

# SANSKRIT LITERATURE

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## INTRODUCTION

**S**ANSKRIT, the classical language of India, has had a history of four thousand years in this country, its earliest literature, the hymns of the *Rigveda*, being also the oldest and most extensive remains of Indo-European literature. The antiquity of Sanskrit is well known, but its continuity is not less remarkable. In the same accents in which the Vedic seer uttered, his mantra is even now intoned ; and in the same cadence and diction in which Kalidasa and Bana composed, a Sanskritist today writes his verse or prose. The Vedic dialects, the freedom of the popular epic style, the rules for the spoken word in Panini's grammar, the diction of early drama, all point to a period when Sanskrit was a living spoken tongue. When out of its dialects a literary norm got standardised and the early primary Prakrits were coming into increasing literary use, Sanskrit still continued to hold its authoritative position ; for, as observed by the latest writer on the language, "though it appears paradoxical at first sight, the Sanskrit language only reached its full development as a language of culture and administration at a time when it had ceased to be a mother tongue."<sup>1</sup> Buddhism and Jainism which started with using the popular languages, could not by-pass Sanskrit to which they had eventually to come. Sanskrit consolidated itself as a pan-Indian language by reason of the common culture and thought it embodied; the mother of most of the mother-tongues of the country, it was and is still the strongest bond of the country's unity.

After the early growth of religious literature in Pali and Ardhamagadhi, there was the cultivation of literary activity in the classical Prakrits like the Sauraseni which figured in Sanskrit drama and the Maharashtri in which there was an efflorescence of poetry; not only did this Prakrit literature conform in pattern to Sanskrit, alongside of which it grew, but the very grammar of these languages was codified by Sanskrit. When these Prakrits

<sup>1</sup>T. Burrow, *The Sanskrit Language*, Faber & Faber, London 1955, p. 57

also, by their literary stylisation, got standardized, further popular tongues took their place, first the Apabhramsa and then the Modern Indo-Aryan languages of North India.

As in the case of the Prakrits, so in the case of the South Indian languages, the impact of Sanskrit led to a literary renaissance; vocabulary, forms of expression, themes and literary genre from Sanskrit permeated these languages; three of these which enlarged their alphabet on the basis of Sanskrit, allowed themselves to be influenced by Sanskrit to the maximum extent to which any language could be influenced by another; in two of them whole passages of Sanskrit with a sprinkling of words or the terminations only of the languages, could pass for compositions in those languages; and in two of them, as in the Javanese, there also arose a style of poetic composition, as also some expository prose, called *Mani-pravala* (gem and coral) in which the poet made an artistic blend of Sanskrit and the local language. In fact, such was the intimacy with which Sanskrit flourished together with the local tongues that till recently Sanskrit classics were preserved in palm-leaf or paper manuscript, or even printed, mostly in the regional scripts.

Sanskrit also added two further dimensions to its magnitude. From the 1st century B.C. onwards, through Buddhism, it spread into Central Asia and the Far East; and from about the 2nd century A.D. onwards, it was the vehicle of the Hindu culture which spread over the countries of South-east Asia, the Sanskrit epics, dramas and poems giving these countries a script and literature and the arts of dance, drama, music and sculpture. Thus not only did Sanskrit consolidate the entire sub-continent of India, but it also brought the whole of the Far East and South-east Asia under a cultural homogeneity.

In this long sweep of its history, Sanskrit put forth intensive literary activity in every department—literature, philosophy, arts and science. In sheer quantity this literature of which only a part has come into print—the bulk lying in manuscript libraries and a good part having been lost—represents a prodigious class of world's literature. As to variety, Sanskrit has dealt with every imaginable branch of human activity. In respect of quality, originality and executional skill, its philosophical systems and poetry and drama could be cited; some of the productions in these branches, like the *Upanishads* and the *Gita*, form the most

precious part of the heritage of India and have indeed become part of world thought today; the two Sanskrit epics not only inspired a large mass of literature in the regional languages, but with the characters depicted by them moulded the national ideals; and poetry and drama, such as Kalidasa and Sudraka produced, still remain the highest achieved in India in these realms. Literary activity in the popular tongues specialised in a few select sectors, like religion and lyric or epic poetry, and, for the greater part, literary criticism, logic and metaphysics, medicine, art, law, astronomy, mathematics, etc. were left to Sanskrit to be dealt with by it. When the language of a writer or speaker of one of the leading regional languages is screened, one finds that wherever the thought touched higher ideas, the vocabulary became Sanskrit. However much a regional literature might have grown and whatever the eminence of a writer in a local language, neither the literature nor the writer could afford to lay aside the Sanskritic heritage and equipment upon which they continuously drew. The renaissance of spirit that quickened the country in the recent past into new life derived substantial inspiration from a new awareness of the glory of India's past, and the content of this awareness, for its greater part, is made up of a fresh appreciation of the heritage of Sanskrit. To a large extent therefore, the spirit behind the new productions has been Sanskrit, though the media have been the local languages.

Classical Sanskrit literature is remarkable for its variety and richness of forms; to take *belles lettres* alone, Sanskrit developed the longer epic, the shorter one and the minor poem; it had the heroic, the descriptive and the lyrical; it produced the reflective, the didactic, the historical and the narrative. If in its poems it could display a wonderful variety of metrical beauty, in the rise and fall of the periods of its prose it plumbed the musical possibilities of the language; combining the charms of both, it evolved the genre called the *Champu*. In drama again, Sanskrit poets gave many types, the heroic *Nataka*, the social *Prakarana*, longer plays and shorter ones, including one-act pieces, the farce, the monologue, the historical and the political and the religious and the allegorical play; in the later period, the Sanskrit stage developed also many minor varieties of dance-drama. Above all, the theory of *Rasa*, one of the key words of Indian culture, like *Dharma*, was, with its twin concepts of Suggestion (*Dhvani*)

and Propriety (*Auchitya*), the contribution of Sanskrit Alankara Sastra, not superseded by anything produced in the local languages.

#### A LIVING LANGUAGE

It should not be supposed from all this that Sanskrit kept itself on a pedestal of its own, following an old set norm and reproducing traditional patterns. An analysis of its long history and the rich and varied growth of its literature discloses the changes it underwent and the counter-influence which it received from the popular languages; in phonetics and morphology, in vocabulary and semantics, it was affected by its own Prakrits as well as by the languages of families different from its own; in metre and embellishments in poetry, in motifs and themes, in romances and narratives, in the dance-drama forms of its theatre (the *Uparupakas*), it received contributions from the different regions where it met local traditions and forms; with the same liberal outlook with which it gave of its best, Sanskrit, which believed in the *pancha-sila* of live and let live, incorporated into itself elements of beauty in the regional cultures. The merit of Sanskrit is that it was developed by all parts of India; with its characteristic genius it went about doing quietly what the Constitution wants Hindi to do today for becoming the Rashtrabhasha—to allow itself to be developed by the different regions and to assimilate things of value in the regional languages.

Sanskrit authors kept themselves in close touch with contemporary events and utilised freely the fresh material with which they came into contact. In the earlier phase, there was the influence from Greece and Rome, e.g. in astronomy. In periods closer to us, the Moghul times, Sanskrit writers learnt Persian, compiled Perso-Sanskrit lexicons and translated from Persian and Arabic. The Sanskritists never lived in isolation, but they assimilated in such a manner that while retaining their individuality, they integrated the elements they took organically into their own patterns. If the later Islamic contacts were a continuation of the earlier Middle-East contacts which began with Chosrau Anosharwan (531-579 A.D.) and were strengthened during the Caliphate when medicine and mathematics in the Sanskrit works were translated and transmitted to the West, the European contacts in the modern times may be said to be

a resumption of the intellectual contacts of ancient India with Athens, Alexandria and Rome.

The Indo-European contact in modern times has been of equal significance in the two continents: The discovery of Sanskrit by the West had been the most significant event in European thought since the Renaissance. So far as India is concerned, this discovery of Sanskrit had a two-fold effect: on the one hand, Indians who received a modern education woke into a new realisation of the values of their cultural heritage, and the work of the western orientalist produced a literary and cultural revival in India; on the other, the impact of western modes of thought and ways of life led to a process of change in the traditional institutions and learning. The pursuit of Sanskrit itself bifurcated into the modern and the traditional methods, the former being pursued in the new English schools, colleges and universities and the latter in traditional *tols*, *pathasalas* and colleges started especially for fostering that type of study. The influence of the West, its literature as well as notions, brought to bear through education and administration, produced its reactions in both the types of Sanskritists. Consequently, Sanskrit literature entered on a new phase with the rise of modern European influence.

With the first impact, creative activity in Sanskrit which was still going on received a fresh impetus but gradually, with English usurping the place of a common all-India medium held previously by Sanskrit, and with the replacement by English of the regional language as the medium through which Sanskrit was studied, Sanskrit was taken away more and more from daily life and mother-tongue: its study became increasingly archaeological. When we note the early gusto with which the Sanskrit Pandit, on the first onset of English influence, started a Sanskrit journal, translated a foreign work and wrote novels and stories, and compare it with the feeling of helplessness that has come over him today, we can trace the course of his demoralisation and the general insignificance into which Sanskrit as a live medium of expression gradually fell. Even patrons of Sanskrit, who enthusiastically pleaded for encouragement of Sanskrit studies, looked down systematically on original writing in Sanskrit. Luckily there has been a revival of interest in the literary pursuit of Sanskrit and even among Sanskritists who have

received a modern education, there has been a growing desire to cultivate the language as a vehicle of their thought and expression.

At the beginning of the British period, Sanskrit education was in its usual swing and the tradition of the erudite Pandit was still in force. During the 19th century, the Sanskrit Pandit or his newly educated son or grandson was still writing in Sanskrit, some of them, most facile and prolific, having produced about a hundred works. When printing became the normal mode of circulating literature and the medium of publication for Sanskrit did not develop adequately, all this literature remained buried in manuscripts. A full account of modern Sanskrit literature cannot be given, as the bulk of the material to be surveyed remains unpublished and is difficult of access. Many a contemporary writer in Sanskrit has poems, plays and stories which he cannot hope to publish for the delectation of the wider public all over the country. But this lack of publicity should not blind one to the fact that there is a continuity of creative activity in Sanskrit and that in recent times a sufficient volume of modern literature has been produced in that language, and it may not suffer in comparison with the productions in other languages of the country.

It is necessary to draw attention to this, as reputed books on the history of Sanskrit literature bring their detailed account only up to about the 12th century and round it off with the mention of a few stray writings of the later centuries. This defect has been made good by one writer at least<sup>2</sup>, who compiled a good deal of data on modern Sanskrit writers in the different parts of India and their works. Some samples of modern Sanskrit writings were published in Sanskrit journals which have become defunct now and the back volumes of which are difficult to secure. Surveys like the present one, and two others which the present writer has made<sup>3</sup>, will therefore serve to give Indian *litterateurs* and the general reading public an idea of the nature and extent of this literature and to kindle interest in it.

#### CONTACT WITH THE WEST

The modern trends in Sanskrit literature are in the main the

<sup>2</sup>M. Krishnamachariar, *History of Classical Sanskrit Literature*, Madras 1937

<sup>3</sup>*Modern Sanskrit Writings*, Adyar Library Bulletin, 1956, and *Sanskrit Literature 1700-1937*, Journal of the Madras University, Centenary Number, 1957

result of the contact with western literature; the major forms in which the new interest expressed itself are the starting of Sanskrit journals, translation of western classics, the growth of the short story, minor poem and the novel, the development of prose used for narrative, descriptive and critical writing in the form of a short essay or a long thesis and for general discussion and documentation, the cultivation of literary appreciation and historical criticism on western lines and the exposition of modern scientific knowledge. Within the country itself, Sanskritists who read the latest productions in the regional languages or themselves wrote in their mother-tongues too, rendered into the classical language the more noteworthy works, old or contemporary, in the regional languages, thus re-cementing the close association of Sanskrit with those languages. Thirdly, the new social and political movements in the public life of the country produced their repercussions on the Sanskrit writers, and here it is, in the literature produced by Sanskritists in the new context, that one sees Sanskrit alive in the full sense of the term as the vehicle of expression for contemporary life and thought.

As the traditional form of Sanskrit learning has been continuing, Pandits steeped in the older tradition continue to compose long and short poems, hymns, plays, religious works, commentaries and Sastraic and other technical treatises in the old style. We have had recently in the South writers like Bhatta Sri Narayana Sastri who wrote ninety-three plays, Radhamangalam Narayana Sastri, author of hundred and eight works, and Kavyakantham Ganapati Sastri who was equally prolific; and there have been similar writers in other centres of learning. The type of composition in which the learning and skill of the composer exhibits itself in the construction of verses yielding pictorial designs (*bandhas*) is still practised<sup>4</sup>; C. N. Rama Sastri of Mysore wrote (1905) a dialogue between Ravana and Sita (*Sita-Ravana-samvada-jhari*) in which the same verse uttered by Ravana, with deletion of one letter, becomes Sita's reply to him.<sup>4a</sup> Numberless commentaries in the old style have been written on poems and plays, particularly those prescribed for University

<sup>4</sup>E.g. See T. S. Srinivasadesikacharya, in the Mysore Sanskrit College Magazine, 1951, March-December; Mathuranatha Sarma, Jaipur, *Jayapuravaibhava* (1947)—the Chitrachaturvara section

<sup>4a</sup>*Nirokthya-dasavatara-stava* by Tatti Srinivasacharya, Tanjore 1900; also T. S. Srinivasadesikacharya, *MSCMM*, 1951, March-Dec.

courses, by old-type Pandits<sup>5</sup> as well as accomplished English educated Sanskritists<sup>6</sup>. Among those who have carried on polemical literature in the field of the systems of philosophy, Mm. Anantakrishna Sastri, Madhusudana Sarma (Jaipur) and others of this class in Banaras, Calcutta, Mithila and Kerala may be mentioned. It is however not possible to give a detailed account of the large amount of literature of the traditional type which is still being produced.

Just as he employed the Sanskrit Pandit to compile digests of law for his administrative needs, the British ruler induced the traditional Pandit to write panegyrics in honour of the British sovereign—Victoria, Edward VII and George V; and the Pandit responded with Mahakavyas and even plays in the same strain in which his ancestor would have eulogised the Paramara, the Chalukya or the Vijayanagara dynasty. While we may not attach value today to this exhibition of overflowing loyalty to the British, we should note here the introduction of a fresh theme for a Sanskrit Kavya or Nataka which incidentally served also as a Sanskrit history of the English or of the British conquest of India. In fact, some of these works were intended as histories. The *Angreja-Chandrika* of Vinayaka and the anonymous *Itihasa-tamomani* were early examples of history; the *Nūtanodantotsa* (Calcutta 1839) is a description of England based on Miss Bird's work; the *Rajangala-mahodyana* (Kumbhakonam 1894) of Ramaswami Raju of Tanjore on the British includes lives of distinguished Indians also. Tirumala Bukkapattanam Srinivasacharya described the First World War in his *Angla-jarmani-yuddha-vivarana*. On a Sanskrit classicist soaked in the poetry of love in Sanskrit, the sacrifice of the Empire for his beloved which Edward VIII made, produced naturally a deep impression; the result was, we had the poem *Yaduvridha-sauharda* by A. Gopala Iyengar (Madras 1937).

#### HISTORY AND BIOGRAPHY

The writing of historical Kavyas on the local dynasties continued but we should note here a series of accounts written with a new historical spirit bringing up the history of India to

<sup>5</sup>E.g. Mahamahopadhyaya Lakshmana Suri, Madras

<sup>6</sup>E.g. M. R. Kale in Bombay and S. R. Ray in Calcutta; the *Aryasatakavya-khya* and the *Anandarangachampuyakhya* of the present writer may also be cited.



the British period. These new historical accounts appeared in prose as well in verse and dealt with either the whole field of Indian history or particular phases of it. The *Itihasadipika*<sup>7</sup> in five chapters brings the account up to the wars with Tipu Sultan and the Mahratta kingdoms. The *Bharatetihasa* (SSPP<sup>8</sup> 1948-49) is a prose account of Indian history. Mm. T. Ganapati Sastri wrote the *Bharatanuvarnana*, a history of India, and Ramavatara Sarma, the *Bharatiyam Itivrittam*, a similar work. The *Bharatetiivrittasara* is a historical work by Lakshminatha Sastri of Jaipur<sup>9</sup>. In the *Bharatasangraha*, Kavyakantham Ganapati Sastri reviews Indian history<sup>10</sup>. In the *Sryanka Kavya*<sup>11</sup>, in 16 short cantos, Kavi Krishna Kaur presented the early history of the Sikhs. Sripada Sastri Hasurkar started a series of historical accounts in a series called *Bharata-nara-ratnamala* and gave us the *Sikha-guru-charitra-mritam* (Indore 1933) on the Sikh gurus. The *Sah.* published in Vol. IV a historical poem on Mahmud Gazni, the *Gasanimuhammada-charitra* and in the same journal appeared also short prose accounts of historical figures—Chandragupta, Asoka, Samyogita, and others. In the *SR.* (1914) we have an account of Alexander's invasion of India. In his *Svadesiya-katha* published in his *SC.* (1907) Appa Sastri set forth facts and figures of the history of India and dealt with the good and bad features of the British rule. In *Sri* from Srinagar, the *Rajatarangini* of Kashmir which had been brought up to date in the post-Kalhana times is brought up to the further modern times by Govinda Rajanaka.

Older literature on the lives of noteworthy personalities mixed fable and fact and narrated in poetic and eulogistic style the lives of important individuals with descriptive excursions obscuring the few historical data. In the new biographies, the

<sup>7</sup>Printed : date not known.

<sup>8</sup>The following abbreviations in this survey represent the Sanskrit journals noted against them :

*SSPP.* —Sanskrita Sahitya Parishat Patrika, Calcutta  
*SR.* —Sanskrita Ratnakara, Jaipur, Banaras  
*Sah.* —Sahridaya, Srirangam  
*AV.* —Amritavani, Bangalore  
*MV.* —Madhuravani, Gadag, Dharwar  
*UP.* —Udyanapatrika, Tiruvayyaru, Tamilnad  
*MSCMM.*—Maharajah's Sanskrit College Magazine, Mysore  
*Manj.* —Manjusha, Calcutta  
*SC.* —Sanskrita Chandrika, Kolhapur

<sup>9</sup>See p. 40, Introduction to *Jayapuravaibhava*, Jaipur 1947

<sup>10</sup>See p. 11, Introduction to his *Umasahasra*, Sirasi, North Kanara, 1943

<sup>11</sup>Lahore 1935

high flown style gave place to a simple narrative prose and the writer concentrated more on incidents and details of the lives and times of his subjects. Such accounts have appeared on a variety of personalities, historical figures of the past, saints ancient, medieval and modern, scholars, political leaders and public figures of the recent times. Leaving those of the last category to another section, we shall notice the biographies of the other categories. Ambikadatta Vyasa of Jaipur wrote a historical prose narrative on Sivaji, the *Sivarajavijaya*, which appeared serially in the *Sanskrita Chandrika*, Vols 7, 8. Sripada Sastri Hasurkar wrote in prose on Prithviraj, Sivaji and Rana Pratap Singh, in a series devoted to heroes of India (*Bharata-vira-ratnamala*, Indore 1920, 1922). Sakharam Sastri's account of Rani Ahalya Bai takes the form of a Mahakavya (Satara 1951). In similar Kavya-style, Ramanatha Nanda of Jeypore, Orissa, wrote the *Jayapurarajavamsavali* (Jeypore 1938). Greater interest attaches to the *Chalukya Charita* (Madras 1938) in which Paravastu Lakshminarasimha Swami collates and weaves together the Chalukyan inscriptions into a connected historical account of the dynasty. The *Sahucharita* (Kolhapur 1939) of V.A. Latkar Sastri is a prose biography of a recent Ruler of the Kolhapur State. In a series of short simple accounts under the heading *Bharata-ratnas*, the Nagpur Sanskrit periodical, *Sanskrita Bhavitavyam*, makes a laudable endeavour to acquaint readers with the notable personalities of the different regions and literatures of India. Historical episodes have also been used for fiction, as can be seen from a further section in this survey.

Saints of different parts of the country have been more frequently dealt with in prose and verse biographies. Alamelamma, a lady of Mysore, wrote an account of the Buddha in her *Buddha-charitramrita* (1922). Hasurkar started also a *Bharatasadhu-ratnamala* in which he gave prose biographies of Vallabhacharya and Ramdas. The lives of Sri Chaitanya and his elder contemporary Advaita Acharya have been told in prose by Kaliharadasa Vasu in *SSPP*. (1928-29 ff and 1938-39 ff). Jnanesvara, Tukaram, Ramdas and Mira form the subject of poems<sup>12</sup> by Mrs. Kshama Rao. On Satyanarayana, there is an account in *SSPP*. (1946 ff), under the title *Satyanubhava*. Rajavallabha Sastri has a Mahakavya on the

<sup>12</sup>1944, 1950 ff. 1953 ff.

celebrated Nrisimhabharatri Swami of Sringeri<sup>13</sup>; episodes in the life and *vijaya-yatra* of the Sankaracharya of Kamakoti have figured in three works<sup>14</sup>. Of the new religious leaders, Dayananda is the subject of the *Dayananda prabhava* of Vamanacharya, of works of Akhilananda Sarma, of the *Dayananda Digvijaya* (Allahabad 1910) etc., and recently of a large Mahakavya, *Aryodaya Kavya*, in twenty-one cantos by Gangaprasad Upadhyaya (Allahabad 1952); in the last work, the author gives a large historical setting to the advent of Dayananda, and describes Hindu decadence and revival, foreign domination of India and the gaining of freedom. The journal *Sri* from Srinagar carried accounts of some Kashmirian saints. P. Panchapagesa Sastri wrote in prose the life of Ramakrishna Paramahansa (Madras 1937) and K. S. Nagarajan of Bangalore the *Vivekananda Charita*<sup>15</sup>. Among musician-saints, the two famous Carnatic music composers, Tyagaraja and Muttusvami Dikshitar, have each a Mahakavya on their life, times and work, that on the former being the production of Sundaresa Sarma (Kumbhakonam 1937) and on the latter, yet to be published, a production of the present writer.

The veteran Andhra Sanskritist Kasi Krishnacharya narrates the story of *Valmiki* in easy prose, introducing a number of anecdotes, subsidiary stories and other interesting literary features (Guntur 1957).

In fields outside Hinduism, the life of Jesus Christ has been told in Sanskrit prose (*Yisucharitam*) by Sri Nilakantha Sastri of Trivandrum; and Sri Gunde Rao Harkare of Gadwal has translated five chapters of the *Koran* (Ch. I, ptd., Islamic Culture, Hyderabad, XIX, i, 1945).

The life and work of scholars have also been recorded: Chandra Bhushan Sarma wrote a short account *Jivitavrittanta*, of Pt. Bechana Rama of the Banaras Sanskrit College (Banaras 1890). The *Vidvat-charita-panchaka* of Narayana Sastri Khiste (Banaras 1928) describes in Champu form the lives of five leading Mahamahopadhyayas of Banaras—Gangadhara Sastri Manavalli, Kailasachandra, Damodara Sastri, Sivakumara Sastri and Ramkrishna (Tatya) Sastri. The *Sanskrita Chandrika* published

<sup>13</sup>Madras 1936

<sup>14</sup>E.g. *Sri Chandrasekharavijayamaharatnakara* by P. Umamahesvara Sastri, 1939

<sup>15</sup>AV. ; also separately, 1947

prose accounts of writers of old and modern scholars in Sanskrit. Mm. Yajnaswami Sastri wrote the *Tyagarajavijayam* on the life of his grandfather, the distinguished Mm. Raju (Tyagaraja) Sastri of Mannargudi (Tanjore 1904). Kshama Rao's *Sankarajivanakhyana* (Bombay 1939) is a verse biography of the lady's father, the distinguished Sanskrit research scholar Sankara Panduranga Pandit. The *Haranamamrita Kavya* (Bikaner 1955) of Vidyadhara Sastri is an account of his grandfather, dealing incidentally with the Sanskrit activities of the latter's times. The *Brahmarshivilasa* (Lucknow 1955) of Virendra Bahadur Singh is on the life and renunciation of a scholar-recluse and the writer shows his learning in the Sastras also. Dinanatha Trivedi has given a brief biography of Pt. Purushottama Sarma Caturvedi. The *Sivakaivalya Charita* by Dr. V. M. Kaikini (Bombay 1950) is on the life of an ancestor of the author and contains interesting historical information on migration of Pandit families. Even a European orientalist, Lewis Rice, has been celebrated in a Sanskrit biography (Padmaraj Pandit, Bangalore 1905).

More precisely the autobiography may be called a modern development<sup>15a</sup>. Korada Ramachandra Kavi (1816-1900), is said to have written a *Svodaya Kavya*, yet to be published. Durgananda Swami wrote on his life in the *Vidyodaya*. Among recently published works, there is the *Isvaradarsana* or *Tapovanacharita* (Trichur 1950) of Svami Tapovanam of Malabar, who passed away recently in his Himalayan Ashram, written in an excellent prose style.

Among the enlightened Indian rulers some, under whose regimes their States registered all-round progress, cannot be forgotten. First among these comes the late Krishna Raja Wodeyar, Maharaja of Mysore, on whom there are many poems in the early issues of *MSCMM*<sup>16</sup>, in some of which modern features in the State like electricity, the Cauvery Dam, the Jog Falls, the Kolar Mines, the Hulikeri Tunnel, etc. are described. H.H. Rama Varma of Cochin, uncle of the present Maharaja and a distinguished Sanskrit scholar, is the subject of the *Ramavarmavijaya*<sup>17</sup>. The *Mala*<sup>18</sup> is on the present Maharaja of Cochin, an equally distinguished Sanskrit scholar who has to his

<sup>15a</sup> *Pace* the accounts of themselves by Bana and Dandin

<sup>16</sup> 1925, by Rallapalli Anantakrishna Sarma, Narasimbacharya, Singierian-gar and others

<sup>17</sup> By Kunhen Varier, Published 1930

<sup>18</sup> By A. V. Krishna Varier, Trichur 1949

credit a number of Sanskrit works written in the traditional style. The *Jayapuravaibhava*<sup>19</sup> of Mathuranatha Kavi Sastri is an account of modern Jaipur, its ruling house and the Sanskrit scholars and scholars' families settled in Jaipur.

#### CRITICAL PERSPECTIVE

The historical study of Sanskrit language and its literature was made part of the courses of study in Sanskrit; it was included in the curricula of studies even in the traditional Sanskrit Pathasalas. It was all the more necessary to inculcate the historical and critical perspective in the Pandit. Thus there arose the Sanskrit prose accounts on the modern science of Comparative Philology, with special reference to the Indo-European, and the history of Sanskrit literature. Rajaraja Varma included in his *Laghupaniniya*<sup>20</sup> a supplement on Indo-European linguistics. R. Sama Sastri wrote the *Bhasha-tantra* in the *MSCMM*. (1925-26); in *Sah.* (III) appeared *Aryabhasha-charita* and in *SSPP*. (1935), *Devabhasha-devanagara-aksharayoh utpatthih* by Dvijendranath Guha Choudhary. In book-form, R. S. Venkatarama Sastri wrote the *Bhashasastrapravesini*<sup>21</sup>, and S.T.G.Varadachariar the *Bhashasastrasangraha*<sup>22</sup>. Similarly, accounts of the development of Sanskrit literature in all its branches were also brought out. R. Srinivasaraghavan wrote the *Girvanabhashabhyudaya* in the *Sah.* (III); in the *Mitragoshthi*, Girijaprasad Sarma wrote prose essays on Sanskrit poets; in the *MSCMM*. Rajagopala Chakravarti wrote the *Kavikavyavichara*; in the *UP.* the *Samskritagranthacharitam* is appearing serially; P. P. S. Sastri and K. L. V. Sastri translated<sup>23</sup> Macdonell's account of Vedic literature from his *History of Sanskrit Literature*. R. S. Venkatarama Sastri published in Madras a history of Vedic and classical Sanskrit literature and recently Prof. Hansraj Aggarwal of the Panjab University has produced in two volumes a larger work on the same subject<sup>24</sup>. The *Samskritasahityavimarsa* of Dwijendranath Sastri (Meerut 1957) is another history of Sanskrit literature in Sanskrit. Many Pandits and research scholars who

<sup>19</sup>Jaipur 1947

<sup>20</sup>2nd edn., Trichinopoly 1913

<sup>21</sup>Madras 1938, Balamanorama Press

<sup>22</sup>1933, Chittugudur and Madras

<sup>23</sup>Palghat 1927

<sup>24</sup>Ludhiana 1951

are working in the field of textual criticism and critical editions of classics present their introductions and critical apparatus in Sanskrit instead of in English, as thereby the circle of users of these editions is enlarged. Pandits like Madhusudana Sarma, Jaipur, have produced in Sanskrit monographs on research subjects like Indra, Chaturvarnya, Atri, and Yajna<sup>25</sup>.

### SOCIAL AND PHILOSOPHICAL MOVEMENTS

The period we are surveying was also one of new movements in the social, religious and philosophical fields. With Indians taking after western ways of life in an increasing manner, with overseas travel becoming common, with the criticism which the West was levelling and Indian social reformers were repeating against Hindu customs and institutions—early marriage, widowhood, caste, untouchability etc—the orthodox Hindu found himself the champion of the traditional ways. To begin with, the Pandit boldly faced the rising tide of the reformist movements and wrote many dissertations against sea-travel, post-puberty marriage, widow-remarriage<sup>26</sup>, etc. In the socio-religious sphere there was the Arya Samaj movement which with its call-back to the pristine purity of Vedic religion, gave a fillip to Sanskrit study, and for its spread prepared many text-books. Among the polemical literature which the Pandit produced is also included critiques of Dayananda Sarasvati's views. The Sanatanist's opposition to further socio-religious legislative interferences in the pre-Independence and post-Independence days continued. Such of the Sanskrit journals as are being edited by orthodox Pandits carried writings criticising the reforms : In the *SR* for example (1951) there is a short drama by Sivanatha Upadhyaya in which two ladies are featured as characters and are made to discuss the Hindu Code Bill and

<sup>25</sup>*Indravijaya*, 1930; *Chaturvarnya-siksha*, 1927; *Atrikhyati*, 1926; *Tajnasarasvati*, 1946; *Maharshikula vaibhava*, 1956.

<sup>26</sup>E.g. *Abdhi-nau-yana-mimamsa*, Kasi Sesa Venkatachala Sastri, Bombay 1903; *Dururitta-dhikkriti*, Appa Sastri in *SC.*, 1907; *Vivaha-samaya-mimamsa-Abdhiyana-vimarsau*, N. S. Anantakrishna Sastri 1913; *Bala-vivaha-hani-Prakasa*, Ramaswarupa, Etawah 1922; *Ritumati-vivaha-vidhi-nishedha-pramanani*, Madras 1912; *Parinaya-mimamsa*, K. G. Natesa Sastri, Srirangam 1913; *Vayo-nirnaya*, P. Ganapati Sastri, Kumbhakonam 1910. *Sri*, journal of the Sanskrit Parishat, Srinagar, carried serials on Age of Consent, Temple Entry, etc. There were also liberal Pandits who sided the reformists; e.g. Kasichandra who wrote the *Uddhara Chandrika*, on taking back into the orthodox fold those who had crossed the seas (Bulletin of the R. K. Mission Institute of Culture, June 1956, p. 132)

point out how the Bill would introduce a Pakistan within each home in Bharat. But there were also Sanskritists who welcomed the reforms and in the field of sociology or Dharma Sastra, two noteworthy works produced in this period are the *Manavadharma-sara* of Dr. Bhagavandas and the *Arya-vidhana* or *Visvesvara Smriti* of Mm. Bishveshwar Nath Reu of Jodhpur. In the former, available in a longer and a shorter version, couched in freely flowing Anustubh verses breathing an ardent love of the country and its cultural heritage, the author, with his extensive knowledge, reviews Indian history, the different systems of philosophy and the Hindu view of life here and in the hereafter, seeks the true significance of Sastraic injunctions relating to caste, women, temples, etc., compares Hinduism with other religions, enquires into the rise and fall of Hindu kingdoms and points out that one of the great drawbacks of the culture is its failure to achieve a united national feeling, *Sangha-sakti*. In his equally voluminous modern Smriti, Bishveshwar Nath Reu incorporates new scientific geography and history, modern hygiene, birth-control, etc.

When Hinduism had to be safeguarded against the Buddhist and Jain faiths, Sanskrit philosophers studied thoroughly the metaphysics of the rival schools and kept up a continuous philosophical contest in the works they produced. Later, unfortunately, the Pandit dissipated himself with his internecine disputes, the pluralists and the monists, the realists and the idealists, the theists and the absolutists, and the different theistic sects fighting with one another. While the earlier Sanskritist forced the opponent to read his language, literature and school and met him in debate in the pages of his works, the later Pandit, failed to play this role when Hinduism was faced with Islam first and Christianity later<sup>27</sup>; hence no literature developed in this line and to that extent Indian philosophical literature failed to keep itself abreast of the need of the times; this was one of the reasons why on the side of the oncoming social changes which alone the Pandit fought, he was waging a losing battle. In the same manner, without facing the very ideology of the

<sup>27</sup>There is of course a stray exception here and there, e.g. in the *Khrishtha-dharma-kaumudi-samalochana* of Brajalal Mukhopadhyaya (Calcutta 1894) which was a critique of Dr. Ballantyne's criticism of Hinduism from the Christian standpoint, and the reply to John Muir's *Matapariksha* (against Hinduism) by Pandit Nilakantha Sastri Gore in his *Sastra-tattva-vinirnaya* (Ujjain 1951) before the Pandit was converted to Christianity.

West, its notion of history and evolution, the Pandit dissipated himself with answering misinterpretations of Vedic or other passages and concepts in Sanskrit literature spread by the western orientalist. Even within the Hindu fold, the new religious and philosophical movements that arose did not receive due critical notice in literature; for the ferment of thought witnessed, the literary output from the opposition is insufficient. Among the stray criticisms are those against Arya Samaj already noted and a Sanskrit tract against the new twenty-four chapter Gita issued by the Suddha Dharma Mandal in Madras, the *Nutana Gita Vaichitryavilasa* by 'Bhagavadgita Dasa' (Madras 1917).

Were there at least in this period, new lines on which the traditional Pandits developed aspects of their systems of philosophy? There were and we might note here the bold and original stand which a few Pandits and scholars took: Ramasubba Sastri of Triuvisanallur was a Pandit well known for his original interpretations which sometimes took disconcerting lines, as when he attempted to dilute the position of Advaita in the Brahma Sutras and Sankara's Bhashya thereon<sup>28</sup>. More recently, Y. Subba Rao of Bangalore started expounding a new view about the nature of Avidya in Advaita, and purporting to save Sankara from his followers and Advaita itself as a philosophy from the formal logical structure that it later became, he wrote his thesis *Mulavidyanirasa* (Bangalore 1929), refuting the possibility of a positive causal nescience; and later when he assumed the recluse-order with the name Sacchidananda Sarasvati, he followed it up with a new gloss, the *Sugama* on the *Adhyasabhashya* of Sankara (Hole Narasipur 1955). K. Venkataratnam Pantulu propounded a new system called *Aksharasankhya* in his *Margadayini*. Towards the close of the last century Appayacharya (died 1901) had adumbrated the new eclectic school of Samkhya-Yoga-samucchaya or Anubhava-advaita and written a large number of works to expound this thought<sup>29</sup>.

#### SPIRIT OF TOLERANCE

The spirit of tolerance is a part of the Sanskrit heritage; while

<sup>28</sup>This interpretation of Sankara was criticised by Gaurinatha Sastri in his *Sankarabhashyagambhīryanirṇaya-khandana* (Vani Vilas Press) and defended by Venkataraghava Sastri in his *Bhashya-gambhīryanirṇaya-mandana* (1913).

<sup>29</sup>See *New Catalogue Catalogorum*, Madras University, I, pp. 194-5



Sanskrit had fostered the growth of thought through its dialectical works relating to the different schools, it had never forgotten to underline the truth that the diverse paths led to the same goal. This higher spirit of understanding has received greater emphasis in modern Indian thought and it is gratifying to note that among the Pandits themselves who wrote Sanskrit treatises in this period, this spirit is to be seen. We may draw attention here to at least two works breathing this spirit; Polaham Rama Sastri wrote a dissertation entitled *Chaturmatasamarasya*, (Kumbhakonam 1944) seeking points of affinity among the four schools of Vedanta. A more important and comprehensive Sanskrit treatise on these lines is the *Darsanodaya* of Mm. Lakshmipuram Srinivasacharya written with the avowed object of reducing sectarianism and promoting understanding.

Among the new movements, the Arya Samaj is the one which has been intimately associated with Sanskrit and its revival. The school produced many Sanskrit works expounding its ideas and ideals and Akhilananda Sarma is its most prolific and gifted poet and writer<sup>30</sup>. Among recent writers of this school is Brahma-muni Parivrajaka of Haridvar who has written a new commentary on the *Vedanta Sutras* called *Vedanta Darsana* (Hoshiarpur 1954) in which the methods of interpretation of the classical Bhashyakaras are criticised. The Ramakrishna-Vivekananda movement has so far produced only some hymns in Sanskrit<sup>31</sup>, though, as noticed below, the two founders of this movement have been made the subject of some literary pieces<sup>32</sup>. The Asramas of Ramana Maharshi and Aurobindo have had a more noteworthy record of Sanskrit writings. Kavykantham Ganapati Sastri, later Vasishtha Muni, a highly competent poet, became a votary of Ramana and gave us a *Ramana Gita* and succinct metrical exposition of Ramana's Advaita in his *Sad-darsana* on which his pupil, T. V. Kapali Sastri, wrote a gloss. V. Jagadisvara Sastri composed hymns on Ramana, the *Ramana-stotravali* (Tiruvannamalai). Kapali Sastri later entered the Asram at Pondicherry and became the chief Sanskritist there; from Pondicherry, Sastri wrote the *Sadhana-samrajya* (1952)

<sup>30</sup>See *New Catalogus Galalogorum*, I, pp. 15-16 for his works.

<sup>31</sup>Cf. *Ramakrishnasahasranamastotra* by M. Ramakrishna Bhat, Bangalore 1950.

<sup>32</sup>The *Song of the Sannyasin* by Vivekananda was translated into Sanskrit by Nityananda Bharati.

in twenty-five verses on the place of *Sadhana* in Aurobindo's yoga, the *Ahnika-stava* (1954), a collection of hymns, and his magnum opus, the new Sanskrit commentary (*Siddhanjana*<sup>33</sup>) on the *Rigveda Samhita* according to Aurobindo's interpretation. Going to the traditional Sutra-form in which Indian schools set forth their tenets, Ambalal Purani of the same Asrama presents succinctly Aurobindo's yoga in his *Purnayoga-sutrani*<sup>34</sup>.

There have appeared also other philosophical writings in Sanskrit from authors adopting their own points of view as also general Sanskrit essays and tracts on religious and philosophical themes. The distinguished Research scholar and Pandit, Mm. Ramavatara Sarma wrote the *Paramarthadarsanabhashya*, representing, as it were, a seventh *Darsana* in addition to the six traditional systems of Indian philosophy. Of University Professors of Philosophy, Jwala Parsad of Amaravati has a new system of thought in his *Tattvadarsana*<sup>35</sup> composed in Sutra style and supplemented by a gloss; here an attempt is made, not quite successful, to adjust Indian Philosophy to modern scientific ideas. M. A. Upadhyaya of Baroda, who followed Gandhiji, expounded a system in his *Isvarasvarupa*<sup>36</sup> which discountenanced caste and untouchability and even questioned rebirth, etc. *Purnajyoti* (1929) of Swami Purnananda of Hrishikesh is a general non-sectarian exposition of philosophy conceived in a modern way without caste-distinction and applicable to all and inculcating Dharma, Vairagya, devotion, Yoga, etc.; it is written in verse and prose. Dr. Sampurnanand, Chief Minister, U. P., is an ardent promoter of Sanskrit who loves to write and speak Sanskrit. The *Chidvilasa* in his name<sup>37</sup> is a Sanskrit version of a philosophical essay of his; he has written also a commentary of his own called *Srutiprabha* on the *Vratyakanda* of the *Atharvaveda*, Swami Agamananda of the Ramakrishna Math, Kaladi, has recently brought out a Sanskrit dissertation on *Dharma*<sup>38</sup> in which the Swamiji examines the concept of Dharma in relation to politics and economics also.

The study of European philosophy in the college curriculum,

<sup>33</sup>Pondicherry, two parts 1950, 1951

<sup>34</sup>Pondicherry 1955

<sup>35</sup>Text and gloss, Amaravati 1950

<sup>36</sup>Baroda 1951

<sup>37</sup>Banaras 1950

<sup>38</sup>Kaladi 1955

which includes logic, psychology and ethics as dealt with by western writers, prompted a desire on the part of some to acquaint the Sanskrit reading circles with these subjects as understood in the West. We may notice here the results of this new line of literary activity. As early as the middle of the last century, the *Pandit*, Banaras, published Sanskrit translations of Berkeley's *Principles of Human Knowledge*<sup>39</sup> and Locke's *Essay Concerning Human Understanding*<sup>40</sup>, and one Vitthal had rendered Bacon's *Novum Organum*<sup>41</sup>. Dr. Sama Sastri wrote in the *MSCMM*. (1929) accounts of modern western logic and psychology under the titles *Paschatya-pramana-tattva* and *Manasa-tattva*. One of the latest examples of this class is a thesis on ethics in western philosophy<sup>42</sup> produced by Visvesvara Siddhanta Siromani of Vrindavan.

#### MODERN SCIENCE

From the earliest stages, Sanskritists felt the need to bring modern scientific knowledge to those among them who did not study English. In this task the Sanskrit journals, the *Samskrita Chandrika* of Appa Sastri Rasivadekar, the *Sah.* etc. did good work. Under the title *Vijnanakusuma*, the *SC.* gave accounts of Sanskrit scientific writing (e.g. '*Pracham-bhugola-vijnanam*', *Jyotistattavam*, etc.). As early as 1823 and 1828 Ilattur Ramaswami Sastri and Yogadhyana Misra wrote two *Kshetra-tattva-dipikas* on geometry. The *Sah.* published articles, some with drawings, on several branches of modern science, Physics, Chemistry, Astronomy, Botany (NS. : Vols. II ff) under headings like *Paschatya-sastrasara* (Substance of Western Science). Appa Sastri wrote on Astronomy. C. Venkataramanayya of Mysore gave a resume of the scientific knowledge of Ancient Indian writers, *Sanatana-bhautika-vijnana* (Mysore 1939). Vitthala Sastri wrote on the chemistry of the five elements accepted in Hindu Sastras in his *Pancha-bhuta-vadantha* (Banaras 1859). From Bangalore and Mysore appeared also elaborate separate treatises like the *Amsubodhinisastra* on Physics ascribed to sage Bharadvaja and other ancient sages. While dealing with scientific subjects,

<sup>39</sup>*Jnanasiddhantachandrika*, *Pandit*, OS, VIII, IX, X

<sup>40</sup>*Vidvadvara-Lokabhidha-virachita Manaviya-jnana-vishayaka-sastra*, *Pandit*, OS, X

<sup>41</sup>*Bekaniya-sutra-uyakhyana*, Banaras 1852. For some more works of this type, see *Bull. R. K. M. Inst. of Culture*, June 1956, pp. 133-4.

<sup>42</sup>*Niti Sastra*, in manuscript

we might notice also the poem in one hundred and sixty verses called *Manavaprajapatiyam* (Man as Creator, *SSPP*. Feb. 1947 ff) in which Ravindra Kumara Sarma depicts the ultimate failure of science; he makes a brilliant young Indian go to Germany, specialise in science, come back, desire to manufacture a real woman who would come up to his expectations, proceed with the creation step by step, make the woman, infuse life and motion in her and finally come to grief suddenly. In the Weekly called *Sanskritam* (of 20. 3. 1956 and 17. 4. 1956), Vamsigopala Sastri (Rajputana) has two scientific short stories, both very well written, *Chetanam kva aste* (Where is the principle of life?) and *Sukralokayatra* (Journey to Venus); the former is on the failure of science to discover the secret of life. In a short dramatic skit on King Parikshit and the Kali Age, in the *Dungar College Patrika*, Vidyadhara Sastri makes the Kali Age, which fails to enter the world in the presence of Sage Suka and King Parikshit, call Modern Science and Politics to help his entry and conquest. In astronomy, astrology and Ayurveda, works are being produced in Sanskrit. Kaviraj Gananath Sen wrote the *Pratyakshasarira* on anatomy (Calcutta 1919), and the *Siddhantanidana* on pathology (1922) and Bhudeva Mukherji the *Rasajalanidhi* on Hindu chemistry 1926; Ayurvedic doctors of Malabar and Tamilnad also wrote similar works, e. g. P.S. Varier; V. N. Nair wrote the *Anugrah-mimamsa* on the germ-theory (Calicut 1938); Nataraja Sastri of Tiruchi has written a Sanskrit work on the Tamil Ayurvedic school called *Siddha-vaidya*; in the *Svasthanavritta* (Bombay 1954) Messrs K. S. Mhaskar and N. S. Watve deal with health and longevity; and C. G. Kashikar, Poona, has dealt with the whole background of Ayurveda in his *Ayurvediya-padarthavijnana* (1953). Subjects of economics and commerce, agriculture and animal husbandry are dealt with by P. S. Subbarama Pattar in his short work *Varta* (Trichur 1954). In archaeology, Kedarnath Sastri has produced a book on Indus Valley Civilization, the *Sindhu-sabhyata*; Pt. Kulabhushana has published an article on the same subject in *Sri*, the Journal of the Sanskrita Sahitya Parishat, Srinagar (VI. iii-iv).

#### SANSKRIT PERIODICALS

In the first flush of enthusiasm which energised the Sanskritists, the primary need that they felt was the starting of Sanskrit

periodicals. A survey of Sanskrit journals is indeed a revelation; not only have there been numerous journals, but these journals have carried such varied contributions that they might well be credited with having played an important part in infusing a fresh life into Sanskrit. Next to the *Pandit* of Banaras, the honour of pioneering effort in this line goes to the *Sanskrita Chandrika* and the *Sunritavadini* (first started as a weekly) of Kolhapur with which Appa Sastri Rasivadekar was actively associated. Periodicals connected with Banaras, some of which are not now alive, are the *Mitragoshthi*, the *Vallari*, the *Suryodaya* (organ of the Bharata Dharma Mahamandal), the *Suprabhatam* (of the Kasi Vidvan Mandala), the *Sanskritaratnakara* (of the Sanskrita Sahitya Sammelan) and the *Pandita Patrika* of the All-India Pandita Parishat; two other journals were also started in Banaras, *Suktisudha* and *Vidyaratnakara*. The *Vidyodaya* was started by Hrishikesa Bhattacharya from Lahore; the Arya Samaj started the *Aryasiddhanta* (Allahabad), and the Brahmo Samaj the *Srutaprakasika* (Calcutta). Among journals started in South India, the pride of place should go to the *Sahridaya* (Srirangam) which was keeping a high standard, and with which were editorially associated two gifted writers R. Krishnamachariar and R. V. Krishnamachariar. Its place may be said to have been taken by the *Udyanapatrika* from Tiruvayyaru edited by D. T. Tatacharya. The *Manjubhashini* was appearing from Kanchipuram, the *Brahma Vidya* from Chidambaram and the *Vichakshana* from Sriperumbudur. The *Amritavani* of Ramakrishna Bhat from Bangalore is now stopped but the *Madhuravani* from Northern Karnataka is continuing and is keeping its standard. Different regions had Sanskrit journals with supplements in local languages: the *Kavya-kalpadruma* in Sanskrit-Kannada from Bangalore (1897), the *Dvaibhashika* from Bengal, the *Bharatadivakara* from Gujarat, the *Mithilamoda* from Bihar, the *Bahusruta* from Wardha. There were also Anglo-Sanskrit journals, the *Lokanandadipika* from Madras, the '*Sanskrit Journal*' from Pudukottah, and the *Sanskritabharati* from Burdwan. The *Patrika* being issued by K. M. Munshi's Sanskrita Visva Parishat carries English and Sanskrit material. In the numerous multilingual college magazines also, there appear original Sanskrit contributions. Among journals that have had an unbroken record must be mentioned the *Sanskrita Sahitya Parishat Patrika*, Calcutta; from the same centre, K. C.

Chatterji is carrying on his *Manjusha*. The Sanskrit Colleges at different centres started their own Sanskrit magazines: The Pattambi Sanskrit College had the *Vijnanachintamani* which Punnasseri Nilakantha Sarma was editing. The Maharajah's Sanskrit College at Trivandrum was publishing for some years the *Sri Chitra* and that at Mysore is still issuing its journal. The Sarasvati Bhavan and Banaras Sanskrit College are now issuing a high-class periodical called the *Sarasvati Sushama*. From distant Hyderabad (Sind) we were getting the *Kaumudi*. The Bihar Sanskrit Academy published the *Sanskrita Samjivanam*. The *Sanskrita* (Weekly) and *Sanskrita Saketa* issue from Ayodhya. In the place of the *Sanskritaratnakara* appearing from Jaipur, we have now the *Bharati* from that place. In Simla, a new journal has been started, the *Divyajyotis*. The *Surabharati* appears from Darbhanga. The Sanskrit Vidvat Sabha, Baroda, is bringing out the *Sarasvati-saurabha*. The Sanskrita Sahitya Parishat, Srinagar, has been publishing for some years a quarterly organ called *Sri* which specialised in essays. Special mention must be made of the weekly *Sanskrita Bhavitavyam* of the Sanskrita Pracharini Sabha, Nagpur, which is good in the material presented and the style employed. Some of the other journals, now no longer functioning, are the *Pratna-Kamra-nandini*, the *Vidvatkala*, the *Sanskrita Bharati*, the *Sanskrita Mahamandala* and *Sanskrita Padyavani* of Calcutta, the *Sanskrita Bhaskara* (Muttra), the *Sanskrita Kadambini*, the *Vidyodaya* (Bharatpur), the *Amritabharati* (Cochin), the *Amarabharati* (Banaras), *Achyuta* (Banaras), the *Sarada* (Allahabad), the *Venkatesvara Patrika* (Madras), the *Usha* and the *Aryaprabha*. In one of the 1914 issues of the *Sanskrita Ratnakara* (Jaipur) there is an interesting dramatic dialogue among the Sanskrit journals: The *Ratnakara*, the *Vijnana Chintamani*, the *Manjubhashini*, the *Sahridaya*, the *Usha*, the *Sarada*, the *Aryaprabha* and the *Vidyodaya* are made to meet and exchange views.

Apart from publishing minor poems, short stories, serial longer stories and novels, these journals freely discussed in essays and editorial notes every contemporary event, social question, fresh reform and change: all these subjects have been discussed in a simple style of prose with emphasis on matter, in the growth of which these papers have been greatly instrumental. The following random samples from different journals will give an idea of the subjects that these Sanskrit periodicals discussed:

Education in Germany, the rickshaw and plea for relief to its poor puller, the decrease of the cattle wealth of India, birth control, the danger of impending famine, the lot of the Kisan, the set-up of education needed now, the evil of the examination system, Indians and the European War, the peaceful uses of atomic energy, Nationalism and Internationalism, Hindu law reforms. They carry also brief news-items and jokes and tit-bits. They of course do not fail to devote space to discuss questions bearing on the promotion of Sanskrit; among these figure also some of the subjects which are now spoken and written upon frequently—Sanskrit as a national language, simplification of Sanskrit, uniformity of Sanskrit education, methods of Sanskrit teaching, greatness of Sanskrit, present plight of Sanskrit, a Sanskrit University and so on. The Dravidian movement and the Christian propaganda are also dealt with. By writing in the common language about personalities and note-worthy contributions in regional languages, the journals play the role of inter-State liaison and promote understanding and unity in the country.

#### ESSAY

Following the article in the periodical, the essay, as a form, was also separately developed. The growth of this form was also helped by the need for fresh prose texts for different school and college classes. We may notice especially two writers who have brought out books of essays, Mr. Hamsraj Agarwal and Srutikanta Sarma. In the *Sanskritaprabandha-pradipa* (Ludhiana 1955) of the former, there are essays on such modern topics as recent scientific advancements, the Kashmir question, the food situation, four years of Independence, constitutions of the leading countries of the world, the future of Sanskrit, the Hindu Code Bill, the future of India and the method of teaching Sanskrit. The subjects dealt with by the latter in his *Laghunibandhamanimala* (Ludhiana 1955) include some lighter themes—the hookah, a dialogue between a horse and a cycle, football match, third-class railway travel, secular State, U. N. O., elections and friendships, talkies, the joy of aimless wandering, the picnic, hobby, the sportsman's spirit, etc. The *Prabandhaparijata* is a collection of essays on old and modern subjects, from diverse hands, brought out recently by the Chamarajendra Sanskrit

College, Bangalore (1958); among modern topics dealt with here are *Panchasila*, *Greater Mysore*, *Birth-Control*, *U.N.O.*, *Rani Lakshmi Bai*, *Tilak*, *Gandhi*, etc. The *Galpakusumanjali* is another collection of essays on historical subjects.

The form called *Letters* has not developed, though here again Appa Sastri had pioneered, as some of his letters published show.

#### TRAVELOGUE

Travel has figured in ancient Sanskrit literature, especially as pilgrimage. In modern times also, some works of this class have been produced. Mm. T. Ganapati Sastri's *Setuyatravarnana*, though couched in traditional style, deals with Hindu ideals and has reference to many contemporary details and social evils. The *Tribilvadala Champu*<sup>43</sup> of V. S. Ramaswami Sastri, a lawyer of Madurai, is on the author's all-India tour and pilgrimage and describes in addition to sacred places, all objects of interest to modern man like universities, public buildings, archaeological sites, etc. Sakharam Sastri wrote an account of his travels in Konkan<sup>44</sup> in 1924. In the journal *Sri*, there appeared accounts of excursions to Amaranatha (V. iv), to the countryside and a serial called *Sarasvatī-yātrā* which touched on places and matters of historical, geographical and cultural interest. The same journal has a *Simla-varnana* in X, iii, iv. S.P. Bhattacharya's *Uttarakhandayatra*<sup>45</sup> is on his pilgrimage to the Himalayan shrines. Dr. B. Ch. Chhabra's *Nyaktarajanapadasobha*<sup>46</sup> is a description of Holland where the author spent some time. Dr. Kunhan Raja who was Professor of Sanskrit at Teheran described Persepolis in a poem (*Adyar Library Bulletin*, December 1953). Recently M. Ramakrishna Bhat, who was editing the Sanskrit journal *Amritavani* from Bangalore and went to East Africa for some time, has written about the latter country and his experiences there in the form of a long letter published in the *Sanskrita Bhavitavyam*<sup>46a</sup>.

#### LITERARY CRITICISM

Literary Criticism had extensive growth in Sanskrit in the

<sup>43</sup>Madura 1937

<sup>44</sup>See *Oriental Literary Digest*, Poona, II, p. 165.

<sup>45</sup>Calcutta 1948

<sup>46</sup>AV. Bangalore 1953.

<sup>46a</sup>Mr. Bhat has also given in Sanskrit an African story in the same journal (26-6-1956).



Alankara Sastra. After English education, the application of western canons of criticism, of characterisation, style and the exposition of the message of the poet became common; it was felt that there was a need to develop in Sanskrit also the critical literary appreciation in the form of the long prose essay common in western literature. The Sanskrit journals published many articles in this line but the initiative to publish books in this specific form goes to Mr. R. Krishnamacharya who was editing the *Sah.*; he brought out in monograph form the *Raghuvam-savimarsa*<sup>47</sup> and the *Meghasandesavimarsa*<sup>48</sup>. A. V. Gopalacharya, Tiruchirapalli, has specialised in this kind of literary exposition, one of his works of this class being the *Sandesadvaya-sarasvadini*, a detailed comparative study of the *Meghasandesa* and the *Hamsasandesa*. The Madras Sanskrit Academy has been celebrating Sanskrit Poets' Day for the past thirty years and encouraging the writing and reading of critical appreciations of Sanskrit poets and dramatists<sup>49</sup>.

#### SHORT STORY

It is perhaps in the short story that one might notice prominently the new developments coming over Sanskrit. The short story as such is not new to Sanskrit but the form in which it is now handled, Sanskrit owes to the West. From the dawn of the modern period, short stories of the new type were appearing in the Sanskrit periodicals; their number has now increased and short story competitions held in Nagpur<sup>49a</sup> and Madras show that there are numerous writers in Sanskrit who could do justice to this modern form.

Before taking up the actual modern short story, writers felt the need to give as reading material to Sanskrit students simple elegant prose narratives, and for this purpose produced a good deal of story literature. They retold Puranic episodes and collected in Sanskrit numerous fables and popular tales. S. Venkatarama Sastri's *Hundred Popular Tales and Fables in Prose* (Madras 1898), Svetaranyam Narayana Yajvan's *Gadya Kavya* containing prose stories including two imaginative pieces (*Sukumaravarman* and

<sup>47-48</sup>Kavyagunadarsa Series, Srirangam 1908, 1915

<sup>49</sup>Several of the papers so read have been published in the *Journal of Oriental Research*, Madras.

<sup>49a</sup>Eight of the stories of the Nagpur competition are published in a special issue of the *Sanskrita Bhavitavyam* brought out on 24-4-1954.

*Mahamoda* ), P. Sivarama Sastri's *Charitratnavali*<sup>50</sup> in two parts on subjects from classical works and epics and Puranas, *Visvamitra* in prose by N. Nilakantha Pillai (Trivandrum 1936), *Parasurama Charita* by Venkatarama Sastri (UP., Tiruvayyaru 1934), *Sanskrita gadyavali*<sup>51</sup> by P. V. Kane, *Katharatnakara*, prose stories by M. K. Tirunarayana Iyengar (Bangalore 1910), *Arjuna* and other accounts by M. Ramakrishna Bhat (Bangalore 1953) are examples of this class. An effort was made to present classical Sanskrit works themselves in easy prose. On the one hand, prose works like those of Bana and Subandhu were pruned and presented in easy, abridged versions by R. V. Krishnamachariar, Mm. V. V. Mirashi, V. V. Sarma and others. On the other, the stories of Sanskrit dramas of Bhasa, Kalidasa and others were presented in prose narrative form by V. Anantacharya, Y. Mahalinga Sastri, K. L. V. Sastri and Kailasanatha.

Of early stories published in the *Sah.*, *Sadhumani* on a poor sweetmeat vendor on the Ganges bank by K. Srinivasan is really touching and is narrated very well. Among those published in the *SSPP.* are *Lila* by Bhavabhuti Vidyaratna (1923-24), *Pushpanjali* by Taranikanta Chakravarti (1924-25), *Aindrajalika* (May 1932), *Rasamayi* (1933-34), *Bhaminya madanatapa* on the young wife of an old man (May 1955) by K. R. Sankaranarayana Sastri, and *I.C.S. Son-in-law* by R. Rangachari may be mentioned. *Whose fault is it?* (*Kasyayam aparadhah*) by P. V. Varadaraja Sarma (*SSPP.* April 1937) is to be singled out from these as a piece in perfect technique, displaying capacity for graphic presentation; the plot is the common social evil of poverty and continued adversity leading people to vice. In *SSPP.* (May 1937) Rangacharya has a skit, *Nagaraparipalana Sabha*, in which an aged woman is set up for a municipal council. In one of the older issues of *SSPP.* (1928-29), there is a skit by Venudhara Tarkatirtha; writing a travel-story, the author finds himself, in a dream, journeying in the city of Yama, the God of Death (*Yama-puri-paryatana*) but his sojourn is cut short by a sudden dilemma of King Yama whether his jurisdiction is only over Hindus or includes the Mlecchas and the Indian visitor is sent back to his country to convene a Pandita parishat and settle the question<sup>52</sup>

<sup>50</sup>Kumbhakonam 1922, 1924

<sup>51</sup>Macmillans

<sup>52</sup>A contribution called *Tamarajavichara* appeared in the journal *Vidyodaya*.

The following stories published in *SR.* (1909-1948) may be mentioned : *Pasyatoharah*, *Duhkhini Bala*, *Asamasahasa*, *Arvachinasa-bhyata* (about modern civilization), *Nirasapranaya*, *Sarala*, *Sakshi*, *Adarsadampati* (Ideal couple), *Ayam eva premaparipakah* (This is mature love), *Karuna*, *Varepsu-vatuka-samvada* (dialogue between the would-be father-in-law and the bachelor), and *Nyayadhikari*. From the *SR.* two stories could be mentioned : In one, appearing in the 1945 volume, the writer tries to bring out the lesson that the peace and happiness of women cannot be had by pursuing more and more the shadows and glammers of modern life; in another, in the issue for June 1947, *Dhanyo'yam pariksha-yugah*, it is shown that real knowledge cannot be promoted by the examination system. Some of these contributions are in the form of skits. The *Kaumudi* from Hyderabad (Sind) published *Visakha* and *Pramoda-griham* by Rama Divedi (1944, 1945) and a story on the evil of the dowry system, *Yautaka* by Visveswar Dayal. How a black-marketeer outwitted a cat is told well in *Marjara Charitra* by K. C. Chatterji in the *Manj.* (Oct. 1953). Mrs. Kshama Rao published in 1953 five short stories in her usual Anushtubh verses; these were first written in English and put into Sanskrit later; her themes are often on topics of social reform, child marriage, early widowhood, etc. Posthumously a collection of fifteen stories of hers has been issued in a volume called *Kathamuktavali* (Bombay 1954), one of her older verse stories reappearing here in prose; her *Gramajyotis* presents three stories of Gujarat villages during civil disobedience days. In the *Samskrita* (June 1957), a historical sketch, entitled *Gahula*, of the Hun period in Indian history is narrated effectively.

In the *Sarvajana-samskrita-mala*, intended to give easy prose reading material in Sanskrit, A. Krishna Somayaji, has given a story of Tolstoy in Sanskrit *Kano luptah griham dahati* (Guntur 1954). Aesop's Fables has been translated by more than one Sanskrit writer.

#### NOVEL

We may now notice a class of writings which can be definitely called modern and shaped by western influence, the novel. Here again we can see the transition from a background and theme like that of the *Kadambari* to a social milieu. This class has been enriched in all the three ways, translations, adaptations and original productions. Appa Sastri rendered Bankim

Chandra's *Lavanyamayi*, first published in his journal *Sanskrita Chandrika*<sup>53</sup> and then issued repeatedly as a separate book; the *Kapalakundala*<sup>54</sup> of the same celebrated Bengali novelist was translated by Hari Charan. Among other works of Appa Sastri which appeared in his *SC.* are *Krishnakantasya Nirvana* and *Indira* narrated autobiographically by the heroine. Of fiction of other writers published in *SC.* are *Mrittikavrishabhakatha* of Narasimhacharya Punekar and *Viyogini Bala* by Balabhadra Sarma. Upendranath Sen wrote the *Pallicchavi*, the *Makarandika* and the *Kundamala*. Haridasa Siddhanta Vagisa wrote a novel called *Sarala*<sup>55</sup>. A. Rajagopala Chakravarti's *Saivalini*<sup>56</sup> is an adaptation of another Bengali novel; the same author wrote two other novels also, *Kumudini* and *Vilasakumari Sangara*. Chintamani Madhava Gole wrote the *Madanalatika* (Bombay 1911). Several longer stories and romantic tales and novelettes have appeared serially in the pages of the different Sanskrit journals: in the *Sah.* (III) appeared *Kanakalata* by Kalyanarama Sastri; written in fine prose, it is a romance in ninety pages, based on Shakespeare's *Lucrece*; *Atirupa* (III) by Gopala Sastri; *Vijayini* (IV) by Parasurama Sarma; *Simantini* (VII) by Narayana Sastri, *Kamalakumari* and *Sati Kamala* (IX) by Chidambara Sastri and *Susila* (XI) by the gifted editor R. Krishnamachariar.

The following were published in *SSPP*: *Rajani* by Renudevi (1928-29), *Radha*, *Durgesanandini* (1922-23) and *Radharani* (1930-31) were translations from Bankim's Bengali works. In the same journal appeared also a novel entitled *Datta* (Oct. 1935 ff). In the *Madhuravani*, the editor, G. Ramacharya, serialised the story *Devi Vasanti*. In the *MSCMM.*, N. Narasimhachari wrote the romance *Kirtisena* using a heroic theme (1948-49). The *Mandara-vati* of K. Krishnamacharya (Madras 1929) is based on one of the stories in the *Brihatkathamajari*. Srisaila Tatacharya (died 1925) also took up Bengali novels for translation, two of his productions being *Durgesanandini* and *Kshatriyaramani*. Kavyakantham Ganapati Sastri wrote the novel *Purna*<sup>57</sup>. Vidhusekhar who edited

<sup>53</sup>Wai 1907, Dharwar 1920, Banaras 1947. Among his other prose works are *Devi Kumudvati*, *Dasaparinati* and *Matribhakti*.

<sup>54</sup>Calcutta 1926

<sup>55</sup>For this and other writings of this author, see *Classical Skt. Lit.*, Krishnamacharya, p. 673.

<sup>56</sup>Mysore 1917

<sup>57</sup>See p. 11, Introduction to his *Umasahasra*.

the *Mitragoshthi* from Banaras wrote the romance *Chandraprabha*. Medhavrata wrote the novel called *Kumudini Chandra* (Yeole 1920). Mr. Narasimhacharya who commanded an elegant, graphic and poetic style wrote a novel (*Navinakriti*, Madras 1934) called *Saudamani*. The *Simasamsaya* (*Manj.* Nov. 1950 ff.) is a new novel by Gangopadhyaya featuring a leftist youth. Among longer stories using historical episodes are *Vangavira Pratapaditya* by Devendranath Chattopadhyaya\* (SSPP. 1930-31), *Gaurachandra* by Indranath Vandyopadhyaya (SSPP. 1932-33) and the *Viralabdham Paritoshikam* by R. Ramamurti from Chola history (UP. 1955). Some examples of short stories on historical episodes may also be noted here : *Viramati* (SR. 1909), *Atyacharinah Parinamah* (on the consequences of excess based on an episode of the Muslim period, SR. 1942), and *Dani Dines* (SR. 1943). The Weekly *Sanskritam* published some good historical short stories, *Ajanta* (27. 3. 1956), *Hiru* (17. 1. 1956 ff), *Dvirasvamedhayaji* (27. 12. 1955) etc. *Chandramauli* of A. Rajammal, Madras, uses an old type of theme and introduces also a drama into the story. D. T. Tatacharya has rendered the Tamil novel *Menaka* by Vaduvur Duraiswami Iyengar and the version is appearing in the UP. Sri Jagadrama Sastri, Hoshiarpur, has produced a prose fiction in his *Chatrasalavijaya*.

#### MINOR POEM

Another characteristic feature of modern Indian writings is the new life which the minor poem assumed. Classical Sanskrit has the tradition of Muktakas, Yugmakas, Kalapakas, Kulakas and Satakas but after the model of the western minor poem which deals with specific ideas and subjects within the compass of a limited number of verses, the modern Sanskrit writer produced a volume of poetry, which is perhaps the most common form in which Sanskrit poets are today expressing themselves. Some writers have published collections of their minor poems, but the bulk of the production in this category is either in the magazines or buried in manuscript. The writings include translations and adaptations from English literature. Mr. Ramachandracharya's *Laghukavyamala* (Madras 1924) comprises translations : *Purushadasaptaka* on the seven stages of man (from *As You like It*), *Sumanoratha* (from Roger's *A Wish*), *Piturupadesa* (from *Hamlet*) and *Sadhuvadamanjari* (from Browning's *All's*

*Right with the World*). The *Kinkinimala* of Y. Mahalinga Sastri (Madras 1934) includes, besides renderings from Shakespeare, Wordsworth, Shelley and Dr. Johnson, many new minor poems in some of which new metres based on musical rhythm are adopted, e.g. in the most striking piece *Sthanuparidevana* (on the woes of Lord Siva). The *Padyapushpanjali* of V. Subrahmanya Iyer (Madurai 1951) has both original pieces and renderings from English; among the former are lines on Rishis, Poetry, Life, Nature and Art, Sakuntala's soliloquy, Wonderful India, etc. The *Prakriti Vilasa* of Mm. K. S. Krishnamurti Sastri (Madurai 1950) includes several descriptions of Nature. The *Kakali* of Jatindra Nath Bhattacharya (Calcutta 1933) has, besides traditional poems and hymns, two short eulogies on Gandhi and Tagore. The *Sushama* of Prof. G. C. Jhala (Bombay 1955) is a short collection which includes satires, elegies and descriptive verses. The *Suvarnabindu* of Dr. B. Ch. Chhabra (1951, cyclostyled) contains some noteworthy pieces; one on the ant, and another on true friends as the greatest blessing of life; the poem on Gandhiji here is also to be noted for the Vedic Gayatri metre it employs; that on Mathura has references to the cultural associations of the place disclosed by literature and the archaeological excavations. S. B. Varnekar's *Mandormimala* (Pardi 1956) includes several descriptive, reflective, didactic and patriotic pieces. Mathuranatha Kavi Sastri of Jaipur has not left any modern object or development untouched in his minor poems, a collection of which could be seen in his big volume *Sahityavaibhava* (Bombay 1930); the first part of this volume has specimens of Nature-poetry, then pieces depicting various emotions, then reflective *Anyapadesa* verses and then a section called *Navayuga-vithi* (Section on the New Age) in which the poet describes the tram, the motor-car, the railway, the ship, electricity, radio, gramophone, surgery, X-ray, photography, cinema, the greatness of science, the merits of the westerners, etc. His poems include reflections on Indian public affairs also.

Among the numerous imitations of the *Meghasandesa* only a few out-of-the-way specimens can be noted here: there have been efforts to reconstruct the Yaksha's life at Alaka, his office, cause of curse, etc. (*Meghapratisandesa* by M. Rama Sastri, Mysore 1923); earlier, Korada Ramachandra Kavi wrote the

*Ghanavritta* (Madras 1955), a sequel to Kalidasa's work. Parodies of the *Meghasandesa* are noted in another section.

Some examples of poems appearing in the journals should be cited to show the range of subjects touched in this class: In the *Sah.* (II), K. Kalyani wrote the *Bharativilapa* on the woes of an author, in writing, getting printed, reviewed, read and enjoyed. The *Bharatiya Yuddhasajja* (SSPP. Oct 1942) is a metrical dialogue on ancient and modern warfare, prompted by India's last war effort. *Charma-golaka-Krida* by Pulinavihari Dasgupta (SSPP. 1928-29) is on Football. Kukke Subrahmanya Sastri has a poem on the Jog falls in the *MSCMM.* (1925). Appa Sarma wrote also fine verses as seen in his poem on the parrot in the cage, *Panjara-baddhah Sukah* (SC. 1904), and his translation of the *Deserted Village* (SC., also separately issued, Dharwar 1915).

Short poems of varying lengths on a single continuous story have also been published. *Mahipo Manuniti Cholah* (1949) and *Devabandi Varadarajah* (1948) by the present writer present anecdotes from the annals of Chola history and the Srirangam Temple. In an unpublished poem of the writer, entitled *Na kadachid anidrisam jagat* (The world was never unlike this), the first sequence presents the story of the heartless abandonment of Pururavas by Urvasi in Vedic times and the second, the story of how an Indian Prince is abandoned by an English wife after relieving him of a huge fortune.

On Sanskrit language and its greatness, several short poems have appeared in the pages of journals; a separate longer poem in hundred and six verses on this theme is Prabhu Datta Sastri's *Sanskrita-vak-saundaryamritam* (Delhi 1957).

Slightly longer poems of the older Khanda-kavya type have been written, and in some of them the theme is treated in a fresh manner. The *Kavya-samudaya* of C. Venkataramanayya (Bangalore 1944) deals in this way with the Vedic stories of Harischandra, Nabhanedishtha and Visvamitra. The *Dhara-yaso-dharah* of D. M. Kulkarni (Satara 1952) is a poem on the glories of one of the historic cultural centres of ancient India, the capital of Bhoja. The *Padmini-chandra-samvada* of V. Venkatanarayanaraya of Vizianagaram (Banaras 1909) is a dialogue on character. Medhasri Narayana Sastri, Tiruvayyaru, has, among his numerous works, a gnomic work on the four-fold goal of life, the *Chaturvargachintamani* (Srirangam

1922). The old class of Anyapadesa-satakas is really an effective medium for reflective poetry and several modern Sanskritists have composed verses of this type also. Mathuranatha Sastri's *Anyapadesas* were referred to. Y. Mahalinga Sastri's *Vyajoktiratnavali* (Tiruvayyaru 1953) belongs to this class. Special mention is due for the *Jitamala Carita* of Sukadeva Sastri of Jammu (Ptd. Lahore); here, in eight short cantos, the author narrates the tragic story of the poor Brahman Baba Jitto and his daughter, well known in Dogra bardic lays. The Buddhistic story of Upagupta and Vasavadatta is the theme of the *Netronmilana* in three cantos by Y. Nagesa Sarma (Bangalore 1955) who bases himself here on the Hindi prose work on the story.

#### SATIRE AND LIGHT VERSE

Satire and light verses are also a line of writing which has received fresh impetus in the present age. While modern-minded writers have held the traditional type to ridicule, the latter has also returned the compliments; several modern fashions and foibles have come in handy for the latter. The wide variety of views and quarrels and bickerings of diverse parties and leaders have also supplied material for skits and satires. This is a class of writing in which one sees a lively employment of Sanskrit.

A few modern writers have used the form of the *Meghasandesa* for writing humorous poems. Examples of such parody are *Kakaduta* of C. R. Sahasrabuddhe (Dharwar 1917), the *Kakaduta*<sup>58</sup> of M. R. Rajagopala Iyengar, a message sent by a thief in gaol and *Sunakaduta*<sup>59</sup> by K. V. Krishnamurti Sastri, Poona, in which again a thief clapped in gaol pleads with a dog to go as a messenger to his beloved. The taste of the onion is too strong to be resisted and in *Sah. VIII*, Muddu Vitthalacharya puts in a plea to the orthodox on behalf of this tabooed delicacy (*Palanduprarthana*); Krishnarama of Jaipur has a whole century on this precious thing (*Palandusataka*). On the noble role of the broomstick, there is a eulogy called *Marjani* and in a whole century again, Anantalwar, later Pontiff at the Melkote Sri-vaishnava Math, expatiates on the glory of the broomstick<sup>60</sup>.

<sup>58</sup> *Annamalainagar Miscellany*, 1940

<sup>59</sup> *Sarasvati Sushama*, Banaras 1956

<sup>60</sup> *Sammarjanisataka*, Mysore. The *Sanskrita Chandrika*, Vol. 5, has an essay on the broomstick (p. 7 ff).



The bug and the ant have not escaped the poets : K. V. Krishnamurti Sastri, Poona, has a *Matkunashataka*, eight verses on the bug, in the *SR.* and the bug, which is equally a nuisance in Bengal as in Poona, gets an *ashtaka* from Pulinavihari Dasgupta in the *SSPP.* (Feb. 1928, *Matkunashataka*). The greater menace *Masaka*, the mosquito, has been honoured even in ancient Sanskrit poetry; in contemporary writings, Atreya (V. Swaminatha Sarma) has hummed some lines on it<sup>61</sup>. The pleasures of tea and coffee or the evil of addiction to them have inspired several lines of poetry. C.R. Sahasrabuddhe has elevated Tea to be worthy of a Gita, (*Chaha-gita*, Dharwar). Atreya expatiates on coffee in sixteen verses (*Kaphishodasika*)<sup>62</sup> and two other poems on it have really been hard on this wonderful beverage : M.V. Sampatkumar Acharya's *Kaphi-paniyam* (*SSPP.* April 1941) and the *Kaphityaga-dvadasa-manjarika*; the latter harnesses the metre and association of Sankaracharya's *Bhaja Govindam* to appeal to people to give up coffee. From this, it is indeed refreshing to turn to the Cup of Tea, a poem in seven verses, by M. Krishnan Nambudripad of Karikkad (*Samskrita* of 3-4-1956). Appa Sarma wrote a panygeric on the stomach, the *Udaraprasasti* (*SC.* 1906). In an originally conceived poem, *Kapinam upavasah*<sup>63</sup> (Fast of the Monkeys), D. T. Tatacharya has a hit against the fickle-minded people who pretend to observe austerities. The *Kanyakubjalilamrita* in 38 verses by Mahavira Prasad Dvivedin lampoons Kanauj Brahmins (*SC.* Vol. VI).

Satires have also been written on some of the new movements, their leaders and protagonists. Dayananda is satirized by Chajju Rama in the *Dayanandashtaka*. Bankim Chandra Chatterji's satire on the modern conferences in the story of the congress of animals has been rendered into Sanskrit<sup>64</sup>. In hundred verses, Punnasserri Nilakantha Sarma has a go at the early political agitators in his *Sattvikasvapna* (M.E. 1097, Trichur): the shouting of diverse slogans and ideologies by different parties are made fun of here in the form of a regular conference of a bull, a dog, a monkey, a fox, a parrot and so on, with welcome speech, opening speech, presidential address, and so on. The *Congress*,

<sup>61</sup>*Annamalainagar Miscellany* 1940

<sup>62</sup>*Ibid.*

<sup>63</sup>Kumbhakonam 1925

<sup>64</sup>*Sah. NS. II*

*Gita* (Madras 1908) is a satire on the stormy Surat Congress. Those who had taken to fashionable modern habits and left off the traditional *acharas* are satirized by Baba Dikshita Vatave in his *Kalpita-Kali-vrittantadarsa-purana*.

#### DRAMA

Of the serious drama, the traditional type on old themes has been produced in large numbers and it is enough to indicate here that there have been writers like Bhattasri Narayana Sastri who had written ninety-three plays and that to this day such plays are being regularly composed. Special mention must however be made here of such plays which, while taking the traditional form or theme, yet work in many a new feature in form, treatment and ideas. Naturally, this could not be avoided when a modern educated Sanskritist begins to write drama in Sanskrit<sup>65</sup>.

The classical masterpieces themselves have suggested fresh themes or attempts at dramatic reconstructions of situations implied in the classical plays. For example, Jaggu Vakulabhushana of Mysore has essayed on the last mentioned line and produced short plays in two or three acts, among which may be mentioned the *Prasanna-Kasyapiya* (Mysore 1951) in which Dushyanta and Sakuntala, along with young Bharata, pay a visit to Kanva's Asrama. The same fascinating theme has engaged also J. T. Parikh of Surat who has a one-act piece on it, the *Chaya-Sakuntala* (Surat 1957), in which the influence of the Uttararamacarita is also patent. Allegorical plays were also written, e.g. *Adharma-vipaka* (SC. Vol. V). C. Venkataramanayya composed a long allegorical play *Jivasanjivani Nataka*<sup>66</sup> bringing out the value of Ayurveda.

The Madras Sanskrit Academy held an all-India Drama Competition which met with very good response: the honours of the contest went to a drama called *Pratirajasuyam*, just now published, by Y. Mahalinga Sastri, on the theme of a counter-Rajasuya sacrifice which Duryodhana performs after sending his cousins into exile; here as well as in other unpublished plays of his on old themes, like the *Udgatrdasanana*, the author introduces modern ideas. His *Kalipradurbhava*, just published<sup>67</sup>, deals

<sup>65</sup>A notable change that has occurred is that Prakrit is generally avoided.

<sup>66</sup>Bangalore 1949

<sup>67</sup>Serialized in the *UP*. and issued separately, Tiruvalangadu 1956

in seven short acts with the old but entertaining story of the immediate demoralisation which the Kali-age causes even as it is coming. The *Ubhayarupaka* of the same author is a social comedy. Sundaresa Sarma of Tanjore takes a romantic theme, a replica of the Bilhana story, in his *Prema-vijaya* (Triumph of Love)<sup>68</sup> which the author has also put on boards.

The first change in theme is seen in the increasing number of plays on famous personalities in Indian history; in this class we have Mm. Mathuri Prasad Dikshita's on Rana Pratap Singh of Mewar (*Virapratapa Nataka*, Lahore 1937), M. M. Yajnik's three plays *Samyogita-svayamvara*, *Chhatrapatisamrajya* and *Pratapa-vijaya*<sup>69</sup>, all provided with songs, Sudarsana Pathi's *Simhalavijaya*<sup>70</sup> on an episode of Orissan history, fitted with Orissan songs, and Panchanana Tarkaratna's *Amaramangala* (Banaras 1939). *Premamohini-Ranadhira* is a romantic play by Vijayananda (SC. 1904); it discards the traditional Prastavana. The *Anarkali*, in manuscript, of the present writer deals with Jehangir's well-known romance with the slave girl. Among the posthumous publications of Kshama Rao are some social reform plays, e. g. *Balavidhava*<sup>71</sup>, in three acts, on the young widow. There have also been some out-of-the-way themes offered in dramatic form: The *Prakriti Saundarya* (Yeole 1934) of the Arya Samaj writer Mahavrata is on the beauty of Nature. The *Gairvanivijaya* of Punnesseri Nilakantha Sarma published in the journal *Vijnanachintamani* edited by him dramatises the sad state into which Sanskrit had fallen and the timely succour given by the starting of Maharajah's Sanskrit Colleges in different Princely States; here Brahma, Sarasvati and Rishis, Sanskrit, English and other Indian languages, are featured as characters. Prabhudatt Sastri of Delhi has a similar play called *Sanskrita-vag-vijaya*<sup>72</sup> in five acts in Sanskrit and Hindi.

In the new upsurge of creative activity, Shakespeare claimed the attention of the votaries of Kalidasa, Sudraka and Bhavabhuti. There have been some surveys of Shakespeare in Indian languages but these take no note of the Sanskrit versions of the

<sup>68</sup>Kumbhakonam 1943

<sup>69</sup>Published with English translations from Baroda, 1929 (*Chhatrapati-samrajya*)

<sup>70</sup>Berhampore 1951

<sup>71</sup>*Manj.*, 1955

<sup>72</sup>Delhi 1942

productions of this great dramatist.<sup>73</sup> As early as 1877 we had from Srisaila Dikshitar, Madras, the *Bhranti-vilasa*, a translation of *Comedy of Errors*. Rajaraja Varma of Trivandrum adapted *Othello*.<sup>74</sup> R. Krishnamacharya published in the pages of the *Sah.* and then separately as a book, *Vasantikasvapna*,<sup>75</sup> a rendering of *A Midsummer Night's Dream*. Sri Gunde Rao Harkare of Gadwal has translated *Midsummer Night's Dream* and some acts of *Hamlet*. Another translation of the *Midsummer Night's Dream* appeared in the *Sri* (VIII. iii-iv). *As You Like It* is now serially appearing in the pages of the *UP.* under the title *Yathabhimatam*. Lamb's *Tales From Shakespeare* has been put into Sanskrit by M. Venkataramanacharya of Vizianagaram<sup>76</sup>. The *Sah.* has also published in its different issues prose versions of the stories of Shakespearean plays, *Othello*, *Hamlet*, etc. Renderings of short passages and poems from Shakespeare have been already noticed. Other western dramas have also appeared in Sanskrit. Goethe's *Faust* has been done into a play called *Visvamohana*<sup>77</sup> in seven acts by S. N. Tadpatrikar, Poona. Dr. Shama Sastri rendered *Amelia Galetti* of Lessing in the *MSCMM.* (VII 1931). Tennyson's two-act tragedy *The Cup* is adapted to suit the Sanskrit dramatic tradition in the *Kamalavijayanataka*<sup>78</sup> of C. Venkataramanayya.

Next to these Sanskrit versions of western plays come the dramatic productions of shorter dimensions, particularly the one-act play which took fresh life from its western models. A good number of such plays have been produced in this period. The Sanskrit stage included the Farce or Prahāsana from the earliest times and we have at least a couple of good specimens of this class coming down from the seventh century A. D. Among the short plays that arose recently, it is refreshing to see a number of *Prahāsanas*. Occasions like the celebrations of the annual College Days which needed Sanskrit entertainments for a short duration gave an impetus to the growth of these short plays. In recent years the All-India Radio has also been responsible

<sup>73</sup>See e.g. *Aryan Path*, Nov. and Dec. 1955, C.R. Shah, Shakespearean Plays in Indian Languages.

<sup>74</sup>Printed Trivandrum

<sup>75</sup>Kumbhakonam, 1892

<sup>76</sup>Madras 1933

<sup>77</sup>*Poona Orientalist*, XIV

<sup>78</sup>Mysore 1938

for giving a fillip to the growth of short Sanskrit plays and dramatic dialogues.

A variety of themes, all of contemporary and social interest, is to be seen in the new type of one-act plays : V. K. Thampi's *Three Plays in Sanskrit*<sup>79</sup> (*Pratikriya, Vanajyotsna, Dharmasya sukshma gatih*) take historical romantic themes of Rajput-Muslim times. *Kasyaham* (To whom do I belong) by P. V. Varadaraja Sarma (SSPP. 1939) is a daughter-in-law's monologue on her lot in the new home. *Manoharam Dinam* (Fine Day) by A. R. Hebare (SSPP. March 1941) is on that common incident in schools, the manoeuvring of the boys for the declaration of a holiday. Sita Devi dramatises domestic difficulties in her *Aranyarodana* (*Manorama*, Berhampore, No. 3, 1949 ff.). Another common experience in home and office is effectively dramatised in *Amarshamahima* (Sway of Temper, AV. 1951) by K. Tiruvenkatacharya; the irate officer falls foul of his wife and clerk, and the wave of bad temper passes from him to the clerk, from the clerk to his wife and from his wife to the servant-maid. An out-of-the-way theme is featured in *Vaniksuta* (Merchant's Daughter, *Manj.* Aug. 1955) by Surendramohana Panchatirtha; here a rich young widow is wooed by the votaries of Hinduism, and Buddhism, with the former coming out successful. Mrs. Kshama Rao's *Katuvipaka* (*Manj.* Dec 1955) handles one of those tragic happenings common during the Satyagraha days when the son or daughter joins the movement, breaks up the home and the parents' heart, or in the violence of the police, sacrifices his or her life. Presenting a later tragic phase through which the country passed, the one-act piece called *Maha-smasana* (The Huge Crematorium) is written with skill and power; in three brief scenes this short tragedy published in the *Kaumudi* (Hyderabad, Sind, Sep. 1944) presents the streets of Calcutta at the time of partition, strewn with corpses, a village of five hundred reduced to five, and a Muslim tailor's family faced with the alternative of dying by starvation or by taking gruel made of what has been obtained as rice in the black market, a mouthful of which kills the only surviving daughter.

Already in the *Snushavijaya*<sup>80</sup> (Triumph of the Daughter-in-law)

<sup>79</sup>Trivandrum 1924

<sup>80</sup>Edited by the present writer with his own gloss in the *Annals of Oriental Research*, University of Madras VII, 1942-43

written by Ilattur Sundararaja Kavi in the latter part of the last century we find the one-act play on a social and domestic theme with an undercurrent of humour gaining vogue in Sanskrit. Of avowed farces in one or more acts, we have had several in the present century. One of the oldest of those to write a farce is S. K. Ramanatha Sastri; besides the *Dola-panchilaka Prahāsana*, he dramatised also, under the caption *Manimanjusha*, the most interesting but bewildering material of the Apaharavarman story in Dandin's *Dasakumara-charita*<sup>81</sup>. K. L. V. Sastri, Madras, wrote three farces : the *Lilavilasa*<sup>82</sup>, the *Chamunda*<sup>83</sup>, and the *Nipunika*. In the first the father and mother want to give their daughter to two different kinds of boys, a young Pandit and a drunken profligate; the girl's brother wants her to marry a classmate of his; the last happens to save the girl from some thieves and the muddle is thus easily solved in favour of the last marrying the girl. In *Chamunda* the author takes up a similar significant social material of the times : the initial opposition of orthodoxy in villages to modern developments vanishing on the parties becoming beneficiaries from the modern amenities; a young widow who becomes a London-returned doctor, faces an antagonistic village devising a plot to humiliate her when suddenly her medical help to the wife of one of the detractors and her public spirit and sacrifice convert her revilers. Y. Mahalinga Sastri has two Prahāsanas, one *Kaundinya Prahāsana*<sup>84</sup> worked on the popular tale of a miser being outwitted by a fellow who makes a regular business of eating at another's house, and another *Sringara Naradiya*<sup>85</sup>, worked on the motif of sex-transformation using a puranic milieu. *Pallisala Prahāsana* (*MSCMM*, March-June 1942) uses the punning resources of Sanskrit and features a bold mother who tackles directly a school teacher who beat her son. A lady's overfondness for gold ornaments and the sorry end of this over-reaching desire form the theme of *Kanchanamala* by Surendramohana (*Manj.* Feb. 1955). Jiva Nyayatirtha writes a rather diffuse piece under the heading of farce in his *Purusharamaniya* (Calcutta 1948), but he makes it

<sup>81</sup>Published serially in the *SSPP*.

<sup>82</sup>Palghat 1935

<sup>83</sup>Madras

<sup>84</sup>Printed Madras 1930

<sup>85</sup>Printed 1956. Cf. *Stri-narada* in prose in the *AV*, 1944, by P. S. Dakshinamurti.

up in his *Kshuta-Kshema* (*Manj.* Nov. 1955) in which a niggard who had amassed black-market money succeeds in the other world too, and pressing Chitrugupta himself in his service, outwits the God of Death, Yama, and obtains a fresh lease of life; in another two-act piece of his, which also he calls a farce, the *Chanda-tandava* (Calcutta), Sri Jiva portrays Stalin, Hitler, Mussolini and other forces of irreligion and conflict, and their failure (?) to enter India of religion and spirituality. S. S. Khot's *Malabhavishayam* (on the quack-astrologer) and *Lalavaidyam* (on the quack-doctor) have been received very well in Nagpur where they have been played; two other farces or social satires of Sri Khot are *Dhruvavatara* and *Ha Hanta Sarade*.

In a very well written piece called *Alabdha-karmiyam* (Unemployment) published in the *Sri Chitra*<sup>86</sup>, K. R. Nair of Alwaye presents the plight of the poor unemployed Sanskrit scholar who makes up his mind to enlist for war-service when suddenly a fifteen-rupee teacher's post comes to him from the famished Principal of a neglected Sanskrit College; the characters represent allegorically Sanskrit language and literature, the Poet (*Kavi*) the chief character, Imagination (*Bhavana*) his anxious wife, *Gairvani* (Sanskrit language, the mother), and the children of the house restricted through birth control necessitated by poverty, to two, viz. the Poem (the Son) and Taste (the Daughter). Vatukanatha Sarma exposes in his *Pandityatandavita* (*Vallari* 1953 ff) the vanity and fuss that Pandits of different sects and schools make. Madhusudana Kavyatirtha had published a similar satire on Pandits, the *Panditacharita Prahasana* in the *Vidyodaya*. The *Prataparudriyavidambana*, one of the unpublished works of the present writer, is a parody, weaving a comic plot in four acts out of the *reductio ad absurdum* of the hyperboles which vitiate latter-day Sanskrit poetry. The *Vimkuti* is another unpublished farce by the writer which has however a complete philosophical allegory behind it. The old form of the *Bhana* (monologue) is used by Y. Mahalinga Sastri to narrate the well-known fable of the monkey and the drum (the *Markata-mardalika*, *Manj.* Sep.-Nov. 1951). That even the traditional type of *Bhana*, the erotic monologue, could be made interesting now by the introduction of the contemporary social milieu,

<sup>86</sup>Published by the Maharaja's Sanskrit College, Trivandrum 1942, 1943

the new fashions of the ladies, their clubs, their new dress, the new games of cards and tennis, the cinema, etc. is demonstrated in the *Sringarasekhara-bhana*<sup>87</sup> of Sundaresa Sarma.

Short one-act plays and episodes presented in dramatic form have recently been composed for being broadcast on the All-India Radio; the present writer has in this category the musical *Rasalila*<sup>88</sup> based on the *Bhagavata* and the *Kamasuddhi*<sup>89</sup>, an interpretation of the message of the *Kumarasambhava* of Kalidasa; he has also presented on the AIR in drama-form episodes connected with three women *litterateurs* in the history of Sanskrit literature, *Vijjika*, *Vikatanitamba* and *Avantisundari*<sup>90</sup>.

#### TRANSLATIONS AND ADAPTATIONS FROM REGIONAL LANGUAGES

As indicated in the introductory account, Sanskrit had always kept an intimate relation with the popular tongues and the literatures in them. In the modern period, the critical and historical study of Indian literature has induced many a Sanskritist to render into the Sanskrit medium some of the best examples from his own regional literatures. These renderings are from ancient as well as modern productions in these languages. Reference has already been made to modern novels and stories translated into Sanskrit from the languages and now we shall notice renderings from them of longer and shorter poems and other literary pieces. Some of the oldest works to be thus translated today into Sanskrit are from Tamil literature. Following in the footsteps of the famous Srivaishnava philosopher Vedanta Desika, some modern South Indian Sanskritists have translated the Vaishnavite canonical hymns of the Alwars; Medepalli Venkataramanacharya of Andhra (the *Girvanasathagopasahasra*), T. Narasimha Iyenger alias Kalki of Mysore (*Sahasragatharatnavali*<sup>91</sup>) and P. B. Annangarachariar of Kanchi<sup>92</sup> have rendered portions or whole of this hymnal collection. The celebrated Tirukkural has been translated by two writers, Appa Vajapeyin whose Sanskrit version is called *Suniti Kusumamala*<sup>93</sup>

<sup>87</sup>Kumbhakonam 1938

<sup>88</sup>AV. and also separately, 1945

<sup>89</sup>AV. and also separately, 1946

<sup>90</sup>*Prekshanakatravi* Madras 1956

<sup>91</sup>Bangalore 1930

<sup>92</sup>Conjeevaram 1947, 1951, 1953, 1954

<sup>93</sup>Kumbhakonam 1927



and is accompanied by the author's Sanskrit gloss and a more recent and better version in compact Anushtubhs, entitled *Suktiratnakara*, by Sankara Subrahmanya Sastri which appeared serially in the *Sah.* (XIII ff.). In the same journal appeared also appreciations of the Tamil Ramayana of Kamban (XV) and an account of the Tamil Saint Pattinattar (XIII). S. Nilakantha Sastri of the Sanskrit College, Trivandrum, has rendered the Tamil *Kamba Ramayana* into Sanskrit verse and published parts of this version under the title *Sri Ramacharitam*. Subrahmanya Sastri of Kadayakkudi translated the Tamil didactic classic Naladiyar in his *Chatushpadi*. C. Narayanan Nair of Nemmara (Kerala State) has done the Tamil epic Silappadikaram into a Sanskrit Kavya of six cantos entitled *Kannaki-Kovalam*<sup>94</sup>.

The stories in the *Kathasataka*<sup>95</sup> of S. Venkatarama Sastri are drawn from vernacular originals. Sessa Suri presented four hundred proverbs in Sanskrit (*MSCMM*. 1949) most of which are from Tamilnad and other parts of South India. Short accounts in verse and prose of famous Tamil literary figures have also appeared, e.g. K. S. Nagarajan of Bangalore has written on Andal, the Vaishnavite lady mystic (*AV*. 1947). Y. Mahalinga Sastri's *Dravidarya-subhashita-saptati* represents select renderings from the precious verses of the wise lady of Tamil, Avvai, (Tiruvallangadu 1952). Tamil folk-songs and tunes of well-known devotional songs have been imitated in Sanskrit by gifted composers and poets in South India : the boat-songs, the swing-song, Tiruppuhazh, Kummi, Kolattam, etc. Many of these are orally preserved, and also in manuscript. In one of the published works of Subrahmanya Sastri of Kadayakkudi many of these folk-tunes of Tamilnad are utilised by the poet. S. T. G. Varadachariar of Narasimha Sanskrit College, Chittugudur, has put into Sanskrit famous Sataka-poems in Telugu—the *Vemasataka*, the *Sumatisataka*, the *Dasarathisataka*, the *Krishnasataka*, the *Bhaskarasataka* and the *Kalahastisvarasataka*.<sup>96</sup> Dr. G. V. Sitapati has rendered stray Telugu verses, some of the Telugu *Padas* of Kshetrajna which are used for Abhinaya in Bharata Natya, and also one of the poems in Telugu, *Purnamma* of Gurazada Appa Rao. Y. Mallikarjuna Rao of the Andhra

<sup>94</sup>Salem 1955

<sup>95</sup>Mysore 1898

<sup>96</sup>Chittugudur and Madras 1954, 1955 and 1956

Women's Sanskrit College, Rajahmundry, has brought out a Sanskrit prose version of the Telugu romance *Kalapurnodaya*. K. Yajnanarayana Dikshita has offered the first instalment of his rendering of the *Manucharitra* of Allasani Peddanna.

In Malayalam, the three distinguished modern poets of Kerala, Ulloor Paramesvara Aiyer, Vallathol Narayana Menon and Kumaran Asan have been translated by E. V. Raman Nambootiri<sup>97</sup> and N. Gopala Pillai.<sup>98</sup> Among other Sanskrit renderings from Malayalam may be mentioned the play *Chandrika* (Harippad 1955), the poems *Kesaviyam* and *Nalini*. In Maharashtra, M. R. Telang, the late versatile scholar whose writings are all buried in manuscript, published a translation of a short poem of Jnanesvara (SR. May 1947). Sakharam Sastri Bhagavat of Satara and M. P. Oka of Poona have rendered the *Jnanesvari* into Sanskrit. Pt. Oka's work was continued by Justice A. V. Khasnis. D. T. Sakurikar's *Girvanakekavali* (Bhor 1946) is a Sanskrit version of Moropant's *Kekavali*. N. C. Kelkar's well-known Marathi novel *Balidana* has been rendered into Sanskrit by Latkar Sastri (Kolhapur 1940). Bengali Sanskritists have done consistent work in this line like their South Indian brethren. The Bengali epic *Meghanadavadha* has appeared in Sanskrit (SSPP. 1933-34 ff., Nityagopala Vidya-vinoda). Bhaskaranandasvamin has done into Sanskrit Chaitanya's life, the *Chaitanyacharitamrita-samskrita-anuvadah* (SSPP. 1954, Part I separately issued, 1956-7). Translations from Bankim Chandra and Saratchandra have already been mentioned. Many poems, as also some of the shorter prose writings of Tagore, have been translated by Phatikalal Das : *Urvasi*, *Sparsamani*, *Abhisarika*, *Asaradanam*, *Nishphala Upaharah*, *Rashtram nah pratibudhyatam*, *Mastakavikrayah*, *Tuccha Kshatih*, *Soarna-mrigah*, all in the *Manj.* (1954, 1955) ; and *Pratinidhi* (SSPP. Oct. 1955) and *Pujarthini* by Dhirendranath (SSPP. Oct. 54). S. Parthasarathi's Sanskrit version of Tagore's '*Kacha-Devayani*' was enacted at the Madras Sanskrit College in 1924-25. The most sustained effort to bring Hindi poetry into Sanskrit has been put forth by Mathuranatha Sastri of Jaipur who has in his *Jayapuravaibhava*,<sup>99</sup> *Sahitya-*

<sup>97</sup> *Mahakavi Kritayah*, Trivandrum 1945 ; *Keralabhashavivartah*, Trivandrum 1948

<sup>98</sup> *Sitavicharalahari*, Trivandrum 1942

<sup>99</sup> Jaipur 1947

*vaibhava*<sup>100</sup> and *Gitivithi*<sup>101</sup> used a large number of metres and song-forms from Vrajbhasha, Hindi and Urdu with the express aim of acquainting the Sanskrit Pandit with the beauties of the regional poetry ; he has also translated into Sanskrit the *Satsai* of Biharidas. Jagadrama Sastri of Hoshiarpur has introduced popular Hindi tunes of today in his *Sangita Ramayana*. The Sanskrit periodical *Suryodaya* gives Sanskrit versions of note-worthy Hindi articles. Vipulananda has translated a prayer-song of Tulasidas (*AV.* 1950) and K. Tiruvenkatacharya of Mysore has in manuscript a Sanskrit version of Tulasidas's *Ramacharitamansa*. The *Samskritam* (3. 4. 1956) has an article on the Bombay Gujarati mystic poetess Nirmala *alias* Syama and a translation of *Nisa* by Rahula Sankrityayana presenting Indo-European primitive life on the northern banks of the Volga, in 6000 B. C. (*Samskritam*, December 1957).

Renderings from other languages and literatures have also contributed to the enrichment of modern Sanskrit. Reference has already been made to translations from English poetry. It is but natural that the *Rubaiyat* of Omar Khayyam has repeatedly tempted Sanskritists also: Haricharana who translated *Kapala Kundala* and Adibhatla Narayanadas of Vijayanagaram were among the first to translate it; the next was Giridhar Sarma (*Amara-sukti-sudhakara*<sup>102</sup>); Prof. M. R. Rajagopala Iyenger<sup>103</sup> was the third, the fourth was P. V. Krishnan Nair whose version is entitled *Madirotsava*<sup>104</sup> and the latest is the *Bhavacashaka* of Sadasiv Dange (Bombay 1956). Translations from Middle-East literature include stories like *Alibaba and the Forty Thieves*<sup>105</sup> by G. K. Modak and *Alladin and the Wonderful Lamp* (*Sah.* IV) and two versions of the *Gulistan*, the *Prasuna-vatika* by Ramaswami in the *SSPP.* (1923-24) and the *Pushpodyana* in two parts issued in book-form by R. V. Gokhale.<sup>106</sup> *Avesta* which is so close to Rigvedic Sanskrit has also been taken up, not by pure Sanskritists but by Parsis; the old renderings have been published in the series called *Collected Sanskrit Writings of the*

<sup>100</sup>Jaipur 1930

<sup>101</sup>Bombay

<sup>102</sup>Jhalrapatan 1929

<sup>103</sup>Madras 1940

<sup>104</sup>Trichur 1945

<sup>105</sup>Longmans 1934

<sup>106</sup>Belgaum 1935

*Parsis* and among modern Parsi writers, the linguist Dr. I. J. S. Taraporewala has given a few samples of Avestan hymns in Sanskrit versions in the pages of the *Manj.*, and the well-known Gujarati poet, A. F. Khabardar, has given Sanskrit versions for a good number of hymns in his *New Light on the Gathas of Holy Zarathushtra* (Bombay 1951). From the more closely related Pali literature of Buddhism, Mm. Vidhusekhara Bhattacharya has rendered the *Milindapanha* (*SSPP*. Dec. 1936 ff.) ; the *Manj.* has been carrying serial renderings from the *Dhammapada* (Sep. 1952 ff.). Sanskrit versions of old Christian hymns and Greek proverbs with Sanskrit parallels and versions have also been given by R. Antoine S. J. and K. C. Chatterjee (*Manj.* 1951 and 1953). Some translations from Japanese literature also seem to have been published in the *Mitragoshthi*.

Sanskrit writers turned also to their brethren who had taken to English as the medium for expressing their literary gifts. *Aho Baliyasta Bhavitavyatayah* by P. Sankarasubrahmanya Sastri is an interesting philosophical story rendered into Sanskrit from B. R. Rajam Iyer's *Rambles in the Vedanta* (*Sah.* XII). V. V. Srinivasa Iyengar, one of the founders of the amateur stage in Madras, wrote a number of delightful playlets in English and one of these appeared in Sanskrit garb under the title *Damu Kutumbaka* in *UP*. (Vol. IV). The poem *Umadarsa* of C. Venkataramayya (Bangalore 1937) is a rendering of an English poem "Uma's Mirror" by K. A. Krishnaswami Iyer. One of the minor works of the well-known Indo-Anglican writer, K. S. Venkataramani, "A Day with Sambu"—a didactic piece for the young—was done into Sanskrit by Y. Mahalinga Sastri in his *Sambhucharyopadesa*.<sup>107</sup> Of the poetic productions of Sri Aurobindo, a few have been presented in Sanskrit under the title *Kavitanjali* (Madras 1946 ) by T. V. Kapali Sastri.

### THE NATIONAL MOVEMENT

The new movement was really a re-awakening and a fresh search of the spirit of India. With modern education and the cultivation of the critical spirit and the study of Indian history in a more intensive manner, a fresh realisation of the value of

<sup>107</sup>Madras 1931

the Indian heritage came. The Sanskritist particularly turned to the glory that was ancient India with a fervour which urged his to a fresh effort for a renaissance. The higher spiritual values of Indian culture and the material nature of modern civilization, the growth of new fashions and foibles, the slavish aping of the West, all these produced a reversion and led to a reassertion of the Indian spirit. Soon there was the birth of nationalism and the freedom movement, and a galaxy of outstanding leaders of public movement appeared whose patriotism, sacrifice, eloquence and campaigns stirred the intelligentsia and the masses alike. The Sanskritists were also affected by the political activities and the Sanskrit writings of this age bear also the impress of this new spirit. In fact, the literature which is animated with this new spirit is the most striking part of contemporary Sanskrit.

In this class there are first the poems in which the sighing or dreaming author dwells upon the greatness of Bharat, the fall that came and his vision of a coming reconstruction. *Tad atitam eva* (It is all gone) is a lament on the bygone glories of India, by Annadacharana Tarkachudamani (SC. Vol. V). In the *Bharatimanoratha*<sup>108</sup>, M. K. Tatacharya, P. W. D., Madras, falls into reverie on the beach, and calls up visions of the high culture of the country and its decadence in modern times. S. T. G. Varadachariar's *Sushuptivritta*<sup>109</sup> is a dream in three cantos, drawing first the dark picture as contrasted with the past glory and then presenting the figure of the Mahatma appearing on the horizon to relieve the gloom. In twenty-five Mandakranta verses breathing ardent love of the country, M. V. Subrahmanya Iyer (SSPP. 1925-26) bemoans in his *Bharata-vadhu-vishada* the decay of the fine traditions of India. The *Bharata-bhagya-viparyaya*<sup>110</sup> of K. S. Krishnamurti Sastri is a very elaborate poem on this theme. The *Bharati Gita* (Sah. I) represents some excellent Arya verses on Bharata Mata. There are indeed very few issues of any Sanskrit journal which do not have some poem on Bharata Mata. T. V. Kapali Sastri, in his *Bharati-stava*,<sup>111</sup> sees the very image of the Supreme Mother Goddess in Bharata Mata. In three cantos, the *Bharati Gita* of the lady Lakshmi

<sup>108</sup>Published at the time of the First World War

<sup>109</sup>Chittugudur and Madras 1937

<sup>110</sup>Serially published in the *MV*.

<sup>111</sup>Aurobindo Ashram, Pondicherry 1949

Ammal describes the glory of India, the fall and the call to her sons to work for her all-round revival. The *Saradaprasada*<sup>112</sup> of Mocherla Ramakrishna presents the discomfiture of one who traduces Indian culture. Mm. Damodara Sastri of Puri has composed a poem on the greatness of India, called *Bharata-gaurava*.

#### IMPRESS OF MODERN EVENTS

Next comes the literature relating to the leaders of the national movement. All the journals, from the *Sanskrita Chandrika* onwards, carried poems and accounts relating to the lives and achievements of the leaders. In Vol. V of the *SC*. there is a poem in 37 verses on Tilak's incarceration. In the *Sah.* appeared a prose account of Gokhale, an elegy on his death (IX, X) and an article on Sarojini Naidu. The recent Lokamanya Tilak Celebrations prompted the writing of four Sanskrit biographies on the scholar-patriot by M. S. Aney, K. W. Chitale, Vasudeva Sastri Bagewadikar and the Editor of the *Madhuravani*, Pandarinathacharya Galagali. Sri Nagarajan of Bangalore has a series of biographies on the patriots, the *Bharatiyadesabhaktacharitam*<sup>113</sup> which includes Tilak, Andrews, Vivekananda,<sup>114</sup> Radhakrishnan and others. Pt. Bhiksha Ram of Kurukshetra has written prose biographies of Malavya, Rajendra Prasad, Patel and Nehru. The distinguished educationist Asutosh Mookerji is the subject of the *Asutosh Avadana* by Kalipada published in the journal *Sanskrita-padya-vani*. The Andhra Editor, patriot and patron Nagesvara Rao Pantulu is the subject of a short biographical work, *Jivita Caritra* (Madras 1938), by V. Suryanarayana Sastri. Lakshminarayana Shanbhogue's *Rashtrasabhapatigaurava*<sup>115</sup> describes all the Congress Presidents, has a special poem on Subhas Bose, and commemorates the 1935 Jubilee Session of the Congress. There is a poem on Nehru in the *SR*. (Nov. 1948); quite recently S. B. Warnekar of Nagpur has published a century of verses on Nehru (*the Jawahara-tarangini*).

It is, however, the personality of Mahatma Gandhi, which combined with political work some of the most ancient

<sup>112</sup>Nellore 1949

<sup>113</sup>Bangalore 1952

<sup>114</sup>Separately issued, Bangalore 1947

<sup>115</sup>Bombay 1938

ideals and techniques of the Mahatmas of India, that proved the greatest attraction to Sanskrit writers and provided them with a hero worthy of new Gitas and Mahakavyas, verily like a new Rama or a modern Buddha. The story of his Satyagraha which reads like a romance in the history of modern India was made the subject of different poems, Kshama Rao's *Satyagraha Gita*<sup>116</sup> and *Uttara-satyagraha Gita*<sup>117</sup> in the gracefully flowing epic measure, the *Satyagraha Katha* of C. Panduranga Sastri (the *MV.*), the *Satyagrahanitikavya* of Satyadev Vasishth of Jajjhar (Rohtak), and the summary of Gandhian thought by Mr. Tadpatrikar of Poona, echoing profusely the Bhagavad Gita which was also the Mahatma's favourite book. In the classical Mahakavya form, Swami Bhagavad Acharya wrote the three parts of his epic on this "Celestial Tree of Bharat", the *Bharataparijata*, the *Parijatapahara* and the *Parijatasaurabha*.<sup>118</sup> In twenty cantos, Sadhu Saran Misra of Darbhanga has produced his Kavya on the Mahatma, *Srimad Gandhi-Charita* (MS.). Among expositions of Gandhian philosophy, D. S. Sarma's *Gandhi Sutras*<sup>119</sup> should be mentioned for the striking time-honoured form of Sutras employed by the author: the aphorisms here are glossed by citations in English of passages from Gandhiji's own writings and speeches. Shorter poems on Gandhiji and his teachings have appeared in a number of journals and collections of minor poems, e.g. the *Gandhisaptaha* by S. Krishnambhatta in the *AV.* (1945) and the one in Dr. Chhabra's *Swarnabindu* which with its Vedic metre suggests that the Mahatma belongs to the succession of India's Rishis. The latest presentation of the thoughts of Gandhiji is the *Gandhi-sukti-muktavali* by C. D. Deshmukh which renders into Sanskrit in diverse metres a hundred select sayings of Gandhiji.

Reference was already made to short stories having for their theme episodes of the freedom struggle. The present writer's *Gopa Hampanna*<sup>120</sup> commemorates in a story-poem the heroic death of a Railway pointsman who saved the honour of a poor Hindu lady from the evil attention of some drunken British

<sup>116</sup>Paris 1932

<sup>117</sup>Bombay 1949

<sup>118</sup>Second complete edition, Ahmedabad 1951. See also Dwijendranath Sastri's *Svarajyavijaya*.

<sup>119</sup>Madras 1938, 1946

<sup>120</sup>*AV.* 1947; also issued separately

soldiers. For a regular drama on this struggle, we may see the *Bharata Mangalam* (SSPP. 1951 ff.) in which the will or united force of the people, *Gana-sakti*, supported on either side by Mother Goddess Chandi and the Bhagavad Gita, is featured as a leading character and the release of the Motherland (Matri-mukti) is made the purpose. The recent centenary celebrations of the 1857 movement has led to some productions in Sanskrit on this first struggle for freedom; e. g. the *Kranti-yuddha* in prose by Vasudeva Sastri Bagevadikar, and the exploits of the heroes of this struggle—*Kranti-viranam Adbhutakathah* published in *MV.* (May 1957).

The journals have also many articles discussing the political situation and questions of national importance. The *SC.* combining the austere national habits and the question of *Svadesi*, wrote against western manufacturers, dumping on India soaps etc.—*Vaidesika-vanijyam Bharatadesiyah Dharmas ca.* The *Sri* (X.iii, iv) has a poem on *Khadi*. The *SR.* appeals to the Princes to ameliorate the conditions of the masses and the *Kisans* (1939) and hand over power to people (Oct. 1947). The *Desa-dasa*, a poem in the *SR.* (1942) outlines what should be done for the country's all-round progress. The latest Bhoodan movement of Vinoba Bhave is the subject of a poem in the *Bharati* (1953), the *Bhudana-Chatussloki-gita*.

Like the *Gandhi Sutras*, the *Rashtrasmriti*<sup>121</sup> of Ram Rai, author of Gramism, adopts a striking medium, brief sententious prose in the form of a series of affirmations which every patriot should utter to himself.

The campaigns and meetings of the freedom movement needed the help of music and national song to sustain and enthuse the energies of the volunteers and the masses. To the crop of national songs that thus arose, Sanskrit also contributed its quota. The *Bharata Bhajana*<sup>122</sup> of a well-known South Indian music composer, Mayuram Visvanatha Sastri, adopts a popular form of Sanskrit, as also common Hindustani-cum-Carnatic tunes to enable the songs to be sung widely. Mathuranatha Sarma's *Sahityavaibhava* includes some national songs (*Desa-gitis*).

The attainment of Independence was hailed in Sanskrit poems: the *Soutantra Bharata* by Devakinandana Sarma in the

<sup>121</sup>Ahmedabad 1950

<sup>122</sup>Madras 1948



*SR.* (Aug. 1947), the *Svarajya Ketu* (the Light—Banner—of Freedom) of the present writer published in the *Hindu*, Madras, during the first Independence Day celebrations, the *Bharataprasasti* of Kunhan Raja (*Ad. Lib. Bull.* Feb. 1950) and the *Svatantrya-jyotis* of M. Ramakrishna Bhat of Bangalore may be mentioned. Pt. Prabhu Datta Sastri has poems on the National Flag and the *Charka*.

The tragic end of the Mahatma naturally evoked many elegies and longer poems: the *Mahatma*<sup>123</sup> of the present writer, *The Mahatma* by Amarachandra (*SSPP.* Feb. 1948), *Ha Visvavandya Gandhi* by Sudhakar (*SR.* Feb. 1948), the *Mahatmajayaya*<sup>124</sup> of K. L. V. Sastri, the *Sraddhanjali*<sup>125</sup> of G. C. Jhala, the *Mahatmanirvana*<sup>126</sup> of V. Narayana Nair, the *Sokaslokasataka* of Badarinatha Jha<sup>127</sup> depict the gloom cast over the country and the loss sustained by the people by the passing away of the Father of the Nation; all of them set forth, briefly or at length, the ideals that Gandhiji has bequeathed to us.

The initiative to place the Constitution of Free India in Sanskrit was due to Dr. C. Kunhan Raja who prepared a draft translation of some sections in his *Bharata-rashtra-sanghatana*.<sup>128</sup> Another effort in this line, before the Government Committee took up the work, is that of a Bezwada lawyer, G. Krishnamurti, who did the sections passed by the Constituent Assembly up to 8-1-1949.

Among political events of the post-Independence period, the dramatic developments in Kashmir ending with the imprisonment of Shaikh Abdulla is dramatised by N. Bhima Bhat in his *Kashmira-sandhana-samudyama*.<sup>129</sup>

Several of the problems of Free India are discussed in the pages of the Sanskrit journals. The shortcomings of the Congress regime, corruption, black-market and other evils, lack of encouragement of indigenous learning and culture—all this is lamented in a poem called *Svatantrya-abhasa* (the Semblance of Freedom) published by P. Karmalkar Sastri in the *Sanskrita Bhavitavya*

<sup>123</sup>The Vedanta Kesari, Madras 1948; also separately.

<sup>124</sup>Palghat 1949

<sup>125</sup>In *Vande Mataram* and his collection *Sushama*, 1955

<sup>126</sup>Trichur 1954, with author's gloss

<sup>127</sup>Darbhanga 1953

<sup>128</sup>Adyar Library, 1948

<sup>129</sup>*AV.*, Bangalore XI-XII, 1952-53

(21-8-54). A recurring theme is of course Sanskrit and its present condition. Many poems on Sanskrit have appeared and continue to appear. Attention was drawn to a play published in the *Vijnana Chintamani* on the fate of Sanskrit with English on one side and the local languages on the other ; similar compositions continue to be written, e. g. the *Sanskrita-vag-vijaya*, a five-act play in Sanskrit-cum-Hindi by Prabhu Datta Sastri (Delhi 1942). The *Bharati-saptaka-traya* by Kasi Krishnamacharya, and the older *Vani-vilapa* by R. V. Krishnamachariar (Kumbhakonam 1926) are poems on the lamentable condition of the Sanskrit muse. The journals carry numerous poems of this class.

The eyes of the Sanskrit world are turned now in one anxious concentrated gaze on the Sahitya Akademi and the Sanskrit Commission<sup>180</sup> sponsored by its Sanskrit Board.

This survey would clearly show that Sanskrit is neither slumbering nor merely reproducing some classical patterns; in a world of change, the Sanskritists are also taking their part and trying to bring to bear on affairs their reactions, criticisms and aspirations.

#### FUTURE OF SANSKRIT

The Sanskritists are putting forth a heroic effort to keep their language alive, and not merely to preserve it as the classical repository of hoary wisdom and antique artistic productions. The realisation has come upon them that mere archaeological researches, the quoting of the observations of Sir William Jones or Max Muller or the singing of the praises of the past cannot serve to give that language a living status. Contemporary use and original activity in it can alone secure for it this dignity. Along with the Pandit, the English-educated Sanskritist is also now freely writing and talking in Sanskrit. Even at University level, Sanskrit is used for answering examinations and writing theses for post-graduate degrees. Sanskrit conferences have come to stay. Efforts at simplifying Sanskrit and reforming methods of its teaching, with a view to counter the plea that it is a difficult language, are being undertaken ; several Sanskrit books and pamphlets have appeared on this subject of Sanskrit teaching. Considerable numbers of the people have returned Sanskrit as

<sup>180</sup>The Report of this Commission is now published and the Government are considering the recommendations.

their mother-tongue in the last census. In the midst of their pre-occupations, busy public figures like the former Union Finance Minister continue to cherish their gift for original composition in Sanskrit.

The chief characteristic of this new spirit in Sanskrit is the impact of the Western ideas and forms of literature, the renewal of intimate relation with the regional literatures, its reflection of contemporary India and the infusing into it of the ideals and aspirations that animate the nation today. In this expansion, there have appeared certain features which require underlining. Sanskrit should, like other Indian languages, absorb a certain amount of English and foreign vocabulary but with a language having a heritage of a technical literature and incomparably fecund word-forming resources, the new writers in Sanskrit may exert themselves in evolving a more even, elegant and harmonious vocabulary and style. Barbarisms such as are committed by some North Indian Sanskrit journals, e. g. *Sarkarasya* (of the Government), *Kardah* (card) and *Bilam* (Bill), should be eschewed. Sanskrit could also evolve better equivalents than expressions like the following common in Sanskrit journals and essays: *Krishna-apana* for black-market, *Uccha-sikshana* for higher education, *Anavritapatra* for open letter, *Vilini-karana* for merger. There are Sanskrit *Tadbhava* and *Tatsama* words in the local languages which are semantically specialised differently in different parts of the country; their usage has to be considered and standardized. Particularly names of places in India and the name India itself need not be used and transcribed in Sanskrit writings in the wrong and mutilated form in which the Britisher has popularised them; in Europe, the Continent does not pronounce or write a single place-name in the way the English do; to use broken English forms, turn them into Sanskrit stems and then add Sanskrit terminations to them results in a lot of ugliness which could be eliminated.

Under the influence of their own mother-tongues, many a North Indian Sanskritist is unable to stick to the pure Anushtubh cadence without lapsing into that of the Pramanika, to note a conjunct consonant intruding and breaking the metrical quantity and to observe the rule that only at the end of the even feet a short syllable could pass for a long one or could be left without Sandhi with the next following word. More intense

cultivation of Sanskrit activity alone can bring back the correct ear for these. The expansion of literary activity in the age when Sanskrit education is not widespread or intense has also produced the defect of grammatical lapses; but the wonder is that most of the authors write correctly. The development of an easy direct prose style is a distinct gain but the idiom, diction and construction should smell less of English and be more in conformity with the genius of the language ; in the pre-Bana age, in early Bhashyas, in early drama and in fable literature, there is pregnant vocabulary and an uninvolved style which we could bring back into vogue now. In literary forms, the minor poem, the short and long story and the short and long play, the essay and the thesis have all representatives in the classical productions with which they could easily fall in line.

In drama, the introduction of scene-divisions within an Act, on the model of the western plays, is itself not an innovation of major importance ; all such features could be adopted as fit in well with the general plan of the Sanskrit drama. While it is necessary to renovate Sanskrit drama by pruning it of its verbiage and giving its characters more flesh and bone, and its plot more action, it should be borne in mind that Sanskrit drama at its best has its own unique technique and ideology and when in the West itself the old conception of tragedy has changed and critics like Eliot define the purpose of a drama in terms identical with what Bharata and Anandavardhana enunciated, Sanskrit writers today may well pause before they start imitating models out-moded even in the West. Elements of artistic value should be assimilated and made into an organic integration, and following the lead given by Kalidasa that nothing is valued as old or new but only as being inherently good, and that given by Saktibhadra that merit matters and not the place from which a thing comes, Sanskrit should re-emerge into a creative language, adding to its long record fresh achievements.