets also. Some suppose that Kālidāsa is greatly indebted to Padma Purāṇa as he imitated closely the legends of Pururavah and Urvāṣī of Sakuntalā and of Rāma found there in his Vikramorvaśīyam, Sakuntālām and Raghuvāṃsam.

Besides these puranas there is an exact number of Upapurāṇas composed by the author of the Purāṇas. Of these Devī Bhāgavata, Sūrya Purāṇ, Bṛhannāradiya Purāṇ, Nṛsimha purāṇ, Saura purāṇ, Siva Dharmottara, Maheśvara purāṇa, Marici purāṇa, Kālikā purāṇ, Sāamba purāṇa and Bṛihatdharma puran are important.
CHAPTER VIII.

KĀVYA OR COURT EPIC.

(200 B.C.—1000 A.D.)

Age of Kāvya Poetry.

Sanskrit Kāvyas may roughly be divided into two sections—Drśya-Kāvya and Sravya-Kāvya. Sravya-Kāvya may either be written in prose, or a mixture of prose and poetry, Kōsa-Kāvya, Mahā-Kāvya and Khaṇḍa Kāvyas are written in verse, while, Ākhyāyika and Kathā are written mainly in prose having some verses here and there. A class of mixed composition is called Campukāvya.*

The following is a tabular representation of the Kāvyas:

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Kāvya

Drśya    Sravya

Kōsa    Mahā    Khaṇḍa

Ākhyāyika    Kathā

Campukāvya

* Gānapānaṇa Kāvya Sampādakāti.
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Date of the Kāvyas.

The real history of the Kāvyas begins with the reign of Harṣavardhana of Thanesvara (606-41). The date of no Kāvyas is known precisely before this time. The Brhatasamhitā of Varāhamihira was undoubtedly composed in the middle of the sixth century A.D. It is not yet certain when Kālidāsa, Subandhu, Bhāravi, Guṇādhyāya and other famous poets were born. Undoubtedly their name and fame spread far and wide about 600 A.D. Thus we see that though the literary history of India is obscure during the first five centuries of the Christian era, there are valuable evidences to ascertain the age of Kāvyas literature.

Patañjali's Mahābhāṣya refers to court poetry in general. Court-poetry must therefore, have been developed before the beginning of the Christian era.

Aśvaghosha's Buddha Carita was translated into Chinese between 414 and 521 A.D. It is said that the author lived in the 2nd century A.D. during the time of the Buddhist king Kaniṣka (125 A.D.).

Epigraphic research has shed much light on the history of court-poetry of the first five centuries of the Christian era. Samudra Gupta, the second king of the Gupta line, was himself a poet and patron of poets. He lived in the first half of the fourth century A.D.
Harisena's panegyric on his royal patron consists of both verse and prose and shows masterly style rivalling that of Kālidāsa and Daṇḍī. The Vidarbha style, in which Kālidāsa wrote, developed about 300 A.D.

About 473 A.D. Vatsabhaṭṭi wrote a poem consisting of some forty-four stanzas to commemorate the consecration of a temple of the sun at Daśapura.

The two important prose inscriptions of Girnar and Nāsika prove the existence of the prose Kāvyastyle in the 2nd century A.D. The Girnar inscription shows that the author was acquainted with the theory of poetics. Therefore it cannot be said that the Kāvyā was an invention of the 2nd century A.D. Epigraphic researches confirm the evidence of the Mahābhāshya that court poetry originated before the commencement of the Christian era.

The above evidences prove clearly that artificial epic originated before the Christian era and continued to be cultivated during the succeeding centuries without any break.

*The Renaissance Theory.*

Professor Maxmuller holds that the middle of the sixth century when king Vikramāditya, whose court was adorned by the nine gems, ruled over Ujjain, was the Augustan period of Indian court poetry. This is his
well-known theory of the Renaissance of Sanskrit literature. He says that this literary activity ceased owing to the inroads of the Turanians from the first century B.C. to the third century of the Christian era. This theory of a literary interregnum between the 1st century B.C. and 3rd century A.D. has been upset by the Girnar and Nasika inscriptions and by epigraphical evidences as well. National Indian architecture and sculpture also attained a high state of development at Mathura under Kaniska and his successors.

Maxmuller's theory which is founded on the chronological hypothesis of Fergusson is very weak, because the hypothesis itself has no foundation. Fergusson says that Vikrama of Ujjain founded the Vikrama era in 544 A.D. in commemoration of his victory over the Scythians at Karore dating its beginning, 600 years back to 56 B.C. The epigraphical research of Dr. Fleet has destroyed this theory. From this we know that from B.C. 56 down to about 800 A.D. the era founded by Vikrama went by the name of Malava era; after that it is known by the name of Vikrama Samvat. Court epic, doubtless, flourished at least two-hundred years before the Gupta period.

Mallinatha's (14th century) explanation of the word Dignaga occurring in the Megaduta seems to be weak. In the first place-
that Dignāga was the hated rival of Kālidāsa is in itself dubious. Secondly, it is not certain if Kālidāsa meant the Buddhist teacher Dignāga. Thirdly, little weight can be attached to the tradition that Dignāga was a pupil of Vasubandhu, for this is not found till 6th century A. D. Fourthly, Vasubandhu’s date in the 6th century A. D. depends on Vikrama theory which is itself baseless.

The other main argument that Kālidāsa lived after Āryabhaṭṭa (A. D. 199) has also no foundation, for the passage “ख्या च भूसि: श्रवणी एकवेनारोपिता प्रहिसतः प्रजापि:” does not refer to the eclipse of the moon caused by the shadow of the earth but to the black spot on the moon which is according to purāṇas are caused by the shadow of the earth. So Kālidāsa is not indebted to Āryabhaṭṭa for his astronomical knowledge also.

**THE DATE OF KĀLIDĀSA**

There being no regular and historical records, orientalists have had to rely mainly upon indirect evidence, allusions to contemporary persons or events, and developments of style and language, in ascertaining the age of Kālidāsa. But the conclusions they have arrived at are as divergent as the poles.

We give below the conflicting theories regarding the age of the poet.
Native tradition places Kālidāsa at the court of Vikramāditya, king of Ujjain, in 57 B.C. This rests on the following verse of the Jyotirvidābharaṇa—

चेतिकालोकानंगमहः
वेतासम चचकंपर्वाताभवासा।
खातो वराहनिषिद्धशतं: समायां
रब्मनि वै वर्षिषि मंग विकलसक ॥

The persons mentioned in the sloka flourished in ages separated by centuries, so no value can be attached to this. But it is sure that Kālidāsa lived in the court of a Vikrama. Whether this Vikrama is the name of a king or his title is not yet certain.

"If any historical records be true, we know with positive certainty that Amarasīṃha and Kālidāsa composed their works before the era of Christ" ...... (Asiatic Researches).

"For it is certain now that Kālidāsa must be put earlier than has lately been generally supposed. He stands near the beginning of our era, if indeed he does not overtop it, and dates from the year one of Vikrama's era"—J. B. R. A. S.

"It is also probable, nay, almost certain that Kālidāsa, the Virgil of the Hindūs, may have lived some fifty years before the beginning of the Christian era, and may also have
been a poet in the imperial court of Vikramāditya who began to reign from 57 B. C."

Sir W. W. Hunter in his 'Brief History of the Indian People' places Kālidāsa in 57 B. C.

According to the opinion of Prof. Weber Kālidāsa's three dramas were written at a period from the second to the 4th century of the Christian era. Monier Williams and C. H. Tawney have accepted this view. Lassen also fixes the 3rd century A. D. to be the date of Kālidāsa.

Prof. Jacobi says that the author of the Raghuvansa and the Kumāra-sambhāb has not lived before 350 A. D.

Prof. Macdonell in his, History of Sanskrit Literature fixes the probable date of Kālidāsa at the beginning of the fifth century.

According to Maxmülle r, as has been said in his renaissance theory, Kālidāsa lived in the sixth century A. D.

Dr. Bhau Dāji places Kālidāsa in the sixth century A. D.

Mr. K. B. Pāthaka and Mr. Kern also accept the same view (6th century A. D).

Mr. R. C. Datta in his "Brief History of Ancient and Modern India" and M. M. Pandit Haraprasād Šāstri in his "A School history of India" have placed Kālidāsa and his patron Vikramāditya in the 6th century A.D.
According to Mrs. Manning Kalidāsa flourished about 502 A. D.

Prof. Wilson places Kālidāsa in the 10th century A. D. while Mr. Bentley supposes the date to be the 12th century A. D.

The late Mr. S. Ray, Principal of Vidyāsāgara College, has placed Kālidāsa in the B.C. He has further proved that the poet lived in the court of Agnimitra who owing to his great power was styled Vikrama and lived in the 2nd century B. C. The learned commentator Kātyyavema also opines that Kālidāsa was a court poet of Agnimitra. This is most probably a reasonable date of our great poet. We give below the the summary of Prof. Roy’s argument in his own words:—

1. That neither Prof. Maxmüller, nor Prof. Macdonell has given good reasons to disbelieve the tradition assigning 57 B. C. to Kālidāsa.

2. That from the Bhita-medallian it ought to be obvious that that Kālidāsa lived before Christ.

3. That from the absence of artificiality in his style he appears to be older than the Girnar and Nasik inscriptions of the second century A. D. This corroborates (2).

4. 5.) That from the history of certain words, Sanskrit seems to have been the spoken language of the learned at the time of the
poet. From the free use of Vedic forms in his writings he seems not to have been influenced by Pāṇini’s grammar and to belong to the post-Pāṇini period of transition from Vedic to Sanskrit literature which probably extended from 300 to 100 B. C. This is another confirmation of (2).

6. That from allusions to Buddhism and its patronage by royalty in the Śākuntalam the poet seems to have flourished soon after Aśoka. This too points to the period 300 to 100 B. C. and confirms (2).

7. That from considerations of style, and taste of our poet, he seems to have been older than Aśvaghoṣa, the Buddhist poet of the 2nd century A. D., which again supports (2).

Now let us discuss these conflicting theories regarding the age our poet one after another.

In Northern, Western, and Southern India there were several Vikramādityas from the first century before Christ to the Seventh after.

The discovery of the Aihoḷe inscription and Vājasā mention of Kālidāsa in his Hārṣa-cāpita point to the seventh century A. D. as the downward limit of Kālidāsa’s date. Thus the 10th and 12th century theories fall at once to the ground and require no further discussion.

20A.
Next comes the Korore Theory or the Theory of Fergusson. Alberuṣi says that king Vikrama defeated the Mlecchas in the battle of Korore fought in the year 544 A. D. Fergusson holds, as said before, that Vikrama era was founded to commemorate this victory dating its beginning 600 years back at 56 B.C. The theory on the very face of it is impossible and childish. Western India having come under the control of Gupta kings before the 6th century A. D., the Scythians could not have been driven out of it at that time by Vikrama. Besides, with the discovery, of the Mandasor inscription the theory of Karore collapses. The theory of Dignāga and Kālidāsa’s indebtedness to Ārya Bhaṭṭa have also shared the same fate with the Korore theory as has been shown before.

From the beginning of the fourth century to the middle of the fifth there were several Vikramādityas amongst the Imperial Gupta’s of Northern India. Of these Candra Gupta I and Candra Gupta II have a fair claim to be this Vikramāditya. The latter was a Hindu monarch when Buddhism was on the decline and Hinduism had already been reviving. But they never seem to have made Ujjayini as their capital. Their Capital Pāṭliputra and Kausāṃbī are not mentioned by Kālidāsa. Their successor Skanda Gupta, the
last king of the line, is supposed by some to be Vikrama finding the inroads of Huna host in his kingdom under Toramana. Seeing the name of the Hunas in the Rāghuvaṃśa Mr. K. B. Pāthak also lays much stress on the sixth century theory. But Prof. Apte has discussed all these points at great length and shown that the Hunas established a powerful empire from the middle of the 3rd century B. C. to the end of 1st or 2nd century A. D., just beyond Bactria.

History does not supply us with any king of the name and fame of Vikramāditya in the first three centuries of the Christian era and there is no material sufficiently strong to enable us to discard the tradition altogether, according to which Vikramāditya, the royal patron of Kālidāsa, lived in 56 B. C.

In the first century B. C. the powerful ruling dynasties of India were—(1) the Sungas (2) the Andhras and (3) the Kāṇvas. The existence of Vikramāditya Šakāri in the first century B. C. does not seem to be a myth altogether. There is mention of a Šakāri king in the Nāsik inscription of the first century A. D. and we can place Kālidāsa in his court. We give below the arguments supporting this B. C. theory as can be gathered from what has been discussed before along with some new additions.
(1) Batsabhatti, the author of Mandasor inscription, discovered by Mr. Fleet of Bombay Civil Service, lived in 472 A. D. The author of this inscription copies several ideas from Kālidāsa and the latter must therefore have lived before the former.

(2) Āsvaghosa’s Buddha Carit having some passages similar with Raghu and Kumāra some suppose that Kālidāsa took his cue from Āsvaghosa; but Kālidāsa was an original poet while Āsvaghosa was more a philosopher than a poet. Therefore it seems more probable that the latter borrowed his ideas from the former. The date of Āsvaghosa being 125 A. D., Kālidāsa must have flourished before that time provided the former conjecture is true.

(3) The terra-cotta medallion of Bhita in Allahabad (mentioned by Principal Roy at first) is almost a fac-simile of a portion of the first act of Sakuntalā. The medallion, as the discoverer of it says, belongs to the Sunga kings who reigned before the Christian era. There being no contrary proof as to its being a representation from some other book, we may take Sakuntalā as belonging to a period before Christ.

(4) Some internal evidences, too, point to the above conclusion.
(a) The passage from Śakuntala—
"धर्मसिद्धो वैध्यरामापनो...राजसासो तथा विषय;"—
shows that the wife could not inherit
the property of her husband at that time. The
passage—"साजनीवध्वसित;" in the Vikramorvāsī
shows that at the time of Kālidāsa
thieves were chastised with capital punishment.
These laws were prevalent in Manu’s time who
flourished in the 3rd century B.C. This
practice vanished before the time of Bṛhaspati
belonging to the 1st century B.C. or 1st
century A.D.

The absence of reference to the Nyāya
philosophy, says Mr. Apte, in Kālidāsa’s works
(excepting, Raghuvṛtti XIII. I and Śakuntala—intro-
ductive verse, which even might be borrowed
from Sāṁkhya) shows that he must have lived
before the development of that branch of
science. Besides, the artificiality of diction,
the fondness for long compounds, elaborate
comparisons and ambiguous words which are
found in the works of Daṇḍi, Bāṇa, Subandhu,
Bhababhūti, and other mediaeval writers of the
7th century A.D., are entirely absent in Kāli-
dāsa’s writings. The one literary fashion, he
says, cannot be supplanted by another in a
short period of time. This according to him
took at least some six or seven centuries.

In Raghuvṛtti (VI. 59-60) the poet mentions
Urāgāpura as the capital of the Pāṇḍyas.
These Pāṇḍyas according to Dr. V. A. Smith were one of the Dravidian races who fought amongst one another for supremacy. This is corroborated by the text of the Mahābhārata (II. 52. 35), but the Rāmāyaṇa gives prominence to the Pāṇḍyas alone (IV. 41). It is known from history that this supremacy of the Pāṇḍyas was overthrown by Karikala about 1st century A. D. Karikala, it is said, removed his capital from Uragpur to Kaveripattanam. After him the Pāṇḍyas again recovered their position in the reif of possible Nedumcheliyan and had their capital at Madura about 300 A. D. to the close of their rule. This fact also supports B. C. theory.

Considering all these arguments it will not be unreasonable to place Kālidāsa between 300 B. C. and 100 B. C.

The Mahakāvyaṃ

The Rāmāyaṇa the earliest artificial epic, was succeeded by a number of kavyas ranging from the fifth to the twelfth century A. D.

The two most important Kāvyas are Kālidāsa's Raghuvamśam and Kumārasambham. They have several stanzas in common, some, though differing in expression, are strikingly analogous in thought. Both the poems have same metre when they describe the same thought.
(1) The Raghuvamśa.—The Raghuvamśa consisting of nineteen cantos describes the life of Rāma together with an account of his forefathers and successors. The story agrees closely with that in the Rāmāyana of Vālmiki whom Kālidāsa speaks of as the "first poet." The names of the successors of Rāma agree closely with those in the list given in the Viṣṇu purāṇa.

The narrative in the Raghuvamśa moves with some rapidity. It abounds with apt and striking similes and contains much that is genuine poetry. The style for a kāvya is simple.

More than twenty commentaries on the Raghuvamśa are known. The most famous is the Sañjivani of Mallinātha. He, to the best of his power, finds out and preserves the readings of the poet himself. Of the number of commentators known to him, he mentions the names of Dakṣināvarta and Nātha. Among the other extant commentaries Subodhini deserves mention.

(2) The Kumārasthambham.—Kumārasthambham has seventeen cantos. The first seven are entirely devoted to the courtship and wedding of Śiva and Pārvatī, daughter of Himālaya. The rich imaginative power and striking originality of the poem find their free scope here. It is conspicuous for its wealth of illustratons.
It is believed by many scholars that the first eight cantos of the book were written by Kālidas, the remaining chapters were added to them subsequently. The name of the book also favours the conjecture. The birth of Kārtikeya is the subject matter of the book. Gods cherished a great doubt in their minds if Śiva could be induced to marry Pārvatī and for this they tried their utmost and at last succeeded in their attempts. The seventh act describes the marriage of Pārvatī and herein is found the germ of the future birth of Kārtikeya, but to make the scene complete the poet perhaps wrote the next chapter which describes the dalliance of Pārvatī with Śiva. But Vidyāśāgar in his ‘Discourse on the Sanskrit Language and Literature’ says that all the seventeen cantos were written by Kalidās and that they exhibit every sign of his writing. This view is certainly open to criticism. Style of the first eight cantos is quite different from that of the remaining cantos. Metrical defects, which are unknown to Kalidasa’s composition, abound in the latter part of Kumar Sambha- bham. Besides, no rhetoricians has taken any example of figures from those cantos.

Like Raghuvāṃsam Kumara Sambhavam also has striking similes and abounds with genuine poetry. The style is simple and diction elegant. The description is beautiful and unique.
(3) Bhaṭṭī—Bhaṭṭī Kāvyam is a poem containing twenty two cantos. The historical basis of this Kāvyam is the Rāmāyaṇa itself. It has the single hero Dhīrodatta Rāma. The principal sentiment is heroic. The concluding verses in each canto are a sort of introduction to the incidents of the next. The metrical structure of the verses varies in each canto. The poem opens with an introduction of the subject matter in the shape of an account of the hero's birth. Thus it conforms with the rules of a mahākāvyam.

The tradition regarding the composition of the poem is, that once while the poet was teaching his pupils grammar, an elephant happened to pass between them causing a year's suspension of the grammatical studies. During this period the poem was composed as a contrivance to keep up the study of grammar.

The Book is divided into four chapters called Prakīrnā, Tīranta, Adhikār and Prasūna. The first extends over the better part of the work. The second extends over the whole of the work beginning from the fourteenth canto; the third comprises the three cantos beginning from the seventh and deals with the grammatical rules in connection with ṣatva, ṣatva, kārak, ātmānepada, parasmāipada, kṛt etc. The last four chapters treats of figures and
charms of poetry. These four Kāṇḍas are again subdivided into sections called Pariccheda and Varga.

It is otherwise known as Rāvaṇabhadham or Rāmāvadānan after the plot of the epic.

*Author of the poem* — The very name of the Kāvya indicates that it is the work of a poet, Bhaṭṭī by name. But there are scholars who think that Bhaṭṭī is a corruption for Bhartrihari or Bhaṭṭanārāyana who is the author of the book. It is very difficult to say who this Bhaṭṭī was and when he flourished. There being no genuine history of Sanskrit authors we are to depend entirely on their writings and on the writings of their contemporaries to ascertain their age and birth place etc.

The concluding stanzas of the poem (22-35) say that the poet composed his work at Balavi that was under the sway of Śrīdhara Sen, whose history is unfortunately wrapt in obscurity. Jaymaṅgal, one of the commentators of Bhaṭṭi Kāvyam, attributes the authorship to the renowned grammarian Bhaṭṭa. He believes that the author was a son of Śri Śvāmi and lived at Balavi. Bharata Mallik, another commentator of the poem, holds that Bhaṭṭihari, the elder brother of king Vikramaditya of Ujjain, is the author of this Kāvya.
He was a great grammarian and a poet. Bhaṭṭi only is a contraction of the above mentioned name. The suggestion seems to be possible. Bhartṛhari not only composed Satakas (Niti, Śrīgāra, Vairāgya) but Vākyapadiya also, which is a grammatical treatise explaining in brief the Mahābhāṣya of Patanjali. The present Kāvyya also illustrates the important rules of Paṇini. So, it is not unjust to think that the epic is supplementary to his former work. As there is nothing to show that Bhaṭṭanārāyana lived at Balavi—we reject his authorship.

The above view is supported by the great grammarians Kaiyāṭa and Mādhavacāryya, but Bhaṭṭojī Dīśkit takes Bhartṛhari and Bhaṭṭi as different persons in his Manorama. Besides, in the Bhāgavītti, a comment on Paṇini’s system composed about 625 A. D., by Bhartṛhari, is found a verse quoted from the Bhaṭṭi Kāvyya for showing its fault. So, Bhaṭṭi can never be identified with Bhartṛhari.

Now Bhartṛhari, the author Vākyapadiya is posterior to 180 B. C. when Mahābhāṣya was written. It is seen from history that Balavi dynasty reigned about 426 A. D. and that Vikramāditya defeated the Hunas at Karore in 544 A. D. So, Bhartṛhari may be placed between 425 and 544 A. D. Bhaṭṭi too had a tīkā on the Mahābhāṣya which is prior to Vākyapadiya. So the author
may safely be placed at about 400 A. D. The style and diction of the book too points to the same conclusion.

Though a grammatical treatise the work is not bereft of genuine poetry. The charming description of the autumn and the playing on words are indeed a great compliment to the poet.

_Bhaumaka's Rāvaṇārjuniyam_ deserves mention in this connection. It is a grammatical _Kāvyā_ in 27 cantos describing the strife between Kārtavirya-arjuna and Rāvaṇa and illustrates the rules of grammar like Bhaṭṭi _Kāvyā_ but unfortunately falls below its model.

4. _Kirātārjuniyam_.—In the field of _kāvyā_ the place of Bhāravi is next to Kālidās. The subject matter of the book has been derived from the Vanaparva of the Mahābhārat. It describes in eighteen cantos the contest between Arjuna and Śiva disguised as a fowler, when the former gave himself up to severe penance at the foot of the Himālayas. Mahādev being pleased with Arjuna to see his skill in archery bestowed on him the famous _Pāśupata_ weapon. Agni and other gods too awarded him with several efficacious weapons and a chariot. The fifteenth canto of the poem shows all kinds of verbal tricks like those described in Daṇḍi's _Kāvyādāra_. According to indigenous Pandits the verses of _Kirātārjuniyam_ are fraught with deep significance (Vāra-
**Artha gauravam.** The poet himself too speaks of his composition as *Prasannagambhirapada Sarsvati.* The dominant sentiment of the poem is heroic. The descriptions of the autumn, the Himālaya Mountain, the rising of the moon, the dawn etc, is indeed charming and can be compared with that of Kālidās. According to Western scholars deterioration of Sanskrit poem begins from the time of Bhāravi.

Kāsikā Vṛttī of Jayādītta and Vāman written about seventh century A.D. quotes Bhāravi. The aihole inscription has the name of Kālidās and Bhāravi put together —व बलिचिर विविधविकीर्ति: कवितां विकीर्तिविविधां। कवितां विकीर्तिविविधां। The dates of the inscription is 634 A.D. If we place the poet a century earlier than this date then it would not be unwise to take his time to be the earlier part of the sixth century A.D.

**5. Śiśupāla Badham.**—This describes in 20 cantos how Śiśupāla, King of Cedi, was slain by Viṣṇu. It goes also by the name of Māgha Kāvyā after its author who lived perhaps in the 9th century A.D. It has striking similarities with Bhāravi's *Kiratārjunīyam.* The very plot and the diction of the poem show that the author was much influenced by Bhāravi.

According to Bhoja Prabandha Māgha was a contemporary of King Bhoja of
Dhāra. Ananda Vardhan of the 9th century quotes Māgha in his Dhvanyāloka. Mr. Duff believes that Māgha flourished about 860 A.D. Considering all these points the poet may be placed between the eighth and ninth century A.D.

The wide range of knowledge of the poet is apparent everywhere in his poem. His style is similar to that of Bhāravi and is less stiff than Harsa.

6. *The Naiṣadha Caritam.*—This is held in high esteem by all Indian Paṇḍits. It describes the story Nala, King of Niṣadha and his love to Damayanti, the princess of Vidarbha. The message of the lover through the swan is beautifully depicted in it. The present work containing twenty two cantos describes Damayanti's marriage by self-choice. Tradition says that once it contained one hundred and twenty cantos. Harsa is the author of the work. We find in the body of the book that he wrote several other poems also. The work abounds in mythology and pictures of the society of his time. It is famous for its sweet and melodious diction (नेपथ्य पद्मालाब्यस्). The style is not simple but cumbrous and ambiguous. It is a stumbling block even to an erudite.

Of his other works the *Khaṇḍanakhaṇḍa khādy* a criticism on the works of Udayan,
Gaudor-visakula-Prasati, Canda-Prasasti (the panegyrics on his royal patrons) Arjavanavaraṇa, Śiva Bhakti Siddhi and Sāhsāṅka-carīt are important. He flourished probably by the latter half of the twelfth century A. D.

These six artificial epics are recognised as mahākāvyas and all of these have been commented upon by Mallinātha. Of these the first three are termed Bhātrayī, while the last three are known as Laghutrayī.

7. The Harakāvya.—The Harakāvya is an extensive Mahākāvya in fifty cantos. This according to Kalhana was written by Ratnākara towards the close of the 9th century A. D.

He lived under Avanti Varmā according to Kalhana. But according to his own statements he was a servant of Jayāpīda. He wrote also Vakrokti Pañcāsika, and Dhvanigāthā Pañcikā, the former is a collection of crooked sayings passing between Śiva and Pārvatī.

8. The Nalodayam.—The Nalodayam, an epic, though attributed to Kālidāsa, is unmistakably a product of a much later age.

9. Satrunjayamāhātyam.—It is a poem of 14 cantos describing the love-stories of fictitious persons. The author Dhvanegvar lived under king Śrīharśa or Śrīharṣa who reigned in Kanauj from 605 to 615 A. D.
To. Rāghava Pāṇḍavīyam.—Kavirāja, the author of the Rāghavā-Pāṇḍavīyam, flourished about 800 A. D. The ślokas are composed in such a way that they tell the story of the Rāmāyaṇa and of the Mahābhārata at one and the same time.

The name of the poet appears more to be a surname than the name proper. According to Duff’s chronology Sruta-kīrti is the author of the poem who is mentioned in an inscription dated 1130 A. D. If this be true the poet must have lived between tenth and the eleventh century A. D.

II. The Nīva Sāhasāṅkacarit.—The author was a court poet of king Muṇjā (974—994) and Sindhurāj (995–1010). So the work was composed towards the close of the tenth century. It is a poem in 11 cantos and is otherwise called Parimal. It alludes to the history of Sindrāj, king of Mālava. It also furnishes us with the mythical account of the princess Sasiprabhā.

12. Janakīharanām.—The author of the poem is Kumār Dās, king of Ceylon, of the sixth century A. D. The poem describes in 15 cantos the beauty of Ayodhya and carries it uptill Rāma’s marriage in details, The remaining portion completes the stories abruptly in a few chapters. The poet was an admirer of Kālidās and imitated him in style, subject-matter and the use of the figures of speech. It is said that the book was at first complete in 25 cantos.
13. *Kumāra Pāla Caritam*:—It was written by Hemcandra who was born in 1088 A. D. He was a Jaina monk and through his influence Jainism was encouraged and a number of Vihāras was constructed. The book gives the history of Anhilvid princes in details and ends with an eulogy to Kumāra Pāla. It has twenty-eight cantos of which the first twenty are written in Sanskrit and last eight in Prakrit and for this reason it is called (ब्राह्मण काव्य).

The work illustrates his Sūtras. Hemcandra was not only a poet but also a grammarian, lexicographer and rhetorician. Among his works the Abhidhān Cintāmaṇi, Desināmamāla and Alaṅkār Cūḍāmaṇi deserve mention.

14. *Dharma Sarmābhyaudyay*:—Hari Candra the author of the poem who belonged to the Digambara Jaina sect describes in 21 cantos the life of Dharmanath, the fifteenth Tirathaṅkara. Mention of this is found in the first act of Rāja Sekhara’s Karpūra Maṉjari, who lived in the ninth century A. D. Therefore the time of the poet would be about eighth century A. D.

15. *Kādambari Kātha Sār*:—It is an epitome of the story of Vāna’s Kādambarī in verse by Abhinanda. He was a Kāśmirian.
poet and his fourth ancestor lived in the court of Muktāpiḍ (726 A. D.). He was patronised by Haravarṣa, a descendant of Dharma Pāl. He can safely be placed in the earlier part of the ninth century A. D.

16. Kaphanābhhyudaya:—It is found in manuscript. The name of the author is Bhaṭṭa Śiva Swāmī. He is quoted in Vallabha Deva's Subhāśiṭāvalī. He was one of the court poets of Avanti Varmā of Kāśmir (855-884 A. D.). This poem closely follows Sīṣūpāl Vadham in diction and style.

17. Bhārat Mañjari:—It is a summary, written in easy poetry, of the eighteen parvas of the Mahābhārata of Vyāsa by Kṣemendra, a Kashmirian poet, who lived under the patronage of king Ananta, who reigned about 1050 A. D. He wrote also Rāmāyaṇa Mañjari that summarises the seven kāṇḍas of Vālmiki's work in easy Sanskrit. His Viṭhat Kathā Mañjari translates into classical Sanskrit, the Viṭhat Kathā of Gūṇādhyāya, which is supposed to have been written in the Paisaci Prākrit. In his translation he has not omitted even the minor incidents of the original. The style of the book is simple and smooth and resembles that of Bilhana. He wrote besides Lāvaṇya-vatī and Muktāvali—two short poems and Dasa-vatāra Carit, the last describes the ten incarna-

**[Footnote: श्रूतभावास्यां प्राप: बहँ तार्यं बहत्वच्यायम्—बाह्याद्वे।]**
tions of Viṣṇu.

18. Vikramānda Deva Carit :-It narrates in eighteen cantos the life-sketch of Vikrama, the patron of the Bilhana, the poet. The patron of the poet according to General Cunning Ham reigned from 1028 to 1088 A. D. His work describes a Cola War. Bilhan speaks of Bhoja of Dhārā as his contemporary. As a poet he ranks very high. There are many beautiful passages in the work, one of which is the most touching description of Ahava malla’s death. His verse is sweet and flowing and his language clear and simple.

19. Soma Pāl Vilās :-This describes the life of king Soma Pāl of Rājapuri in Kāśmīr. The king was defeated by Sūsala in 1118 A. D., and the work must therefore have been written by the first half of the twelfth century. Moṅkha, a contemporaneous poet, speaks of him as the author of a short poem called Mūgthopadesa.

20. Jayantavijaya.—It is a poem written by Abhaya Deva. He flourished about 1148 A. D. The book in 19 cantos describes the Victory of King Jayanta over his enemies.

21. Bhuvanabhuyudaya—The author of the book is one Saṅkuka. The poem describes the dreadful battle between Mamma and Utpala, which was fought in 850 A. D. It is said
that the current of the Vitasta was stemmed by the dead bodies of the soldiers.

22. *Surathotsava*—The poem was written by Somesvar Dātta who lived towards the close of the twelfth century. The book describes in fifteen cantos the history of Suratha of the Caiṭra race, but it depicts simultaneously the political history of the reign of Vāṣṭupāla allegorically.

23. *Sukra Sāṅkīrttana*—It is a poem in eleven cantos by Ari Sīhā who flourished in the thirteenth century A. D. The book is important historically as it affords us with informations how Somesvar Dev was overpowered by his enemy.

*Rāmpāl Carit*—It is a poem by Sāndhyaṅkar Nandi. It describes the feats of Rāmpāl, the powerful king of Bengal, who recovered his ancestral kingdom from the hands of Bhiṅa and conquered Mithilā. He reigned from 1084 to 1130 A. D.

25. *Srikanṭha Carit*—It was written by Maṅkhadās between 1135—45 A. D. It describes in 25 cantos how Tripura was killed by Mahādev. The description of Kailās, Śīva, spring season, sport in water, rising of the moon etc., is very charming and occupies the first twelve cantos of the book. The remaining cantos give the preparation for the
war, the array of Siva’s soldiers and the fight between Siva and Tripura. The last chapter has the description of his brother’s court.

26. Setubandha—It is ascribed to Kālidāsa, but most probably it was written by the Kāśmīrean poet, Pravarasen, who succeeded Mātrā Gupta. The epic in Prākrit describes the construction of the bridge over the sea by Rāma and the destruction of Rāvana. This was written perhaps to commemorate the building of a bridge of boats across the Jhelum (वित्सा) by the royal poet himself.

27. Yudhiṣṭhira Vijaya.—This was written by Vāsudeva in the twelfth century A. D. The book has eight chapters and the subject-matter has been derived from the Mahābhārata.

28. Bala Bhārata.—It was written by Amar Candra about the middle of the thirteenth century A. D. The author was a powerful poet. The story of the Mahābhārata is narrated in the order of the parvas here. He wrote besides Chando Ratnāvali and Jinendra Caritam.

29. Candra Prabhā Carit.—It is a poem in 17 cantos by Vīra Nandī who flourished in the thirteenth century A. D. The book begins with a description of king Kanak Prabhā and his line and ends with Indra’s incarnation
as Jina. The tenet of the Jaina religion has been summarised in the last canto.

30. Śahādayānanda.—The poet gives an account of Nala, King of Niṣad. Kṛṣṇānanda, the author, flourished about thirteenth century A. D. He is quoted by Viśvanāth in his Sāhitya Darpaṇa and is known to have commented on the Naṣadha Carit.

31. Jādavābhyanidaya and Paḍukāsahasra.—Of Vedānta Desika, who lived between 1268—1376, are good poems. The former describes the advent and life of Śri Kṛṣṇa and the latter constitutes of one thousand verses in praise of Rāma’s sandals. The poet was a follower of the Rāmānuja school and his image is worshipped even to this day. He was a scholar and a poet and was conversant with every branch of art or literature. For this reason he acquired the title of सम्पूर्ण तन्त्रस्तवक.

32. Kārttavirya Vijayan.—This was written by Candra Cūḍ towards the close of the 15th century A. D. The poem in 14 cantos describes the story of Kārttavirya. The work is characterised by grace and melody.

33. Harivamśasār Carit.—It was written by Govinda in the 17th century A. D. The poem in 23 cantos describes the story of Harivamśa. The language of the poem is unrestrained and natural and is indeed an improvement upon its original.
34. Rāmacandrodāya.—It is a long poem of 30 cantos by Venkatesvar describing the history of Rāmcandra. It was composed in 1645 A.D.

35. Sīvalilārṇava.—It was composed by Nilkanṭha in the first half of the 17th century A.D. The poem in 22 cantos describes the history and actions of Siva. His Gangāvataraṇ, a poem, consisting of eight cantos, narrates the story of the descent of the Ganges through the effort of Bhagīrath.

He wrote several other minor poems, of which the Kali Viḍambanam, Sabhāraṇjanam and Anyāpadesa Satakam deserve mention. As a poet Nilkanṭha ranks very high. He is highly imaginative and his language is very natural.

36. Abdullā carītan.—This describes the life of the king-maker Sayyid Abdullā. The author Lākṣmīpati lived after the death of Aurangzeb. There is a frequent influx of Persian words in it.

37. Harṣa Carit Cintāmaṇī.—It was written by Jayrath in the 12th century A.D. It is a store-house of Saiva myths and evidences of Saiva faith and belief.

38. Gauḍa Vaha.—It was written by Vākpatirāj. The language of the book is Prākṛt. It describes the defeat and death of a Gauḍa.
king by Yasovarmā of Kanauj. This Yasovarmā was overthrown and killed by Lalitāditya, king of Kāśmir about 740 A.D.

39. Kirītī Kaumudī.—It was written by Someśvara in the last part of the twelfth century or about the middle of the thirteenth century. The book describes the greatness of a Cālukya prince.

THE PROSE ROMANCES.

We first meet with prose in the Yajurveda and after it in some portions of the Atharva Veda. After the vedic period we meet with prose in the Brāhmaṇaś, especially in those of the Rk Veda. The निर्जल of गान्धार (who according to Prof Gold Stuker and Dr Vincent Smith flourished about eighth century B.C.) is written in a very sweet and placid prose. The commentaries on Indian philosophies written by Sankar, Rāmanuj, Vācaspati Misra, Savar Svāmī, and others are good specimens of old Sanskrit prose. The Mahābhāṣya of Patañjali written about 200 B.C. has also lucid and simple Sanskrit. Carak, Suṣrut and some other medical treatises too have prose portions in them. The prose of the Mahābhārat and of some Purāṇas and Dharma Śastras also deserve mention in this censure. Of the Purāṇas, the Viṣṇu Purāṇa has the oldest prose writing.

1. Daśakumāra Caritam.—Daṇḍi is the
author of this book, who flourished about 6th century A.D. Some scholars identify him with the author of Kāvyādāraṇa, while others raise a dispute and say that the writer of the Daśakumāra Caritam can not be the writer of the Kāvyādāraṇa, as the former book does not conform to the rules laid down in the latter. But this only should not be taken as a criterion for such a remark. From the time of Kāvyādāraṇa and the style followed in the Daśakumācaritam it seems to be probable that both the works were written about the same time (6th century A.D.). There being no other prominent poets at that time excepting this Daṇḍi, who composed Kāvyādāraṇa, we may take unhesitatingly that he was the author of both the books.

☑ Daśakumāra Carit may be classed under Ākhyaṃyikā. It is not complete. The book, as we find it, is divided into two sections called ‘Pūrvapīṭhikā’ and ‘Uttarapīṭhikā.’ The Pūrva Pīṭhikā has described in five chapters the adventures of two Kumāras and the Uttarapīṭhikā has the unfinished tale of Viṣruta. It is supposed by many a scholar that these two sections were added to the original by some other persons after the death of Daṇḍi

The plot of the book is as follows:—

Rājahāṃsa, the king of Magadha, betook
himself to the Vindhya mountain being defeated by the king of Malawa. The queen consort gave birth to a son called Raja Vāhana there. It so chanced that nine sons were born to the king's ministers and friends at the same time and they were brought before the king. These ten boys lived and grew together and learnt the Sastras and the use of weapons from expert teachers. Being asked by a disciple of the sage Vāma Deva, the king, sent Raja Vāhana with his nine friends for the conquest of the world. They started and came to a deep forest and lived there for a night. At dead of night, when all the boys fell asleep, a hunter came to Raja Vāhana and asked him to help him in getting the kingdom of the nether world. Raja Vāhana consented and followed him to the nether world. There performing some magical charms as instructed by Mahādeva in the dream of the hunter, he was able to marry Kālindī, the daughter of the demon king and got from her a jewel as a present. One wearing this jewel would not suffer from hunger, thirst or any sort of privations. Raja Vāhan now started for that forest and was rewarded with that jewel by the hunter as a token of love for him and for the benefit he rendered to him. Raja Vāhan came to the spot but to his utter disappointment could not find any of his comrades there. After a time
they met together perchance and related their own adventures. Each of these tales is full of wonderful action and describes the vitiated state and the taste of the society of the time. The power of description of the author is, indeed, very high and charming. The Vaidarvi style is predominant though interspersed with Gaudī style. The work abounds in figures of speech and has the sweetness of diction.

\( \sqrt{2} \) Vāsavadattā—This is written by Subandhu who lived in the middle of the 7th century A.D. He like Mentha and Vāṇa was skilful in using ambiguous diction. Vāṇa, the author of Kādambarī and Harśa Carit, holds him in high esteem. His Atidvayī kathā refers to Vāsavadettā* and Bṛhatkathā. There was another Vasavadattā also written by Kātyāna as mentioned in the Mahābhasya. The expression “बौद्धसंगतिवालसूत्रमितिविशिष्टवाद” certainly refers to the work Baudhasangatyalaukār of Dharma Kirtti. Besides, it refers to Udyotakar also as can be inferred from the expression—“वायुप्रार्थिविशिष्टकर्तरक्रस्वप्त”!

Both these authors lived in the 6th century A. D. So, the time given to our author is not impossible. The plot of the book is given in brief below:

King Cintāmaṇi had a beautiful son, named Kandarpaketu. Once he saw Vāsava-

* "दर्पी नृत्त वासवदेशय"
dattā in dream and set out with his friend Makaranda in quest of this unknown girl. While living in the Vindhyas he comes to learn from the conversation of an indignant Mayna bird and her husband that Vāsavadutta, the beautiful daughter of Śrṅgāra Sekhar of Puṣpapur, had a charming vision of a youth of peerless beauty and sent her confidant Tamālikā to bear to the youth her faith and the difficulty in their union at Puṣpapur. The king wearied at the unvedded condition of his daughter wanted to marry her with the Vidyādhara chief, Puṣpaketu. Kandarpaketu went with his friend and met Vāsavadattā secretly. Both of them fell in love with each other at the first sight. Advised by Kalāvatī, the handmaid of Vāsavadattā, the lovers fled to the Vindhya hill by means of a magic horse and fell asleep there. Kandarpaketu awoke and to his utter despair could not find Vāsavadattā there. He wailed in various ways and went here and there in search of her. At last he came to a deep forest and found the stone-statue of Vāsavadattā. In his ecstasy he touched the statue, which at once assumed the form of Vāsavadattā and related how through the curse of the sage of the grove she turned to a stone-statue. The book abounds with long compounds, and ambiguous diction.
3. Harṣa Carit:—Vaṭabhaṭṭa has written two famous prose romances—Harṣa Carit and Kādambari.

Harṣa Carit seems to be his first work. In the introductory verses of the book he has named some famous poets and their works. From those verses we come to learn that the fame of poets Bhāsa, Kālidās, Pravara Sen, Śata Vāhan, Hari Candra and Subandhu spread throughout the country at that time. The poet was an early friend of Harṣa Vardhan (Śilāditya) of Kanauaj (606—667 A. D.) and his court poet. The book is famous historically as it gives the life-sketch of king Harṣa and a sort of the poet’s autobiography. The work, though full of long of compounds and obscure passages yet, betrays the great power of description of the poet.

4. Kādambari:—In the introductory verses of this book the poet gives a short description of his family. It is divided into two parts, the first part was written by the poet himself and the second by his son Bhuṣan Vāṇbhaṭṭa. The work falls under the section of Kāvyas called Kathā. The subject matter of the book was taken from the Bṛhat Kathā of Guṇādhyāyā. The plot of the book is as follows.
Once a Candal girl came to the court of King Śūdraka with a parrot confined in a cage. The parrot described its life story.

Ṭārapīḍ, King of Ujjaini, had a minister Śukanās by name. Both the king and the minister had no issue. But in course of time through the grace of God there was born a son to Ṭārapīḍ named Candrāpiḍ. Śukanās too had Vaisampāyana as his son at the same time. Candrāpiḍ and Vaisampāyana were great friends. They grew together and brought up under the royal care. When they finished their study Candrāpiḍ got a horse Indrāyuḥa by name from his father. Ṭārapīḍ made princess called Patralekhā captive in a war and this Patralekhā attended upon Candrāpiḍ constantly. Śukanās made Candrāpiḍ conversant with politics. And the king sent them with a large army for the conquest of the world. After a time the prince occupied the fort of the Kirātas situated on the summit of the Hemakūt mountain.

Once following a Kinnara pair, Candrāpiḍ fell off from his army and went astray. Being unable to find out his path he wanted to pass his night on the bank of a beautiful lake. When he lay there a beautiful tone
entered into his ears and pursuing it he reached a temple of Siva lying by. There he found an ascetic girl, Mahāsveta by name, who being asked by the prince related her piteous tale to him. Once she loved Puṇḍarīk who died an untimely death. She wanted to follow him in his funeral pyres but ceased from her attempt on hearing a voice from heaven that they would be re-united soon. With the hope of this re-union she was passing her days in that way.

Mahāsveta had a bosom friend Kādambari by name who too resolved not to marry if Mahāsvetā would not change her mind. Mahāsvetā took Candrāpiḍ to Kādambari and they fell in love with each other. Candrāpiḍ being commanded by his father had to return to Ujjayini. Here ends the first part.

In the second part Bhuṣaṇa Vāna Bhaṭṭa has brought about the union of Kādambari with Candrāpiḍ and that of Puṇḍarīk with Mahāsvetā.

The book is full of long compounds and ambiguous terms. The skill of narration is found at every step. Prof. Wilson has described it as a deep forest with thorny shrubs barring the entrance of the reader to it.
5. Abhinanda, son of Jayanta Bhaṭṭa of Kāsmīr who lived in the ninth century A. D. had given the essence of the above work in beautiful prose called Kādambarī Kathāsār. He speaks of him as contemporaneous with Rāja Sekhar.

6. Tilak Maṇjarī—In the earlier part of the eleventh century Dhanapāla wrote this book. The book has derived its name from Tilak Manjarī its heroine. The poet has imitated Vāṇabhaṭṭa at every step both in diction and subject matter, but his attempts are a complete failure.

7. Bhoja Prabandha—It was written by Vallala most probably in the 16th century A. D. It gives the life-sketch of king Bhoja of Dhārā who was famous for his munificence, learning and encouragement for learning. The poet makes Kālidās a contemporary of Bhoja. The book has no historical value.

N. B.—Besides we have Dvātriṃśat Puttalikā (it is ascribed to Kālidāsa) and Vēṭāl Paṇca Viṃśati written in prose.

CAMPU

The Champu is a kind of elaborate and highly artificial composition which is in prose and in verse, both intermingled. This sort of composition is not met with before the tenth century A. D. The Vikrām
Bhaṭṭā wrote Nala Campū and Madalasa Campū at the earlier part of the tenth century A. D. It is said that he lived during the reign of the Rāstra Kūta King, Indra.

The Jibandhar Campū of Hari Candra was perhaps written towards the close of the tenth century. This Hari Candra is not identical with one mentioned by Vāna in his Harṣa Carit. Soma Deva's Jaśastilaka Campū was written about the same time.

The Rāmāyaṇa Campū of Bhoja Rāja was composed in the eleventh century A. D. This Campū is otherwise known as Bhoja Campū after its author. According to Prof. Keith it was composed after the reign of Bhoja.

The Gopal Campū was written by Jīva Gosevāmi in the sixteenth century A. D.

The Nilakāṇṭha Vijay Campū of Nilkaṇṭha was written about 1637 A. D. It is an important work of the Vaiṣṇava section. Besides we have Campū Bhāgavat of Abhina-va Kālidās (fifteenth century A. D.), Vīṣva Guṇādāraṣa Campū and Hastigiri Campū of Venkatadhvari (seventeenth century A. D.) etc. which also deserve mention.
Exercise

1. Mention and characterise the main classes of epic poems. What reasons are there for holding that the Mahābhārata in its present form is an amplification of an older and simpler form? (1909 p.)

2. What is known as to the history of Kāvya literature? What light is thrown upon that history by inscriptions? State and characterise Prof. Maxmüller's Renaissance Theory (1909 H, 1930: p.)

3. State and criticize the different theories regarding the date of Kālidāsa. (1910 P, 1912 P, 1929 H)

4. What evidence is there for determining the date of the Rāmāyaṇa? (1910 H, 1912 P 1929. 1934 H 1932 P)

5. Discuss the date of the composition of the Mahābhārata? (1911 P, 1933 P, 1935 H.)

6. Name the Principal Purāṇas which disseminate the cult of Śiva, and write short notes on Kathāsarit-Sagar, Mṛchchakaṭika and Nava Sāhasaṅka Carit. (1911 P)

7. Indicate the distinguishing characteristics of the two main classes of Sanskrit epic poetry. Discuss the evidence as to the time at which the Mahābhārata may have attained its ultimate form. (1911 H.)

8. What has been ascertained as to the history of the text of the Rāmāyaṇa? On what evidence have attempts been made to determine its age? What are the main characteristics of its style? 1912.

9. Give some account of Sanskrit prose literature (1913 P, 1924 P.)
10. State and examine the theories held by modern scholars as to the composition of the Mahābhārata. Contrast the spirit and form of the Mahābhārata with those of the Rāmāyaṇa (1913H).

11. Give a brief history of Kāvyā literature and a somewhat detailed account of one work of that class. (1913H.)

12. Either name the eighteen Purāṇas or discuss the date of the composition of the Rāmāyaṇa. (1914P)

13. On what basis may conjectures regarding the age of the Rāmāyaṇa be formed? On what grounds have certain parts of the poem been held to be later additions? (1914P).

14. Give a general account of the prose romances in Sanskrit with details as to any one of them.

15. Either enumerate the principal purāṇas or comment on the following observations—The careful investigations of Prof. Jacobi have shown that the Rāmāyaṇa originally consisted of five books only. 1915P

16. Discuss—The researches of the late professor Büller and of Mr. Fleet render untenable Prof Max-Müller’s well-known theory of the Renaissance of Sanskrit literature in the sixth century (1915 p.)

17. Either discuss the date of the composition of the Mahābhārata or state what you know of the time and place of the origin of the Rāmāyaṇa. (1916.)

18. Discuss the historical basis of the Mahābhārata. What Vedic traditions have been preserved in it? (1917.)

19. Give an account of the several recensions of the Mahābhārata and of the Rāmāyaṇa (1917 p.)
20. Explain the position of the Mahābhārata in the Sanskrit literature and discuss the date and method of its composition. (1918, 1922.)

21. Describe the origin and development of Sanskrit epic poetry. (1919 p.)

22. Clearly state the theory of Jacobi as to the age of the Rāmāyaṇa. (1919.)

23. Discuss the antiquity of the Rāmāyaṇa or of the Mahābhārata. 1920.

24. Point out the distinctive features of the Vedic and classical Sanskrit literature. 1920.

25. Explain the plot of the Rāmāyaṇa and explain the date of its composition. (1921.)

26. Give a concise survey and general estimate of the Kāvyā literature with some details of one or two principal works discussing in this connection the so called Renaissance theory of Maxmuller. 1923.

27. Either narrate the general characteristic of the works going by the name of Purāṇas or discuss the remarks—‘The Rāmāyaṇa originally consisted of five books. 1925.

28. (a) “The Māhābhārata in its present shape contains an epic nucleus and in course of time it has become a comprehensive didactic work.’—Discuss.

(b) What evidence have we regarding the origin and history of the Mahābhārata and the stages by which it attained its present form? 1926.

29. Discuss the so called Renaissance theory of Maxmuller and its bearing upon the early history of Sanskrit Kāvyā literature. 1926.
30. How do you know that Sanskrit court poetry was in existence in the first five centuries of the Christian era. 1927 p.

31. Give a brief account of two of the historical Kāvyas and mention their authors. 1929 p

32. Trace the origin and growth of the Mahābhārat. 1930. p

33. In any case our Mahābhārat is not only the heroic poem of the battle of the Bharatas but at the same time also a repertory of the old bard poetry,—Explain briefly. 1932 p.

34. What is in your opinion the exact position of the Purāṇas in the history of the Indian literature, both according to contents and chronology? 1933 p.

35. Give a brief account of the development of the historical kāvya literature. (1932 p.)

36. Write an essay on the different types of the Purāṇas.
CHAPTER IX

BUDDHIST LITERATURE,

The approximate age of Buddhist Literature may be a few years before or after 485 B. C. Almost the whole of the oldest Literature of the Buddhist consists of collections in the form of conversations, songs, narratives and canon of the order. According to Buddhist tradition the first Buddhist council was organised by the immediate disciples of Buddha with a view to establish a canon of the order. This resulted in the composition of the Sutta-pitaka and Benoy-pitaka. The second council was held at Vaisali a hundred years after the death of Buddha with a view to revise the doctrine of the first council. According to the report of the chronicles of Ceylon real canon of sacred texts was compiled during the third council which was held at the time of Asoka. These canonical compilations came to be known as 'Tipitakas' or three baskets. These are Benoy-Pitaka, Sutta pitaka, and Abhidhamma pitaka.

Benoya-Pitaka contains all that refers to the monastic community. It
prescribes rules of the discipline of the orders and the precepts for daily life of the monks and nuns.

Sutta piṭaka literally means a basket of short rules. It gives a long or short explanation of religion in the form of a dialogue. It consists of five Nikāyas or great collections of Sūtras.

It is believed by the Buddhists that Abhidhamma piṭaka or a basket of the higher subtleties of the doctrine, does not contain the sermons of Buddha but those that were composed by his disciples. The work chiefly refers to the Phychological foundations of the Buddhist ethics.

There are two communities among the Buddhists, the Mahāyāna and the Hinayāna. The scriptures of the former have been written in Sanskrit or mixed Sanskrit and those of the latter in Pāli. The Hinayānists call them ‘Therāvādi.’ According to them the scriptures of the Mahāyāna community are artificial, while those of theirs are simple and genuine as they were direct instructions of Buddha himself.

The distinctions existing between these two communities may briefly be stated thus. They who have attained nirvāṇa are called Arhats. Their death is known as Pari-nirvāṇa. These Arhats are chiefly divided into
three sections—Buddha, Pratyeka Buddha and Śrāvak. Of these who acquire perfect knowledge by themselves without receiving instructions from others are known as Buddha and Pratyeka Buddha, with this difference only that the one may attain nirvāṇa and make others do it, while the other lacks in the latter capacity. Those who attain nirvāṇa on hearing instructions from the Buddhas are called Śrāvakas.

According to both these communities nirvāṇa is attainable through the observance of tenfold vows, called Paramitās. These are—Dān, Śīl, Kṣānti, Virya, Dhyān, Prajñā, Upāya, Bala, Praṇidhi, and Jñān. All except Prajñā are common to all. Sānti Dev has given a full description of these ten ways in verses in his Bodhi Caryyāvatāra, which is a brief account of his Sūtra Samuccaya.

The Buddhistic literature being very vast we give below only a short description of some of these books.

1. Dhammapada—It is a collection of pithy sayings composed in Pali verses. The work is divided into eight sections called vaggas, each of which contains ten suttas. The book aims at blissful repose of mind and the attainment of nirvāṇa.
2. *The Jātakas*—These are mostly occupied by legends described in Pāli language. Some of these are analogous to the dialogues of the Upaniṣads and the Mahābhārata. The main theme of the book is to depict the previous life of Buddha in the forms of birds, beasts etc.

3. *Dīpadvamśa*—It is a history of Ceylon in Pāli verses written about 4th century A. D.

4. *Mahāvamśa*—It is a perfect epic composed probably by Mahānāmā towards the close of the 5th century A. D. in Pāli. It speaks of the story of Gotama Buddha and especially the history of Buddhism in India. The story of Bejoy Singh is also depicted here. From historical point of view the Mahāvamśa tīkā is a work of greater importance written between 1000 and 1250 A. D.

We learn from Mahāvastu quotations that there was a Dhammapada in Sanskrit canon also divided into vaggas, and that its style corresponds to that of the Pāli Dhammpada.

5. *The Mahāvastu*—It is a work in mixed Sanskrit and describes the life of Buddha. This is a treasure-house of Jātakas and other narratives. It is written partly in pure prose and partly in mixed prose and verse.
6. The Lalit vistar—It is one of the most sacred of the Mahāyāna texts and is otherwise known as Vaipulya Sūtra or discourse of great extent. It gives a splendid picture of the Buddha with divine hallow shining around him. The narrative begins with the biography of Buddha and forms the subject matter of the book. There are many wonderful stories described here with relation to the Buddha in a very charming way.

7. Buddha Carit—Aśva Ghosh, the author of the book, is one of the most prominent poets of Sanskrit literature. He flourished during the reign of King Kaṇiṣka of the the 2nd century A. D. In it the poet has given the intrinsic truth of the Buddhist doctrine in a noble and artistic way. The Buddha carit is a mahākāvya or great epic and is possessed of all the main characteristics of the great epic.

8. The Saundarananda Kāvya—This also was written by Aśva Ghosh. The book gives the life story of Buddha and along with it describes beautifully the story of lovelorn Nanda, the half-brother of Buddha. The plot of the book is as follows—

Suṇḍari, the beautiful wife of Nanda mourns her lost husband and Nanda too longs to be back with his beloved. The attempts of the monks to calm him ends
in smoke. The Buddha takes him with himself and ascends to heaven. He showed to Nanda the Apsaras in heaven. Then the master asked him if his wife was as beautiful as the Apsaras. Nanda answered in the negative and hankered after the apsaras. Ananda explains to him the frail nature of heavenly bliss and Nanda is convinced at last, and goes to Buddha to receive instructions from him and through his grace attains liberation.

9. The Vajrasūci—This is also ascribed to Asva Ghosh. The work betrays an intimate knowledge of the poet regarding Brahmanical literature. In it he refutes the Brahmanical caste-system very sarcastically. The Chinese translation (973–981 A.D.) ascribes the book to Dharmakīrti.

10. Śāri Putra Prakarāṇ—It is a drama found in fragments and ascribed to Asva Ghosh. The subject matter of the book is the conversation of Śāri Putra and his friend Maudgalyayana regarding Buddhism.

11. Sutralāṅkar—It is preserved in a fragmentary condition. This too was composed by Asva Ghosh. The book has been written in prose and in verse resembling the mode of classical style. The substance of Jātakas and Avadānas are given here.
12. The Jātakamāla—It was written by Āryya Sūr. The book narrates the anecdotes of Buddha's actions in his previous births. It is composed in prose and verses intermingled and is important for its historical interest.

13. Catusātī—The author of the book is Āryya Dev who flourished in 250 A.D. He has attacked the Brahmanical practice of bathing in the Ganges to remove sin and acquire merits thereby very cuttingly.

14. The Bhīṣalekha Dharma Kāvyā—It was composed by Candra Gomin. It is a treatise on instructions in the form a letter to a disciple dealing with the essential doctrines of the Budhistic faith.

15. Suhyllekha—The author Nagārjun has depicted the Buddhist doctrine here very nicely for the use of his patron, a king. Nagārjuna is undoubtedly the author of the commentaries Prajñā Pāramitā Sūtra Sāstra and Daśa Bhūmi Vibhaṣa Sāstra. Besides he is the author of a number of books and translations on various subjects.

16. Mahāyān Sutralaṅkāra—The author of the book is Asanga, brother of Vasubandhu who flourished in 4th century A.D. The book is overloaded with technicalities and written in correct but undig-
nified Sanskrit.

17. Kalpanamanditikā—It has been edited by Prof Luder in fragments found in central Asia. The author of the book is Kumāralāta. It throws a flood of light on the development of Kāvyā literature.

The Āvadāna literature.

The word Āvadāna signifies a noteworthy deed and generally in the good sense of a heroic deed. These are stories to illustrate that black deeds bear black fruits and white deeds white fruits. The Āvadānas like Jātakas, are a kind of sermons. A regular avadān consists of a story of the present and a story of the past with a moral attached to it. When the story of the past is in relation with the Bodhisattva it is called Jātaka. Both the Āvadānas and Jātakas explain the law of Karma under an allegory.

1. The Āvadānaśātaka—It is the oldest of these kinds of books. It was translated into Chinese in the first of the 3rd century A.D. The work belongs to the Hinayāna school. Buddha-worship forms the prominent part of the legend. This is consisted of ten decades and deals with a particular subject in every story. It contains also Jātakas.

2. The Karma Śataka.—It is very much like the Āvadāna Śātaka and has a number
of legends in common with it. The book is found in Tibetan translation only.

3. The Divyāvadān—Narratives here begin and end in the same manner as they are found in the Avadān Satak. The composition of the work is very confused and disconnected, and the language and style too are not in agreement with the subject matter.

4. The Avadān Kalpalatā—It was written by the Kāśinīrean poet Kṣemendra in 850 A.D.

JAINA LITERATURE

1. Upamitibhavaprapaṇcā kathā—It was written by Sidha or usually known as Siddharṣi in the beginning of the 10th century A.D. This famous allegorical romance has described the existence in symbolical terms. It is divided into eight books, called Prastāvas. The work aims at how a man by auspicious desds can attain to salvation. He wrote also the Ādi Purāṇ.

2. Triṣaṣṭhi Salākā Puuṣa Caritam—It was written by Hemcandra Sūri in the 11th century A.D. He was a prolific writer and had written Grammar, lexicography, poetics, and metrics. The seventh parva of the book is called the Jaina Rāmāyaṇa. The book gives the life-sketches of 63 Jinas