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Development of Sanskrit Literature in Sultanate Period

Akhaya Kumar Mishra

Lecturer in History, Balugaon College, Balugaon, Khordha, Odisha, India

Abstract

Literature is very important in everyday life. It connects individuals with larger truths and ideas in a society. It is like a mirror. Our society reflects through this literature. Literature creates a way for people to record their thoughts and experiences in a way that is accessible to others, through fictionalized accounts of the experience. A number of mahakavya, shorter poems, nataka, prose literature, religious & philosophical literature, technical and scientific literature were written during this sultanate period. All of them are valuable from different point of view. A wonderful galaxy of celebrated commentators like Sayana, Mallinatha and Kataya Vema, were flourished during period. Vivadachintamani of Vachaspati Misra, Parasara-Mddhaviya of Madhavacharya, and Smrititattva of Raghunandana in the Dharma-sastra. Madhava's Sarvadarsanasamgraha, Raghunatha Siromani's Didhiti, Vallabha Vedanta in the domain of philosophy are noteworthy. Important contributions were also made to grammar and music. In grammar, the Saupadma system was originated during this period. There were several important works on the science of music, which may be said to be the outstanding contribution of this period. So the medieval Sanskrit literatures are very valuable to us which provide knowledge as well as create awareness about our ancestors' glory.

Key words: literature, polymath, flourish, composition, commentaries

Introduction: The Political conditions of India did not materially affect the Sanskrit literature, and despite growing Muslim domination in parts of the country, literary works continued to be produced.¹ The creative period, however, had long been a matter of the past, there being little of intrinsic merit, though the production is immense and almost every branch of literature is represented. There is no originality. Works seem to be produced only for the learned; there is no contact with the masses. This period shows a growing tendency among the authors to write school texts. .

Considering that there was a close contact with the Muslims for several centuries it is rather strange that no influence of such contact is to be seen in the vast Sanskrit literature to any appreciable extent.

Among the factors influencing Sanskrit literature of this period particular mention may be made of the Chaitanya movement of Bengal and Orissa which was productive of several works in drama, Champu, grammar, and other branches. The patronage extended by the Hindu rulers of Vijayanagara, Warangal, Gujarat, etc. resulted in the concentration of scholars to these regions and the production of standard works in different branches by the authors patronized in these courts. Stories of Rama and Krishna and of the heroes in the Puranas have always been the fountain-heads from which the poets and dramatists drew their subject-matter. During the period under review stories of Nala and Yayati seem to have been the most popular, and a number of works appeared having their themes based on the story of the *Kadambari*.

The large number of royal authors and patrons of learning forms one of the main characteristics of this, as of the preceding age. Hammira, Kumbhakarna, Prataparudradeva, Kumaragiri or Vasantaraja, Vemabhupala, Simhabhupala, Kataya Vema, Immadi Praudhadevaraya, Virupaksha, Saluva Narasimha, Krishnadevaraya and Tippa Bhupala were some of the rulers who enriched Sanskrit literature in several branches-Kavya, Nataka, poetics, dramaturgy, commentaries, music, etc. There were also large number of celebrated polymaths like Vidyaranya, VERNANA Bhatta Bana, Venkatanatha or Vedanta Desika, and Uddanda who contributed works in. Kavya, Nataka, Champu, philosophy, etc. Jains made a substantial contribution to Sanskrit literature during this period. Regional survey indicates that the bulk of production came from the South, followed by Bengal, Mithila and Western India. Kashmir recedes into the background.

KAVYA:

The Udararaghava of Sakalyamalla alias Mallacharya or Kavimalla relates the entire Ramayana story in a highly artificial style. Only nine of its eighteen cantos are available.² The poet was a contemporary of Singabhupala (c. A.D. 1330). Agastya, the court poet of Prataparudradeva of Warangal, composed several works, among which may be mentioned the *Prataparudra-yasobhushana*,³ *Krishna-charita* (prose romance), and *Balabharata*, which summarises the whole story of the *Mahabharata* in 20 cantos, beginning with the origin of the Kuru line from the Moon. Coming from a learned family of poets, Vidyachakravartin III was the son of Vasudeva and grandson of Vidyachakravartin II, the author of *Gadya-karnamrita*. He was patronized by the Hoysala king Ballala III. His *Rukmini-kalyana*⁴ describes the marriage of Krishna and Rukmini in 16 cantos, the first giving the genealogy of the Hoysala kings besides a short account of the poet's family. The extant nine cantos of Narakasura-vijaya by Madhava, a poet at the court of king Virupaksha of Vijayanagara, describe the story of the conquest of Narakasura by Krishna. Vamana Bhatta Bana, son of Komatiyajvanand grandson of Varadagnichit, was a polymath, having composed Kavya, drama, bhana, charita, sandesa, lexicons; etc. His versatility brought him

the titles Shadbhashavallabha and Kavisarvabhauma. Born in the same gotra (i.e. Vatsa) as Bana, he thought he inherited his qualities and styled himself Abhinavabhattacharya. His *Nalabhyudaya* in eight cantos and *Raghunatha-charita* in thirty deal with the lives of the respective heroes. He flourished in the fifteenth century A.D.

The Harivilasa of Lolimbaraja narrates the life of Krishna.⁵ The famous Durga festival has been described by Vidyapati in 1000 verses in *Durgdbhakti-tarangini*. Ramachandra, son of Lakshmana Bhatta, composed in A.D. 1524, *Rasikaranjana* at Ayodhya which describes the erotic and ascetic sentiments at the same time. Of similar nature is the *Raghava-Pandava-Yadaviya* of Chidambara, narrating simultaneously three stories of the Ramayana, Mahabharata and Bhagavata. King Saluva Narasimha is said to have composed *Ramabhyudaya* in 24 cantos.⁶ *Sankara-vijaya* by the polymath Vidyananda, who played an important role in the history of Vijayanagara,⁷ is supposed to contain the biography of the great Sankara. Divakara, at the court of Krishnadevaraya of Vijayanagara, wrote *Parijataharana*, *Devistuti*, *Rasamanjari*, and *Bharatamrita* on the basis of the stories in the Mahabharata. Kirtiraja's *Neminatha-mahakavya* narrates the life of Neminatha in 12 cantos, while *Dvyasraya-kavya* by Jinaprabha describes the life of Srenika. Somakirti wrote *Saptavyasana-charita*, *Pradyumna-charita* and *Yasodhara-charita*. *Vasudeva-vijaya* by Vasudeva,⁸ at the court of Manavikrama of Calicut, illustrates the grammatical aphorisms of Panini. Adventures of Krishna form the subject of Chaturbhuja's *Haricharita-kavya* composed in Bengal.

Peculiar interest attaches to *Kathakautuka* by Srivara, pupil of Jonaraja, which is an adaptation in 15 cantos of *Yusuf wa Zuleikha* by Jami in Persian, and is probably the earliest instance of the utilization of Persian literature. Hebrew in origin, the story glorifies Muhammad Shah of Kashmir. The work is written in easy Sanskrit poetry. The romantic Persian love-lyric has been amalgamated with the Indian Saiva faith, the last canto being entirely dedicated to the praise of Siva.

Srivara, mentioned above, was the pupil of Jonaraja who wrote the *Dvitiya* (second) *Rajatarangini*. It is a continuation of Kalhana's *Rajatarangini* and brings the chronicle of the kings of Kashmir down to the time of the author's patron Zain-ul-'Abidin (A.D. 1420-70). Jonaraja, however, could not complete the history of his patron, as he died in the 35th year of his reign. Srivara continued the history, and his work, the *Jaina-Rajatarangini* or the *Tritiya* (third) *Rajatarangini* covers the period 1459-1486. *Rajavali-pataka*, begun by Prajyabhatta and completed by his pupil Suka, deals with the history till the annexation of Kashmir by Akbar (1586).⁹

Hammira-kavya, by the Jain writer Nayachandra, describes the heroic deeds of Chahamana or Chauhan Hammira who bravely fought with the Muslims at Ranthambhor. Jaitrasimha's advice to his son Hammira on politics is very informing. A work of considerable importance for Gujarat history is the *Gurugunaratnakara* by Somacharitrangani, written in 1485, describing the life of Lakshmisarangani of Tapagachchha.

Some historical interest attaches to the Jagaducharita of Sarvananda, poem in praise of Jain layman who helped his countrymen during the disastrous Gujarat famine of 1256-57. Rdjavinoda¹⁰ of Udayaraja, a Hindu court-poet of Sultan Mahmud Begarha of Ahmadabad, deals in seven chapters with the life of the Sultan. Though Mahmud was notorious for his bigotry, the author depicts him as an orthodox king.

Prasangaratnavali of Pattubhatta or Potararya gives short accounts of princes from the great Vikramaditya to Simhabhupati, Raja of Pithapur. Rukmini-kalyana of Vidyachakravartin III, as already stated, contains the genealogy of the Hoysala kings. A history of the kings of Vijayanagara from its foundation is given by Vidyaranya in his *Rajakalanirnaya*. Rajanatha II describes in *Saluvabhyudaya* the achievements of Saluva Narasimha and his ancestors. As there is no reference to Narasimha's rule at Vijayanagara, the poem seems to have been composed about A.D. 1480.

Shorter poems:

There are a number of st0tras by the polymath Venkatanatha or Vedantadesika. Gita-Gaurisa by Bhanudatta, author of *Rasatarangini* and *Rasamanjari*, appears to follow the model of Jayadeva's Gitagovinda. On the lines of the *Gitagovinda*, again, king Purushottamadeva composed *Abhinava Gitagovinda*. *Stutikusumanjali* by the Kashmir poet Jagaddhara, son of Ratnadhara, consists of 38 hymns in praise of Siva. The poems of Nimai, later Gauranga and Sri Krishna Chaitanya, are outbursts of emotional devotion. Chaitanya movement gave rise to Vaishnava lyrics in Bengal. Stavamala is a collection, made by Jiva Gosvamin, of about 60 *stotras* and *gitas* composed by Rupa Gosvamin, an immediate disciple of Chaitanya. Among devotional *stotras* by Jains may be mentioned Jina-prabhasuri's *Chaturvimsati-Jinastuti* and several other hymns, and *Jina-stotra-ratna-kosa* by Munisundarasuri.

Dhanadaraja, like Bhartrihari, wrote three Satakas on Sringara, Niti and Vairagya in A.D. 1434. *Subhashitanivi* of Venkatanatha is a didactic poem like Bhartrihari's *Nitisataka*. Containing 144 verses in diverse metres, it is symmetrically divided into 12 Paddhatis of 12 verses each, dealing with the topics of pride, wickedness, servitude, nobility, tranquillity, etc. Dya Dviveda's Nitimanjari illustrates some 200 verses of maxims by tales taken from Sayana's *Rigveda-bhashya*. Siladuta, by Charitrasundaragani, is not a Dutakavya as indicated by its name, but a didactic poem on the story of Sthulabhadra, composed on the principle of Samasyapurana.

Krishnalila of Madana relates Krishna's separation from the Gopis in 84 stanzas in yamaka style of *Samasyapurana* type, taking one foot from Ghatakarpara in each stanza. Venkatanatha or *Vedantadesika*, one of the polymaths of the period, wrote Hanshsasandesa to vie with the Meghaduta. His son Varada or Nayanacharya was a great scholar and composed *Kokilasandesa* and *Sukasandesa*. There is another *Kokilasandesa* by Uddanda, a poet at the court of Manavikrama, the Zamorin, which is the message of a lover to his beloved at Calicut. It is said to be in reply to a similar poem named Bhringasandesa or

Bhramaraduta by Vasudeva, another poet at Manavikrama's court. Vamana Bhatta Bana has *Hanshasandesha* in imitation of Meghasandesha. Manoduta of Vishnudasa, said to be the maternal uncle of Chaitanya, is a pathetic appeal to Krishna with mind as messenger, and contains a description of Vrindavana. There are *Hamsaduta* and *Uddhavaduta* by Rupa Gosvamin.

Several important anthological works were composed during the period. The *Sringadhara-paddhati*, compiled in A.D. 1363 by Sarngadhara, son of Damodara, is an exhaustive work containing 4689 verses in 163 sections. The number of authors and works cited amounts to over 300.¹¹ As preserving the works of South Indian authors, being a South Indian compilation, Suktiratnahara of Surya Kalingaraja has a peculiar interest. It belongs to the fourteenth century. After the introductory Paddhatis its quotations are arranged into four Paddhatis dealing respectively with Dharma, Artha, Kama and Moksha. The polymath Vedantadesika wrote *Subhashitanivi*, while Sayana, the celebrated commentator of the Vedas, composed *Subhashitasudhanidhi* in 84 Paddhatis at the instance of king Kampa of Vijayanagara. There is the- *Subhshita* of Kashmirian Srivara, pupil of Jonaraja, which cites from more than 380 poets. In subject-matter, arrangement and method of compilation the Padyavali of Rupa Gosvamin containing 386 verses from over 125 authors is different from other anthologies. All the verses are devoted to Krishna and Krishnalila.

It is known that there were some women poets also flourished during sultanate period. *Madhura-vijaya* or *Vira-Kamparaya-charita* by Gangadevi,¹² queen of Vira-Kampana or Kamparaya, which described her husband's victorious expeditions against king Champa of Kanchi and the Muslim chief of Madura. Abhirama Kamakshi, wife of Rajanatha I, wrote *Abhinavaramabhyudaya* in 24 cantos narrating the story of Rama in exquisite verse. Tirumalamba's *Varadambikaparinaaya* deals with the love and marriage of Varadambika with her lover Achyutaraya of Vijayanagara in a highly artificial style.

NATAKA:

Virupaksha, son of Harihara II of the Sangama dynasty of Vijayanagara, wrote *Nérayarnavilasa* in five acts, and *Unmattaraghava* in one act, describing Rama's lamentations on the loss of Sita. There is also another *Unmattaraghava*, by Bhaskara¹³ called a *Prekshanaka*, which in a single act depicts Rama's search of sita.

Parvatiparinaya by Vamana Bhatta Bans, sometimes wrongly ascribed to Bana, is a dreary dramatization of the theme of *Kumarasambhava* in five acts, dealing with the nuptials of Siva and Parvati. His other play *Kanakalekha* describes the marriage of the daughter of Viravarman with Vyasavarman, both Vidyadharas, born as human beings on account of a curse. The early life of Krishna has been dramatized by Jivarama in his *Murarivijaya*, while Krishna devaraya's *Jambuvati-kalyana* describes in five acts the story of Krishna's recovery of the Syamantaka, his victory over Jambuvant, and his marriage with the latter's daughter, Jambuvati. Krishnadevaraya's *Ushaparinaya* and Prataparudradeva's *Usharagodaya* deal with the Usha-Aniruddha episode.

Venkatanatha or Vedantadesika wrote Sankalpasuryodaya, an allegorical drama, in the manner of Prabodhachandrodaya. It is an answer to the latter and inculcates the Visishtadvaita philosophy. Ramanuja's doctrines again figure in another allegorical drama *Vedantavilasa* or *Yatirajavijaya* by Varadacharya¹⁴ or Ammal Acharya which describes in six acts the triumph of Ramanujas *Bhartriharinirveda* by Harihara represents Bhartrihari as desolated by his wife's death through false rumour of his own death. Later, however, consoled by the Yogic teachings of Gorakshanatha, he attains indifference, so that after his wife is recalled to life he has no attraction either for her or for his child. The work is partly a didactic glorification of Hathayoga system of Gorakshanatha as a means of emancipation.

Vidagdha-madhava (7 acts), Lalita-madhava (10 acts), and Danakelichandrika (without acts division, called *Bhanika*) by Rupa Gosvamin, and Jagannatha-vallabha (5 acts) by Ramananda Raya are among the devotional plays on Krishnabhakti produced by the influence of the Chaitanya movement. The first three illustrate the doctrinal aspect of the emotional Bhakti in terms of the old romantic Krishna legend, while the last work describes itself as a Sahgita-nataka (musical drama) and contains Padavalis or songs in imitation of Jayadeva. Inspired by a great devotional fervour of a refined erotico-religious character as also by scholastic learning, their interest is anything but literary and they can hardly be called dramas.

Dhurtasamagama is a Prahasana by Jyotirisvara Kavisekhara, son of Ramesvara, who wrote under Harasimhadeva.¹⁵ (c. 1320) of the Karnata dynasty of Mithilia. The play relates the contest between a religious mendicant Visvanagara and his pupil Durachara over a lovely courtesan Anangasena, whom the Brahmana arbitrator Asajjati keeps for himself. Similarly Somavalliyogananda of Arunagirinatha I, which in humorous vein ridicules the amorous overtures of an ascetic to a fallen married woman.

The *Sringarabhushana* of Vamana Bhatta Bana is a *Bhana* introducing a Vita narrating his visit to the street of courtesans, incidentally describing the hetaera, ram-fights, cock-fights, boxing, a quarrel between two rivals, etc. Varadacharya wrote Vasantatilaka or Ammal Bhana containing descriptions of magic shows, snake charmers and like, to rival Ramabhadra's *Sringaratilaka* or *Ayya Bhana*, dealing with the amorous adventures of Bhujangasekhara of Madhura.¹⁶

PROSE LITERATURE:

After the *Brihatkatha*, the most important collection is the *Vetalpanchavimsati* found in several independent versions, including the kashmirian versions of the Brihatkatha by Kshemendra and Somadeva, but not the Nepalese version.¹⁷ The *Katharnava* of Sivadasa has stories of fools and knaves also to this period.

The *Purushapariksha* of Vidyapati who flourished under Sivasimha of Mithila in the last part of the 14th century has moral and political tales for the instruction of children on the plan of Panchatantra. *Bhuparikrama* of Vidyapati is a prose work describing Balarama's journey round the earth-one of the earliest specimens of gazetteers.

Jain literature is specially rich in stories, but their main aim is to illustrate the tenets of the Jain faith. *Champakasreshthikathanaka* and *Gopalakathanaka* of Jinakirti were composed in this period. The *Samyaktvakaumudi*, which is openly propagandist, illustrates by different tales how to obtain true religion (*Samyaktva*). The *Kathakosa* is a collection of popular tales. Somachandra, pupil of Ratnasekhara of Tapiagachchha, composed in V.S. 1504 (=A.D. 1448) *Kathamahodadhi*, which is a collection of 126 Jain stories.

Prose romances subsequent to the seventh century are nothing, but imitations of Subandhu and Bana. A deliberate but dreary copy of *Binds Harsha-charita*, the *Vemabhupala-charita* of Vamana Bhatta Bana, celebrates Vemabhupala or Viranarayana (A.D. 1402-20) who was the Reddi king of Kondavidu. Vema's expeditions in different quarters are then described. Agastya's *Krishna-charita* relates the life of Krishna based on the Bhagavata. Merutunga gives an account of some Jain saints in his *Mahapurusha-charita*, Charitrasundara's *Mahipala-charita* is a fairy tale. The battle at Srirangam between Hoysala Narasimha II and the combined armies of the Pandyas, Magadhas and Cholas, about a few years before Virasomesvara's marriage and accession to the throne in A.D. 1234 mentioned in the *Gadyakarnamrita* of Vidyachakravartin's *Gadyakarnamrita*.

The Champu form of composition appears to have been popular and largely cultivated in southern India. *Svinivasavilasa-champu* by Venkatadhvarin- or Venkatesa tells the love story of a southern king Srinivasa. Anantabhatta (c. A.D. 1500) composed the *Bharata-champu* dealing with the Mahabharata story in twelve stobakas. His nephew Somanatha wrote the *Vyasayogicharita-champu* on the life of Vyasara. *Parijataharana-champu* of Seshakrishna deals with the well-known legend of Krishna's exploit. Chidambara, who comes shortly after the period covered by this volume, wrote the *Bhagavata-champu* and the *Pancha-kalyana-champu*, the latter of which, at one stretch, relates the story of the marriage of Rama, Krishna, Vishnu, Siva and Subrahmanya. A historical incident in the career of the Vijayanagara king Achyutaraya, dealing with his love and marriage with Varadambika is narrated highly artificial champu entitled *Varadambika-parinaya* by the woman poet Tirumalamba. Virupaksha's *Chola-champu* gives an account of chola king Kulottunga and his son Devachola.

The *Bhojaprabandha* of Ballalasena narrates the stories of the court of king Bhoja. It describes how Bhoja came to throne. The *Prabandha –chintamani of Merutunga* completed in 1306 A.D. It opens with the legend of Vikramaditya and Salivahana followed by the story of the Chalukya kings of Anhilwad and the Paramara kings Bhoja and Munja. Rajasekhara's *Prabandhakosa* completed in 1348 A.D. is divided into 24 prabandhas deals with seven royal personages and ten Jain teachers as well as four poets.

Religious and Philosophical Literature: Most prominent among the Maithila writers on Dharmasastra, Chandesvara, son of Viresvara and grandson of Devaditya, was the chief judge and minister for peace and war of king Harisimhadeva, who ascended the throne

about A.D. 1280. Chandesvara's *Smritiratnakara* is an exhaustive digest, dealing in seven sections with Kritya, Dana, Vyavahara, Suddhi, Puja, Vivada and Grihastha.

Another famous Mithila writer was Mahamahopadhyaya Harinatha who wrote *Smritisara* on Dharmasastra also flourished in this period. During this period *Suddhiviveka*, *Sraddhiviveka*, *Vratapadhati* and *Varshakriya* were written by Rudradhara. As he is quoted by Vachaspati and Govindananda and a MS of his *Vrata-padhati* is dated L.S 344(c.A.D 1463) he is earlier than A.D 1460.

Misaru Misra, the celebrated author of *Vivadachandra* and *Padarthachandrika* (on Nyaya Vaiseshika system) was the next Mithila writer. His *Vivadachandra*, dealing with several titles of law and with procedure and recognized authority on Hindu Law in Mithila was written at the command of princess Lachhimadevi, wife of Chandrasimha of Sugauna dynasty of Mithila.

Vachaspati Mishra, the doyen of Mithila Nibandhakaras, was the adviser in Dharmasastra of Maharajadhiraja Harinarayana and his son Rupanarayana. His *Vivadachintamani* occupied a pre-eminent position of authority in Hindu Law in the British Indian High Courts and the Privy council. Vachaspati Misra was a voluminous writer, having about dozen works with the title of *chintamani* and several with the title of *nirnaya*.¹⁸

Like Mithila, in Bengal also writers on Dharmaeastra flourished during this period. Sulapani and Raghunandana, belong to this period. Sulapani is the recognized authority on Dharmaeastra in Bengal. In his *Dipakalika*, a short commentary on Yajfiavalkya, which seems to be his earliest work, Sulapani holds somewhat archaic views on inheritance. *Smritiviveka* was intended to incorporate several *vivekas*, small treatises on different topics of Dharmasastra, of which fourteen are known to have been written.¹⁹

Hailing from Bagri in Southern Bengal, Govindananda is the next Bengal writer on Dharmasastra during the period under review. He was the son of Ganapatibhatta and was styled Kavikankanacharya. His works are of particular interest to historians on account of numerous authors and Works quoted therein. *Danakaumudi*, *Suddhikaumudi*, *Sraddhakaumudi* and *Varshakriyakaumudi*, out of his several works, have been hitherto published. His *Arthakaumudi* is a commentary on the *Suddhidipika* of Srinivasa and *Tattavarthakaumudi* on the *Prayaschittaviveka* of Sulapani. From the facts that Govindananda quotes Madanaparijata, Rudradhara and Vachaspati, is quoted by Raghunandana, and his *Suddhikaumudi* examines intercalary months from Saka 1414 to Saka 1457 (A.D. 1492-1535), it has been inferred that his literary activity lay between A.D. 1500 and 1540.²⁰

Raghunandana, the last great writer of Bengal on Dharmasastra and the third of the famous triumvirate, was the son of Harihara Bhattacharya. Tradition credits him with being a student of the celebrated Vasudeva Sarvabhauma along with Lord Chaitanya. He was

called Smartabhattacharya or Smarta on account of his thorough mastery over Smriti and his erudition evident in the *Smrititattva* which is an encyclopaedic work on the different branches of Dharma divided into 28 Tattvas.

Several authoritative works on Dharmasastra and other topics were compiled under the patronage of king Madanapala of the family of Taka kings that ruled in Kashtha on the Yamuna. *Madanaparijata*, *Smritimaharnava* (or Madanamaharnava), *Tithinirnayasara* and *Smritikaumudi* are the Dharmasastra works ascribed to Madanapala.²¹

The *Madanaparijata*, though ascribed to Madanapala, was really composed by the author of Subodhini, i.e. Visvesvarabhata. In a simple and lucid style the nine chapters of the *Madanaparijata* deal respectively with Brahmacharya, Grihastha-dharma, Ahnikakritya, Samskaras, Asaucha, Dravyasuddhi, Sraddha, Dayabhaga and Prayaschitta, the chapter on Dayabhaga closely following the Mitakshara.

Sarvadarsanasamgraha of Madhava, brother of Sayana, is the most famous of several critical reviews of philosophical systems written in India. It deals with sixteen different darsanas (systems) Madhava also wrote Jaiminiya-nyaya-mala-vistara which is an exposition of the Mimamsa system in verse accompanied by a prose commentary. In Vedanta, Madhava wrote Jivanamuktiviveka and Panchadasi which follow and support Sankara's view.

Vallabhacharya in his Anubhashya on the Brahmasutra propounded the Suddhadvaita system or pure monism. According to Vallabhacharya, Bhakti is both the means and end; it is given by god; it comes by His grace.²²

Samkhya-pravachana-sutra of Kapila has been assigned to the fourteenth century as the Sarvadarsanasamgraha does not refer to it and bases its account on the Samkhyakarika. Vijnanabhikshu in his *Samkhya-pravachana-bhashya* endeavours to minimise the distinction between Samkhya and theistic Vedanta which he regards as genuine Vedanta, while Advaita Vedanta is considered its modern falsification. Vijnanabhikshu also wrote *Samkhya-sara*, *Yoga-varttika*, *Yogasara-samgraha* and *Vijnananamrita*, a commentary on the Brahmasutra.

Vijnanabhikshu's two works on Yoga are useful manuals. Criticising Vachaspati's views on some points, Vijnanabhikshu attempts to bring the Yoga system nearer the philosophy of the Upanishads. Godavara Misra, the Rajaguru and Mantri of Gajapati Prataparudra of Orissa, has written *Yogachintamani* which is a compendium based on the principles and practices of Yoga as enjoined by Patanjali, Vyasa, Vachaspati and Bhoja.²³ Tattvachintamani vyakhya by Vasudeva Sarvabhauma, on Gangesa's Tattvachintamani is regarded as the first great work of the Navadvipa school. He was the Guru of the great Chaitanya, Raghunatha.

Vedantadesika (or Venkatanatha) was a prolific writer on many subjects, chief among his philosophical works being *Sesvara-mimamsa*, *Nyaya-siddhanta* and *Tattva-*

muktakalapa; *Tattva-tika* and *Tatparyachandrika* are his commentaries on Ramanuja's *Sribhashya* and *Gita-bhashya* respectively.

Technical and Scientific Literature: Most of the works of this period are based upon the *Ashtadhyayi* of Panini. *Rupamala* of Vimalasarasvati, which is not later than A.D. 1350, is the earliest and the simplest of the recasts of *Ashtadhyayi* now extant. Ramachandra (c. A.D. 1400) has rearranged the material of Panini in his *Prakriya-kaumudi*. There is a *Dhatuvritti* ascribed to Madhava (fourteenth century), the brother of Sayana.

In the Hemachandra school Hemahamsavijayagani put together a collection of about 140 *paribhashas* or maxims of interpretation used in Hemachandra's grammar and wrote a commentary on them called the *Nydyarthamanjusha* in V.S. 1515 (=A.D. 1458) at Ahmadabad. Gunaratnasuri, a pupil of Devasundarasuri, wrote *Kriyaratnasamuchchaya* in V.S. 1466 (:A.D. 1409) on the use of conjugational peculiarities of the most important Sanskrit roots. Hemachandra school had but a short career. After the age of commentators in the fifteenth century it fell more or less into neglect, chiefly on account of lack of originality and the sectarian character of its founder and followers.

The founder of the Saupadma school by a Maithila Brahmana, Padmanabhadatta, who gives his date as 1297 Saka era (=A.D. 1374) in his *Pyishodarsdivritti*. His Work, the Saupadma, is based upon that of Panini with the remodelling of a greater part of the rules and their rearrangement in a methodical form, each Sutra having a short explanatory note. Besides works on Unadis, Dhatus, Paribhashas, metrics, lexicography, etc., Padmanabhadatta himself has written a commentary on his grammar called *Supadmapanjika*.. The influence of the Saupadma school is at present confined to parts of Central Bengal.

The tendency of introducing religious elements in grammar, already noticed in Bopadeva,²⁴ has been carried to the extremes in the two Vaishnava grammars called *Harinamamrita*, which make grammar the vehicle of religion. Rupa Gosvamin, the famous Vaishnava devotee of Chaitanya, is the author of one *Harinamamrita* in which the names of Radha and Krishna and their acts are employed, not merely by way of illustration, but as actual technical terms.

Fifteenth century marks the most glorious period of commentaries in the Bengal school of Panini. Narapatimahamisra wrote *Nyasaprakasa*, a commentary on the Nyasa.²⁵

Nandana Misra wrote *Nyasoddipana* on the Nyasa and commented on the *Tantrapradipa*, on which Sanatana Tarkacharya wrote a gloss named *Prabha* and also *Phakkikavritti*. Pundarikaksha Vidyasagara, one of the greatest scholars of Bengal, wrote an independent work *Karaka-kaumudi*, and commentaries on Nyasa, *Katantratika*, *Kavyadarsa*, *Kavyaprakasa*, *Bhattikavya* etc.

The Prataparudrayasobhushana by Vidyanatha consists of the usual three parts-Karikas, Vritti and illustrations, the last being composed by the author in honour of his patron Prataparudradeva, the Kakatiya king of Telingana. Its nine chapters deal respectively with Nayaka, Kavya, Nataka, Rasa, Dosha, Guna, Sabdalamkara, Arthalarhkara and Misralamkara, and cover the same ground as Visvanatha's *Sahityadarpana*. Vidyanatha follows Mammata in general, but prefers Bhoja in the matter of Gunas and Ruyyaka in the matter of Alamkaras. Parinama, Ullekha, Vichitra and Vikalpa are the new Alamkaras mentioned by Vidyanatha which are not found in Mammata. *Ratnapana* by Kumarasvamin, son of the famous Mallinatha, is a good commentary on the *Prataparudrayasobhushana*. Bhanudatta, son of Ganesvara and a native of Mithila, is the author of two works on poetics, *Rasatarangini* and *Rasamanjari*. The former is divided into 8 tarangas and deals mainly with the various components of the Rasas such as Bhava, Vibhava, Anubhava, etc., and also with various Rasas and three kinds of Drishtis. The *Rasamanjari* is a smaller treatise dealing with the nature of the heroes and heroines, the sattvika gunas, two varieties of sringara, ten stages of Vipralambha, etc.

Works on music may be called the special feature of this period, and these are found both from the north and the south. The interest of the royalty was not confined to liberal patronage to musicians, but there were several works on music by royal authors, as we shall presently see.

There were two well-known commentaries on Sarangadeva's *Sangitaratnakara* during this period. One was *Sudhakara* by Singabhupala who has been referred to earlier. The other was *Kalanidhi* by Kallinatha of Sandilya gotra, son of Narayani and Lakshmidhara, who was at the court of Immadi Devaraya of Vijayanagara. According to Dr. Raja there is not enough evidence for a third commentary by Kumbhakarna.²⁶ Damodara's *Sangitadarpana* follows Sarngadhara with additional matter taken from other sources. *Sangitaraja* by Kumbhakarna²⁷ or Kumbha Rana, who ruled at Chitrakuta, is a voluminous work containing five chapters.

The polymath Vidyaranya has written *Sangitasara* on music. Gopendra Tippa Bhupala of the Saluva dynasty of Vijayanagara wrote *Taladipika* in three chapters on Marga and desi Talas. *Svararagasudharasam* or *Natyachudamani* is a learned treatise on music and dancing.

Popular like the *Vrittiratnakara* of Kedarabhata²⁸ is the *Chhandomanjari* of Gangadasa (between A.D. 1300 and 1500)²⁹ which illustrates different metres by verses in honour of Krishna. Padmanabha, author of the *Saupadma-vyakarana*, wrote *Chhandoratna* on metres. Numerous works of comparatively late origin are available on the subject of love, though there were several during the period under review. The *Panchasayaka* by Jyotirisvara Kavisekhara, author of the *Dhurtasamagama*,³⁰ epitomises in five parts all that is said in standard works on Kamasashtra. Praudhadevaraya of Vijayanagara (15th century) composed the *Ratiratnapradipika* in seven chapters which is an elaborate treatise on sexual pleasures.

The *Kamasamuha* of Ananta, discussing almost all aspects of love, was written in A.D. 1457.³¹

Vopadeva, son of the physician Kesava and protégé of Hemadri (c. 1300), commented on the *Sarngadhara-samhita*, and wrote a Satasloki on powders, pills, etc.³² The use of opium and quicksilver in medicine and of pulse for diagnosis, which are referred to Persian or Arabic sources, are found in *Sarngadhara. Rasaratna-samuchchaya*, dealing with the science of Rasayana, elixirs, variously ascribed to Vagbhata, Asvinikumara or Nityanatha, has been assigned conjecturally to A.D. 1300. *Rasendrasarasamgraha* by Gopalakrishna (fourteenth century) and *Rasendrachintamani* by Ramachandra Guha (fourteenth century) are works on alchemy during this period.

After the great Bhaskaracharya no one seems to have taken real interest in astronomy. His grandson Changadeva founded a school in 1205 to study his work, but it seems 'to have been interested in astrology. *Suryasiddhanta-viveka* or *Vasanarnava* by Madanapala is a commentary on the *Suryasiddhanta*. Two works of not much importance are the Tithyadipatra of Makaranda (fifteenth century) and the Grahalaghava of Ganesa (sixteenth century) also written.

There were not many works on the science of polity during this period. Mention may be made of *Rajanitiratnakara* of Chandesvara, written at the command of king Bhavesa of Mithila. The book comprises sixteen chapters called tarangas, dealing with king, amatyas, pradvivakas, sabhyas, forts, treasury, army, ambassadors, armies and spies, *mandala*, seven elements of state, heir apparent, etc.

Conclusion: After discussing above we may refer to some important contributions of this period to Sanskrit literature. The first thing that strikes one is the wonderful galaxy of celebrated commentators like Sayana, Mallinatha and Kataya Vema, who are the shining gems in Sanskrit commentary literature. There were outstanding productions like the *Vivadachintamani* of Vachaspati Misra, *Parasara-Mddhaviya* of Madhavacharya, and *Smrititattva* of Raghunandana in the Dharma-sastra literature. Special mention may be made of Madhava's Sarvadarsanasamgraha, Raghunatha Siromani's Didhiti, the standard work on Navyanyaya, and the rise of the system of Vallabha Vedanta in the domain of philosophy. Important contributions were made to grammar, poetics and music. In grammar, the Saupadma system originated during this period; there were a number of well-known commentators from Bengal; and Vaishnava grammars came to be written. The influence of Chaitanya was felt in grammar as well as in poetics. There were several important works on the science of music, which may be said to be the outstanding contribution of this period. As Sanskrit produced a rich literature on religion, politics, science philosophy, medicine and fiction it is highly essential to give emphasis on Sanskrit. It not only provide us knowledge but also create awareness about our ancestors' glory. Almost all Indian languages, in one way or the other, share relationship with Sanskrit. The vocabularies of all the Indo-Aryan languages and most of the Dravidian languages are mostly drawn from

Sanskrit. If we learn Sanskrit literature, we will certainly be able to understand many words of other Indian languages. As a result it will help us for interaction and subsequently create oneness feeling.

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