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Modern Sanskrit Writings in KARNATAKA

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Edited by

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PREFACE

This work by Ranganath introduces 38 representative authors from Karnataka belonging to Twentieth Century. They represent diverse generations of literary personalities in Sanskrit that have prominently flourished in the past century. Many of them, like S. Jagannath and R Ganesh just carved a niche for themselves in twentieth century and now they belong to the generation of most promising Sanskrit authors in this century.

In a journey through the pages of this monograph, we can feel the changing scenario of contemporary creative writing in Sanskrit. There are interesting works on the family history of Mysore kings, the cities of Karnataka as well as on the holy places and saints of this state. *Viśvaguṇādarśacampūḥ* of Venkaṭādhvarin, composed in seventeenth century AD, has been a trendsetter, which presented a critique of Indian milieu. Venkaṭādhvarin has encompassed the whole peninsula in its diversity and plurality. Many of the authors of our age in Sanskrit envisage this broad spectrum. It is interesting to note that a Sanskrit author from Karnataka Nirpaje Bhimbhatta, composed works like *Kāśmīrasandhana-samudyamaḥ*– presenting a resume of Kashmir problem, and *Haidarābāda-vijaya on satyāgraha* during British regime at Hyderabad.

Through this work, we can also understand some of the nuances and tendencies of present day Sanskrit writings. Gandhism has cast an everlasting impact on Sanskrit writings of this age. Realism gets the upper hand. The spark of prose, as a vehicle of modern sensibility is slowly replacing the repetitive versification,

overloaded with panegyrics and hyperbolism. There is a shift from versification towards prose, from verbal jugglery towards simplicity; and the tendency to cultivate the age-old language of gods as a vehicle for expression of contemporary socio-economic conditions.

Karnataka has produced some of the most outstanding litterateurs of Sanskrit in our times. Galgali Ramachar, Jaggu Vakulabhushana and many others have composed some of the finest specimen of creative pieces that can be a part of the golden treasure of Sanskrit literature. Tradition and modernity go hand in hand together in these writings. We can also find a blend of classicism and modernity. C.G.Purushottam, H.V. Nagaraja Rao, R. Ganesh and some others have made new experimentations and have introduced new genres.

The series on Modern Sanskrit Writings in different states was planned under SAP in Sanskrit Department of Dr. H.S Gour University. Rashtriya Sanskrit Sansthan has undertaken the Publication of volumes prepared under this series. This is the second volume under the series devoted to contribution of different states to Modern Sanskrit Writings. The first volume by Arum Ranjan Mishra was devoted to the contribution of Orissa. Other volumes are also in planning. We hope that this series will bring out a comprehensive picture of perspectives of contemporary creativity in Sanskrit during the past two centuries.

—Radhavallabh Tripathi
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INTRODUCTION

The state of Karnataka is situated in the Southern part of India. Prior to 1973, it was known by the name of Mysore, its capital city. Presently the city of Mysore is famous on international map as the city of gardens as well as the silicon city of India. With its pleasantly moderate climate and a rich cultural heritage, the state of Karnataka is also known for the pomp and show of the traditional Dushera (Vijyâdaúamî) festival. The Mahārājas of Mysore have been great patrons of arts, literature and úâstraic learning. The farsighted Deewans like Deewan Rangadhar, Sesadri Iyer, Mirza Ismail and others also promoted the intellectual traditions within the state. The state of Karnataka has been the motherland of a genius like Bharataratna Sir M. Visvesvaraih and Nobel laureate Sir C.V. Raman. The accomplishments of the former in the field of irrigation technology ushered an era of modernity in this land, whereas the latter made immense contribution to the study of sciences. In the field of literature also, the state has produced seven Gyanpith Awardes, like K. V. Puttappa (popularly known as Kuvempu), D. R. Bendre, Shivram Karanth, Masti Venkatesh Iyengar, V. K. Gokak, U. R. Ananthamurthi and Girish Karnad.

Mysore has been a great seat of Sanskrit learning. The Emperors under the dynasties of Gaṅga, Cola, Hoysala and Vijayanagar etc. patronized and promoted pundits by bestowing *agṅahâra*s and providing grants for the temples. Mysore grew to be great center of Carnatak music, and at the same time the rulers did not lag behind in encouraging the growth of Hindustani music.

The Oriental Manuscript Library was founded at Mysore during the reign of Queen Victoria (1887). The curator of this Library, Mahâmahopâdhyâya Shama Sastry brought out the monumental work Kauṭilya's Arthúâstra. Founded in 1916, the University of Mysore was the sixth University of India, and the first University under a princely state in the country. This university has produced eminent savants like Sarvapalli Dr. Radhakrishnan, one of the most outstanding philosophers of modern India; as well as Prof. M. Hiriyanna. The *Outlines of Indian Philosphy* by Prof. M. Hiriyanna is an essential work for the students of Indian Philosophy. Amongst the patrons of Sanskrit scholarship, the name of Sri Jayachamaraja Wodeyar, the Maharaja of Mysore is worth mentioning. He published major purâṇas with their Kannada translation. Ṛgveda Samhitâ with Sâyaṇabhâṣya, edited by a group of 35 scholars, was brought out in 35 volumes. Yogavâúiṣtha was translated into Kannada by Devadu Narsimha Shastry under the patronage of King Jayachamaraja Wodeyar. Wodeyar himself being a scholar, wrote a work on Dattâtreya in English. It was under his patronage that Mahâmahopâdhyâya Lakshmipuram Srinivasacharya created his classics like Darúanodayam, Mânameya-rahasya-Ślokavârtikam and so on.

Sringeri Sharadapeeth was established in this state by Śaṅkarâcârya. Sureúvarâcârya the author of *Bṛhadârṇyakabhâṣyavârtika, Taittirîtabhâṣyavârtika* and *Naiṣkarmyasiddhi* was the first pontiff of this great seat of learning in Advaita Philosophy. During the course of time, this peetha has produced savants like Saccidânanda Śivâbhinava Nṛsimhabhâratî Svâmî, Chandrasekhara Bhâratî Svâmî, Abhinava Vidyâtîrtha Svâmî, Bhâratîtîrtha Svâmî. They have been epitomes of erudition and spiritual values. The Sanskrit commentary of Candraúekhara Bhâratî Svâmî on Śaṅkarâcârya's Vivekacûḍâmaṇi is the only a pointer in this direction.

Be it critical writing or literary creations or translations from Sanskrit in Karnataka, literary traditions have ever been zealously persued in Karnataka.

Karnataka has also been a great seat of learning in Dvaita Philosophy. Mâdhvâcârya (1238-1317 AD) was the founder of Dvaita system. He not only wrote commentaries on ten principal Upaniṣads, Śr*îmad-bhagavadgîtâ* and *Brahmasûtra;* but also commneted upon the first forty hymns of Ṛgvda, and composed an abridged version of the Mâhābhârata in verse form. He also wrote notes and comments on Bhâgavata, the Daúaprakaraṇas or ten philosophical monographs expounding the logic and metaphysics of Dvaita system. His critical exposition of the Brahmasûtra is one of the greatest works in the realm of Indian philosophy.

Contrary to popular beleif, there is an astonishing quality of creative upsurge of writing in Sanskrit today. Modern Sanskrit writing is qualitatively of such high order that it can easily be treated on par with the best of Classical Sanskrit literature, It can also easily compete with the writings in other Indian languages. The enormous quantity of the published works in Sanskrit composed during the past two centuries encompasses all forms of literature. An attempt is being made in the present monograph to account and evaluate the contribution of Karnataka to Twentieth Century Sanskrit literature, which convincingly disproves the criticism that Sanskrit is a dead language. It will hopefully serve as a ready reckoner for the researchers on modern Sanskrit wriitngs.

The methodology uniformly employed in this book is first to state the author's date of birth, his family, his qualifications, an account of his creative or critical writngs as well as the honours or laurels which he might have received and an assessment of his overall contribution to literature. The work is devided into nine chapters pertaining to nine decades during which the authors taken up here were born. Thus the work stretches from Jaggu Singararya

(born on 20.10.1891) to R. Ganesh (born on 4.12.1962). There are authors whose date / year of birth could not be conformed, I have kept them under the section miscelleneous. This work highlights the contributions of poets who have been honoured with Sahitya Akademi Award by the National Academy of letters, or have been conferred the President's certificate of honour or the title of Mahâmahopâddhyâya by the Rashtriya Sanskrit Sansthan, New Delhi. Jaggu Vakul Bhushana, author of more than 60 works in various genres; Galagali Ramachar, the editor of Madhuravâṇî, Kadur Krishna Jois, Ranganatha Sarma, K.T.Pandurangi, Pandarinathacharya Galagali, Paraddi Mallikarjuna, H.V.Nagaraja Rao, Ramakrishna Bhatta and Śatâvadhânî Ganesh are a few to mention amongst them.

The contemporary Sanskrit poets of Karnataka have inculcated the spirit of realism in their writings by depicting the social evils like dowry, bribery, corruption, unemployment and so on. They have also suggested possible and plausible solutions of these evils. H.V. Narayana Shastry's Guṇaparīkṣaṇam, H.V. Nagraja Rao's Dāmpatyakalahaḥ, Ganesh's Anveṣaṇam are pointers in this direction.

Patriotism and nationalism also occupy a significant trend of modern Sanskrit poetry wherein we find works being composed on religious saints and national leaders like Basavanna, Vidyāraṇya, Mahatma Gandhi, Sivakumara Swamiji (the present pontiff of Siddha Ganga Mutt Bhāratīya-deśabhakta-caritam and so on. Basavabhāskarodayaḥ - an epic on Basavanna by Paraddi Mallikarjuna, Vidyāraṇyakathātaraṇgiṇi, Gandhīṭopīlaharī and Gandhīvaibhavam by Galagali Ramachar and K.S.Nagrajan Siddhagaṅgāyāh Śuddhachetanaḥ by H.V.Nagraja Rao, Bhāratavaibhavam and Bharatīyadeśabhakticaritam by K.S.Nagrajan are some examples in establishing contemporanity of Sanskrit writings in Karnataka.

Modern poets have been successfully experimenting with new forms and genres like, sonnet, Haiku, blank verse etc. Ganesh's Śaṇkaravivekīyam is a dual poem (dvisandhānakāvya) and Antaḥkāntiḥ is a novel in blank verse. It depicts the last day of Vivekānanda. Saugandhikā is a collection of sonnets in blank verse imbibing the alien tone of blank verse, Citraculikā is a vivid testimony of Citrakāvya. Ganesh is known for his extempore poetic composition (āśukavitva) and is also successful in composing citrakāvyas impromptu during his Aṣṭāvadhāna and Śatāvadhāna programmes, thus proving the point on hand that modern Sanskrit poets have come out of their narrow traditional regimentation and have been successful in imbibing contemporary trends in their compositions.

Travelogues are also not lagging behind in the contemporary scenario. H. V. Nagaraj Rao's Śāradādarśanam describes his visit to Śringerī. Translations have become essential in a multilingual country like India and they undoubtedly form a major part of contemporary Indian literature. Many works have been recently rendered from regional languages into Sanskrit. The plays by Jñānapītha awardee Shri Kuvempu have been translated into Sanskrit by C. G. Purushottam in his "Kuvempu-nāṭaka-cakram" Subbanna, one of the most powerful novels in contemporary Indian literature by another Jñānapīṭha awardee Masti Venkatesh Iyengar, has been beautifully presented in Sanskrit under the title Subaṇṇaḥ by Venkatesha Shastri. The Vacanas of Sarvajña have been translated by K. T. Pandurangi and C. G. Purushottam as "Sarvajña-vacanāni", while Basavaṇṇa's vacanas have been translated as Basava-vacanāmṛtam" by Paraddi Mallikarjuna. S. L. Bhairappa is one of the most outstanding novelists of present era. Of his novels, Śārtha has been rendered by H. V. Nagaraja Rao, Âvarana by H.R. Vishwas and Dharmaśrī by Janardan Hegde.

Translations from Hindi have also been attempted by Sanskrit writers of Karnatraka. Paraddi Mallikarjun thus presents the

wise sayings of mystic poet Kabir under the title "Kabīra-sūkti-mauktikamālā". Five short stories of Premchand, one of the great masters of modern short story literature, have been rendered into Sanskrit by H.V. Nagaraj Rao.

These translations successfully bring out the capability of Sanskrit to become a vehicle of modern thought and ideology. Contribution of traditional pundits to modern Sanskrit writing is no less important. In this regard mention may be made of the traditional families of 'Galagali' and 'Jaggu'. The former is represented by Galgali Ramachar and Pandarinathachaya Galgali and the latter by Jaggu Shingararya and Jaggu Vakulabhushana.

I hope this work will be useful for the researchers and layman alike and will corroborate the fact that Sanskrit is still functioning as a vibrant and potential creative force.

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CHAPTER I

The five authors taken up in this chapter, i.e., Jaggu Singararya, Chandrashekhara Bharathi Swamiji, Rallapalli Ananthakrishna Sharma, Galagali Ramacharya and Gotur Venkatachal Sharma were born in the last decade of nineteenth century. They represent the oldest generation that enriched Sanskrit literature in the next century. Multilingualism, which has always been present in the literary scene in this country right from hoary past, has made an impact on their creativity.

1. Jaggu Shingararya

Jaggu Shingararya was born to Jaggu Thirunarayana Iyengar and Vengadamma on 20.11.1891 at Melukote. He had his formal education at Maharaja Sanskrit College, Mysore and at Melukote Sanskrit College. He was endowed with remarkable talent and composed a number of works in Sanskrit. A prolific writer, he produced Campū, devotional lyrics, dramas and a number of anthologies of poems as well as various other writings, viz Yaduśailacampū (1932), Kṛṣṇakathārahasya (poem, 1936), Dāśarathidarśana (poem, 1958), Venkateśa-pādāvalambanastotra, Kāvyakalāpam (part I, poems, 1968), Yakṣapraśnanāṭakam (play, 1968), Śibi-vaibhavam (play), Śauri-śauryam (play), Dharmavyādha-darśanam (one act play, 1968), Atimānuṣastavaḥ (devotional poem), Kāvyakalāpam (part II, poems) and so on.

He has also written three works in Kannada - Nīthisārāvalī, Bālinabhāgya and Vairamuḍivaibhava. He has been

honored by Maharaja of Mysore, Naluvadi Krishnaraja Wodeyar, by Chandra-shekhara Bharathi Swamiji of Shringeri and Pejawar Swamiji of Udupi. A recipient of Karnatak State Award, he has been honored by a number of cultural and religious organizations with titles like Abhinava-Bhavabhūti, Nūtana-Kālidasa, Kulabhūṣaṇa and so on.

What follows is a synopsis of some of his works.

Yaduśailacampū

This is the first work by Jaggu Shingararya. It focuses on Yādavagiri (Melukote), the birthplace of the author. It is divided into six chapters and is known as Śaṭprapañca.

Kṛṣṇakathārahasya

Kṛṣṇaksthārahasya by Shingararya, was printed in Telugu and Kannada scripts with translation. It was published in 1936 and was prescribed as a text for SSLC students during 1941- 42.

Dāśarathidarśana

Dāśarathidarśana was published in 1958. It is divided into three prapañcas (chapters). The first prapañca, entitled as *Pādukā-paṭṭābhiṣeka,* comprises 48 stanzas, the second prapañca has 118 stanzas and is named as *Citrakūṭodanta*. The third one with 91 stanzas is known as *Rāmapaṭṭābhiṣeka*. The first chapter is redeemed with the apt usages of Arthāntaranyāsa alaṇkāra, the second with Yamaka and the third with variegated meters. The author points out the specific features of his characterisation –

"Atra prapañcatrayātmako vibhāgaḥ kṛtaḥ, prathamaprapañce sarvāṇi padyāni arhāntaranyā-sālaṇkāracitrāṇi, dvitīyaprapañce yamakamayāni, tṛtīye prapañce nānāvṛttacitrāṇi ca virājante."

The use of appropriate proverbs has enhanced the beauty of the poem. For example -

1. Prāyo nṛpālā bahuvallabhā hi. (I.6)
2. Sampat punaḥ sampadam abhyupaiti. (I.10)
3. Vidyāvihīnaḥ paśureva nūnam (I.12)
4. Snehātirekaḥ kila pāpaśaṇkī (I.14)
5. Pātreṣu dattā hi phalanti vidyāḥ (I.16)
6. Pitur hi putrābhyudaye pramodaḥ (I. 20)
7. Śreyāṁsi nūnam bahu vighnavanti (I.33)
8. Nunam vidhereva garīyasī ichchā (I.37*)* and so on.

Kāvyakalāpa Part I

Kāvyakalāpa Part I is a collection of hymns offered to different deities. Of these the Bhārata-lakṣmīstavaḥ has a constant refrain 'tataḥ kim'; Śrīśāṅgristutiḥ has a replica of Bhāsa's statement "pādaḥ pāyād upendrasya.' *Ekaślokī-Rāmāyaṇam* and *Ekaślokī-bhāgavatam* provide the testimony of the genius of the poet in condensing the episodes of epics. In one of the poems, Vallabhācārya's popular lyric 'madhurādhipater akhilam madhuram' has been transformed as 'Yaduśailapater akhilam madhuram.'

Yakṣapraśnanāṭakam

This play was included in Kāvyakalāpam part I (1968). It is a one act play based on the Yakṣopākhyāna of Mahābhārata. The poet has introduced some new ideas in the age-old episode. For example the following etymology of the word mother is quite interesting-

Māsān daśa ūrhvā jātakam sūte yā sā mātā.

Dharmavyādha-darśanam

This play derives its inspiration from the Dharmavyādha Upākhyāna of the Mahābhārata. Some lines or phrases from works like Bhajagovindam, Śrīmad-Bhagavadgītā and Abhinava-śākuntalam have been nicely blended in the dialogues. The author has also inculcated philosophical speculations in the play. The following statement with a pun on the word 'moha' is an example –

patnīmohaḥ putramoho 'rthamohaḥ
pṛthvīmoho dehagehādi mohaḥ
evam mohair nāpi saukhyam na śāntiḥ
jñānī tasmān naiva muhyatviha eṣu.

Śibivaibhavam

This play was first published in the renowned literary organ of National Academy of Letters (the Sahitya Akademi) named Sanskrit Pratibhā. It portrays the greatness of Śibi's character.

Śaurišauryam

Of the Purāṇas, Viṣṇu and Bhāgavata describe the childhood of Kṛṣṇa. The dramatist has derived inspiration from these and has weaved out an excellent play in five acts. This play has been published by Surabharati Prakasana, Bangalore. The first act portrays Kamsa's fear and apprehension owing to the birth of Kṛṣṇa. The fear is further enhanced by the divine voice. The Second act brings out the character of Kamsa as a womanizer and his addiction to drinks. The dramatist has displayed his accomplishments in music in this act. In the third act, Nārada approaches Kamsa and preaches him. This act also unfolds the philosophy of avatāra (reincarnation). The fourth act reveals innovations and new concepts introduced by the author. The character of Kamsa has been transformed by him and the antagonist is made to appear before Lord Kṛṣṇa to plead for mercy and entreat for being

forgiven. In the last act Kamsa prostrates before the Lord and he is finally emancipated.

This play abounds the *rasa*s like Karuṇa, Śṛṇgāra, Adbhuta merging with Bhakti and finally culminating in bliss or ā*nanda*.

Atimānuṣa-stava

This is one of the many devotional poems from the pen of Jaggu Shingararya, The poet has also trans-created it in his Kannada poems.

To conclude, it must be said that the style of Jaggu Shingararya is exceedingly simple, lucid and is free from overloading of embellishments. He has enriched Sanskrit language and literature by formation of new phrases and idioms. Last but not the least, he has created a harmonious blend of creativity with Śāsric learning.

2. Chandraśekhara Bharatī Svāmijī

Chandraśekhara Bhāratī Svāmiji was born on 16.10.1892 as Narasimha to Gopal Shastri and Lakshamma. He was appointed as the 34th pontiff of Sri Sringeri Sharada Pītham on 6.4.1912. Being an introvert, he was given to meditation and used to attain samādhi, very frequently. With his remarkable control over meters, and divine inspiration, he used to compose stanzas. Only a few of them could be compiled and printed for the benefit of posterity and devotees. His devotional lyrics include –

Pādāvalambanastuti, Navaratnamālā, Toṭakastotram, Śrīmad-ācāryendrastavaḥ, Ācāryapādāvalambnastutiḥ, Dattanavaratnamālikā, Dakṣiṇāmūrti-mantramātṛkāstavaḥ, Śrīsāmāṣṭakam, Ṣaṇmukha-bhujaṅga-stuti, Pañcadaśīstutiḥ, Mīnākṣīstutiḥ, Mīnākṣīstotram, Vāṅutakarṣamañjarī, Śrīśāradāgītam, Śāradābhujaṅgam, Deśikotkarṣa-mañjaī,

ṣaṇmukhapañcaratna-stutiḥ and so on.

Swamji has composed a number of Śāstric works, which include a commentary on Śaṅkarācārya's Vivekacūḍāmaṇī (pub. by Bharatiya Vidya Bhavan). He is reported to have written another scholastic commentary in Sanskrit on the Śāṅkarabhāṣya of Śrīmad-Bhagavadgītā. This commentary is yet to see the light of the day. Some stanzas can be cited to illustrate the poetic excellence in the writings of Swamiji.

Pādāvalambanastuti

This poem comprises 13 stanzas. The very first stanza evinces charming-expression: –

sthitenupūrvāmakarandapūrṇe
jagadguroḥ pādasahasrapātre.
Kim anyato dhāvasi cittabhṛṅga
prayāhi tatraiva ramasva nityam.

(O bee! of my mind, when there are the lotus-like feet of the guru, full of compassion, why do you run around elsewhere? You should go and always rest there only.)

Navaratnamālā

As the very name indicates, this poem contains nine stanzas. The fifth stanza provides a good example of Ādiprāsa-

kāmādi-śṛṅgī-paricchedana-vajrapāṇe
nāmāvadhūta-nikhilāghacayo manasvī
sāmādigīrṣu parigīta-nijasvarūpaḥ
dṛggocaro bhavatu deśikarāṇ mamāśu.

(May the Lord Deśika appear before me immediately, who is like Indra destroying by his thunderbolt the six internal enemies, who dispels sins by his very name, and who is the very

embodiment of the Upaniṣadic dictum. Let him appear before me.

Śrīmad-Ācāryendra-stutih

This is a fine expression of devotion to Lord Deśika. We find a charming *utprekṣā* at the very out set in this poem–

dṛṣṭā vāci sarasvatīm nayanayor ante ca lakṣmīm tathā
citte vīkṣya samastabhūtakaruṇām kāye ca hemaprabhām.
no yuktam bahubhāminīsamudaye vāsāya yatreti te
śrīmaddeśikarājakīrtivanitā nūnam digaṅgānagāt.

(The Lord Deśika, the woman of thy glory, after seeing the goddess of speech in your words, compassion for all beings in your heart and golden complexion in your body, has thought it improper to reside amidst so many women, and therefore she is roaming in all directions.)

Âcārya-pādāvalambana-stutiḥ

This is a collection of eight stanzas. The fourth one has remarkable charm of alliteration –

śampālatāsadṛśā bhāsvara-dehayukta
sampādayāmyakhilaśāstra-dhiyam kadā vā
śaṅkānivāraṇapaṭo namatām narāṇām
śrīśaṅkarārya mama dehi padāvalambam.

(When can I acquire the wisdom of all scriptures, O Śaṅkara! you are the one who has the lustre like the flash of lightening, as you are capable of dispelling the doubts of devotees, may you confer your grace on me.)

Deśikotkarṣamañjarī

This is a collection of fifteen stanzas. The fourteenth stanza elucidates the concept of guru of which Swamiji himself has been a living example –

satyam vāci dayā nateṣu paṭutā dharmārtha-samrakṣaṇe
saujanyam sujane bhṛśam vimukhatā duṣṭeṣu yasyābhavat
śaktir brahmaṇi ninditeṣu viṣayeṣv āsīd viraktir dṛḍhā
sa svāmī mama deśikas taditaro nāmnāpi nāmnāyate.

(Truth in the speech, mercy towards devotees, strength to maintain the righteous path, showing courtesy towards good people, maintaining distance from the wicked, establishing a permanent abode in Brahman, renunciation of the mundane - whosoever has these qualities, is indeed my guru and I do not even name any other.)

Even though he served the goddess of learning without making any publicity, Chandrashekhara Bharathi Swamiji was a poet of high accomplishments. He was an epitome for the following statement by Shelley

"Poetry beautifies philosophy and
philosophy edifies poetry".

Swamiji became a legend during his life time and he is said to have performed a number of miracles, like resorting the eye-sight of the blind, making the dumb speak and so on. He was supposed to be a sparśamātra-guru' by his devotees, Sringeri Muth attained the pinnacles of glory during the tenure of Chandrashekhara Bharathi Swamiji. Scholars, Philosophers and statesmen like Savapalli Dr. Radha Krishnan, Dr. Rajendra Prasad on one hand and kings like Krishnaraja Wodeyar on the other used to visit and obtain his blessings. His creative writings likewise are blessings to humanity.

3. Rallapalli Anantha Krishna Sharma

Rallapali Anantha Krishna Sharma was born on 23.1.1891 in Rallapalli, a village in Ananthapur District of Andhra Pradesh. His mother was Alamelu Manganna and his father was

Krishnamachar. He studied Sanskrit under Krishna Brahmatantra Yatindra. He then served as Telugu pundit in Maharaja College at Mysore. He is reported to have composed works in Sanskrit, Kannada and Telugu. His Sanskrit writings include – a Campūkāvya, a Khaṇḍakāvya and a collection of poems - Śrīmahīśūra-rājyādarśaḥ (1925). Bhārgavīpañcavimśati (1926) and Ananthabhāratī (1927) are his other woks. He translated Kālidāsa's Raghuvaṁśa and Bhāsa's Svapnavāsavadattam. His poems in Kannada include Tārādevī (1911), Mīrābāī (1913), Śamīpūje and a novel - Līlāvatī, and works on criticism entitled as Gānakale (1952), Sāhityamaṭṭu Jivanakale (1954). He has also translated some works from Kannada into Sanskrit. He has also written the following works in Telugu :- Vemana (Criticism, 1929), Gāthāsaptaśatīsāramu (translation from Prakrit 1932), Tāllapakasankir-tanalu (edited), Śrīmadāndhra-bhāgavatam (1953, edited), Sārasvata-lokamu (criticism, 1954), Tenali Ramkrishnaviracita Pāṇḍuraṅga- māhātmya (edited, 1967).

Śrīmahīśūrarājyābhyudayādarśaḥ

This is a Campukāvya, moulded on Veṅkaṭādhvari's Viśva- guṇādarśacampūḥ. In the introductory portion the names of Kṛśānu and Viśvāvasu are given. This work was awarded with first prize in poetry competition organized on the occasion of Dīpāvalī under the chairmanship of King Krishnaraja Wodeyar. The work is divided into a number of sections entitled Avataraṇikā, Doṣadarśana, Guṇadarśana, Purātanasthitiḥ, Idānintanasthitiḥ, Setubandhaḥ, Vidyut-śaktiḥ, Suvarṇa-khaṇiḥ, Khaniḥ, Vidyāviṣaya, Nāgaravarṇana and Samskṛtavidyā etc. The author also describes the University of Mysore and the surroundings of the city of Mysore. The section entitled Dośadarśanam is realistic one. The poet brings out the increasing commercialization and loss of values.

nāsthā puṇye na nayagatau tau no parārthānuvṛttau
pāścātyānām avinayapatair vañcitānām amīṣām
nirmaryādā niravadhimadaḥ nityam aśrāntalobhaḥ
dharmādharmair vivadata ime krayyavikrayyabhūtau

(These people deceived by the influence of the western people, do not have faith in merits, neither in good policies, nor in helping others. Thy do not have any limits, their intoxication knows no bounds, and they are always full of greed. They are debating for the things to be purchased and sold.)

Viśvāvasu immediately supplies a rejoinder by saying –

guṇadośasaṅkaravicitratayā
jagad eva nirmitam idam vidhinā
dinam ātapena tamasā ca niśā,
paribhuyate kimu mudhā'tra mṛṣā.

(This world full of wonders has been created by the Creator as a mixture of qualities and blemishes. The day is overpowered by sunshine and the night by darkness.)

The poet has displayed good command over prose throughout this work.

Anantabhāratī

This work was published in 1977 from Surbhāratī Prakāśana, Bangalore. The portion entitled "Śrīgītagovinde pāṭhaparīkṣaṇam' was a lecture delivered by Sharma in Madras Sanskrit Academy on 19.2.1955, on the occasion of Jayadeva-day celebrations.

Sarma is the recipient of many titles like Gānakalāsindhu' (Mysore Music Session, 1961), Gānakalāprapūrṇa (Andhra Pradesh Sangeet Natak Academy), Saṅgitakalāratna (Bangalore Gayan Samaj, 1973), Honorary D.Litt. of Sri Venkateshwara University and Asthāna Vidvān of Tirumala Tirupati Devasthanam.

An embodiment of music and literary accomplishments Ananthakrishna Sharma has enriched the literatures of three languages by his contributions.

4. Galagali Ramacharya

Galagali Ramachar was born in 1893 in the village Galagali on the bank of Krishna River in the Bijapur District of Karnataka. He studied Kāvya and Vyākaraṇa under his elder brother Galagali Kurmachar. Then he went to Uttaradi Mutt and studied Nyāya under Krishnacharya and Vedānta under Sri Satyadhyanateertha Swamiji. Along with his mastery in these śāstras, he was also attracted to poetic compositions. He contributed poems to *Samskṛtacandrik*ā and *Sahṛdaya* well known popular Sanskrit periodicals of those days. He started a Sanskrit monthly 'Madhuravāṇī' with the assistance of his friend Burli Srinivasacharya in 1935 from Belgaum.

Galagali Ramachar was a prolific writer. His Yaduvamśa Mahākāvyam though incomplete epic in ten cantos is a masterpiece in classical tradition. Galagali must have planned it in sixteen or twenty cantos. The first nine cantos provide an outline of the background of Yadu family. The story of Kṛṣṇa's life begins from tenth canto itself and abruptly ends there. Even though the main theme could not be completed, the available portion furnishes a rich feast of poetic excellence. The episode of Yayāti and Śarmiṣthā in the beginning is fascinating, Rāmā's story is taken up and the myth of the churning of the ocean is also described. With this vast canvass of background we can infer the ambitious plan that the poet had designed for this epic. Each canto has been given a name suited to its contents. Ramachar's mastery over prosody coupled with timely proverbs has added to the beauty of colors on the vast canvass of this epic.

Svarājyaratnākaraḥ is another long and ambitious poem by Ramachar. Happily, the poet has switched over to secular theme

rooted in democratic values and patriotism. The poem is divided into several sections and these sections have been named on the symbolic weapons adopted by the Mahatma for his non-violent struggle against the foreign rule, viz. - Svadeśalaharī, Gandhīṭopīlaharī, Carkalaharī, Bahiṣkāralaharī and Kārāgṛhalaharī. Svadeśalaharī depicts the movement for establishment of indigenous economy and a call for self-reliance. Gandhian philosophy of truth and non-violence has been effectively pin-pointed here by evoking the spirit of patriotism and self sacrifice. Gandhiṭopī becomes a symbol of inculcation of these values. Use of *charakh*ā by weaving of *khadi* is described in Carkalaharī. It also symbolizes the revival of rural industries and the ideal of independent economy. Kārāgṛhalaharī and Bahiṣkāralaharī establish the fact that no government can survive without the support of the people and non-cooperation of the mass can lead to the downfall of tyranny. Imprisonment and punishment fail to curb the spirit behind the no-obedience movement.

Devī Vāsantī and *Ko'ham* are two prose compositions by Ramachar. The former presents a historical narrative. There is a graphic and delightful description of Dushera festival under the patronage of the first Chamraj of Mysore in the beginning, followed by a graphic narration of revolt against Chamraj. Chamraj, along with his queen and daughter Vāsantī is taken away for a hide by a trusted colleague Nañjarāja in a cave. The description of the predicament of the royal family is very touching. By coincidence, two brothers Yadurāja and Kṛṣṇarāja arrive on the spot. Vāsantī is married to Yadurāja. The poet skillfully develops these historical incidents with the blend of literary grandeur in his fine prose.

Ko'ham is a soliloquy. It is a loud thinking of a modern and educated girl who remained unmarried till advanced age. She is involved in a love affair and then marries without social ap-

proval and becomes pregnant. Ultimately she is disillusioned. Her marriage is not sanctified; her child is unwelcome in the society. The family is isolated and alienated and they are in search for their identity in the society, justifying the title of the poem 'Ko'ham' (who am I?).

Amongst the minor poems of Ramachar, two deserve our special attention – '*Devamandira-krandanam*' and '*Muni-menakā-samvādaḥ*'. The former describes the deplorable conditions of a temple. Temples were built by the kings right from hoary past and they have been repositories of the rich heritage of Indian culture. The poet besides focusing on the plight of this religious institution has also depicted the vandalism that has surfaced in recent past. Imbibing urgency and pathos, the poem is a call from the desolated temple.

Muni-Menakā-samvādaḥ' is an interesting dialogue between the sage and the nymph - Viśvāmitra and Menakā. Ramachar has also composed a number of devotional lyrics like - Pāhi mām Muralīdharaḥ, Veṅkaṭeśāṣṭakam etc. The last poem is composed in the difficult Aśvadhāṭī meter. Satīchintādevī - a novel and Śrīmadaśvadhāṭīkāvyam are also noteworthy amongst his other works.

Ramachar edited a number of works like Alaṅkāramuktāvalī of Kṛṣṇakavi, Rgbhāṣyaṭīkāprakāśa of Satyanath Tirtha, Yamakabhārta-ṭīkā of Naraharitirtha, Śrīgītātātparyanirṇaya-prakāśikā of Padmanāba Tīrtha, Āhnikakaustubhah of Ânandatīrtha and so on.

The *anyokti*s of Ramachar are also illustrative of his poetic skill and perception. He has symbolized the elephant, the crow and a lice through the *anyokti*s. Ramachar was honored by many titles, such as Mahāmahopādhyāya of Bharatiya Sanskrit Sansthan Parishad Prayag, Sahityaratnam by Editorial Board of Samskṛtam;

Abinava-Bāṇa by Sanatanadharma-maṇḍala, Kavikulatilaka by Akhila Bhāraratīya Sanskrit Sāhitya Sammelana. He was also a recipient of President's Certificate of Honor.

Galagali Ramachar combined the perspicuity and grandeur of classical Sanskrit poetry and also inculcated contemporary trends in his writings. His poems introduce both legendary as well as contemporary themes, and they evince natural scenario as well as social and national milieu. He can be ranked with foremost of poets of the present age.

5. Gotur Venkatachal Sharma

Born in 1894 at Dankinikota in Tamilnadu, Gotur Venkatachal Sharma was a Sāhityavidvān from Chamrajendra Sanskrit College, and was conferred with titles such as Paṇḍitaratna, Vidyāviśārada and Sarasakavivataṁśa etc. He wrote in four languages - Sanskrit, English, Kannada and Telugu. He has composed a number of devotional lyrics in Sanskrit like Gaṇeśagītamālāstotram, Śrīchoḍeśvarīgītakadambakam, Śrīchoḍambārtatrāṇastotram, Stotragītamālā, Bhāvanāgītamālikā, Nitigītamālikā, Mānavagītamālikā, Gītasahasra gītamālikā, Brahma gītamālikā, Daśaślokīkālikāstutiḥ, Choḍeśvarīgītapadyamālikā etc.

He wrote a biography of Subbaraya Shastri of Anekal in English, and a commentary on Mohamudgaram in Kannada. Âtaveladi-gītamālā is his poem in Telugu.

CHAPTER II

This chapter takes into account seven authors born in the first decade of 20th century. In their writings, we find new patterns being weaved within the classical structure of Sanskrit poetry. New tendencies and nuances are also brought in. Jaggu Vakul Bhushan is one of the most prolific writers of Sanskrit. He also presents the brilliance and profundity of Sanskrit writing in this age as well as its short comings and weak points.

1. Jaggu Vakul Bhushan

(Jaggu Alwar Ayengar)

Jaggu Alwar Ayengar was born in 1902 at Chatraghosha near Melukote in a traditional family of Sanskrit scholars and had his education at Sanskrit college Melukote.

His writings can be broadly classified into the following categories –

(i) Creative works in Sanskrit (ii) Works on Sanskrit

(iii) Critical Works in Sanskrit (iv) Miscellaneous works,

(v) Translations and other works (vi) Works in Kannad

Jaggu Vakul bhushan is the most prolific poet of twentieth century in Karnataka. He has enormously contributed to almost all the genres of creative writing, like Epic, Drama. Campū, Prose, Stotra so on and so forth. Drama of course is his forte.

The following are his creative works in Sanskrit –

1. Jayantikā-Gadyakāvya, based on Bāṇa's Kādambarī (1990)
2. Yaduvamśacaritam - Gadyakāvya based on Baṇa's Harśacarita
3. Adbhutadūtam an epic in 15 cantos, based on Udyaogaparvan on the Mahābhārata (1968),
4. Karuṇarasataraṅgiṇī- Khaṇḍakāvya,
5. Patīkoktimālā - poetry,
6. Śṛṅgāralīlāmṛtam – poetry
7. Kalikautukam – an unpublished Khaṇḍakāvya,
8. Gītarāghavam – poetry
9. Vasantāvataṃsavarṇanam - Khaṇḍakāvya
10. Bhāratasaṁgrahaḥ - Campū
11. Yatirājacampū - Campū
12. Yātrodantacampū - Campū
13. Lakṣmīstutimañjarī - devotional poem,
14. Hayavadanastotram - devotional poem,
15. Amṛtādhirohiṇī - devotional poem,
16. Aghavighātinī - devotional poem, on Rāmā; (unpublished)
17. Lakṣmīdaṇḍakaḥ - devotional poetry,
18. Yaduśailaśatakam - Śatakakāvya,
19. Gāndhinutiḥ - poem, unpublished;
20. Kodaṇḍarāmasuprabhātam - devotional poetry,
21. Vāsudevasuprabhātam - devotional poetry, (unpublished);
22. Dāśarathisuprabhātam - devotional poetry, (unpublished);
23. Subrahmaṇyasuprabhātam - devotional poetry, (unpublished);
24. Madhyaraṅganāthastotram - devotional poetry, (unpub-

lished);

25. Madhyaraṅganāthasuprabhātam - devotional poetry, (unpublished);
26. Madhyaraṅganāthaśatanāmastotram - devotional poetry, (unpublished);
27. Madhyaraṅganāyikāsuprabhātam - devotional poetry, (unpublished);
28. Mahālakṣmīsuprabhātam - devotional poetry,
29. Śrīyoganṛsimhasuprabhātam - devotional poetry,
30. Śrīyoganṛsimhamaṅgalastotram - devotional poetry,
31. Śrīmalleśvarakṛṣṇasuprabhātam - devotional poetry,
32. Śrīmalleśvarakṛṣṇamaṅgalam - devotional poetry,
33. Madhyajanārdana suprabhātam - devotional poetry,
34. Janārdanasumaṅgalam - devotional poetry,
35. Venkaṭāryavandanam –- devotional poetry,
36. Prapannavāṇī- devotional poetry,
37. Adbhutāmśukam – play, (precursor to Veṇīsaṁhāra of Bhaṭṭanārāyaṇa)
38. Pratijñākauṭilyam - play, (precursor to Mudrārākṣasa of Viśākhadatta)
39. Prasannakāśyapam - play, (successor of Abhijñanaśākuntala of Kālidāsa)
40. Karmahalam – play, unpublished,
41. Maṇiharaṇam - play, (successor of Bhāsa's Urubhaṅga
42. Mañjulamañjīram – play
43. Balivijayam –play,
44. Amūlyamālyam – play,
45. Yauvarājyam – play,

46. Pratijñāśāntanavam – play,
47. Anaṅgadāprahasnam – a farce,
48. Samyuktā - a play,
49. Nighnatāpasam – a play, 1982
50. Navajīmūtam – a play 1986,
51. Mugdhakuntalam – play, 1993
52. Prabuddhaprajñam. Play 1993
53. Kaumudīyam – play, 1993
54. Vīrasaubhadram – play, precursor to Dūtaghaṭotkaca of Bhāsa)
55. Vrataphalam – play, 1993
56. Kalikāluṣyam – play, 1993
57. Dāśarathidarśanam – play, 1993
58. Vitīrṇāmṛtam – play, 1993
59. Syamantakam – play, 1993
60. Maireyapāramyam – play, 1993

Ciritical works:

1. Bhāvakaumudī - (Commentary on the play Kādambarīkalyāṇa)
2. Upākhyānaratnamñjūṣā - Commentary on Kṣemendra's Cārucaryā)

Miscellaneous Works:

(1) Kanakamuktāmaṇi (2) Śṛṅgerīśaṅkarāryasvāgatam
(3) Samasyāpūraṇāni (4) Suvarṇānyoktipañcakam
(5) Cāṭuślokāḥ (6) Anyoktimālā, (unpublished);
(7) Adbhutavijñāpannam, (8) Prasannakāśyapavijñaptiḥ,

(9) Syamantakavijñaptiḥ (10) Pratijñākauṭilyvijñaptiḥ (unpublished);

(11) Yaduvamśa-caritavijñaptiḥ,

Translations:

(1) Śrīvacanabhūṣanam – (from Sanskrit into Kannada)

(2) Caramupāyanirṇayaḥ

Other Works:

(1) Lakṣmīdāsasāhiyam (2) Ajñātagranthāḥ

Works in Kannada:

(1) Naguvintagantu (Autobiographical comic story), (2) Rādhāmohan – Cine-play, (2) Rāmjīrangsthola – comic essays, (3) Melunadina Bhāgyodaya, (4) Ambarīṣacarita, (5) Bhagavatyadaśaka, (6) Vedāntavū Sāhityavū, (7) Janārdasuprabhātopodgātha, (8) Māhālakṣmīsuprabhātopodgātha, (9) Śrīvacanabhūśanopodgātha, (10) Amṛtādhirohiṇīsuprabhātopodgātha, (11) Padmapurāṇa (translation of 3 chapters – unpublished), (12) Gītopanyāsa, (13) Rāmāyaṇopanyasa.

Jayantikā:

Jayantikā is a prose – romance modeled after Baṇa's Kadambarī. The hero and the heroine assume two births, first as Cāruvaktra and Sugandhinī, then Jīvasena and Jayantikā. The work is named after the second appellation of the heroine. The main story is narrated by Caṇḍadaṁṣṭra, a gandharva who was born on the earth as a result of a curse, and as the narrative progresses, different characters narrate the tale further. The author has taken recourse to the flash back style for this. There are many turning points, and each time the past happenings are unfolded, the story within the story goes on. Despite highly scholarly

and prolonged descriptions, the author has been able to retain the interest in the episodes. There are refreshing dialogues and instructive passages, plenty of mythological and cultural references are inter-woven, symbolically or metaphorically.

The plot develops in five-laharīs. Vīra and Adbhuta rasas dominate, interspersed with pathos and love. Wicked characters are conspicuous by their absence, except that quite a few of them are given to wantonness and lust. But then the author judiciously makes them suffer for that. That the life is replete with immeasurable possibilities is the lesson this prose-romance, imparts.

YADUVAMŚACARITA:

This work resembles Baṇa's Harśacarita. It describes the family history of Mysore royalty. It was composed at the instance of the last ruler of Mysore belonging to Wodyar family. Poet's scholastic acumen as well as wonderful command over Sanskrit language is fully revealed in this work. It is divided into ten Âśvāsas or chapters, eight of which are named as under — Kavisambhavaḥ, Yaduvamśa-rājyaprāptiḥ, Rājavoḍeyāya Simhāsanaprāptiḥ, Immadirājavoḍeya-paṭṭābhiṣekaḥ. Mūkābhiṣekaḥ, Haidaravijyaḥ, Mummadikṛṣṇarājapaṭṭābhiṣekaḥ and Śrīkantadattanarasimharājavoḍeyasambhavaḥ. The second and the ninth chapters are without titles.

ADBHUTADŪTAM

Adbhutadūtam is an epic in 15 cantos. It is based on the Udyogaparvan of Mahābhārata. The story commences with Śrīkṛṣṇa's visit to Pāṇḍavas after the end of their exile in concealment (ajñātavāsa). He is accompanied with Balarāma. He offers to be the messenger of peace and goes to Hastināpura. Humiliated and ridiculed by Kauravas he comes back to Pāṇḍavas and informs them of the failure of the mission. War is now inevitable. Jaggu Vakulabhushana has adopted vigorous and forceful style in

this poem, He has successfully portrayed the grandeur of Kṛṣṇa, and the helplessness of Dṛtarāṣtra, the highhandedness of his son, and softness of Dharmarāja. Bhakti and Śānta rasas form dominating sentiments and their currents run complimentary to each other. The poem is redeemed with apt subhāṣitas. The poet also excels in the use of alaṅkāras, especially Virodhābhāsa and Arthāntaranyāsa. Amongst the characters, Dhṛtarāṣtra impresses here with his utmost sincerity, and he advises Duryodhana to accept Kṛṣṇa's message. He is not blind to the fact that Śrīkṛṣṇa is an incarnation of Lord Viṣṇu.

SAMYUKTÂ

This small play in five acts deals with the well-known historical episode of romance between Pṛthvīrāja and Samyuktā. The play is marked with rapid action, the sentiments shifting from heroic to comic and then to romantic, with a soft touch of pathos. The style is lucid and the expressions are appealing and thrilling. The poet has also used beautiful imagery and wise sayings, viz.

śārdūlahaste nipatitaḥ kuraṅga iva.
acintanīyam khalu strīhṛdayam
śaṭhe śāṭhyam pradarśayan.

NIGHNATÂPASAM

This is a playlet in two acts, vividly delineating the interesting episode of the sage Ṛṣyaśṛṅga. Ṛṣyaśṛṅga is like an innocent child even after attaining youth and having lived a life in seclusion, he has not seen women. He is seduced by the damsels of king Romapāda's court and is lured to be brought to the kingdom. The draught-hit region governed by Romapāda is blessed with rains after his entrance in the kingdom and there he is offered marriage with the princess, the daughter of Romapāda. The dramatist has skillfully handled delicate humor. His fascination for

beauty of language and alterations surface right from the beginning. To quote an example –

vṛndākāntārasañcārī nandanandanakesarī
vṛndārakārisamhārī mandārī pātu mām hariḥ.

PRASANNAKÂŚYAPAM

A play in three acts, Prasannakāśyapam is intended to be a supplement of Śākuntalam. It portrays the appeasement of Kaṇva by Duṣyanta. The latter visits the hermitage of Kaṇva with his consort and the son. The characters here are the same as in the *magnum opus* of Kālidāsa. The beauty of the situations reconceived by the dramatist arouses memories of Śākuntalam, so that we can feel the towering presence of the master-poet in a new setting. The style of Jagu Vakulabhushana here is elegant throughout, enriched with vivacious dialogues.

NAVAJĪMŪTAM

This is a play in two acts, inspired by Śrīmadbhāgavatapurāṇa. The episodes of Kṛṣṇa's boyhood and his dialogues with the mother Yaśodā are depicted in a charming style. The poet also portrays the simple living of the cowherds, prosperity of Gokula, Kṛṣṇa lifting Govardhana and other episodes,

PRATIJÑĀKAUṬILYAM

Dr. V. Raghavan writes about this play –'The Pratijñākauṭilya offered now by the writer keeps the characters invented by Viśākhadatta, and as conceived by him, his motifs and the use to which he puts them, his style and tempo, and with these, presents the antecedents of the plot of *Mudrārākṣasapūrvavastu*. Next to the skill in the arrangement of the plot, the classic quality of the poetic diction is to be mentioned especially when today for several modern writers Sanskrit expression is tak-

ing idioms from English and regional languages, and is not often putting on a quaint appearance. The poetic qualities of the author are also clear in his mastery of the metrical medium, in his description, observations of human nature, and portrays of feelings."

MAÑJULAMAÑJĪRAM

This is a play on Rāmāyaṇa theme in eight acts. The story commences from the event of Rāma's birth and is concluded with his coronation. With slight modifications, the Jaggu Vakulbhushana has faithfully presented the Great Epic in drama form.

DÂŚARATHIDARŚANAM

This play is also based on Rāmāyaṇa theme. In two acts it records the union of Bharata and Rāma in Nandigrāma after the latter returns to Ayodhyā at the end of his exile.

YAUVARÂJYAM

This play portrays the jubilations following the coronation of Rāma. Rāma is portrayed as an ideal king heralding an era of peace and prosperity.

PRATIJÑÂŚÂNTANAVAM

This is play based on Mahābhārata theme. It presents the amorous pleasures of Śāntanu and Bhīṣma's vow in two acts. The fisherman here talks in Sanskrit instead of Prakrit.

ADBHUTĀṂŚUKAM

This play is a precursor to Bhaṭṭanārāyaṇa's Veṇīsamhāra. It abounds in heroic sentiment.

APRATIMĀPRATIMAM

This play depicts Śrīkṛṣṇa visiting Dhṛtarāṣtra along with the Pāṇḍavas after the Mahābhārata war is over. Overpowered by the grief, the blind father of one hundred dead Kauravas is all

set to smash Bhīma, and at this Juncture Śrīkṛṣṇa averts a crisis by putting forward the image of Bhīma and telling Dhṛtarāṣṭra that that it is real Bhīma. Śrīkṛṣṇa's wisdom thus saves the Pāṇḍavas.

AMŪLYAMALYAM

In this play Jaggu Vakulbhushana has experimented with new dramatic design, setting the plot in many scenes with fast action. The motto of the play is that God will always protect his devotees.

SYAMANTAKAM

Śrīkṛṣṇa is the hero of this seven act play. The author depicts his attraction towards Satyabhāma. Their marriage is ultimately consummated after Śrīkṛṣṇa is able to find out the lost Syamantakamaṇi.

VIKĪRṆĀMṚTAM

This play depicts the character of Ghaṇṭākarṇa, a demon. An arch enemy of Śrīkṛṣṇa, he is transformed to be his ardent devotee.

VRATAPHALAM

This play is based on the religious ceremony of the worship of Satyanārāyaṇa in three acts.

KALIKĀLUṢYAM

This is a realistic play depicting the contemporary degeneration.

MAIREYAPĀRAMPARYAM

This play brings out the Gandhian values. The evil of drinking wine is condemned and the values concerning prohibition and non-violence are upheld.

Jaggu Vakulabhushan is the most prolific writer in the scenario of contemporary Sanskrit literature. Like Bhāsa he has derived inspiration from the Great Epics as well as Bhāgavatapurāůa. He is also duly recognized by the state and by the lovers of Sanskrit, and has been honoured by a number of prestigious awards. Sahitya Akademi, the national academy of letters honoured him by the prestigious Sahitya Akademi award for creative writing in Sanskrit. He also received the President's certificate of honour. This apart, he won several laurels from religious and academic institutions and cultural organizations during the fruitful long span of life.

2. Nirpaje Bhimbhatta

Nirpaje Bhimbhatta was born in 1903 at Kanyan village, in south Kanara district of Karnataka. Shankar Bhatta was his father. He enriched contemporary Sanskrit literature by contributing two plays - Kāśmīrasandhānasamudyama and Haidarābadavijayaḥ.

KĀŞMĪRASANDHĀNASAMUDYAMAḤ

This play was written by Nirpaje Bhimbhatta in his student life. It was initially published in Amaravani journal. It is a historical and political play in seven acts with a focus on Kashmir issue. The whole play represents contemporary political scenario, and can be successfully staged. There are no female characters.

HAIDARĀBADAVIJAYAḤ

This play was also published in Amaravāṇī journal in 1954. It is divided into ten scenes, and is devoid of female characters like the first play Kāśmīrasandhānasamudyama by our author. The dramatist has enlivened the post-independent era depicting the conflict related to the merger of Hyderabad.

Both the plays by Nirpaje Bhimbhatta relate to contemporary issues, and they are marked with a concern for national integrity.

3. Hittalahalli Govindabhatta

Hittalahalli Govindabhatta was born in Hittalahalli, a remote village in South Canara district of Karnataka in 1905. His father was Nilakantha Bhatta and mother Bhagirathi. He underwent rigorous şāstric training under the tutelage of Hosamane Ramachandra Shastri and Ganesh Shastri.

He wrote a Campū entitled 'śrīsarvajñendracampūḥ' and a historical work 'śrībrahmānandaganeśayogeśvarāṇām Jīvanacaritam'.

ŚRĪSARVAJNENDRACAMPÚḤ

This Campū is modeled on Anantabhaṭṭa's Campūbhāratam. It is divided into seven *stabaka*s. This is a historical campū, delineating the glorious past of Svarṇavallimutt. The Mutt is dedicated to the teachings of Śaṅkarācārya and the philosophy of Advaita Vedānta. Author's dedication to the cause of Vedānta is also evident. He says in the beginning –

kavitāsavitā nāham kim api na lekhyam likhec ca me hastaḥ.

Tad api ca vibudhair dayayā paraguṇaparamāṇutuṣṭir abhigrāhyam.

The pen-portraits of pontiffs of the Mutt, viz. Sarvajña and Gaṅgādhara are quite impressing. To cite one stanza-

alaukikīm kṛtim upārjayantau
sacchiṣyalokān api pāvayantu.

śrīsarvagaṅgādharanāmabhājau
yasyām sthitau tau yatirājamukhyau.

The employment of rhyme beauty and alliterations enhances the poetic excellence of this campū. For example –

tathā yatīndro vyavahāradhuryaḥ
tathā tapasyāvapi dhuryadhuryaḥ.
yathā mṛgendro mṛgarājarājaḥ
tathā yatīndro naṭarāja āsīt.

The third chapter is important from the point of view of historical documentation. It describes the education and training of the pontiff under recruitment, and the worship of Śrīcakra. The fourth chapter presents the return of the pontiff from Kūḍalimutt to his own mutt. The declaration by him regarding the sufferings caused by poverty is noteworthy –

dāridryam maraṇam cetyubhayam duḥkhapradam loke.
maraṇādapi dāridryam ciratara duḥkhapradam jñeyam.

The fifth chapter brings out the visits of the pontiff to Udupi, Dharmashala, Gokarṇa and the performance of Caṇḍī sacrifice. The sixth chapter narrates his journey to Kashi, Gaya and Prayag.

The last chapter incorporates descriptions of Ayodhya, Haridwar, Delhi and Rishikesh.

The work presents the religious and cultural environment of the country with graphic pictures of holy places. Poet's devotion to Sanskrit as well as his concern for grammatical purity is praiseworthy-

varīvartu gīrvāṇavāṇī jagatyām
narīnartu saivādya jihvāṅgaṇeṣu
carīcartu sarvo'pi yatnam tadartham
sarisartu dūram vilambaś ca jāḍyam.

ŚRĪBRAHMĀNANDA GANEŚA YOGEŚVARĀṆĀM JĪVANACARITAM

Śrībrahmānandaganeśayogeśvarāṇām Jīvanacaritam was published from Datta Mandir, Dandeli in 1972, There are eight cantos in this poem, each having a relevant name. Brahmānanda is the hero of this epic. He lost his mother just after three hours of his birth. His father also left for heavenly abode when he was only three months old. He performed a number of meritorious acts, traveled to Himālayas several times, and established the shrines of Datta there and used to bless people with the grace of Datta.

Second canto narrates the death of his wife, visit to Kashi, and his rejection of the offer for a second marriage. The third canto describes his visit to Kollur and Gokrṇa; the fourth to Haridwar while the fifth one comprises descriptions of his visits to many holy places. This canto abounds in subhāṣitas. To quot a few of them –

(i) *vṛddhasya vākyam vitatham katham syāt*

(ii) *yatne kim asādhyam asti?*

(iii) *dhairyeṇa sarvam bhuvi sādhayanti.*

(iv) *aho kṣudhārtāḥ kimu nāhareyuḥ.*

In canto sixth, the poet takes his hero to Uttara Pradesh and his stay at Gokarṇa is highlighted. The seventh canto relates to the installation of another Datta shrine by our hero. His bath in a number of pilgrim centres is also taken up. The poet very much believes in the miraculous powers of God Datta and says - *Datte pratuste kimasādhyamasti* – what is impossible when Datta is here?

This work has four hundred stanzas all in all and it succeeds in a graphic presentation of life and deeds of Brahmānanda Sarasvatī.

The literary merits of Govind Bhaṭṭa are of high order. He is an āśukavi with immense potential for versification. His forte lies in composition of biographies of religious heads, so that the posterity can remember their glory.

As an āśukavi, Govinda Bhaṭṭa was honoured in Kashi as well as in the Suvarṇavallī mutt.

4. Vighneshwar Sharma

Vighneshwar Sharma was born on 9th August in the year 1909. His father was Venkataramana Pundit and Subbanna Bhatta was his teacher. His works can be broadly classified under four heads :–

(i) Creative works in Sanskrit,

(ii) Miscellaneous works,

(iii) Works in Kannada; and

(iv) Songs.

His writings are extensive, and unfortunately many of them have not seen the light of the day.

Amongst his creative works in Sanskrit *Uṣāniruddham* is an unpublished play based on mythological episode of love between Uṣā and Aniruddha. Ratnāṅgulīyakam is a farce written in 1965. *Hasta-kaustubham*, *Dharmaviplavam* and *Kāminīk-auravam* are social plays, but all remain unpublished. Bhargavī is an unpublished historical play. *Indir*ā-*vaibhavam* (1970) is his *kha*ṇḍ*ak*ā*vya*, it depicts the life and deeds of Indira Gandhi, the former Prime Minister of India. Indirāvimśatiḥ is another poem by him on the same theme comprising 20 verses. He wrote eulogistic poems on the 63rd, 64th and 65th birthdays of Mrs. Gandhi under the captions *"Mahābhāgyāyai Indirāyai Triṣaṣṭitame*

janmadinotsave Śubhāśaṁśanam" etc. His *Reṇukākhaṇḍa-kāvya* was published in 1980. Amongst his other unpublished works *Madhukalaśam* may be mentioned. It is an autobiographical poem in two cantos. The poet describes his family, friends and teachers and also narrates the incidents of his marriage and the sad demise of his father. *Indirāvaibhavam* is a poem composed by our poet on the 65th birthday of Indira Gandhi. It describes the birth, education, marriage as well as political career of Indira Gandhi.

His miscellaneous works include a number of poems on diverse themes. Of these *Bhāvatarṅgāḥ* was published in 1928. *Mūkāmbikā-stutiḥ* (1977), *Śivastutiḥ* (1977) *Gaurīstutiḥ* (1981), *Devīstutiḥ* (1980). *Vāṇīvandanam, Annapūrṇām prati, Gaṅgāmbikāstutiḥ* (1985) are his devotional poems. His writings in Kannada include six plays and devotional poems like *Devayānī* (1963). Mention may be made here of Pāthaparivartam which narrates the political situation in contemporary India. His songs in Kannada pertain to religious and secular themes.

There are two acts in *Ratnāṅgulīyakam,* divided in many scenes. This play was first brought out in Samskṛtapratibhā. It deals with contemporary problem of unemployment, and is replete with subtle humour. The dramatist has adopted terms from regional languages or English and has even compounded them with Sanskrit words to form usages like *pais*ā*pa*ñ*cakam, moṭaravā**hanam*** etc.

There are five cantos in *Reṇukākhaṇḍakāvya*. It depicts the life of Paraśurāma. The first canto describes the birth and upbringing of Reṇukā as well as her marriage and ends with the birth of Paraśurāma and his arrival at Kailāśa. The second canto takes up Paraśurāma's tussle with Kārtavīrya. The third has touches of pathos with the incidents of Jamadagni's demise. The poem ends with the description of Paraśurāma's penance and his prayer to Mūkāmbikā.

Vighneshwar Sharma's proficiency in music has invested his writings with a lyrical touch and rhythmic patterns. His versatility is evident by the wide range that his writings embrace.

5. Kanaradi Vitthalopādhyaya

Kanaradi Vittalopādhyaya was born in Kanaradi of Karnatak to Mahalakshmi Amma and Subrahmanya Upadhyaya, on 5th March, 1910. He received traditional Sanskrit learning at Udupi Sanskrit College, under the guidance of Shriniwas Bhatta.

He has two creative works to his credit – *Dhruvacaritam* and *Prahllādacampūḥ.* He composed two works in Kannada also - *Gopāladaṇḍaka* and *Maṅgalāṣṭaka.*

Dhruvacaritam is an epic in fifteen cantos designed on traditional lines. Dhruva, an apostle of faith and devotion is the hero of the poem. Every canto is captioned after him, viz. *Dhruvotpattiḥ, Dhruvasya saiśavam* etc. The poet has brought in heroic sentiments in the story by introducing the episodes of Dhruva's battle with Kubera. The poem ends with the description of Dhruva's peaceful reign and ultimately his attainment of the status of a star.

The poem presents a beautiful amalgam of devotional and heroic sentiments. At the very outset, the poet makes significant usage of the term 'Dhruva' and he has invested this term with philosophical connotation, by referring to Rgveda X.173.4,5.

dhruvā dyor dhruvā pṛthvī dhruvāś ca parvatā ime.
dhruvam viśvam idam jagad dhruvo rājā viśāmayam.
dhruvam te rājā varuṇo dhruvam devo bṛhaspatiḥ.
dhruvam te indraś cāgniś ca rāṣtram dhārayatām dhruvam

Like Kirātārjunīyam of Bhāravi and Śiśupālavadham of Māgha, this poem also begins with the word Śrī.

śriyantrāyapratiśāntikāraṇam
dhruvasya pādāmbujayor hṛdi
nidhāya bādham karavāṇi vandanam
gurustrailokasya ca bhāratīpateḥ.

There are many wise sayings or *subhāṣitas* in the poem, especially in the third canto, viz. –

prakṛter iva janasya hi lubdhā
guṇavataḥ sakalam hi guṇānvitam
paribhavo'pi varam hi mahātmabhiḥ.

The poet has a flair for alliteration, which has added charm to his verses. For example –

jagannidānam harimādidevam
jagannivāsam pralaye'pyanantam
jagadgrasantam ramayā lasantam
jaganniyantāram aham namāmi. (VIII.23)

In canto VIII, the poet has experimented with various forms of *citrakāvya*, like Gomutrikābandha, Cakrabandha, Nāgabandha, Ekākṣarī and so on.

There are several passages in this poem that expound the philosophy of Upaniṣads. The wild splendor of nature is fully represented in the description of Dhruva's penance. Dhruva remains unmoved when animals like lion, tiger etc. peacocks present their dance before him, cuckoos are warbling and the bees buzzing, threaten him. The cycle of seasons rotates and Dhruva ultimately realizes his aspirations.

Besides sublimity of theme, the work is redeemed with suitable *subhāṣitas* and beauty of sound and sense. The delineation of the character of Dhruva as well as his devotion and firmness to a cause are impressive and finally with the realization of bhakti and Śā*ntarasa* the epic attains a classical grandeur.

Prahllādacampū

This is a small but scholarly Campū of Upadhyaya. It is based on the story of Prahllāda in Śrīmadbhāgavata. The poet has made effective use of appropriate meters like Śārdūlavikrīḍita, Mālinī, Sragdharā, Vaṁśastha, Svāgatā, Vasantatilaka, Bhujaṅgaprayāta, Pṛthvī, Viyoginī, Praharṣiṇī, Śālinī, Sragviṇī, Harṣiṇī, Rathoddhatā etc.

To sum up, we can say that Viṭṭhalopādhyaya, being a true devotee, has expressed his faith in the Lord through his epic and campūkāvyas and has joined the ranks of bhakta poets in the tradition.

6. K. Nanjunda Ghanapāthī

K. Nanjunda Ghanapāṭhī was born in Koodli of Karnatak, on 5th August of 1910 to Lakshmi Devi and Krisnna Ghanapāthī. He studied Sāhitya and Advaita Vedānta and was awarded the degree of Vidvān in both. He also acquired proficiency in Veda. He taught Sanskrit at Bhadra college of Bhadravathi.

He was honored by Jagadgurus of Śṛṅgeri, Dwāraka and Koodli. He has authored two Khaṇḍakāvyas - Śrīgaurīkalyāṇam and Bhakta-mayūradhvaja-caritam.

Śrīgaurīkalyāṇam

This is a Śatakakāvya. It is inspired by the ritual of Girijākalyāṇa that is organized in Śṛṅgeri in the month of Vaiśākha.

The work begins with a traditional note and after offering his respect to his parents, his teacher, Gaṇapati, ?ṣyaśṛṅga etc. the poet beautifully describes Goddess Girijā walking to her marriage pedestal. The portrayal is marked with onomatopoeia –

jhaṇajjhaṇat-karaṇa-nūpurādyā
sumālyavastrābharaṇair upetā.
sumaṅgalī samstuta-divyaśīlā,
mandam śivā prāpa vivāhavedīm.

The poet has also made effective use of ṇ*amul pratyaya* in this context –

bhojam bhojam bhakṣyabhojyāni nityam
pāyam pāyam pāyasādīn supeyān
darśam darśam daivatāḥ śaivalīlāḥ
bāram bāram śailarājam śaśaṁśuḥ.

In fact the poet has employed his command of grammar for enhancing the charm of expression. The following stanza may also be cited as an illustration –

hantāram sarvapāpānām, trātāram yuktacetasām
kṣattāram aparādhīnām yantāram śaṅkaram namaḥ.

Bhaktamayūradhvaja-caritam.

The source of this poem is Aśvamedhaparvan of Jaiminībhārata. King Mayūradhvaja, who flourished during the reign of Yudhiṣthita, is the hero of the poem. He is an ardent devotee of Kṛṣṇa. Yudhiṣthira performs the Aśvamedha sacrifice, and Arjuna accompanies the sacrificial horse. Tāmradhvaja, the son of the protagonist challenges the army led by him. He defeats Arjuna and the army of Kṛśṇa also. Then Kṛśṇa and Arjuna both go to the city of Mayūradhvaja to test his devotion.

Veda, Vedānta and Sāhitya have formed a happy synthesis in the literary accomplishments of Nanjunna Ghanapāṭhī. Being blessed by many Jagadgurus and having born in a family of traditional Sanskrit scholars, he chose the themes for his poems from tradition and combined Indian value system in them.

7. H. V. Narayana Shastri

H. V. Narayana Shastri was born to Thimmambika and Venkataramanavadwani in Hallimysore of Karnatak on August 15th August, 1910. He obtained Vidvān degree in Sāhitya from Shri Chamrajendra College, Bangalore, and later served in the same institution. He was honoured with the title 'Kaviśekhara' from the Jagadguru of Shrishailam and is also the recipient of Karnataka State Award. He has a number of creative works to his credit, such as - *Śrīśailajagadgurucarita* (epic), *Śrīnācārammāvijayam* (epic), *Śrīkṛṣṇabhikṣā* (play), *Guṇaparīkṣaṇam* (play), *Sodarasnehaḥ* (play), *Śrīvidyāraṇyakathātaraṅgiṇī* (poetry), *Śrīlakṣmīkeśavasuprabhātam* (devotional poem), *Karṇāṭaka-mahimnastotram* (devotional poem), *Kāśīviśveśvara-suprabhātastotram* (devotional poem) and so on.

Śrīnācārammāvijayam

This is a historical work dealing with the *sanketi* group of brahmins, their genealogy and evolution at community level. The author describes the origin and settlements of these Brahmins. The poem particularly concerns with Nācārammā, a chaste lady from Tamilnadu. She was contemporary of Vidyāraṇya, the great scholar and political figure who founded Vijayanagara empire. Endowed with extra-ordinary learning, Nācārammā was like an incarnation of Sarasvatī. The pundits were intrigued by her and were zealous of her scholarship, and she therefore left Tamilnadu and came to Karnataka along with her husband and settled here. This is one version of the stories that have gathered around the character of Nacārammā.

This *mahākāvya*, presents a vivid portrayal of life of this great lady in simple style. The author has translated this poem in Kannada himself. The poem is imbued with wise sayings and poetic qualities.

Guṇaparīkṣaṇam

This is a social play in five acts, It presents social evils like dowry, bribery unemployment etc. There is a scene of suicide in the fourth act. The playwright has skillfully mixed humor and satire with pathos. Cidambara, an astrologer is a funny character. He says :–

ghrāṇam jātam nasyād eva
nasyam jātam ghrāṇād eva
udaram jātam kophīm pātum.
kophī jātā udaram gantum.

The author has forcefully given expression to his faith in Sanskrit in this play. At the very outset, the Sūtradhāra enters after Nāndī and announces that there are only two castes in this country, one that of Sanskritists and the other that of non-Sanskritists. The dramatist gives a word of caution against westernization and erosion of values.

The last act also raises the problem of the deterioration of Sanskrit studies in our times and devices ways and means for rectifying the situation.

Śrīvidyāraṇya-kathātaraṅgiṇī

This work is divided into fourteen chapters and each chapter is called 'taraṅga'. Various episodes in all the *taraṅgas* focus on the life and deeds of Vidyāraṇya Sarasvatī. His contribution to Indian culture and history is highlighted in the description of his authorship of commentaries of four Vedas and his founding the Vijayanagara empire. The multifarious writings of Vidyāraṇya – his commentary on Parāśarasmṛti, Sarvadarśanasaṁgraha, Anubhūtiprakāśikā, Pañcadaśī, Jīvanmuktiviveka Aparokṣānubhūtiṭīkā and Jaiminīyanyāyamālāvistara and so on.

Each of the *taraṅga*s in this ambitious work as a specific caption denoting its contents, viz. Kathāvataraṇam, Karṇāṭaka-varṇanam, Mādhavajananam, Śṛṅgācalaprasthānam, Gurū-padeśaḥ, Tapaścaraṇam, Sannyāsaḥ, Hakkadevasamāgamaḥ, Hakkadevopadeśaḥ, Janatopadeśaḥ, Kanakapravṛṣṭiḥ, Jaitrayā-trāvarṇam, Vijayanagaranirmitiḥ and Hakkadevapaṭṭābhiṣeka-varṇanam.

The author has also substantiated the textual statements by footnotes. In this way, we can say that this work is historically authentic.

Kauśikaśrīlakṣmīkeśavasuprabhātastotram

In this poem, Śrīlakṣmīkeśavasvāmi is the deity in the village Kauśika. Kauśika village is the place where Viśvāmitra is supposed to have performed penance. Seven hundred *agnihotr*īs came from Śānakoṭṭa and Śālāttūra region to settle here. The poet has described the first sage of *suprabhāta* as described here is worshipping God with devotion.

Kāśīviśveśvarasuprabhātastotram

This work comprises 31 stanzas. It was published in 1964 from Bangalore. It is marked with grandeur of diction as well as charming expressions. It is successful in instilling devotional fervors.

Guṇaparīkṣaṇam is to some extant an autobiographical play by H. V. Shastri. The problem of unemployment faced by Cidambara, the hero, reflects the author's own experiences. Contemporaneity and a sense of humor invest this play with beauty.

CHAPTER III

The nine authors being taken up in this chapter can be termed as the representative authors of twentieth century in Sanskrit. They have lived almost through a whole century and have seen the onslaught of modernity in the century. They have made attempts of be guards of age old traditions, and yet displaying awareness for new developments at socio-cultural and socio-political fronts.

1. K. S. Nagarajan

K. S .Nagarajan was born on April 14th, 1911 to Nagambika and Śeṣa Iyer. His place of birth was Sodam in Andhra Pradesh. He was awarded doctorate for his thesis entitled "Contribution of Kashmir to Sanskrit Literature" and served as Accountant General in State Account General's office. He has enriched modern Sanskrit literature by a number of works, such as - Śrīsītābhyudayam, an epic in 16 cantos on Rāmāyaṇa theme, Śrīśabarīvilāsam, a Khaṇḍakāvya in six cantos based on an episode from Rāmāyaṇa, Unmattakīcakam, a play in five acts, Bhāratavaibhavam, a patriotic poem; Gāndhīvijayam, a play on Gandhi; Lavalīpariṇayam, a play in an epic in ten cantos; Guruśāpam, a play in six acts; Bhāratīya-deśabhaktacaritam – biographies of national leaders. Some of his works in Kannada are – Sāhityavicāra, Subhāṣitamañjarī (translation from Sanskrit subhāṣitas) and translation of Bhāskarcārya's Līāvatī. He has also translated subhāṣitas in English under the title Subhāṣitanīvī. His doctoral dissertation in English is also published.

He was honored with the title of Sāhityālaṅkāra by Ayodhya Sanskrit Academy. Śankaracārya of Dwarka conferred the title of 'Kavibhūṣaṇa' on him. He was also honored with the title 'Vyākhyānavācaspati'.

Unmatta-Kīcakam

The character of Kīcaka as presented in his play totally differs from its original in the Mahābhārata. He is a noble character and genuinely loves Draupadī. Bhīma himself is very unhappy after killing him and mourns for him. Draupadī bitterly weeps at his demise. The first act is named Kīcaka-stuti, and the fourth one as Virāṭastuti. The king Virāṭa and Kīcaka are eulogized as under–

jayatu vijayalakṣmī-śliṣṭasarvāṅgaśobhaḥ
jayatu paśubalānām vṛddhikartā baliṣthaḥ /
jayatu jayapatākālaṅkṛtā svīyamārge
jayatu parabalāntaḥ kīcakaḥ khyātakīrtiḥ //

jayatu naravareṇyaḥ satyadhamapratiṣṭho
jayatu janasukhānām vṛddhikartā dayāluḥ /
jayatu guṇagaṇānām sannidhir dīnabandhuḥ
jayatu ciramilāyām matsyarājo virāṭaḥ. //

Kīcaka is represented as a tragic hero and his speech before dying is heartending.

Guruśāpam

This is also a mythological play in six acts. It was awarded Devaraj Bahadur Prize and was published in 1984. It is dedicated to Shri T. P. Kailasham, who remained a source of inspiration for Nagrajan.

Karṇa is the hero of this play. He is portrayed as a noble hero. He is intrigued with his supposed birth in a low caste, and to realize his ambition of being a super warrior, he serves Paraśurāma

and gets the Bhargavāstra from him but then he also revives a curse for deceiving the teacher. This apart, the dramatist glorifies the character of Karṇa here by changing the design of plot from the original epic. Karṇa thus makes a desperate attempt to stop Kauravas from insulting Draupadī. It is because of the curse that he is doomed to fail, and had he succeeded, he could have averted the exile of Paṇḍavas and even the great Mahābhārata war. As the hero of the earlier play by Nagarajan, here also Karṇa meets a tragic but a noble end.

The author has reiterated the popular statement by Bhāsa - '*cakrārapaṅktir iva gacchati bhāgyapaṅktiḥ*' in the following expression – '*bhāgyapaṅktir iva sarvanarāṇam cañcaleti viditā manuloke*'. The following stanza also provides an interesting reading –

guṇataḥ pūjyate loke mānavo na tu janmataḥ /
tadadhīnā guṇāḥ sarve janma daivavaśe bhavet //

A man is honoured in this world by his qualities, and not by his birth. The qualities depend on him and birth depends on his fate.)

It seems the peot has been inspired from the following stanza of Bhavabhūti –

"guṇāḥ pūjāsthānam guṇiṣu na ca liṅgam na ca vayaḥ"

(The men of virtue are to be worshipped on the basis of their qualities, not because of their sex or age.)

Karṇa's statement in Veṇīsaṁhāra of Bhaṭṭanārāyaṇa also rings as a key-note of this play :-

"sūto vā sūtaputro vā yo vā ko vā bhavāmy aham /
daivāyattam kule janma madāyattam tu pauruṣam" //

(Whether a sūta or a son of a sūta, who so ever I may be. Birth depends on fate, my industriousness depends on me.)

The epilogue or bharatavākya of this play is replete with the poet's intense love for Sanskrit and his keen desire to popularize the age old language –

"gīrvāṇavāṇī lasatāt samagre
deśe janānām hṛdayeṣu nityam /
sarvatra śiṣyāḥ gurubhaktipūrṇāḥ
prajāś ca sarvāḥ sasukhe bhavantu" //

Every act of this play is significantly captioned, viz. - Śāpapradānam, Śāpaprabhāvaḥ, Karṇaparābhavaḥ, Bhīmasenakārmaṇyam, Janmarahasyavedanam and Pārthavijayaḥ..

Śrīśabarīvilāsaḥ

Śabarī is the heroine of this khaṇḍakāvya in six cantos. However, the author has derived the scheme of the plot from Skandapurāṇa and not Rāmāyaṇa. Śiva and Parvatī are main characters in this khaṇḍakāvya. The six cantos are named as – Nāradāgamanam, Dyūtārambhaḥ, Śivaparājayaḥ, Pārvatīvirahaḥ, Śivasamāgamaḥ and Śabarīvijayaḥ.

The poem is marked with a combination of the beauty of sound and sense. Poetic excellences like Mādhurya and Prasāda are happily enjoined in all the stanzas. For example –

smareśutaptaḥ sumakomalāṅgaḥ
smerānanaḥ kāntakarābhidīptaḥ /
smarāntare tiṣṭhati śailaśṛṅge
smaram smarantīti vicitram etat //

The poet also decries the fall of morals and westernization prevailing in the contemporary India –

pitur vaśe naiva bhavanti putrāḥ
guror vaśe naiva bhavanti śiṣyāḥ
necchanti kāntāḥ patipādasevām
sarve svatantrāḥ spṛhayāvṛtā nu //

na śrūyate vedavacaḥ pracāro
dvijānanebhyaḥ śrutipāragebhyaḥ
antarhitam satyam api prapañce
dharmo gataḥ svargamitīva bhāti.

The dramatist has introduced the episode of the play of dice here. The delineation here reminds us of the famous Akṣasūkta of Ṛgveda and the scene of dice-players in Mṛcchakaṭikam of Śūdraka.

The poet has special fancy for alliteration, which finds expression almost everywhere in this poem, A stanza from the second canto can be quoted –

Jitasmaram devi jitākhilāṅgakam
Jitendriyam mām ajitam jitāsuram /
jitārkacandrāgnisahasravidyutam
parājitam kelipare cikirṣasi // (II.35).

The poet has also displayed his skills in the descriptions of natural phenomena and seasons etc. For example –

cukūja cārusvanagītibhiḥ pikaḥ
tadā mayūro'pi jagau śubham svanam
śukāś ca hamsāś ca cakorakādayo
jagur manohāri ca gitam uttamam. (II.93)

The poem is interspersed with philosophical speculations and devotional fervor. The concept of Ultimate Reality has been put in very unambiguous terms by the author in the following stanza–

tvattaḥ samudbhavati viśvam athātmabhūstvam
nāśam sameti sakalam tvam ihāvināśi /

māyāmayam jagad idam tvam atītamāyaḥ
tvām nādarūparahitam nahi ko'pi veda. // (II.105)

The poet scales rare heights of fancy and imagery by weaving metaphysics with the beauty of words and syllables. He eulogizes the Supreme Deity in the same spirit –

Nimīlitākṣam niṣkāmam niścalam nirbhavam bhavam /
Nirmoham nityasaṅkalpam nirnimeṣam niradikṣata //

As a result of devotional fervour, there are passages in this poem that can be read as powerful hymns or *stuti*s independently. Śrīviśālākṣī-stavaḥ and Śrīgaṅgāyamunayoḥ stutiḥ are such passages.

Miscellaneous Poems

Bhāratavaibhavam by Nagarajan is an anthology comprising poems composed by Nagarajan on different occasions. Diverse themes are embedded in the stanzas here, such as – nationalism, national glory, national integration etc. His Bhāratamahimā is a poem in two hundred verses. Lingarajur's Gold Medal was awarded to the poet for composing it. The poet is especially enamored with Indian traditions and culture and presents them in their pristine glory. Condition of masses in post-independent India has also been suggestively brought out. Bhāratabhāvanā is another patriotic poem by Nagarajan. It was read out during the All Language Poets' meet in Mysore. It reflects Indian ethos. The line "*bhāratīyabhāvanā vivṛddhim etu bhārate*" is invariably repeated in all stanzas. Bhāratāmbikāstutiḥ is a collection of twelve stanzas eulogizing the Mother India. It was composed after India won freedom.

Nagarajan has written many beautiful poems for different occasions. Of these Kavindra Ravīndram was recited during the Centenary Celebrations of Ravindranath Tagore. Navakarṇāṭaka-

vaibhavam was written after the creation of Karnatak as a separate state and was recited by the poet on the occasion of the festival organized by the government. This collection of 23 verses breathes in the spirit of freedom.

Gāndhīmahimā

This is a five-act play. The acts are entitled as Kāśyapasaṅkalpaḥ, Satyāgrahasamārambhaḥ, Śāntisandhānaprārambhaḥ, and Svātantryo-dayaḥ. The poet fancied it after he completed his thesis on Contribution of Kashmir to Sanskrit literature. Here he imagines Kāśyapa the creator appearing as Gandhi. Assisted by Jawaharlal Nehru, the Mahatma frees the Mother India from the bondage of foreign rule. The play is rooted in the message of Gandhian ideology. Gandhi's statement in the III act reflects the message of Kathopaniṣat – '*uttiṣṭhata jāgrata prāpya varān nibodhata*'. The poet extensively sings in the glory of truth (*satya*) as an ultimate value. The expression of Ṛgvedic seer '*ekam sad viprā bahudhā vadanti*' has been recast by the author in the following way –

Eko devo'nekanāmābhirāmaḥ
rāmo buddhaḥ kriṣṭa allā itīha.
nānārītyā dṛśyate pūjyate ca…….

Values and ideals have been brought forth here through subhāṣitas. Viz. –

pitā hi pratyakṣa-daivatam manuṣyāṇām /
akāraṇā'nukampino mahīyāmsaḥ /
ahimsaivāsmākam paramo dharmaḥ /
kāle kalau saṅghabalam baliṣtham /
śaṭhasya śāṭhyam kuryāt /
yatra dharmaḥ tatra jayaḥ /

Nagaraja's fervour of love for Sanskrit also finds fitting expression in this play. At the very outset he says –

Ye tu samskṛtam mṛteti vadanti te eva mṛtāḥ.

There are comments and reflections on the present situations prevailing in India. The Bharatavākya of this play strikes a different note and makes a departure from the traditional epilogue of classical Sanskrit plays in the sense that it offers salutations to the motherland, to Gandhi and the Indian milieu.

jayatu jayatu dhanyā bhāratāmbā pavitrā
jayatu jayatu gāndhī satyamārgānuyātrī /
jayatu jayatu yuddham cāsmadīyam navīnam
jayatu jayatu sarvo bhāratīyaḥ prapañcaḥ //

Unlike the traditional or modern Sanskrit scholars who chose to write in Sanskrit, K. S. Nagarajan came from quite a different field and being an able administrator also devoted himself to creative writing in Sanskrit. The concern for national welfare and new interpretations in the mythological themes are the marks of his writings.

2. Kadoor Krishna Jois

Kadoor Krishna Jois was born on 1st August 1912 at Sringeri to Sheshamma and Subba Jois. He had his Vidvan degree in Alaṅkāraśāstra as well as in Advaita Vedānta, and served in Adhyatma Prakash Karyalaya, Holenarasipur and Sringeri Shankar Mutt, Bangalore as Professor of Advaita Vedānta. He has been an editor, a creative writer, a critic, a translator and besides his Sanskrit writings, has been an author in Kannada as well. He is a recipient of the title Paṇḍitapravara from the Jagadguru of Sringeri, along with the prestigious President's Certificate of Honour and Karnataka Rajyotsava Award.

His writings in Sanskrit include Kumbhābhiṣeka-campuḥ, Śrīśāradāśaran-navarātracampūḥ, Mūlāvidyā Bhāṣyavārtikasammatā and Śaṅkaradarśanamarmaprakāṣaḥ. These apart he has

edited Daśaślokī. He has produced two works in Kannada relating to Sambandhavārtika and Dharmaśāstra, and has translated Daśaślokī and Vivekacūḍāmaṇi with the commentary of Candraśekhara Bhāratī into Kannada..

Śrīśāradāśaran-navarātracampūḥ was published in 1976 from Pune, It is divided into six sections. It deals with the *abhiṣeka* ceremony of Śāradā and Navarātri festival in the Sringeri Mutt. The author is a staunch devotee of Chandra Shekhar Bharathi Swamiji and has offered his respects to him at the very outset. The sanctity of the Mutt is also described with devotion. Abhinavavidyātīrtha emerging from the temple is described in a grand prose style. The verse and prose both are imbued with poetic excellence, and the author has skillfully used several alaṅkāras.

To conclude it must be admitted that Krishna Jois has carved a niche amongst the creative writers of Sanskrit today by adopting the form of Campū for bringing out the ideology of modern saints of Sringeri. His achievement as a poet, a philosopher and an editor are worthy of note.

3. BommalapuraVenkatarama Bhatta

Bommalapura Venkatarama Bhatta was born in Bommalapura of Karnatak on first January, 1915. He acquired mastery in three languages – Sanskrit, Kannada and Hindi and served as a Sanskrit teacher at Soraba.

He wrote the following works in Sanskrit - Mohanāyanam – An epic on Gandhi, Śaṅkaracaritam - An epic on Śaṅkarācārya, Bhāminī-mādhavam – An epic based on the episode from Śrīmadbhāgavata, Satīmahāśvetā and Viśvarūpadarśanam, Satyaviṣayam – all plays; Aṅgadasamvādaḥ (Campū), Bhāratīyabhāgyāvatāra, Ekam na Dvitīyam, Nādaya Samskṛtabherīm, Bhārgavaśatakam, Mohanasuprabhāta,

Rāmānujasuprabhātam, Yājñavalkyasuprabhātam Bodhāyana-suprabhātam, Bhuvaneśvarīsuprabhātam (all lyric poems); Śaṅkarālokaḥ and Bhāvataraṅgiṇī (prose works), Satyaṅkāritam (autobiographical story), Âryāsāhasrī, (comprises one thousand stanzas in Âryā metre on Goddess Śakti in the background of Mantraśāstra and Vedānta arranged in alphabetical order of Kannada language.

Bommalapura Venkatarama Bhatta earned name and fame through his translations too. These fall into two groups – translations from Kannada into Sanskrit and vise versa. He rendered Mankutimana Kagga of D. V. Gundappa under the caption Mandathimmasamasyā; Ratnakar Varni's Ratnākaraśatakam, Gavinakathe, a popular song, as 'Puṇyakoṭikathā.' Amongst his translations in Kannada Bhāravi's Kirātārjunīyam is worth mentioning. Bommalapura Venkatarama Bhatta has contributed to lexicography and grammar also by compiling Kannada-Sanskrit-Kośaḥ and Samskṛtavyākaraṇam. Despite such voluminous contributions, all these writings by Bommalapura Venkatarama Bhatta are lying unpublished. He passed his life by struggling with ill health and poverty, and yet relentlessly worked for the promotions of Sanskrit and Kannada. He made new experiments by adopting ṣaṭpadī, a traditional Kannada meter into Sanskrit. He used Bhāminīṣaṭpadī in his epic 'Mohanāyanam'. He is well versed both in creative and critical writing

4. Ranganatha Sharma

N. Ranganatha Sharma was born in Nadehalli of Karnataka on January 7th, 1916. He studied Vyākaraṇa under Thirunarayana Iyengar and Krishna Sastry, and later served as Professor of Vyākaraṇa at Sri Chamrajendra Sanskrit College, Bangalore. He is a recipient of Karnatak State Award, President's Certificate of Honour, Chunchasri Praśasti of Âdichunchanagiri Mahāsamsthāna and the title Mahāmahopādhyāya of Rashtriya

Sanskrit Vidyapeeth, Tirupati. Sharma is a creative writer, a translator, an editor and a grammarian. He has been actively contributing even after completing ninety successful years of life. His creative writings include two plays - Bāhubalivijayam (a Historical play, 1980) and Ekacakram (a mythological play, 1990); Guruparemitracaritam (1969) and Gommaṭeśvarasuprabhātam (1981), and Gommaṭeśa-pañcakam.

His Kannada writings include Bhāṣāntarapātha (1949), Laukika-nyāyagalu (1959), Hosagannada Vyākaraṇa, Vālmīkimunigala Hāsyapravṛtti, Varadahalli Srīdhara Swamigalu, Śrī Kāmacandra (in the light of Bhāsa, Kālidāsa and Bhavabhūti, 1982), Sūktivyāpti (1991, Upaniṣattina Kathegalu (1993).

As a translator, his *magnum opus* is Rāmāyaṇa, Kannada translation of the entire epic of Vālmīkirāmāyaṇa published during 1964-74. Other translated works are Amarakośa (1970), Viduranīti (1973), the Xth Skandha of Śrīmad-bhāgavata (1978), Śrīviṣṇupurāṇa (1986), Vyāsatātparyanirṇaya, Śrtisārasamuddharaṇa of Totakācārya, Brahma-kāṇḍa of Vākyapadīyam and Pañcadaśī of Vidyāraṇya.

His editorial contributions include the edition of Bhagavannāmāvali, Subhāṣitamañjarī and Śrīcāmarājoktivilāsarāmāyaṇa.

Ekacakram is a four act play based on the story from Âdiparvan of Mahābhārata. It was published in 1990 from Bangalore. Following Bhāsa's dramatic mode, Kunti is introduced by the Sūtradhāra after Nāndī.

The author especially excels in the depiction of pathetic sentiments. Kuntī's plight is described in the following way – she could not enjoy the company of the parents in her childhood, the company of her husband in her youth and the company of her children in her old age – (śaiśave pitṛsaukhyam yauvane patnisaukhayam vārdhakye putrasaukhyam ceti trayeṇāpi vañcitā

mahābhāgā). Bhīma is also undergoing the state of utter dejection. He says –

bhaikṣeṇa vṛttiḥ paragehavāsaḥ
dhig bhīmasenam dhigimau ca bāhū

(I live by begging alms and living in another's house, fie upon Bhīma! Fie upon his arms!)

The poet has also used popular sayings or subhāṣitas and put them in the mouth of a suitable character. For example this expression he puts in the mouth of Yudhiṣthira –

satyam mātā pitā jñānam dharmo bhrātā dayā sakhā

śāntiḥ patnī kṣamā putraḥ ṣaḍete mama bāndhavāḥ.

A thought provoking discussion has been introduced through the character of a Brāhmin in the second act. He ponders over the momentary-ness of the world and the nature of reality –

Dhik samsāram, nāstyatra sukhaleśaḥ janmaprabhṛti dharmo śraddhālunā jñātam mayā. Na smarāmi jātucit dharmo mama skhalitam, ko'yam dharmo yo na rakṣati?

Theme of the play is also introduced here symbolically through the brāhmin –

Na ekākinī śaknomi dhuram vodhum. Na khalu ekacakro ratho gacchati.

The dramatist has also displayed influence of classical Sanskrit poets as well as idioms and expressions from modern regional languages like Kannada. The following expression in the third act – 'kadācid avimṛśya na kriyate bhīmajananyā' (Bhīma's mother never does anything without thinking before), reminds us of the famous verse from Bhāravi –

sahasā vidadhīta na kriyām
avivekaḥ paramāpadām padam.

The last two acts specially exhibit the impact of phrases and usages from Kannada. For example the following sentence presents a rendering of popular usage in Kannada - *'dantānste pātayiṣyāmi yadi śīghram na gacchasi'*.

The play also presents a nice blend of humor (Hāsya), pathos (Karuṇa) fear (Bhayānaka) terrific (Raudra) and wonder (Adbhuta) Rasas. The sentences evince nice rhythmic patterns. The descriptions are short and dialogues are pinpointed. In fact the dramatist has emulated the technique and diction of the great master Bhāsa.

Noted scholar and critic K. Krishnamoorthy says about this play –"The drama is packed with action and feeling. The style is so easy and vocabulary so common to one and all tongues. Such a combination of ease and grace, brevity and beauty should appeal a layman also.'

Śrībāhubalivijayam

This play was written at the instance of Charukirti Bhattaraka Swamiji, the pontiff of Śravaṇabelagolā. After going through the Gommaṭeśasuprabhātam of the poet, he desired that the latter should compose a play to coincide with the Mahāmastakābhiṣeka ceremony at Śravaṇabelagolā. Influence of Âdipurāṇa and Mahāpurāṇa is quite explicit in this play. Like his earlier play, here also Sarma follows Bhāsa in designing of his prologue. But here the Sūtradhāra also introduces the author in the following manner-

pāṇinīye mahāśāstre sāhitye bharatāgame
pariṇītamatiś cakre raṅganāthakaviḥ kṛtim

The poet introduces Cakra-ratna in a grand style revealing the grandeur of the phenomenon –

> *jitasarvakṣatracakram śakalitanikhilarājināracakram cakitakṣātra-vīra-cakram pratihata khara -tejonśumālyamśucakram narapṛthvīpāla-cakram jvalitadaśaharicakram atyugradīptiśata-vidyutcakram āsīt pratihatagatitrayantike cakraratnam.*

The play is also replete with nice subhāṣitas, viz. –

1. *kāmakrodhavaśīkṛtaḥ puruṣaḥ kim vā nānutiṣthati*
2. *idam śarīram eva vināśi*
3. *viṣād api krūratarā viṣayāḥ.*
4. *budbudapratimam rājyam.*

Following the dictum of Bharatamuni, the dramatist has introduced the scene of battlefield without presenting war on the stage through dialogues between two servants, joining line with Bhaṭṭanārāyaṇa, the author of Veṇīsamhāra. The grand personality of Gommaṭa is described imbibing picturesque beauty-

> *śrīmānuttuṅgamūrtiḥ sarasijanayanaḥ kuntalaiḥ kāntamūrdhā*
> *smerāsyaḥ kambukantho vijitamanasijaḥ śailavāsovivāsāḥ.*
> *pīnaskandhaḥ purāṇo madhurataravapur vallihir vellitāṅgo*
> *dhīmān ājānubāhuvitaratu nitarām gommaṭeśaḥ śubham naḥ.*

The students, friends, well wishers, and citizens of Bangalore gave a befitting expression to their appreciation for Raṅganatha Śarma by bringing out a felicitation volume in his honour. The volume is entitled – 'Raṅgābhinandana'.

5. M. Manjunatha Bhatta

M. Manjunatha Bhatta was born in Mugeri village of south Canara district of Karnatak on sixth September 1916. He is M.A. in Sanskrit and taught at two colleges in Magalore. He wrote two lyrics in Sanskrit – Viraktivīthikā and Bhaktivīthikā.

Viraktivīthikā

There are one hundred verses in Viraktivīthikā along with seven introductory verses and twenty-one verses on *anyokti*. The theme of the poem is renunciation. Sanskrit Parishad Mangalore published this work in 1984. It is written in Mandākrāntā meter. It presents a touching assimilation of vairāgya and bhakti. The poet sees unity between Hari and Hara. He therefore expresses his faith and devotion for both. His intention is evinced through the following stanza- –

grathitam atha manojñam mañjunāthābhidhena
śatamukhapadabandham bandhurārdham nibandham
rasayatu rasapākam cetasā tanmayena
pratipadamadhuram vā premalekham sacetāḥ

The poet who is dejected of serving a rich man resorts to the service of the feet of lord like a bee –

tenātyantam vyathitamanaso mānasam me vidadhyāt
prāyaścittam tava padagatam cañcarīkānuvṛtyā

The poet has succeeded in presenting a feast of beautiful alliterations, imagery and figures of speech. The following stanza can be quoted as an example –

ramyam harmyam hariṇasadṛśo'ntāntarātmāvilāsa
ramyā rākā surabhisumanohāsa ramyā vanāntāḥ
ramyam rodhaḥ śaradi saritām aṅkitam rājahamsam
ramyam sarvam yadi hi na bhaven mṛtyur ekas tv aramyam

In fact the impact of Kālidāsa's poetic fancy in Maghadūta is implicit in may stanzas here. Like Kālidāsa the poet is devoted to Lord Śiva and depicts a grand picture of his residence at Kailāśa–

> prekṣyam tāvat pramathanivahaḥ prārthanāprahvamauliḥ
> kailāśeśam parijigamiṣur bandhapañktiḥ prayāti.
> vandārūṇām prayathamatha tad vṛndamāse va māno
> dhīram dhīram sarati paritaś cānukūlaḥ samīraḥ.

To conclude this small poem is a happy combination of devotion, religious sentiments and spirituality.

Bhaktivīthikā

Bhaktivīthikā was published in 1987. It evinces devotion for Kṛṣṇa. The poet is particularly influenced in this poem by great masters like Kālidāsa, Bhartṛhari, Harṣa, Kulaśekhara, Jayadeva and Līlāśuka. It is divided into two parts. There are sixty stanzas in Vasantatilaka meter in the first part. The beauty of the metric design suits the devotional fervor joined with aesthetic vision of the Lord –

> *ālakṣyacārupuruṣetaradantamuktāḥ*
> *starollasat smitavibhūṣita mañjulāsyam*
> *līlāśirostadidam asmi ciram smarāmi.*

The poet has skillfully used alaṅkāras like Vyatireka and Sahokti. He has underlined the concept of *prapatti* or self-surrender to the Lord in this poem, and has used a variety of meters in the second part.

6. K. T. Pandurangi

K.T.Pandurangi was born in Dharwar on 1st February 1918. He is a Vedāntavidvān. Mīmāmsāśiromaṇi and M.A. He happens to be the last student of Mahamahopadhyaya Kuppu Swami Sastry. He was educated at Shankaracharya Pathshala of Dharwar, Shri Shankareshwar Mutt, Pune, Maharaja Sanskrit

College, Mysore, Annamalai University and Beneras Hindu University. He served at Karnataka College, Dharwar; Govt. College, Kolar; Govt. College Bangalore and retired as Head of Sansksrit Department, Bangalore University. He has contributed to Sanskrit literature under the penname 'Viśvamaṅgalaḥ'.

He has received several honors, such as - Darśanaratnam from Parimal Samshodhana Mandir, Nanjangud; Mīmāmsābhūṣaṇa from Mantralaya, Śāstranidhi from Akhil Bharatiya Mādhva Mahāmanḍala, Paṇḍitaratnam from Pejawar Swamiji. Vidyāmānyapraśasti from Pūrṇaprajña Vidyapeeth, Viśiṣṭa Puruskāra from U.P. Sanskrit Sansthan, President's Certificate of Honour and Mahāmahopādhyaya from Rashtriya Sanskrit Vidyapeeth, Tiripati.

His creative works in Sanskrit include Nabhovāṇīrūpakāṇi - a collection of four radio-plays, based on popular dialogues from Upaniṣads, Ravīndrarūpakāṇi, adaptation of Tagore's four plays, Kāvyāñjaliḥ - anthology of poems, Purandaravacanāni - Sanskrit adaptation of Purandara's one hundred sayings and Sarvajñavacanāni. Pandurangi has edited Galagali Ramachar's works, Samskṛta Patrikāṇām Itihāsaḥ, Candram Gato Mānavaḥ (collection of riddles), and a work entitled Pravartatām Bhāratabhāgyacakram. He has produced the following works in Kannada - Kāvyaśāstravinoda (collection of essays on Sanskrit poets), Sanskrit kavyatriyaru (Introduction of thirty two poetesses of Sanskrit), Kālidāsana Saundaryadṛṣṭi and translation of *Mādhvabhāṣyatattvaprakāśikā,* He has edited *Nyāyāmṛtam, Advaita-siddhi, Taraṅgiṇī* and *Kaṇṭakoddhāra,* and Rāghavendra Swami's commentary on *Aṇubhāṣya* of Madhvācārya.

A towering scholar of his own standing, K. T. Pandurangi has presented the essentials of Upaniṣads in his writings. He has edited and translated Viṣṇutattva-vinirṇaya as well as principal

Upaniṣads following Mādhvas commentary on them. Credit goes to him for presenting the tenets of Dvaitavedānta.

Ravīndrarūpakaṇi is collection of four adaptations from Tagore's dramatic universe - Sannyāsī, Mālinī, Nṛpaḥ Mahiṣaś ca and Karṇaḥ Kuntī ca". K. T. Pandurangi has successfully brought out the message of Ravindranath and the qualities of his plays in these renderings.

Tapaḥ phalam a Radio-play by Pandurangi, is based on the V canto of Kumārasambhava of Kālidāsa. Pārvatī succeeds in winning over Śiva by her dedication and penance. Sitātyāgaḥ is a one-act play divided in three scenes. It is based on the episode of Sitā's banishment by Rāma from the Uttarakāṇḍa of Rāmāyana. Kāvyāñjaliḥ is a collection of thirty-three poems by Pandurangi. These poems were written on different occasions. The poet expresses faith in values and commitment to Indian ethos through the verses. Poems on Tilak and Gandhi reveal patriotic feelings.

K. T. Pandurangi has made a bridge between tradition and modernity by his Śāstric erudition and poetic creativity.

7. Balaganapati Bhatta

Balaganapati Bhatta was born in Sringeri on 6th January, 1919. He obtained the degrees of Sāhityavidvān, Kannadapundit and Rashtrabhashavisharada and had been teaching at Chamrajnagar College.

He has written a number of devotional hymns. Of these *Gaṇapati-suprabhātam* presents a sublime form of Lord Gaṇeśa. The following stanza may be quoted to illustrate the poet's faith and his poetic excellence in composing the stuti-

daśabhujayutadevam simhavāham kṛte tvām
bhajati śikhisuvāham siddhidam bāhuṣaṭjam
yugakarasahitam tvām raktakāyām gajāsyam
yugayugam akhilo vai hastayugmam sitāṅgam.

(People in Kṛtayuga worship you as having ten arms, and then you ride on a lion as the vehicle. In Tretā people worship you as having six arms, when you mount the peacock. In Dvāpara, they prey before you when you have four arms with the face of an elephant. In Kaliyuga, they worship as a god having two arms and white body).

Satyanārāyaṇa-suprabhātam and Śrīgaṅgādhara-suprabhātam are other such devotional poems by Balaganapati Bhatta. They breathe in devotional fervor, and abound in Anuprāsa, Yamaka and other alaṅkāras. An example may be produced from Śrīgaṅgādhara-suprabhātam-

gajātihārī nagajātihārī
gajāsyamodo nagajāstamodaḥ

All the suprabhāta poems by Balaganapati Bhatta comprise 27 stanzas each, representing 27 stars of the firmament. The poet is reported to have composed many other suprabhātas but they are not available.

8. M. G. Nanjundaradhya

M. G. Nanjundaradhya was born on 1st August, 1919. His parents were Gangadhariayah and Veeramma. He was educated at Siddhaganga Sanskrit College, Tumkur, and Shri Chamrajendra Sanskrit College Bangalore. He qualified for master's degree in two subjects – Sāhitya and Śaktiviśiṣṭādvaita. He also obtained the degrees of Pundit in Kannada and Rashtrabhashavisharada in Hindi. He has written both creative and critical works in Sanskrit, such as – Mādarachannaḥ (a play), and many devotional poems Most of the titles of the devotional poems end with the appellation 'suprabhāta'. He has also published an anthology of devotional verses captioned as 'Stotrasamgrahaḥ'. He has also contributed to Kannada literature. His critical works include *Śrīkarabhāṣya* in two volumes

and editions of Muṇḍakopaniṣad and Kaivalyopaniṣad with *Sadāsivabhāṣyam, Reṇukāgītābhāṣya, Vīraśaivāgama-prayogaratnam, Śrīkarabhāṣyam, Catuḥsūtrī* etc.

A prolific writer in Kannada he has contributed to Kannada literature by several works in prose and poetry and many biographies. He has also edited two works - *Darśanadīpti* (1973) and *Bhāratīya-darśana* (1975).

Nanjundaradhya has been bestowed with many honours and titles, such as - Âsthānavidvān by Maharaja of Mysore (1946), Karnatak State Award (1979) Sāhityaratna from Suttut Mutt, Śivatattvacintāratna from Brihanmath of Chitradurg, Vidyāvāridhi from Murusavira Mutt of Hubli, Śivādvaitabhūṣaṇa from Jagadguru of Rambhāpuri.

Nanjundaradhya has immensely contributed both as a poet and as a critic and has enriched both Sanskrit and Kannada languages.

9. K. S. Bhaskara Bhatta

K. S. Bhaskara Bhatta was born in Bheemanakone a small village in Sagar Taluk of Karnataka to Laksmamma and Kalmane Subbabhatta in 1920. He obtained Vidvān degree in Alaṅkāraśāstra and Pundit degree in Kannada. He served in different High Schools of Karnataka as Kannad Pundit. He was honoured with the title of Sāhityabhūṣaṇa by Ayodhya Sanskrit Parishad (1941), and also received Lingarajur's prize (1949) from Maharaja of Mysore for his Khaṇḍakāvya 'Devīvilāsa'.

He has written two Khaṇḍakāvyas, including Devīvilāsa as mentioned above and Śrīgurukṛpātaraṅgiṇī.

There are six taraṅgas in Śrīgurukṛpātaraṅgiṇī. It describes the greatness of guru. The poet has used various meters and has enriched the poem with diverse figures of speech. This poem pre-

sents the lives and characters of many pontiffs of Ramachandrapur Mutt. It begins with the invocation of the presiding deity of the Mutt, Rama –

yannāmakīrtanarasaplavacittavṛtti
niṣkalmaṣaḥ kulapatiḥ prathamaḥ kavīnām.
rāmāyaṇam navavarāmbunidhim vyatānīt
tam rāmacandramanīṣam praṇamāmi mūrdhnā.

It is replete in Śāntarasa, and the lives of ascetics as presented here are inspiring. Śrīrāghavendra Bhāratī Swamiji is in the centre of the galaxy of great personalities that are described here. The poet has used diverse metres like Śikhariṇī, Pañcacāmara etc. in accordance with the theme. Use of appropriate subhāṣitas adds to the effectiveness of the poem, viz. –

karmaṇī svataḥ pravṛttim āpnuvanty akāmanāḥ (III.81)
vītarāgiṇaḥ parārthasādhaka hi sarvadā. (III.82)
lokabhūtyai bhavati guruśiṣyavyatikaraḥ (IV.9)
kim iva mahatā duśkaram idam(IV.40)
asādhyam kim vā syād (III. 32)
aghaṭanaghaṭanāpāṭavavatām (IV.57)

The poem vividly presents the tenets of Vedānta philosophy and successfully weaved them into beautiful words. One stanza may be quoted –

Kevalam nirañjanam nirākulam nirīhakam
janmamṛtyunāśakam bhavārṇavasya tārakam
nityaśuddhabuddhamuktam ānubhāvikam param
tat padam nijasvarūpam āpnuyām aham katham? (III.24)

The poem is also important as a historical document and a presentation of rare data. The poet has derived inspiration from great masters like Vālmīki, Kālidāsa, Jayadeva etc.

CHAPTER IV

In this chapter authors born in the second decade of twentieth century have been taken up. Amongst them Pandarinathacharya Galagali has enriched modern Sanskrit writings by new experimentations and innovations. They have also contributed to the development of journalism in Sansksrit, and creating a new consciousness amidst their readers.

1. Pandarinathacharya Galagali

Pandarinathacharya Galagali was born in Bijapur of Karnatak on 10th July, 1922. He obtained Vidvān degree in Nyāya, Vedānta and Sāhitya. He has been the editor of three journals - Madhuravāṇī, Pañcāmṛtam and Tattvavāda.

His works include Śrīvidyāvācaspati-śambhuliṅgeśvara-vijaya-Campūḥ (1982), Lokamānyatilaka-caritam (Khaṇḍakāvya), Śrīviṭṭhala-śatakam, Lakśmīśatakam, Viśveśvaraśatakam, Satyadhānaśatakam, Pavanapāvanacampūḥ, Satyadhyānavijayacampūḥ, Rāmarāyaṇam and Kṛṣṇakaṇṭhābharaṇam. The last two are devotional poems. He has written a work on philosophers of Mādhva-system in Kannada.

He has received a number of titles, honors and awards like Pravacanakesarī, Abhinavabhaṭṭabāṇa, Mahāmahopādhyāya, President's Certificate of Honour, Sahitya Akademi Award as well as honours from Jagadgurus of Sringeri, Kanchi, Vidyamānyatīrtha, Viśvośvaratīrtha and Suyamendra Tirtha Swamigal.

Relentless persistence of the devotees of Bijapur Brihanmutt and the faith of our poet led him to compose

Śrīvidyāvācaspati-śambhu-liṅgeśvaravijayacampūḥ. It is divided into twelve chapters, called taraṅgas. It depicts the life and achievements of Śambhliṅgeśvara Swami of Bijapur Brihanmutt and is published from Bijapur. The work also gives an account of the theory of Vīraśaiva philosophy. The first three stanzas of the campūḥ furnish an introduction. The first chapter gives a description of Karnataka, and the characters of Śaṅkara, Rāmānuja and Mādhva, then the poet proceeds to present a brief sketch of the history of Bijapur Brihanmutt and invasion of Hyder Ali etc. Description of Chitradurga, Siddheśvara Pundit, Parents of Śambhuliṅga, the city of Bangalore, Shrirangapattanam, Mysore form the themes in the second chapter, and then the poet proceeds to describe the education of the boy Śambhuliṅga and his studies in Nyāya, Vyākaraṇa and Mīmāmsā at Kashi. The third chapter takes up a graphic description of Kashi. The fourth touches upon Sadāśiva's tour of Kashmir, Hampi and the glory of Vijayanagar Empire as well as its downfall, the city of Hubli etc. The fifth chapter portrays the charming personality of Sadāśiva and his refusal to get married. The sixth chapter presents the renunciation of Sadāśiva, and his adaptation of the name Śambhuliṅga. The seventh chapter discusses his tours and return to Bijapur. The eighth chapter contains a charming description of the river Krishna The ninth chapter takes us to the city of Bangalore again and the discourses of Swamiji's there being listened by the devotees with rapt attention. The tenth describes Swamiji's attractive mode of teaching, and the eleventh narrates episodes related to his mysterious yogic powers. The last chapter gives an account of the attempts at killing of Swamiji by the wicked, and their failure. The poet closes this campū with a homage to Swamiji in sixty seven lyrical stanzas.

The Campūḥ has many excellent subhāṣitas, viz. –

dākṣiṇyavantaḥ khalu dākṣiṇātyāḥ.
sāhase śrīḥ prativasati.

The poet has also borrowed many wise sayings from the rich store of classical Sanskrit poetry. He excels in the usage of alaṅkāras like Parisamkhyā, Ullekha, Upamā, Śleṣa, Mālopamā and Anuprāsa. Galagali has used a variety of meters in this campūḥ suiting to the subjects and themes, such as - Śārdūlavikrīḍita, Rathoddhatā, Anuṣṭup, Indravajrā, Vasantatilakā, Drutavilambita, Viyoginī etc. He has extensively displayed his knowledge and erudition with regards to Veda, Vedānta, Vyākaraṇa, Mīmāmsā, Yoga and other Śāstras. He has revived the grand Pāñcālī style of Bāṇabhaṭṭa's prose in this Campūḥ. In this way, he has justified the title of Abhinavabāṇa given to him.

Galagali is a versatile author and has covered a vast spectrum of various genres in his writings. He is in fact an epitome of creativity and learning in Sanskrit, and being an excellent orator, has lived Sanskrit culture through his speeches also.

2. Vishweshwar Dixit

Vishweshwar Dixit was born in Turuvekere of Karnataka on 7th July, 1924. He finished Vidvān course in as many as seven disciplines, and served in Maharaja Sanskrit College at Mysore as Professor of Sāhitya.

He has written devotional poems and some plays in Sanskrit. Of these, *Śrīśaṅkarastava-suprabhāta-stotram* is based on the famous Śaivite pilgrim center, Nanjanud. It describes the glories of Śiva, particularly killing of the demon Keśī by him and drinking of the poison, which came out of the body of the demon. From that day onwards he was called Śrīkaṇṭha'. The poet has employed diverse meters like Vasantatilakā, Śikhariṇī, Âryā, Mālinī, Bhujaṅgaprayāta, Anuṣṭup and Campakamālā. All the stanzas end with invocation

"*śrīkaṇṭhanātha jagatām tava suprabhātam.*"

Śriṅgerīśāradāsuprabhātam eulogizes the goddess Śardā of Śringerī in forty eight stanzas. The poet has used Anuprāsa and other Alaṅkāras suitably. *Śrīśaṅkaragurucaraṇastotram* employs the injunction '*bhaja gurucaraṇam*' in all the stanzas, obviously on the model of the famous '*bhaja govindam*' by Śaṅkarācārya. Śrīcandraśekharabhāratī-guruvara-stotram is also a homage to the well known holy man. Like the earlier stotras, it also has the repetition of 'śrīcandrasekharabhāratīm iha bhāvaye'. He poet has extolled the saint in hyperbolic terms, viz.

> pūrṇacandranibhānanācyutacandrakāntadhavalasmitam dṛṣṭimātra-vināśitāśritasarvasaṅkaṭasantatim. etc.
> Śrījagadgurupañcaratnam also describes gurumahimā. The poet has exhibited mastery over a variety of meters.

Vishweshwar Dixit has written two one-act philosophical plays - Lobhasāmrājyam and Dambhasāmrājyam. Unfortunately both of them remain unpublished.

3. Harishchandra Renapurkar

Harishchandra Renapurkar was born in Renapur village of Maharashtra, on 17th September, 1924. He got his masters degree in Sanskrit and taught in various government colleges of Karnataka and Andhra Pradesh. Presently he lives in Gulburga.

He has been regularly contributing to most of the Sanskrit periodicals and his poems have won wide acclaim. He has published Kāvyonmeṣaḥ - an anthology of poems. The poems collected in Kāvyonmeṣaḥ were composed between 1964 to 1986. Most of the poems reveal the poet's concern at the erosion of values in modern society. There are poems on National heroes like Dayānand, Vivekānand, Gandhi, Nehru, Satwalekar, Lalbahadur Shastri and Indira Gandhi. Lajapatataraṇgiṇi comprise eighty-nine verses and reveals many moments of freedom struggle. The poems on Shastri (Śāstrīśokalaharī) and Indira

Gandhi (Indirāhautātmyam) are elegies and are replete with pathos. The terrible famine engulfing many parts of the country forms the subject matter of 'Bhīṣaṇam Durbhikṣam'.

Renapurkar has regularly contributed to almost all the major journals and periodicals of Sanskrit, viz. - Pārijātam, Samskṛta-bhavitavyam, Divyajyotiḥ, Arvācīnasamskṛtam etc. He weaves contemporary themes in his verses and reacts to the current socio-political scenario. His style is simple and lucid.

4. C.G. Purushottam

C.G. Purushottam was born in 1925. He was educated at Chunchanakatte Gurukula. Patankar Chandrashekhara Bhatta and S. Rangachar have been his teachers. He obtained masters degrees in History and Sanskrit, and served as professor of Sanskrit at Maharaja's Colege at Mysore.

His creative works include Kāvyataraṅgiṇī (part I 1959, Part II 1967), Âdicuncunagiri-suprabhāta-stotram and Sarvajñavacanāni (translations of the sayings of Sarvajña in Sanskrit, 1992).

In Kāvyataraṅgiṇī (part I), the section entitled Kuvemputaraṅgaḥ presents beautiful translations of Kannada poems of Kuvempu. The second part Kāvyataraṅgiṇī comprises translations from various sources. It is divided into four parts. The first part consists of translations of some of the well known modern annada poems. The second part comprises translations of seven folk poems, and the third part consists of the translations of fourteen Hindi poems. Only the forth part preserves original poems by Purushottam.

Âdicuncunagiri-suprabhāta-stotram comprises twenty-seven stanzas coinciding with twenty-seven stars and it eulogizes various deities. The poem is replete with religious fervour and brings out many legends attached to the shrine of Âdichuncunagiri.

The line "cuncunādriśekharavibho tava suprabhātam" form a refrain.

A recipient of Karnataka State Award and Cunchungirimutt Award, C. G. Purushottam has rendered most valuable service for the cause of Sanskrit through his translations from Kannada and Hindi poetry. He has also translated into Kannada all plays of Kuvempu in Sanskrit under the title Kvempunāṭakacakram that is yet to be published.

5. Narayana Madhyastha

Narayana Madhyastha was born on tenth January 1930 at Neercharlu in Kerala. He is a Sāhityaśiromaṇi, Kannadapundit and Hindi Rastrabhashavisharada. He has authored three plays in Sanskrit — Madirāvilāsaprahasanam, Akhaṇḍapurāṇam, and Kāle varṣatu parjanyaḥ.

CHAPTER V

In this chapter authors born in the fourth decade of twentieth century have been taken up. These authors have seen the dawn of India's independence. Their writings bring out the spirit of revivalism as well as the faith and hope for building a new nation.

1. Samba Dixit

Son of Damodar Dixit, Samba Dixit was born in Gokarṇa of Karnartak on 14th February, 1934. He is a Ghanapāṭhī in Ṛgveda, Vidvān in Vyākaraṇa, Bhāṣyakāvyatīrtha and Rashtrabhāṣāviśārada in Hindi. He served as the Principal of Medhā Dakṣiṇāmūrti Sanskrit College, Gaokarṇa and was Vicechancellor of Maharshi Vedic University (1992-95). He was honored by the title Vedavāridhi' by Vedadharmaparipālana Sabhā, Bangalore and Vedavidvān by Gokarṇavidvatsabhā. He also received 'Vedaratnapuruskar' from Bharatiya Vidya Bhawan, Bangalore and other prestigious awards.

He has written three plays and a khaṇḍakāvya named Nityānandacaritam (1975). His plays are - Mahāgaṇapatiprādurbhāvaḥ (1974), Bhūkailāśanāṭakam (1977) and Varadakṣiṇānāṭakam (1977). The last one is a social play.

He has edited Agnisahasranāma (1978), Agnirajasūyam (1976) Gṛhyāgnijāraḥ (1976) and Vāyujasahasranāmastotram.

Nityānandacaritam is based on the miracles and supernatural powers displayed by the Swami of Nityānand Aśrama in

Maharashtra. The work is replete with religious faith and abounds in subhāṣitas.

Bhūkailāśanāṭakam is a historical play based on Gokarṇa. The etymological derivation of the word Gokarṇa has been aptly brought by the playwright - *gorūpāyāh bhūmeḥ karṇapradeśe gokarṇanāmni siddhakṣetram*'. Rāvaṇa is one of the characters. The dramatist through the characters of Nikumbha and Mahodara has introduced subtle humor. There are interesting descriptions and narrative is capturing. Nārada's address to Rāvaṇa has the characteristics of a stutikāvya. The author confirms the injunctions from Nāṭyaśastra, and makes use of Viṣkambhaka, and paṭākṣepa.

Samba Dixit is an erudite Vedic scholar, and *nityāgnihotri* and has also enriched modern Sanskrit literature by his contributions.

2. Paraddi Mallikārjun

Paraddi Mallikārjuna was born in Savadi in Karnatak in 1940. He is M.A. and Ph.D. in Sanskrit and served in Karnatak University Dharwar as Professor of Sanskrit.

He has written a Mahākāvya Basavabhāskarodayam (1998), and Śatakakāvyas like Gaṅgādharaśatakam (1992), Channavīraśaraṇa-śatakam (2001), as well as two collections of poetry - Samskṛta-kāvyamālikā (1977) and Samskṛtakāvyamandākinī (1993). Paraddi has made important contributions as a translator also. He has translated Kabīr's Hindi poetry in his Kabīradāsaśatakam. The work has been awarded by Sahitya Akademi, New Delhi for Translation. He has rendered Basava's poetry in his Basaveśvaraśatakam (1989). His Akkamahādevīśatakam is another work presenting translations from Kanada. He has edited several woks like Malhaṇastotram (1982), Citragīrvijayamahanteśacampūḥ (1982) and

Puṭṭadāsakavi's Jagadguru-didheśvaracampūḥ (1992). He has also published his doctoral thesis on Śatakas in Sanskrit Literature'

Besides Sahitya Akademi Award for translation, he has also received Jagadguru Viśvarādūya Viśvabhāratī Puraskāra.

There are sixteen cantos in *Basavabhāskarodayam*. The epic portrays the life and deeds of the rebellion saint Basaveśvara. Paraddi has used meters like Vasantatilakā, Sragviṇī, Upajāti, Anuṣṭup, Śārdūlavikrīḍit, Bhujaṅgaprayāta etc, and sums up the poem in the last canto by employing Mandākrāntā. He has in fact designed the epic as a grand narrative unfolding the whole gamut of activities of the great saint. The work also presents the philosophy and message of Basaveśvara and the tenets of Vīraśaiva system have been aptly explained. The epic has become very useful as a reference work on this philosophical system as the poet has appended it with a glossary of technical terms with their explanations. The appendix is entitled as Vīraśaivapāribhāṣikapadakośaḥ' The Alaṅkāras like Upamā, Utprekṣā, Rūpaka etc. have found apt places in the poem.

The hero of *Gaṅgādharaśatakam* is Jagadguru Gangadhara Rajyogindra Swamiji. The poem was composed on his sixtieth birthday. The poet describes the achievements of Swamiji and his command over many languages. The poet also describes various social activities of his hero at length in this work. They include – establishment of chowltries, libraries, hospitals and hostels for students; encouragement of women's education, works for communal harmony and founding institutions for Sanskrit education. The work is informative as well as educative and it also conveys the massage of Swamiji through subhāṣitas.

Samskṛtakāvyamandākinī by Paraddi is a collection of 34 stanzas pertaining to diverse themes. Some stanzas are satirical whereas some are informative; some others deal with the lives of great heroes.

Viralo Manīṣi by Paraddi is homage to Dr. Radhakrishnan – the scholar, philosopher, statesman and former President of India.

Paraddi Mallikarjun is a great Śaivite, a sensitive poet, an able translator and a good researcher. He has earned respect in Sanskrit world by his noble virtues. Abhirāja Rajendra Mishra, one of the greatest living Sanskrit poets of our times pays rich tributes to this fellow writer in his Mṛgāṅkadūtam -

macchraddheyam sukavisuhṛdam cāpi saumyam paraddīm

3. Shankar Ganapati Pathak

Shankar Ganapati Pathak was born in 1940 and had a Śiromaṇi in Sāhitya, Vidvān in Dharmaśāstra, and M.A. in Sanskrit. He served at Oriental Research Institute of Mysore as Senior Research Assistant.

He has composed a devotional lyric Śrīharihareśvara-suprabhātam' (1991) in 38 stanzas in Haranartana and Vasantatilakā meters, followed by one Daṇḍaka. The poem is about Harihareśvara temple in Kārkala of Karnataka. It is a holy place inhabited by Citpāvana Brahmins coming from Maharashtra and a seat of Vedic learning. Śrīharihareśvara is the deity worshipped by the Citpāvana Brahmins. This Suprabhāta-poem highlights the greatness of the deity and the sanctity of the place. The author has also translated the work into Kannada.

CHAPTER VI

The authors taken up in this chapter especially Gurupada Hegde, H. V. Nagaraj Rao and Areyar Sri Ram Sarma exibit an awareness for the consciousness emerging at global level. They have also introduced new forms in Sanskrit.

1. Gurupada Hegde

Gurupada Hegde was born on 18th May, 1941 and taught Sanskrit at Lal Bahadur Shastri, College, Sagar in Karnataka. He has written a play *Tejas-saṅkrāmaḥ* (1999) and a devotional lyric *Adhyātmastotra-mantrabhāvagītaḥ'* (1999). His critical works in Sanskrit are - *Śleṣa-siddhāntaḥ* and *Kannaḍavāṅmayavikāse Samskṛtasya Prabhāva*'. He has also written a Gītikāvya and some critical works on Sanskrit literature in Kannada. He has also published a thesis in English under the title 'Pun in Sanskrit Literature'. He was honored with Karnatak State Govt. Award.

Tejas-saṅkrāmaḥ is a one – act play depicting encounter between Rāma and Paraśurāma. The play was staged in 1972 and was broadcast through Bangalore Radio in 1973.

Adhyātmastotramantrabhavagītaḥ is a collection of devotional hymns by Hegde.

2. H. V. Nagaraj Rao

H. V. Nagaraj Rao was born on 10th September, 1942 at Somenahalli of Kolar district in Karnataka. Staryalakshamma and Veṅkaṭanārāyaṇāppā are his parents. He passed Vidvān examination in Vyākaraṇa and Alaṅkāraśastra from Mysore Sanskrit College. He did his M.A. from the Universities at Mysore and

Ciatle (USA) and served as Senior Research Assistant at Oriental Research Institute Mysore. He has written three plays - Vidulāputrīyam, Samudyatā and Dāmpatyakalahaḥ. All of them have been published from Bharatiya Vidya Bhavan Mumbai in 1996. His other writings are - *Varānveṣaṇam* and *Mālavikā* two short stories published n 1974 and 1975; *Kṣaṇavimuktiḥ* - a novel, *Śāradā-darśanam* – a travelogue, *Upākhyāna-yugmakam* – prose and *Siddha-gaṅgāyāḥ Śuddhacetanaḥ'* a biography of Shivakumar Swamiji of Siddhagaṅga Mutt.

Nagaraja Rao has edited *Subhāṣitakaustubha* of Veṅkaṭādhvari (1976) as well as *Anyāpadeśaśatakam* and *Ânandasāgarastavaḥ* of Nīlakaṇtha Dīkṣita. His dissertation on Veda-Vedāṅga has been published from Bharatiya Vidya Bhavan, Bangalore (2005). He has done valuable work as translator also. He has translated H. M. Nayak's Kannada work '*Namma maneya Deepa*' under the title *Asmākam Gṛhasya Dīpaḥ* in Sanskrit as well as the Kannad novel by well-known author S. L. Bhairappa as *Sārthaḥ*. He has also translated five short stories of Premchand one of the greatest short story writers of our age under the title *Vipañcikā*. He has also rendered several works from Sanskrit into Kannada, such as *Varadarājastavaḥ* of Appaya Dīkṣita, *Rāmāyaṇasārasaṁgraha* and *Raghuvīrastutiḥ* of Nīlakantha Dīkṣita, *Bhāvanālaharī* of Gauriśaṅkara Swami, and *Śivapādādikeśāntastotram* of Śaṅkarācārya.

He was honored with Vedavyāsa-praśasti by Shekhavati Sanskrit University. He has served as Visiting Professor at the University of Chicago, University of Wisconsin and University of Jeruselam.

Varānveṣaṇam is a short story by Rao. It realistically portrays the plight of bride's parents and their search for a bridegroom. Rao has rendered some of the Kannada proverbs in Sanskrit.

Vidulāputrīyam is a play based on an episode from the Udyogaparvan of the *Mahābhārata.* It is a very inspiring tale presenting the character of great lady Vidulā. Samudyatā is a social play based on headlines from Newspapers. The author raises several burning issues like dowry. The play presents contemporary society. *Dāmpatyakalahaḥ* is also a social play depicting humorous situations of fight between husband and wife.

In his Upākhānayugmakam, Rao presents two legends from the tradition concerning Urvaśī and Śakuntalā. It is a fine example of lucid prose. In Śāradādarśanam, Rao has presented an account of his visit to Sringeri. Rao is a versatile and talented author. He has written on rare and neglected themes and has contributed to new genres.

3. Areyar Sri Ram Sarma

Areyar Sri Ram Sarma was born in Melukote on 28th of August, 1943 to a scholar father Aryar Sinivas Ayengar. He has mastered Sāhitya, Nyāya and Viśiṣṭādvaita with proficiency in Kannada and Hindi and served as Principal of Govt. Sanskrit College Melucote. He has been honored with the title 'Pañcabhāṣā-kavitāvallabha' by his capacity to compose stanzas in Sanskrit, Tamil, Hindi, Kannada and Prakrit. His creative works in Sanskrit include *Asmat-campūḥ, Kathākadambakam, Kathāsāhitya, Gāliśatakam, Pāñcajanyaśatakam, Pāmarasaptaśatī, Prakīrṇakallolinī, Rūpakavṛndam, Hamsapratisandeśaḥ, Kṣudrakathā, Kṣudrakādambarī, Śrīvijayadhvaniḥ* etc.

He has written several critical works in Sanskrit, viz. - *Samskṛta-kathāprabandhaḥ, Śāstraprabandhaḥ, Laghukāvyaprabandhaḥ, Samśodhana-prabandhaḥ, Vimarśa-prabandhaḥ, Dhvaniprabandhaḥ, Itihāsaprabandhaḥ, Sāhityamātṛkā, Īśāvāsyabhāṣyasapakam, Samskṛta-*

pāṇḍityaparicayakośaḥ etc. He has written two Śatakakāvyas in Prakrit - Prākṛtamuktāvacaḥ and Prākṛtapuṣpāvacayaḥ. He has also written critical works in Prakrit. He has translated Rajaśekhara's Kavyamīmāmsā in Kannada and has published a collection of essays and a collection of his poems in Kannada. His Tamil works are - Piṅgalabhārata, Rahasya-ratnamālā, Devīprabandhamālā, Divyaprabandhamālā etc. He has produced two collections of his essays written in Hindi and one anthology of his Hindi poems also.

Kāvyakallolinī is a collection of Sharma's Sanskrit poems. It is divided into seven *kallolas* or sections, named as *Maṅgalakallola, Vastukallola, Gitakallola, Kathākallola, Samskṛtakallola,* Śrutikallola and *Prakīrṇakallola.* Fifty-one headings have been arranged under these. The poems of Sharma cover a wide range of topics, including romanticism, patriotic fervor, contemporary scenario and devotion for deities. Sharma is not lacking in humour and satire. Kofī-prabandhaḥ collected here is a fine example of this genre.

In *Asmat-campūḥ,* Sharma presents a fine blend of tradition and modernity. The work delineates the life of Rāmāujācārya and presents the tenets of Viśiṣṭādvaita philosophy. Sharma has introduced new designs and motifs in this traditional theme by adding a section named 'Nidrāvaibhavam' wherein he describes the men in sleep and makes the ten incarnations of Viṣṇu manifest in his various postures.

CHAPTER VII

Authors born in the second half of twentieth century are being taken up in this chapter. The represent the younger generation that still continues to mke its presence felt on the literary horizon of twenty first century.

1. Bharatitirtha Swami

Bharatitirtha Swsami is the thirty-sixth Jagadguru of Sringeri Saradapeetham. He was born as Seetharamanjaneyalu to Anandalakshamma and Venkateshwar Avadhani in Narasaraopet of Guntur District in Andhra Pradesh on 11th April, 1951. He studied Nyāya and Vedānta and acquired mastery over these. He was initiated as a sannyāsin on 11th November, 1974 and took over as Jagadguru on 10th October, 1989. He has functioned as institutions in himself to promote traditional studies, and has been conducting goṣṭhis on Gaṇapati-Vākyaratha on the occasion of Ganesh festival in the Mutt. He himself presides over the discussions. Many publications were brought out from the Mutt under his supervision. Of these mention may be made here of a new commentary on Madhusūdana Sarasvatī's *magnum opus Advaitasiddhi* by Vedāntakesarī Nārāyana Bhaṭṭa, who was a Āsthāna Vidvān in Śringeri Śāradā Pīṭham. Swamiji has displayed his erudition and religious fervour in his devotional poems, such as - *Śrīśāradā-pañcaratna, Abhinavavidyātīrthākṣaramālā, Candraśekharabhāratī-navaratna-mālikā, Śrīcandramauleśvara-varṇamālikā, Śrīśaṅkarabhagavatpādācāryastutiḥ, Śrīsubrahmaṇyeśvaragītam, Śrīrāmagītam and Śrīmahāgaṇapatisevāpadyāvalī.* These poems reveal the mas-

tery over language and classical diction of Swamiji. They are examples of divine poetry flowering from a divine personality.

2. S. Jagannatha

S. Jagannath was born on twelfth October 1956. He is M.A. in Sanskrit and a Vidvān degree in flute. His creative works are *Andhakāsurasamhāraḥ* - a dance ballet, *Kauṭilyavandanam,* also a dance ballets and *Śrāddham* – a humorous play. His *Puṇḍarīkaḥ* is a reconstruction of Kādambarī for children; *Tīram* is a Khaṇḍakāvya in Mandākrāntā meter. *Meghadūtam* – is a parody of Kālidāsa poem; *Bhrahmakāvya* – an epic on Śaṅkarācārya giving account of his commentaries on Prasthānatrayī and *Lokālaṅkārapaṅkīyam* is a work on Arthālaṅkāras, illustrating 111 alaṅkāras, In *Âbhāṇaka-Jagannāthaḥ* he has rendered 500 new proverbs in Sanskrit.

His other notable works are - *Ṛjurohitam* – 21 short – stories for children, *Prabandhasaudhaḥ* - collection of essays, *Vandanamālikā* - musical compositions, *Patrasaudhaḥ* - a manual on letter writing, Vīcimālikā - translations of 200 vacanas of Basaveśvara,

Jagannath is a versatile author, He has written in various forms wielding extra-ordinary command over language and style.

3. Shatavadhani R. Ganesh

Shatavadhani R. Ganesh was born on fourth December 1962 to Alamelamma (Nanda) and Shankar Narayan Rao and did his B.E. in Mechanical Engineering, M.A. in Sanskrit and D.Litt. in Kannada. He is the only Śatāvadhānī in Karnataka who has completed 600 Aśṭāvadhanas, and is still continuing with his wizardly performances. He has composed poetry for twenty four hour's non-stop, entering his name in Guinness Book of Records. He is also the youngest scholar to have been honored with

Karnatak State Award at the age of 29. He has also received Rashtriya Yuva Pratibha Puruskar, Kāvyakaṇṭhapraśasti, Bādarāyaṇa-vyāsa Puraskar and so on.

He has written *Śrīkṛṣṇalaharī* - devotional lyric in 123 verses, *Śrījāmbalaharī* - devotional lyric on Śiva in 51 verses, *Śṛṅgāralaharī* - Khaṇḍakāvya in 103 verses, *Jāṭāśakuntalā* - Khaṇḍakāvya on Śakuntalā in 123 verses, *Ilākaivalyam* - Khaṇḍakāvya on Vedic meter in 154 verses, *Śaṅkaravivekīyam* – a dvisamdhānakāvya, *Antaḥkāntiḥ* - a novel in blank verse depicting the last days of Swami Vivekananda, *Saugandhika* – an anthology of sonnets and free verses, *Evam api Ṛtavaḥ* - poem on the impact of six seasons in rural area on the villagers,

Cāṭucandrikā - collection of 87 blank verses, *Anveṣaṇam* – allegorical one act play, *Śrīcandreśvarīstavanam* – a devotional poem with Kannada translation by the author himself, *Kavitāvanitāstavaḥ* - an unpublished play and *Yaduvamśacaritam* – unpublished epic. He has written several works in Kannada, viz. - *Nityanīti* – collection of subhāṣitas, *Sāmānyadharma* – discourse on religion, *Dhūmadūta* – a parody of Meghadūta, *Alaṅkāraśāstra* – a history of Sanskrit poetics, are only a few out of them.

Creativity of Ganesh reveals a broad spectrum, embracing rich traditions and modern perspectives, and a rich feast of diverse dictions. The following stanza from his Śrīkṛṣṇalaharī furnishes an example of Praśnottaramālā (series of questions and answers) combined with, fervour of devotion -

> *Kas tvam bāla, valīmukhapriyasakhā kutrāsi pampātaṭe,*
> *cintā kā, dayitāviyogaviṣaye gaccāmi bhrāntisviti*
> *kṣantavyā mama pūrvarītiradhunā mā brūhi me mātaraḥ*
> *tyaktva lajjitamānasam kasanibhiḥ puṣyāmi kṛṣṇam kadā.*

Ganesh also displays the influence of great author of classical Sanskrit poetry as well his own conceptions and designs. The following stanza from Śṛṅgā*ralahar*ī is weaved by borrowing some phrases from Bhavabhūti but the poet presents his own view and imagination –

tasyānandam tulayitum na varaḥ śaśāṅkaḥ
kṣīrābdhisunurapi kintu kalaṅkaśaṅkā
upādyate yadi so'pi sudhāsamudre
no viśvasīmi bhavatītisamānadharmā.

On one hand, he has composed many citrakāvyas and has written allegories and parodies and has depicted the inconsistencies and double standards of modern life on the other.

CHAPTER VIII

Miscelleneous Authors

1. Vasudeva Ballala

Vasudeva Ballala was born in Ambalpādi Udupi of Karnataka and taught Sanskrit at Sarasvatī Vidyamandir High School at Bangalore. He has published a one-act play Bhojavilāsaḥ (1976). His play is divided in six scenes, and brings out various episodes from the life and career of King Bhoja.

2. Ramakrishna Bhatta

Ramakrishna Bhatta's mother was Vekamma and his father was Krihsna Bhatta. He was born in Kumbla near Mangalore of Karnataka. He served in Hindu College Delhi as Professor of Sanskrit. He has received honours such as Vidyābhāskara, Vidyāsāgara and Kavitācatura from Swami Shivanand and Śaṅkarācārya of Dwaraka. He has written the following works in Sanskrit – *Śivānandavilāsa* – an Epic in eleven cantos, *Śrīrāmadāsagītā* - a gītikāvya, *Śrīrāmakṛṣṇasahasranāmastotram* – a stotrakāvya, *Arjunaḥ* - a prose work, *Gurusaparyā* - devotional poem, *Gurucaritam* - devotional poem, *Kāvyodyānam* and *Kāvyamañjarī* - anthologies of his original Sanskrit poems. He has edited *Bṛhatsamhitā* of Varāhamihira.

Kāvyamañjarī by Bhatta was published in 1980. It comprises two stabakas (sections) and two thousand stanzas. The first stabaka is divided into six puṣpas or sub-sections namely, *Bāhyapuṣpa, Pāñcajanyapuṣpa, Âtapatrapuṣpa,*

Sumānuṣapuṣpa, Daivatappuṣpa and *Sūnṛtapuṣpa*. The second section is named *Śatakastabaka* and contains four Śatakas - *Viyoginīśataka, Mandākrāntāśataka, Upajātiśataka* and *Mṛtyupāśīyam.*

Śivānandavilāsa – is a Historical Epic on the life of Swami Shivanand. All the eleven cantos are composed in different metres. The poet has incorporated beautiful descriptions as per norms prescribed by ācāryas in the characteristics of a Mahākāvya. There is a very vivid and graphic description of sunrise in VI canto. In the end of the poem, *Śivānandasahasranāmastotram* and *Śivānandasuprabhātam* have been appended. Arjunaḥ is an example of fine prose writing by Bhaṭṭa. The author has discussed diverse themes in four chapters including the character of Arjuna in the Mahābhārata. Kavyodyānam was published by M/S Motilal Benarasidas in 1972. There are six divisions in this anthology – namely Gāṇapatam, Bhāgavatam, Sārasvatam, Patrapuṣpa, Sāptapadīnam and Mauktikam. Diverse themes have been covered under these sections and the poet has created fine blending of tradition and modernity.

3. Basavaraj Shastri

Basavaraj Shastri was the son of Sangamamba and Rudramurthy. He obtained the degrees of Vyākaraṇatīrtha and Vyakaraṇaśāstri as well as Sāhityaśiromaṇi. His epic Siddhaliṅgamahākāvyam was published in 1971. In 26 six cantos and four thousand verses it presents the life of Siddhaliṅgeśvara. His birth, his meeting with his guru, his initiation in sannyāsa, his method of performing the liṅgapūjā along with the exposition of tenets of Śaktiviśiṣṭādvaita and the description of Śaktisthalas are comprised in this epic. The poet has used Indravajrā, Upendravajrā, Drutavilambita and Mandākrāntā appropriately. The Śāstric profundity of the author is evident throughout the work.