**Bhāsa**

Bhāsa is one of the earliest and most celebrated Indian playwrights in Sanskrit. However, very little is known about him.



Kālidāsa in the introduction to his first play Malavikagnimitram writes, “Shall we neglect the works of such illustrious authors as Bhāsa, Saumilla, and Kaviputra? Can the audience feel any respect for the work of a modern poet, a Kālidāsa?”

**ORIGIN:**

Bhāsa is dated between the 2nd century BCE and 2nd century CE. Based on the language used, his date is also supposed to be around 5th century BC. However, we can consider him to remain around 450 B.C.1 Another important contribution that India made to the global society, is the 'emergence of dramas' which further developed as the modern age film industry. Mahakavi Bhasa is considered to be the first dramatist of the era. The plays of Bhāsa had been lost for centuries. He was known only from mention in other works like the famous text on poetics Kavyamimamsa written during 880-920 AD by Rajashekhara a famous poet, dramatist and critic. In the Kavyamimamsa, he attributes the play Svapnavasavadatta to Bhāsa .

**PLAYS WRITTEN:**

Mahakavi Bhasha wrote the following dramas

1. **PRATIGYA YOUGANDHA RAYANAM** -This is a four act play describing how a minister swears to rescue his king from the imprisonment of enemy and he makes it with his clever brain. The drama has a beautiful love story of Prince Udayan and Princess Vasavdatta, too.

2. **SWAPNA VASAVDATTAM** -This is a six act dramatic rommance. The story revolves around the love borne marriage between Prince Udayan and Queen Padmawati. This can be said to be a later part of ‘Pratijnayaugandharayana’.

3. **URUBHANGAM** -This one act play is plotted upon the story of Mahabharata in which Prince Bhima breaks the thighs of Duryodhana in the battle field to take avenge of his wife Draupadi's insult.

4. **DOOT VAKYAM** -This one act play describes how Lord Krishna goes to Duryodhana with the message of peace on behalf of Pandavas to prevent war but in vain as Kauravas reject his proposal of treaty.

5. **PANCHRATRAM** -This three act play portrays how Duryodhana, on request of Drona, promises to share half of the empire with the Pandvas, provided the hidden Pandvas appear within five nights.

6. **BALCHARITAM** - This one act play describes the interesting childhood events of Lord Krishna. It illustrates how He ended up the devilish empire of Kansa. This is a collection of many stories related to Lord Krishna’s childhood days.

7. **DOOT GHATOTKACHAM** -This one act play describes how Lord Krishna managed to send Ghatotkacha to Dhritrashtra to give message of Arjuna's oath after the death of Abhimanyu.

8. **KARNA BHARAM** - This one act play describes the story of Karna giving his divine gifted armour to Indra disguised in a brahmin.

9. **MADHYAM VYAYOGA** -This one act play narrates how Bhima saves a brahmin's son from Ghatotkach. In due course, Bhima becomes happy to see his son Ghatotkacha and his second wife Hidimba again. This is a story of reconciliation.

10. **PRATIMA NATKAM** -This seven act play describes the whole story of The Holy Ramayana in brief.

11. **ABHISHEK NATKAM** - This six act play also revolves around the story of Ramayana from the crownship of Lord Rama to the war against evil.

12. **AVIMARKAM** -This six act play is based upon a folk tale of love and romance between Prince Avimarak and a common girl Kurangi.

13. **CHARUDATTAM -**This four act play is the climax of dramatic excellence where the love story of a poor man Charudatta and a prostitute Vasantsena has been nicely woven.

The impact of Valmiki upon Bhasha makes him an easy, interesting, intelligible, natural, fluent and qualitative writer. Bhāsa does not follow all the dictates of the Natya Shastra. This has been taken as a proof of their antiquity; no post-Kālidāsa play has been found to break the rules of the Natya Shastra's. Bhāsa allows scenes that contain signs of physical violence to be shown on stage in plays like Urubhanga.This is strictly frowned upon by Natya Shastra.

**INDIAN LITERATURE:**

The Uru-Bhanga and Karna-bhara are the only known tragic Sanskrit plays in ancient India. Though branded the villain of the Mahabharata, Duryodhana is the actual hero in Uru-Bhanga shown repenting his past as he lies with his thighs crushed awaiting death. His relations with his family are shown with great pathos. The epic contains no reference to such repentance. The Karnabhara ends with the premonitions of the sad end of Karna, another epic character from Mahabharata. Early plays in India, inspired by Natya Shastra, strictly considered sad endings inappropriate.

The plays are generally short compared to later playwrights and most of them draw the theme from the Indian epics, Mahabharata and Ramayana. Though he is firmly on the side of the heroes of the epic, Bhāsa treats their opponents with great sympathy. He takes a lot of liberties with the story to achieve this. In the Pratima-nataka, Kaikeyi who is responsible for the tragic events in the Ramayana is shown as enduring the calumny of all so that a far noble end is achieved. His most famous plays Pratijna-Yaugandharayana (the vow of Yaugandharayana) and Swapna-vasavadatta (Swapnavāsavadatta) (Vasavadatta in the dream) are based on the legends that had grown around the legendary King Udayana, probably a contemporary of the Buddha.

**PLOTS OF PLAYS:**

The first play tells the story of how the king Udayana married the princess Vasavadatta (his first wife).The second play tells the story of how the king Udayana, with the help of his loyal minister Yaugandharayana, later married the princess Padmavati, a daughter of the king of Magadha, and thus made this king his ally rather than enemy. Though his plays were discovered only in the 20th century, two of them UruBhanga and Karna-bhara, have become popular due to their appeal to modern tastes and performed in translation and Sanskrit. Bhasa has been a constant source of inspiration to all later dramatists for a very long period till his dramas went out of public currency.

Sudraka planned his whole work on the ‘Caar’, bodily taking not only the plot, characters and incidents but the wording as well, making improvements and removing the crudities wherever necessary, and adding something to the original work for the purpose of making a popular appeal. In saying that Kalidasa has taken ideas from Bhasa, we do not intend to detract from the merits of the Prince among Sanskrit dramatists. Kalidasa seems to be such a close students of Bhasa that knowingly or unknowingly, there appear in his plays many ideas and conceptions from Bhasa. The influence of Bhasa on the Kerala dramatists is immense. Not only have they imitated his structural peculiarities but also they have taken down his antique Prakrit.

**POPULARITY AMONG PIONEERS**

Mahendravikramaverman and Saktibhadra, the pioneer dramatists of the South, are specially indebted to the Abh and Pratijna of Bhasa for their Matavilasa and Ascharya respectively. Bhasa’s Udayana plays are responsible for the creation of the Vinayvasavdatta, Unmadvcasavdatta, Tapasvatsraja, Vatsrajcharita, etc. The plays of Kulshekharaverman, the Kalyansaugandhika, Damaka, Chaturbhani, Traivikrama, Bhagvadajjukiya and many other plays from the South have imitated the technique and ideas of Bhasa.

**Kalidasa**



Kalidasa is known to bethe greatest repository of our national heritage. The serenity of his artistic accomplishment has earned for him a high place in the galaxy of world poets. Kalidasa’s imagination holds in perfect fusion the two elements of natural beauty and human feelings. In his case, both Eastern and Western critics, applying not exactly analogous standards, are in general agreement. He has always been held in high esteem.final hai test

Kalidasa has continued to display his relevance through the centuries. Surcharged with  wider human sympathy and universal appeal, his character has remained truly Indian. He has influenced the mentors of the middle ages, as well as the pioneers of Indian renaissance like Vivekananda and Tagore. Kalidasa continuous to shine throughout the world as one of the greatest exponents of Indian culture. The keen interest of the Western Orientalists made Kalidasa studies more popular in modern times. Kalidasa has thus gone a long way to help develop a deeper understanding between India and the other countries.

**Popular legends on the life of Kalidasa**

1. Kalidasa, who was first quite a blockhead and was married to a princes, being stung  by the scornful words of his wife, determined to secure the favour of Gauri by penance with the result that the goddess conferred upon him high poetic genius. On his return Kalidasa was asked by his wife -… and the poet taking each of the three words as the beginning of three different works composed the Kumara, Megha and Raghu.
2. It is said that Kumaradasa, the king of Ceylon, the author of the Janakiharana threw himself on the funeral pyre of his friend Kalidasa who was murdered by a courtesan of Kumaradasa (6th century A.D.) in Ceylon. The story is that Kumaradasa had written the following line –

https://www.kalidasacademy.com/wp-content/uploads/2017/05/shlok1-300x19.gif

on the wall of the mansion of the courtesan, and had promised a handsome reward  to one who would complete the samasya. Kalidasa who happened to see that line immediately wrote-

https://www.kalidasacademy.com/wp-content/uploads/2017/05/shlok2-300x19.gif

Then, the courtesan murdered him and wanted to secure the reward by claiming that she had completed the Samasya the king, however discovered the fraud, but overwhelmed with grief consigned himself to the funeral pyre of Kalidasa.

**Place & Date**

It is known to all that Kalidasa is completely silent about himself regarding his date of birth and also the place. Peoples all over India praise to Mahakavi for all the time due to his poetical excellency. Therefore, people from particular place claim that Kalidasa belongs to their area. But if we go through his works thoroughly, we may find that Kalidasa belongs to Ujjain. In Meghaduta, he describes about Ujjain so beautifully where we may find his personal attachment to Ujjain can not be ignored. Scholars of Kalidasa are of the opinion that Kalidasa belongs to Ujjain during between the period of second century BC. to 5th century AD

**Impact on India and abroad**

Kalidasa is unanimously admitted to be the greatest sanskrit poet and dramatist. In India he is praised by all his followers such as post dated poets and critics namely Mammta, Anandavardhancharya,Abhinav Gupta etc.

His poetical style influenced to all the post dated poets to the modern poets of this 20th century also.

In the same manner, we may also find in abroad. It was Sir William Jones who introduced the Shakuntalm to the westerners for the first time in the eighteen century; since then almost all the works of Kalidasa have been translated into various Languages and made known to peoples of different countries, and they have been greatly appreciated by them. There can be no doubt that Kalidasa can justifiably take his seat along with Shakespeare.

**Works of Kalidasa –**

**Lyrics**  
**Ritusanharam**  
Ritusamhara is a small lyrical poem of 144 stanzas in 6 cantos, mostly in vamshastha metre (cantos i, ii, v, vi), the variation being vasantatilaka (canto iii) and upendravajra (canto iv). The poem gives a graphic and poetic description of the six seasons of India.

**Meghadutam**  
The meghaduta is smaller in extent then Ritusamahara, the first of the Purvamegha having 66 stanzas and the second half or Uttaramegha is having only 55. This is a poem describing the message of departed Yaksha to his wife, to be conveyed through a cloud.  
A Yaksha, servant of lord, Kubera, made some mistake in his duty; Kubera punished him with a curse, banishing him from Alaka in to exile for a period of one year. Therefore, Yaksha sent his message to his wife through a cloud.  
Epics  
**Kumarasambhavam**  
Kumarasambhava, a classical poem of 17 cantos, is based on the mythological myth of love and marriage of Shiva and Parvati, found in Indian epics. The deputation of Kamadeva – the cupid of Indian mythology – by the gods, to tempt the divine ascetic Shiva, to fall in love with Parvati, the destruction of Kamadeva by Shankara,Parvati’s resolve to win by renunciation and penance, what her beauty and charm failed to achieve by seduction, Shankara’s meeting with Parvati in the garb of an ascetic, their marriage and the birth of son Kumara, who destroyed the god’s’ enemy, the demon Taraka, are the highlights of this classical poem.  
According to A.B. Keith, the well-known British historian of Sanskrit literature, “….to modern taste, the Kumarasambhava appeals more deeply by reason of its richer variety, the brilliance of its fancy and the greater warmth of its feeling”.

**Raghuvansham**  
Raghuvansha, a long classical poem of 19 cantos, contains a brilliant account of the illustrious kings of Raghu Dynasty. It is indeed a gallery of brilliant kings – Dilipa, Raghu, Aja, Dasharatha, Rama – painted exquisitely by Kalidasa in which the picture of Rama is undoubtedly the best.  
Writing about Kalidasa and his work, Raghuvansha, the reputed western scholar and critic, Monier Williams says “No (other) composition of Kalidasa displays more the richness of his poetic genius, exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter workings of its conflicting feelings – in short, more entitles him to rank as the Shakespeare of India”.  
**Drama**  
**Malavikagnimitram**  
Malavikagnimitra is a five-act drama based on king Agnimitra’s love for a beautiful girl, Malavika. It is a lighthearted comedy of court life, and depicts the progress of king’s desire for the lovely maiden, through various hindrances. Malavika’s ultimate discovery as belonging to a royal family and the magnanimity of the elder queen, lead to the fulfillment of Agnimitra’s desire. According to the famous critic. R.D. Karmarkar, “Malavikagnimitra is on the whole, an enjoyable play. The plot is a very simple one and the action develops in a surprisingly swift manner and the reader finds that his interest is kept up right to the end”.

**Vikramorvashiyam**  
Vikramorvashiya (Uravashi won by valour), a drama of five acts relates the romantic story of the mortal king Pururava and the divine nymph Urvashi. The king, through remarkable display of valour, saves the nymph from the clutches of a demon and falls in love with her, at first sight. The fire of love is fueled by the nymph’s separation as a result of her unavoidable return to heaven. However, in view of the consideration that God Indra, the lord of heaven, had for Pururava, his ally in his wars against the demons, the lovers are united in wedlock; but fate intervenes to separate them again and it is only a miracle that reunites them. The inevitable tragedy of love between the mortal and the celestial being is obvious, but again Indra’s indulgence brings to the royal couple, the lifelong pleasure of living together.  
According to M. Winternitz, the reputed German scholar of Indology, the great popularity that this drama has enjoyed in India, is proved by the fact that there are several versions of its text. It has several times been translated in to German and other European languages. Attempts have been made for adapting it for the stage too.

**Abhijnanashakuntalam**  
Abhigyanashakuntala, a drama of seven acts is based on the old legend of Shakuntala, described in Mahabharata. It is the love story of the king Dushyanta and the hermit girl Shakuntala. Their mutual attraction leads to their marriage by the Gandharva form of marriage in the hermitage. The curse of the sage Durvasa makes the king forget all about his wedding but the discovery of the sign ring given by Dushyanta to his bride reminds him of the happenings in the forest grove, leading to his ultimate union with his wife and son in the abode of divine beings.  
Abhigyanashakuntala is, in every respect the most finished of Kalidasa’s dramatic compositions. The play is universally recognised as the best specimen of dramatic art in the entire Sanskrit literature. The reputed German poet Goethe, after reading a translation of the play had exclaimed,  
“Wouldst thou the young year’s blossom and the fruit of its decline, And all by which the soul is charmed, enraptured, feasted, fed?  
Wouldst thou the heaven and earth itself in one sole name combine  
I name thee ‘Shakuntala, and all at once is said”.

**Shudraka**



**Shudraka** was an [Indian](https://www.wikiwand.com/en/India" \o "India) playwright, to whom three [Sanskrit plays](https://www.wikiwand.com/en/Sanskrit_drama) are attributed: *[Mrichchhakatika](https://www.wikiwand.com/en/Mrichchhakatika" \o "Mrichchhakatika)* (*The Little Clay Cart*), *Vinavasavadatta*, and a *[bhana](https://www.wikiwand.com/en/Bhana" \o "Bhana)* (short one-act monologue), *Padmaprabhritaka*. According to the prologue of *Mrichchhakatika*, he was a king; according to one theory, he may have been a third century [Abhira](https://www.wikiwand.com/en/Abhira_dynasty" \o "Abhira dynasty) king. According to another theory, Shudraka is a mythical figure, and the authorship of plays attributed to him is uncertain.

In the prologue of the play *Mrichchhakatika*, the stage manager states that its poet was a wise king renowned as "Shudraka". He had performed [Ashvamedha](https://www.wikiwand.com/en/Ashvamedha) (horse sacrifice) ritual to prove his superiority, and immolated himself at the age of 110 years, after crowning his son as the new king. The prologue describes him as a distinguished wise man, who had gained knowledge of the [Rigveda](https://www.wikiwand.com/en/Rigveda" \o "Rigveda), the [Samaveda](https://www.wikiwand.com/en/Samaveda" \o "Samaveda), mathematics, the [Kamashastra](https://www.wikiwand.com/en/Kamashastra" \o "Kamashastra) and the art of training elephants.

***Shudraka-katha***

Two [lost works](https://www.wikiwand.com/en/Lost_work" \o "Lost work) titled *Shudraka-katha* ([IAST](https://www.wikiwand.com/en/IAST" \o "IAST): Śūdraka-kathā, "the story of Shudraka") are known from other sources. A verse attributed to the 10th century poet [Rajashekhara](https://www.wikiwand.com/en/Rajashekhara_(Sanskrit_poet)" \o "Rajashekhara (Sanskrit poet)) in *[Suktimuktavali](https://www.wikiwand.com/en/Suktimuktavali" \o "Suktimuktavali)* praises two writers - Ramila and Somila - for jointly composing a novel titled *Shudraka-katha*. Because it is described as a novel, it was probably a work of fiction. Another *Shudraka-katha*, attributed to a writer called Pancha-shikha, is known from other sources.

Based on information from other sources, it appears that one *Shudraka-katha* (probably that of Ramila and Somila) narrated how Shudraka won over a woman called Vinaya-vati, with the help of his friend Bandhu-datta. The other work (probably that of Pancha-shika) was a [Prakrit](https://www.wikiwand.com/en/Prakrit)-language novel that featured a heroine named Harimati and an old parrot acting as her messenger.

[Dandin](https://www.wikiwand.com/en/Da%E1%B9%87%E1%B8%8Din" \o "Daṇḍin)'s *Avanti-Sundari* provides a summary of the various narratives about Shudraka, probably based on these novels. *Avanti-Sundari-Katha-Sara*, a paraphrased version of Dandin's work, states that Shudraka was originally called Indrani-gupta. Although born a [Brahmin](https://www.wikiwand.com/en/Brahmin" \o "Brahmin) himself, he despised the Brahmins, and was cursed as a result. After several misfortunes, he became a warrior and acquired royal fortune.

According to Rajashekhara's *Kavya-mimansa*, Shudraka was reputed as a patron of literature, and presided over a literary circle.[[9]](https://www.wikiwand.com/en/Shudraka" \l "citenoteFOOTNOTEAKWarder197759) Some legends pesent Shudraka as a ruler of central India. E.g. the *[Kadambari](https://www.wikiwand.com/en/Kadambari" \o "Kadambari)* places him in [Dasharna](https://www.wikiwand.com/en/Dasharna" \o "Dasharna), and the *Avanti-Sundari-Katha-Sara* calls him "Malava-raja" (the king of [Malava](https://www.wikiwand.com/en/Malwa" \o "Malwa)).  [Bhoja](https://www.wikiwand.com/en/Bhoja" \o "Bhoja)'s *[Shringara-Prakasha](https://www.wikiwand.com/en/Shringara-Prakasha" \o "Shringara-Prakasha)* also mentions the narratives about Shudraka. Vidyapati's *Purusha-pariksha* contains a fanciful story that portrays Shudraka as an ideal lover.

## Identification

No historical records mention a king by the name Shudraka (which literally means "little [servant](https://www.wikiwand.com/en/Shudra" \o "Shudra)"). The first four acts of *Mrichchhakatika* are virtually a copy of the corresponding acts from [Bhasa](https://www.wikiwand.com/en/Bhasa" \o "Bhasa)'s unfinished play *Charudattam*. One theory is that the poet of *Mrichchhakatika* simply finished Bhasa's play out of respect, styling himself as the "little servant" of Bhasa.

***Mrichchhakatika***

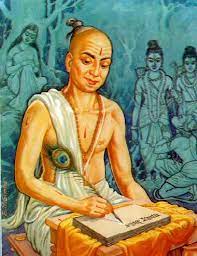
A fourteenth century text attributes *Mrichchhakatika* to a duo, Bhartrimentha and Vikramaditya. The *Mrichchhakatika* is set in [Ujjain](https://www.wikiwand.com/en/Ujjain" \o "Ujjain). It is known that an Ujjain-based poet by the name Bhartrimentha was a contemporary of [Kalidasa](https://www.wikiwand.com/en/Kalidasa" \o "Kalidasa); the legendary king [Vikramaditya](https://www.wikiwand.com/en/Vikramaditya) also lived in Ujjain. However, identifying these two as the authors of *Mrichchhakatika* is chronologically impossible.

Indologist [A. K. Warder](https://www.wikiwand.com/en/A._K._Warder" \o "A. K. Warder) notes that even the earliest sources that mention Shudraka present him as a legendary figure. Therefore, the existence of Shudraka is doubtful. Some scholars, such as Farley P. Richmond, suggest that Shudraka was simply a mythical figure, and the authorship of works attributed to him is uncertain.

According to another theory, first proposed by [Sten Konow](https://www.wikiwand.com/en/Sten_Konow), Shudraka was the pen name of a 3rd century [Abhira](https://www.wikiwand.com/en/Abhira_dynasty" \o "Abhira dynasty) king, possibly Shivadatta, the father of [Ishvarasena](https://www.wikiwand.com/en/Ishwarsena" \o "Ishwarsena)). This theory is supported by the following points:

* The Abhiras succeeded or supplanted the [Satavahanas](https://www.wikiwand.com/en/Satavahana), who are also known as the Andhras, and who were probably overlords of the Abhiras at one time. A *[Skandapurana](https://www.wikiwand.com/en/Skandapurana" \o "Skandapurana)* legend calls Shudraka an "Āndhrabhṛtya", meaning a vassal of the Andhras. According to the Jain tradition (e.g. *[Vividha-Tirtha-Kalpa](https://www.wikiwand.com/en/Vividha_Tirtha_Kalpa" \o "Vividha Tirtha Kalpa)*), a king named Satavahana gave Shudraka half of his empire. According to other legends, such as the one mentioned in Dandin's *Avanti-Sundari*, Shudraka either ascended the throne after the premature death of the Satavahana prince Svati, or defeated Svati.
* *Avanti-Sundari-Katha-Sara* mentions that Shudraka was born in the [Ashmaka](https://www.wikiwand.com/en/Ashmaka" \o "Ashmaka) region. The *Vividha-Tirtha-Kalpa* states that he was born in [Pratishthana](https://www.wikiwand.com/en/Pratishthana" \o "Pratishthana), which is located in the same area. Shudraka is among the earliest dramatists to use the [Maharashtri Prakrit](https://www.wikiwand.com/en/Maharashtri_Prakrit), the language of this area, in a play.
* The *Skandapurana* places Shudraka in the [Kali](https://www.wikiwand.com/en/Kali_Yuga" \o "Kali Yuga) year 3290, which corresponds to 188 CE, close to the Abhira period.
* Shudraka invokes the god [Shiva](https://www.wikiwand.com/en/Shiva" \o "Shiva) in his play, and the Abhira names (known from their inscriptions) suggest that they were Shaivites.

**Bhavabhuti**

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Bhavabhuti is one of the most illustrious poets of ancient India who, according to many critics, ranks next only to Kalidasa as a great dramatist. If Bhasa or Kalidasa lived in an age when, probably, literary activity was still in its initial stages with regard to classical Sanskrit literature, by the time Bhavabhuti appeared on the literary scene, literary traditions were laid on firm foundations. Sanskrit poetics or Alankarasastra based on Bharata’s Natyasastra had been engaging the attention of many eminent writers and Dandin had contributed his famous work Kavyadarsa. Bana had become exceptionally popular and had won the proverbial appreciation BANOEEHISTAM JAGATSARVAM (All the world is left over by Bana meaning nothing is left out in Bana’s descriptions) among his critics. Harsa’s dramas had also attained, probably, enviable popularity on the stage besides getting the appreciation of critics as model works.

**Malati-Madhava**

Bhavabhuti emerged at a time when critics were quite rigid in testing the worth of Kavya based on the rules of Sanskrit Dramaturgy. Bhavabhuti’s impatience to accept the onslaughts of his contemporary critics is evident in the famous stanza of Malati-Madhava. He trod his own path of poetry which earned eminence among later writers. Though his statements about himself seem to be arrogant, as many think, he exhibits great self-confidence which is evident in his plays. He says in the prologue of Malati-Madhava that he is conversant in Vyakarana, Mimamsa and Nyaya besides knowing the Vedas, Sankhya and Yoga. He was a product obviously of great Indian culture of his day born as he was, in a highly teamed Brahmin family arid imbibing all the aspects of learning he could get during his era. At some stage he must have left his native place Padmapura for Ujjaini for higher studies and to seek his fortune.

**SANSKRIT LITERATURE:**

His mastery over Sanskrit was so high that the Gaudi style in which he wrote his plays has rare parallels in Sanskrit literature. A poet with a propensity for profundity, Bhavabhuti has seldom touched on lighter aspects of Kavya. It is therefore no surprise that he dispenses with the Vidusaka in all his plays, probably intentionally. Interestingly, both the names of the poet given by the poet himself in the introductions have given rise to the conjecture that they are not original names of the poet.

The reference to himself as SRIKANTHAPADALANCHANAH (Having a name which signifies that goddess Saraswati dwells in his throat) is interpreted as ‘adorned with rich learning’ and BHAVABHU- TIRNAMA (called Bhavabhuti) is understood as a person having a name (or title?) BHAVABHUTI In a manuscript of Malati-Madhava, there is a reference to the author as the disciple of Kumarila at the end of the III Act and as Umbekacarya, disciple of Kumarila at the end of the VI Act. Nothing can be acceptably stated as this is a solitary reference to Umbekacarya as the author and there are no other references to this name of Bhavabhuti. . Bhavabhuti, so far as the available works in his name are concerned, has written three dramas. But there are a few interesting stanzas compiled in the anthologies, ascribed to Bhavabhuti. He also write other work besides the three dramas?It is possible that those works are not extant. Bhavabhuti seems to have lived in the earlier part of the 8th century A.D. Rajasekhara who lived about 900 A.D. calls himself the incarnation of Bhavabhuti. The famous historical work Rajatarangini states (IV — 144) that Bhavabhuti and Vakpatiraja were patronised by Yaso- varman of Kanauj. Vakpatiraja who wrote Bandavaho mentions Adyapi while making (even now) reference to Bhavabhuti. Vakpatiraja, scholars believe, must have written his work between 733 A.D. — 753 A.D., being a junior contemporary of Bhavabhuti.

**PLAYS**

Of the three plays written by Bhavabhuti Mahaviracaritam is said to be the first. This play is available in eleven northern manuscripts and seven southern manuscripts. One of the manuscripts includes the sentence, SARVATHA PRACALITAHPATHAH (a text used everywhere). But interestingly Viraraghava, the commentator on Mahaviracaritam, writes that the original book consisted only upto V Act, 46th Stanza and the remaining part, viz. the remaining part of the V Act, VI & VII Acts, were written by Subrahmanyakavi; but though the editors like Todarmall and others think that the original work had only five acts ending with the 46th Verse. Many scholars believe that the manuscript referred to earlier having all the seven acts must be the genuine work. Another manuscript of the same work got from Kashmir says that the remaining part, namely, the V — 46 onwards was completed by Vinayakabhatta.

## *Bhartrihari*



Bhartrihari was a writer who lived through the second half of the fifth century.  He wrote in the sacred Hindu language called Sanskrit and is believed to have produced at least two important pieces of work which became extremely influential.  One was the definitive guide to Sanskrit grammar which portrayed a holistic view of the language spoken at that time.  The second was a large volume of short verses which contained three separate collections of poetry, each part demonstrating a different aesthetic mood, known as a rasa.   His poetry has survived the considerable passage of time and is still studied today by students of Sanskrit.

Often there is confusion and conflict surrounding the lives of writers who lived so long ago and the name Bhartrihari appears in literary references belonging to other centuries.  For the purposes of this article though, it is believed that the subject was born circa 450.  Some stories have suggested that he was a Buddhist whose writings influenced other Buddhist schools that followed, though this has been disputed by many.

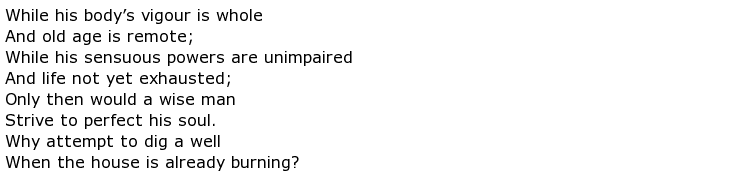
**Vakyapadiya**

As the author of the Vakyapadiya he was known for being a serious exponent of language and grammar and this work was, at the time, considered to be the major treatise on Indian grammar, semantics and philosophy.  He was, possibly, the first to recognise that words can sound the same yet have different meanings.  The same speech sound (known in Sanskrit as varna) can mean something else according to the context in which the word was used.  It is therefore essential to hear a whole string of words or sentence to get the correct meaning.

Bhartrihari had this holistic view of sentence construction, insisting that the reader should take in the whole utterance rather than hearing only part of it.  This way it might avoid any misunderstanding of what has been said.  Once the whole sentence has been understood then it will be possible to break down, or analyse, individual components or words in turn, but only in the context in which they were written.

**PHILOSOPHICAL WRITINGS:**

Bhartrihari was a keen observer of life going on around him and he used these observations to write his poetry in an aphoristic way.  This means that he made plain, subjective statements in a clever way that made perfect sense to the reader.  An example would be his poem While His Body’s Vigour Is Whole and it is reproduced below:

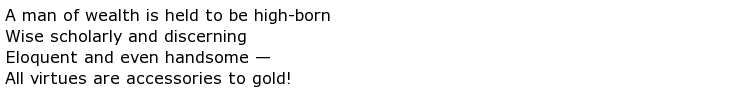


Some would say the poem was pithily written, while others would point out that it simply tells us all that there is no point in wasting time and energy on one project when something far more significant is happening to make that project irrelevant.  His major collection of poetry, known as the Śatakatraya,  was based on three separate themes of life as lived by the majority of people:  love, dispassion and moral conduct.  He wrote a hundred verses on each theme.

An example of one based on love is:

https://mypoeticside.com/wp-content/uploads/textimage/85dd04c6109c56869d49c1558d31f8cb.png

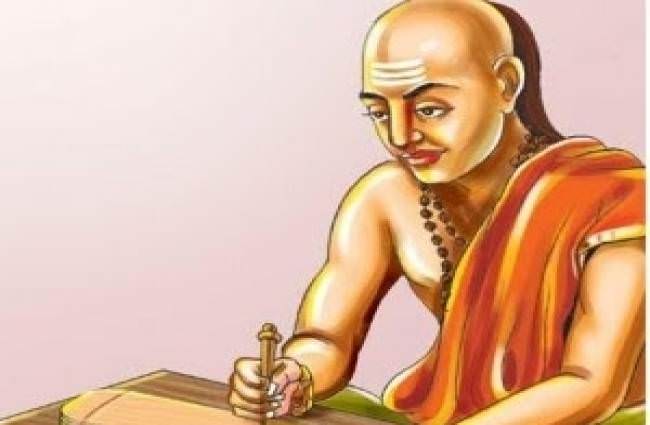
Another is a comment on social morality:



It is believed that Bhartrihari died in the year 510, aged 60.

Vishakhadatta was one of the famous Sanskrit poet and play writer after Mahakavi Kalidas. Primer information of him is not widely propagated. He wrote magnum opus two plays, the Mudraraksasa and the Devichandraguptam. In these books, he wrote Sanskrit language with beautiful words. So that still we admire the themes of the books at present. His father and grandfather characters also narrated in these books as Maharaja Bhaskaradatta and Maharaja Vateshvaradatta.

#### Mudrarakshasa



The political play Mudrarakasasa amuse the readers for centuries. Here the Mudrarakshasa means the Rakshasa wearing the Ring. According to the characters of his father and grandfather indicated that he Vishakhadatta came from a princely family. Probably, their family had been involved in the political administration in the court of the kings or the local level.

Actually, he was not such a great scholar in Sanskrit language. Vishakhadatta had not proper literary education and grammar. He used the sentences in general form, but success to bound the readers and the spectators to the play with enthusiastic conversations between the characters. The poet was eminent to cultivate the conventions to focus on social life. Before him Kalidasa and Bhavabhuti were famous for their service to the Sanskrit literature. Both of them give high quality Sanskrit language and beautiful descriptions of the events in the plays. Kalidasa’s works were based on high culture and Bhavabhuti succeeded in philosophical erudition. But in prose of Vishakhadatta had certain stiffness in the conversations of characters.

#### Devichandraguptam

He wrote another play named Devichandragupta, the story between Devi and Chandragupta. In the later years the story line had been reconstructed, but the concept of the theme was same. We can see the fragments of the Devichandragupta in King Bhoja’s two works named Natyadarpana of Ramachandra and Gunachandra. Few of the quotations of Vishakhadatta’s book explained widely by King Bhoja.

The story line in Devichandaguptam is very interesting. Once the Saka ruler cheated King Ramagupta and forced for humiliating treaty. Due to the treaty, Ramagupta send his Dhruvadevi to the Saka ruler. Then the main hero of the story Chandragupta, the younger brother of Ramagupta enter into the mater and kills Ramagupta and his own brother Ramagupta for the humiliation. Then he enthrone the Gupta Empire and married Ramagupta’s wife Dhruvadevi.  
In the modern period the English man Michael Coulson translated ‘Mudrarakshasa’ into English under the title of ‘Rakshasa’s Ring’.

## Bhatta Narayana



Bhatta Nārāyana Mrgarājalaksman, also known as Nishānārāyana, belonged to the Pancharatra Rarhi branch of Sandilya family of Brahmins. He was a Sanskrit scholar and writer who lived before 800 A.D. for he is cited by Vāmana in about 800 A.D. and by Ānandavardhana who refers to him more than once. He is believed to have been summoned from Kanyakubja to Bengal by King Ādisūra Ādityasena, the founder of the Sena Dynasty, who ruled before the Pāla Dynasty came to power in the middle of the eighth century, and who in 671 A.D. was a contemporary of Ādityasena, son of Madhavagupta, who ruled Kanyakubja.

Nārāyana Bhaṭṭa, who is believed to have converted to Buddhism, was a disciple of Dharmakirti, which he co-authored Rupavatara.

Dandin in his Avantisundarikatha Bhaṭṭa refers to Nārāyana as the author of three books, but which is more widely known as the author of Venisamhara, that dramatizes in six acts, some of the Mahabharata. The construction of this drama can be bad, but characteristic of energetic, a lot of dangerous situations, described in a long narrative digressions in poetry, but everyday style, but there are graces of poetry, power, crude and violent descriptions, impressive, sonorous diction, vivid image of certain scenes and situations, and vigorous characterization. The Tagore family claims its descent from the Bhatt Nārāyana

**MAGHA**

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Among many of our ancient noted Sanskrit poets the name of Magha also stands out prominently. He was a seventh century poet and hailed from Gujarat. He was born in then Shrimala Nagar, present Bhinmal of Rajasthan. It seems he became the honoured Sanskrit poet at the court of King Varmalata at Shrimala which was then the capital of Gujarat.

**BIRTH:**

Magha belonged to a Shrimali Brahmin family known to be quite rich. His father was Dattaka  Sarvacharya and he was the grandson of Suprabhadika. Magha rose to fame as a poet chiefly for his Epic poem (Mahakavya) ‘Shishupal Vadh’. This Epic poem it seems was written in 20 ‘sargas’ i.e. Cantos and the content was taken from an episode of Mahabharata. The content of the Epic was ‘Shishupala Vadh’ regarding the killing of Shishupal by Lord Krishna with His Chakra (disc).

**PRASASTI**

Magha’s concluding five verses of his work are known as Prasasti  in which it seems he has mentioned all about his parents, his birth place and being in the court of the King. Therefore these verses are called the Nija-Vamsa-Varnana or Kavi-Vamsa-Varnana by commentators.It is said, he was inspired by poet Bharavi and often compared to him.

We learn that Magha was highly popular with Sanskrit critics who did not spare any chance to quote him intensely. As already mentioned, his Shishupala Vadha seems to have been inspired by the Kiratarjuniya of Bharavi, and Magha even tried to emulate it and surpass him. Scholars commend that “Like Bharavi, he displays rhetorical and metrical skill more than the growth of the plot, and is noted for his intricate wordplay, texture complexity and verbal ingenuity.”  Scholars also opine that Magha has used a rich vocabulary, so much so that the claim has been made that Magha’s work contains almost every word in the Sanskrit language.

**CONTEMPTORIES:**

Whilst comparing Magha’s works with Bharavi’s works, scholars find that Magha glorifies Lord Krishna whereas Bharavi glorifies Shiva.  Moreover,while Bharavi uses 19 metres Magha uses 23; like Bharavi’s 15th canto full of contrived verses, Magha introduces even more complicated verses in his 19th canto. A popular Sanskrit verse about Magha says (after translation):-

“The similies of Kalidasa, Bharavi’s depth of meaning, Dandini’s wordplay—in Magha, all three qualities are found.” Another Sanskrit saying tells (after translation) “the lustre of the sun lasts until the advent of Magha (coldest month),  but the lustre of Bharavi lasts until the advent of Magha.” Consequently, Magha is seemed to be more admired as a poet than his work as a whole and it is considered “even if the sections of the work that may be considered digressions from the story, have the nature of an anthology and are more popular.”

Magha has chosen his poem ‘Shishupala Vadh’ from an episode of the epic Mahabharata. To give the gist of the story, to Shishupal Krishna was not only a cousin but a foe because Krishna had carried off Rukmini his intended wife. Furthermore, it was foretold that Shishupala’s death was at the hands of Krishna. However, Krishna had given his vow to Shishupal’s mother (his aunt) that He would forgive Shishupala till he committed hundred wrongs but will kill him when he exceeded the limit. During the Rajasuya Yagnya held by Yudhishtira, Shishupala insults Lord Krishna calling Him a cowherd and not fit to be honoured as a king at the Sacrifice (Yagnya). Shishupala throws many more abuses at Krishna exceeding his limit with the result Krishna is compelled to behead Shishupala with His Chakra (disc).  Shishupala’s death is the main subject of Magha’s famous Sanskrit epic poem of Shishupala Vadh.

We are told the story taken from the episode of the epic Mahabharata begins with a description of a brilliant light descending from the clouds and all the people marvelling at it. The town people are amazed at this unique kind of brilliance which they presume to be of the Sun or the Fire. Actually the light was of the great sage Narada descending from heaven to warn Krishna about Shishupala! So skillfully has Magha presented the appearance of sage Narada.

In the words of Scholars “Shishupala Vadh, an epic poem in Sanskrit, is undoubtedly one of the most complex and beautiful poetic works ever created. The masterpiece of poetry follows the story of Krishna as he marches to Indraprastha on his way to attend the great Sacrifice held by his friend Yudhishtira.” It seems Magha has too beautifully described in detail the chaotic march of Krishna to the Yagnya with His army and also the supernatural beauty of the holy mountain Ralvataka and  the surroundings where His army had  camped

**Tyagaraja**

The Indian poet and classical music composer Tyagaraja is famous for many compositions. One of his most popular was Pancharatna Kritis, which is translated into English as Five Gems. These pieces of music are still heard today, accompanied with words that are sung in his honour. He has been known by a number of names including Kakarla Tyagabrahmam, Saint Tyagaraja, Tyagayya in Telugu or Tyagarajar in Tamil. The words that he composed were lucid and poetic, and written in the Sanskrit language.

**BIRTH:**

It is believed that Tyagaraja was born on the 4th May 1767 in a place called Thiruvaiyaaru which lies in the Thanjavur District. His family were Hindus belonging to the Smarta tradition of worship, a Puranic religion which centres on five shrines and five deities, all of equal status. He was the youngest of three brothers and he may have been inspired to take up music and poetry by his paternal grandfather who was also a poet and musician.

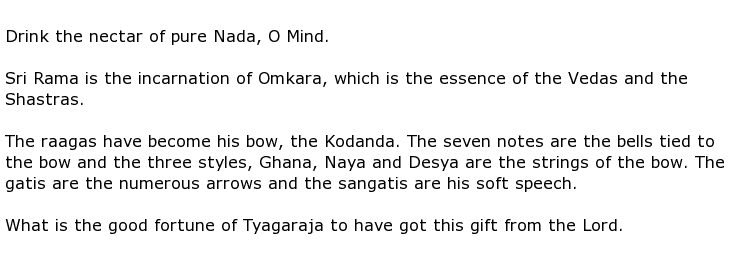
**SKILLS AND UPBRINGING:**

Tyagaraja grew up with a desire to experience the love of God and he used this devotion in his musical training, which began at an early age. The technicalities of musical composition were second to his strong faith but it was clear, from the beginning, that he had the touch of a genius about him. His talent came to the notice of the king and he was invited to court to perform and write for him. Tyagaraja turned down this invitation as he wanted to concentrate on his devotional work dedicated to Rama, rather than be a court entertainer.



In common with many holy men at that time, he chose to live a spartan life with no thought at all for his own comforts. Unfortunately this meant that he was unable to write down much of his work for future generations to enjoy. Sometimes he would sit in front of a deity manifestation of Lord Rama, with his disciples also seated around him, singing his songs to them. They tried to note down some of the words and notes but these notes were taken on palm leaves. It followed, then, that preservation of the great man’s work was a challenging business, although, remarkably, these palm leaves were kept and passed on to their descendants. It seems that there was no published record of his words and music in the traditional sense although musical historians made concerted efforts to trace this fragile but precious material and some were published eventually.

**POPULARITY:**

The songs of Tyagaraja received widespread popularity and some have claimed that he was responsible for some 24,000 songs. This figure has been disputed for lack of evidence though. Around 700 songs are still in existence and are still popular in modern times. As well as songs, he wrote musical operas and spoken plays but the majority of work seems to be centred on simple pieces that are appropriate for choral singing. Here is an example of his work, a translation into English of a short poem called Nadasudharasa:  
  
Scholars of Hindu music and poetry have often said that Tyagaraja produced work that often looked back and told a historical story while, at the same time, he had the vision to look forward and predict how the future might look. Musical and literature festivals are regularly held in his honour with Carnatic musicians from all over the world converging on the site of his burial to celebrate his words and music.

Tyagaraja died on the 6th January at the age of 79.

**Annamaharya**



Tallapaka Annamaharya, also known as Annamaiah, was a poet saint (1408-1503) known for heralding the style of pada kavitha, a musical form of padam. He hails from the Nandavarika community in Tallapaka village of Kadapa district, Andhra Pradesh. According to the tradition, Nandavarika’s ancestors had migrated from the city of Varanasi to the village of Nandavaram in erstwhile Andhra Pradesh way back in the 10th Century AD.

A contemporary of famous poet saint Purandhara Dasa from Karnataka, he belongs to the Bhakti Marga (School of devotion), expounded by similar poet saints like Shankar Dev from Assam and poetesses like Mira Bhai from Rajasthan and others from elsewhere in India. As the first known composer in Carnatic music, spanning about 96 years from the age of 16, Annamacharya wrote about 32,000 songs in praise of Lord Venkateswara, the presiding deity of the Seven Hills of Tirumala. His unique style of songs written in praise of the deity endeared him to the people as Sankeerthana Acharya.

**POPULARITY:**

He is widely regarded also as Andhra Pada kavitā Pitāmaha (Godfather of Telugu song writing). Presently about 12,000 of the 32,000 songs written by him are available. Annamachyara’s poems fall under three categories: Bhakti, Vedantic and Viragya. The Bhakti poems of Annamacharya are of two major kinds: firstly, those that are written in praise of the glory of the Lord of the Seven Hills, such as, “Venkataa Chala Nilayam Vaikunta Pura Vasam (The abode on the hill of Venkata is the abode of Lord Vishnu, the Vaikunta); and secondly, his devotional outpourings like “Deva Deavam Bhaje Divya Prabhavam”, in which the poet saint sings in praise of Lord Rama, but nevertheless treats him the same as his Lord of the Seven Hills.

**WORK PRINCIPLES:**

This reflects the principle of looking at the one divine in many of its manifestations. Another key element is that his songs reflect the ‘Sringara’ or songs of love; in which Annamacharya expresses the urge of the individual self to erode the line that remains a hurdle to be with the universal self which lies as an underlying unity of all its diverse manifestations on the earth through the medium of love or in communion with the divine.? This is known as the Madhura Bhakti tradition of devotion. This is an integral part of the Visistadvaitha school of philosophy, and springs from the Vedanta (end or subsume of the Veda) tradition. His Bhakti poems get further consolidated in his Vedantic poem of “Brahamokka te, Parabhramamokkate’ (the Brahman or ultimate reality is only one). In this Sankeerthana, he further goes to take on the discrimination prevailing among different sections of people asking “the sleep of a king and the clown is the same, the earth a Brahmin and a Chandala share is the same,” and stressing a social reform, and people realise that, it is the same all-pervading universal self that lies within every being on this earth. In his poems of Viragaya (detachment), the poet saint makes a submission to his Lord, “Yennadu Vigyanamu Naku” (when will enlightenment dawn upon me) and takes up a catharsis of human life on this earth. In his poem, “Yakkadi Manusha Janmambettina Phalamemunnadi” (what is the use of taking this human birth)? For, I would not leave the pleasures, don’t care to know the right kind of knowledge, the secrets of philosophy, and forget the teacher and the God. All this, one does by running after the mirages of the worldly pleasures with greed and doing sinful actions. And, leaves it to his Lord to decide what is best for him as he believes in Him only. Expressing profound thoughts of devotion, spiritual, philosophical intricacies in simple words understandable even by the common people is the loftiest achievement for him. What is more interesting is that his compositions to the musical rhythms of folk tunes like “Sirutha Navvula Vadu Sinnikka” give this poet saint naturally a preeminent position in the country’s Bhakti literature.

**DANDIN**

**Daṇḍin** is a 6th-7th century [Sanskrit](http://www.gutenberg.cc/articles/Sanskrit" \o "Sanskrit) [author](http://www.gutenberg.cc/articles/Author" \o "Author) of [prose](http://www.gutenberg.cc/articles/Prose" \o "Prose) romances and expounder on [poetics](http://www.gutenberg.cc/articles/Poetry" \o "Poetry). Although he produced literature on his own, most notably the [Daśakumāracarita](http://www.gutenberg.cc/articles/Da%C5%9Bakum%C4%81racarita" \o "Daśakumāracarita), first translated in 1927 as *Hindoo Tales, or The Adventures of the Ten Princes*, he is best known for composing the *[Kāvyādarśa](http://www.gutenberg.cc/articles/Kavyadarsha" \o "Kavyadarsha)* ('Mirror of Poetry'), the handbook of classical Sanskrit poetics, or [Kāvya](http://www.gutenberg.cc/articles/K%C4%81vya" \o "Kāvya). His writings were all in [Sanskrit](http://www.gutenberg.cc/articles/Sanskrit_language" \o "Sanskrit language). He lived in Kanchipuram in modern-day Tamil Nadu.

## kāvyādarśa

The *Kāvyādarśa* is the earliest surviving systematic treatment of poetics in Sanskrit. It has been shown that *Kāvyādarśa* was strongly influenced by the [Bhaṭṭikāvya](http://www.gutenberg.cc/articles/Bha%E1%B9%AD%E1%B9%ADik%C4%81vya" \o "Bhaṭṭikāvya) of Bhaṭṭi. In *Kāvyādarśa*, Daṇḍin argued that a poem's beauty derived from its use of [rhetorical devices](http://www.gutenberg.cc/articles/Rhetorical_device" \o "Rhetorical device) – of which he distinguished thirty-six types.

He is also known for his complex sentences and creation of very long compound words (some of his sentences ran for half a page, and some of his words for half a line).

## daśakumāracarita

The Daśakumāracarita relates the vicissitudes of ten princes in their pursuit of love and royal power. It contains stories of common life and reflects a faithful picture of Indian society during the period couched in the colourful style of Sanskrit prose. It consists of (1) Pūrvapīṭhikā, (2) Daśakumāracarita Proper, and (3) Uttarapīṭhikā.

A *shloka* (hymn) that explains the strengths of different poets says: दण्डिन: पदलालित्यम् "daṇḍinaḥ padalālityaṃ" ("Daṇḍin is the master of playful words").

**Banabhatta**



**EARY LIFE:**

Banabhatta was the Asthana Kavi in the court of King Harsha Vardhana who reigned from C. 606- 647 CE in North India first from Sthanishvara (Thanesvar), and later Kanauj. Bana’s principal works include a biography of Harsha, “the Harshacharita” (Deeds of Harsha) and one of the world’s earliest novels “Kadambari”. Bana died before completing the novel and it was completed by his son Bhushanbhatta.  Both these works are said to be noted texts of Sanskrit literature. The other works attributed to Bana are Chandikasataka and a drama, the Parvati Parinaya.

We are told detailed account regarding Banbhatta’s ancestry and early life can be reconstructed from the introductory verses attached to the Kadambari and the first two Ucchavasas of the Harshacharita, while the circumstances behind the composition of the Harshacharita are described in the third Ucchavasa of the text.

One of the most famous and earliest novels is Kadambari by Banabhatta as mentoned above. A very famous Sanskrit pun about Kadambari is as follows: “Kadambari Rajnaamam aahaaropi  na rochate”. This means that while one reads the Kadambari, one becomes so engrossed in it that even food is forgotten. It seems, it is a very famous oratory pun used in Sanskrit.

**STYLE OF WRITING:**

Although there is not much that can be critically acclaimed about Chandikasataka and Parvatiparinaya, but it is said that Banabhatta used to receive many rewards and accolades from King Harsha as an appreciation of his work and talent.

As regards Banabhatta’s writing style we gather that his grammar was impeccable and he used a lot of figure of speech in his works. His prose was generally melodious and rhythmical. His peculiar style was to use longer verses, enriched by short and crisp words. The sharpness in his writing style and his patent use of figure of speech has inspired many a writers after his time with his writing Harshacharita and Kadambari.

Banabhatta pretty much proved it that he wrote in a Brahminical way in his prologue to both the books.  Bana had tried to trace his Brahmin lineage and had given it a heavenly aspect, tried to prove that Brahmins have originated directly from the Gods. He, it is learnt, used to use clear demarcation between the Brahmins of the society and the rest of the general public. For example this following piece of writing from Kadambari shows: “Oh, they lived a life devoid of knowledge. Their life is condemned by wise men. They eat the flesh, honey, which is forbidden in the civilised society.”

**GLORY:**

This shows how caste centric Bana’s writing and perspective was. His pro-Brahmin writing style along with his extravagant writing style drew a lot of criticism towards him from his fellow courtiers. They tried to disgrace him by complaining to the King that he had done non-Brahmin things in the past. The news of slander and character assassination spread by the rivals reached Bana and his friends.

This proved to be a hamper in the way of earning Bana the royal patronage. The king was upset to hear this about his favourite scholar. He asked for a personal meeting with Bana. Bana sincerely told the King that he had always been true to his faith, knowledge and values of truth. There was so much sincerity in his words that the King was very much moved and honoured him with great rewards.

The Public Library in Aurangabad, the real birthplace of Banabhatta, still it seems has the manuscripts of Banabhatta’s works archived in it. Piroo village of Haspura block in Aurangabad, Bihar, is the real birthplace of Banabhatta. It is interesting to note that the present day villagers are Muslims who claim to be descendants of Banabhatta and call themselves Bhumihar Pathans.

**Bharavi**

Bharavi was a great Sanskrit poet who wrote one of the greatest classical Sanskrit epics that was hailed as Mahakavya or great poetry. His epic was called Kiratarjuniya or Arjuna and the mountain man. This epic talks of the great warrior Arjuna and his battle with a savage mountain man, who then turns out to be Lord Shiva. There are many interesting facts about Bharavi's life history. Though no such biography of Bharavi exists, yet we find valuable information about this great poet in his works. Intricate styles and very superior forms of expression characterized his style of poetry. There is a chance that he may have influenced the 8th Century poet Magha. It is estimated that Bharavi came from the South of India. He is said to have flourished during the empire of King Durvinita and King Simhavishnu of the Pallavan dynasty, which was a major empire and widespread in the south of India. To know more about Bharavi, continue to read this insightful biography on him.

Kiratarjuniya is considered as his only work but his was a magnanimous contribution to the world of Sanskrit literature. It is a poem written in 18 cantos. A.K. Warder, an Indologist, thinks of Kiratarjuniya as the perfect epic poem in the history of any literature. He thought that more and more intricacy was put into the expression of the poem and every detail in the poem was beautifully polished. Bharavi used the most difficult words of Sanskrit language and fine nuances of Sanskrit grammar. Even after putting in such complicated and fine details in the poem, Bharavi achieved commendable directness and conciseness. In Sanskrit language, Bharavi is known for his epic weight of meaning in his work, just like Kalidasa was famous for his similes and Dandin was popular for his wordplay. It is said that Dandin's great grandfather was a friend of Bharavi as king Visnuvardhana brought them together. There was a famous commentator who was called Mallinatha, he considered Bharavi's words very hard to understand and decipher.

**Shri-harsha**



**Shri-harsha** was a 12th century [Sanskrit](https://www.wikiwand.com/en/Sanskrit" \o "Sanskrit) very intelligent philosopher, bhakt, poet from India. He was so intelligent that he challenge to find mistake in his poet to goddess Sarswati.

Śrīharṣa was the son of Śrīhira and Mamalladevī. His father, Śrīhira, was a poet in the court of the [Gahadavala](https://www.wikiwand.com/en/Gahadavala" \o "Gahadavala) king [Vijayachandra](https://www.wikiwand.com/en/Vijayachandra). His father was also guiding and diverting common people towards god with veda's, Bhagavad Gita's thoughts. His father asked Harsha at the time of death to study well and become pandit. Then, use his shiksha (education) towards making life of people divine and better. Also, asked to take thoughts of Bhagavad Gita to every one. Harsha went to gurukul for education and study under Guru's guidance. He mastered all scriptures and all schools of thoughts prevailing at that time. He wrote unparalleled book (granth), खण्डन-खण्ड-खाद्य, on advait vedant.[  In this book, he has refuted Nyayadarshan's principals.

## Naishadha Charita

Śrīharṣa composed the poem (*kāvya*) *[Naishadha Charita](https://www.wikiwand.com/en/Naishadha_Charita" \o "Naishadha Charita)* ([IAST](https://www.wikiwand.com/en/IAST" \o "IAST): *Naiṣadhacarita*) in 1174, during the reign of the Vijayachandra's son [Jayachandra](https://www.wikiwand.com/en/Jayachandra). According to Rājaśekhara's *[Prabandhakośa](https://www.wikiwand.com/en/Prabandha_Kosha" \o "Prabandha Kosha)*, upon the wide acceptance of *Naishadha Charita*, Śrīharṣa was dignified with the title *Narabharati*.

The *Naishadha Charita* contains erotic themes, but according to the 15th-century Jain scholar [Nayachandra Suri](https://www.wikiwand.com/en/Hammira_Mahakavya" \o "Hammira Mahakavya), Śrīharṣa was actually a celibate, who had "conquered his sense organs" (*jitendriya*).

The *Naishadha Charita* was brought into Gujarat by Harihara during the reign of [Vīradhavala](https://www.wikiwand.com/en/Vaghela_dynasty" \l "Viradhavala" \o "Vaghela dynasty) to which Chandu Pandita in his *Dipika*, composed in 1296, refers to as a new poem and also to the commentary of Vidyādhara. *Naishadha Charita* was composed earlier than *Khaṇḍanakhaṇḍakhādya* in which text Sriharsha alludes to the works of [Kalidasa](https://www.wikiwand.com/en/Kalidasa" \o "Kalidasa).

Śrīharṣa spent his later life in ascetic serenity on the banks of River Ganga. He composed several other works, none of which are now available. These include *Vijayaprasasti*, *Chindaprasasti*, *Gaudorvisakulaprasasti*, *Sahasankacarita*, *Arnavavarnana* and *Amarakhandana* are now available. His *Khaṇḍanakhaṇḍakhādya* is a critique of the *Śivabhaktisiddhi* by [Udayana](https://www.wikiwand.com/en/Udayana" \o "Udayana), the [Nyāya](https://www.wikiwand.com/en/Nyaya" \o "Nyaya) philosopher.

Śrīharṣa was also a philosopher; *Khaṇḍanakhaṇḍakhādya* or "Sugar-candy pieces of refutations," is a refutation of the doctrines of the *Nyāya* system of philosophy.