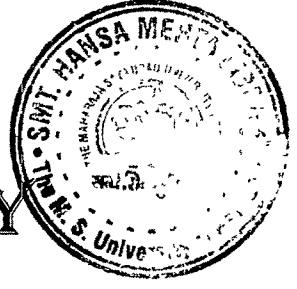


# **SOME SANSKRIT POETESSES – A STUDY**



A Summary of the Thesis  
submitted to  
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**Doctor of Philosophy**  
(in Sanskrit)

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## SUMMARY

### HOW THE PRESENT WORK TENDS TO THE GENERAL ADVANCEMENT OF KNOWLEDGE

#### INTRODUCTION :

From the time immemorial women have taken an active part in the literary pursuit of India. In each field of human progress the contribution of women has been a key factor. The field of creative literature is not an exception. From the perusal of some of the works, which have come to light so far, it is known that the area of Sanskrit Creative literature, especially the field of poetry has been immensely enriched by Sanskrit poetesses since more than two thousand years.

Starting from the Vedic period up to now, there are poetesses who invite the attention of a serious researcher towards their contribution to Sanskrit Literature. The works dealing with different aspects of human life, various features of Indian culture and society in those days have been highlighted by the Poetesses of past and present.

The study comprehensive and critical in its nature dealing with all important aspects of some prominent Sanskrit poetesses is a desideratum. As far as I know no attempt has been made to study critically the Sanskrit poetesses who have significantly contributed to the various aspects of Indology like Indian culture, historical and political conditions as well as philosophical and Mythological trends and thoughts. It is therefore an attempt made for the first time to

study critically the prominent Sanskrit works of the poetesses belonging to the Vedic age, medieval period and modern age.

The present work aims at discussing and delineating various compositions of some Sanskrit Poetesses. Since the work is comprehensive and critical in its nature it is expected to contribute to the field of Sanskrit literature in general and Sanskrit *kāvya* Literature in particular.

The present work is divided into the following chapters based on the prominent works of the Sanskrit poetesses studied by me.

## CHAPTER – I

### INTRODUCTION

#### BRIEF SURVEY OF SANSKRIT POETESSES

In this introductory chapter, I have briefly surveyed the significant contribution of the Sanskrit poetesses right from the Vedic age upto the modern period.

There are as many as 27 female seers (*Brahmavādinī*) of the *R̥gveda*, (*Bṛhaddevatā* of Śaunaka–II.82-84) :

घोषा गोधा विश्ववारा अपालोपनिषन्निषत् ।

ब्रह्मजाया जुहूर्नाम अगस्त्यस्य स्वसादितिः ॥८२॥

इन्द्राणी चेन्द्रमाता च सरमा रोमशोर्वशी ।

लोपामुद्रा च नद्यश्च यमी नारी च शश्वती ॥८३॥

श्रीर्लाक्षा सार्वराज्ञी वाक् श्रद्धा मेधा च दक्षिणा ।

रात्री सूर्या च सावित्री ब्रह्मवादिन्य ईरिता ॥बृहदेवता-२.८२-८४॥

The *Ātreya* house produced the poetesses Viśvavārā (RV-V.28) and Apālā (RV-VIII.91). In the *Kakṣīvat* house there was a line of poetesses and of these Ghōṣā was the greatest. The examples of Apālā, Ghōṣā and Viśvavārā, however, prove that the learned and prominent ladies like them were more concerned with family life, conjugal happiness and domestic well-being than anything else. These learned ladies were not only aware of the greatness and capabilities of the personages invoked by them but they also knew

different people saved and helped by these divinities.

Some of these are merely natural phenomena personified such as *Rātri*, *Sūryā*, *Nadyaḥ*, etc. Some again are well-known mythical figures such as *Indrāṇī*, *Aditi*, *Urvaśī*, *Yamī*, *Śāśvatī*, etc. These poetesses finally portray feminine ideas and ideals. Some of them were undoubtedly celebrated both for their poetic genius and spiritual attainments. They were well-versed in the folklore and the tradition of the time. Thus, these Ṛgvedic poetesses have some definite purport, purpose and precept. Their hymns throw light on the social structure of the Ṛgvedic society.

During the medieval period (4<sup>th</sup>-18<sup>th</sup> century) also we find a number of learned ladies who have contributed significantly to the Sanskrit literature. Some prominent Sanskrit poetesses of this era are – *Bhāvadevī*, *Cinnammā*, *Sarasvatī*, *Śilā Bhaṭṭārikā*, *Sītā*, *Vijjā*, *Vikaṭānitambā*, *Madālasā*, *Mārulā*, *Morikā*, *Gaṅgādevī*, *Viśvāsadevī*, *Bīnabāī*, *Priyamvadā*, *Padmāvatī*, *Tirumalāmbā*, *Rāmabhadraṃbā*, *Devakumārikā* and *Lakṣmī Rājñī*. These poetesses shed light on contemporary historical, religious and political situation and thus depict graphic picture of the society prevalent in those days.

The spirit of self-confidence amongst the women writers of our country is revealed even in the present times. Thus, the glorious tradition of the Sanskrit poetesses is continued even today. There are a number of Sanskrit poetesses belonging to the post independence period. Among them, the prominent female writers are Pandita

Kshama Rao, Vanmala Bhavalkar, Nalini Shukla, Pushpa Trivedi, Mithileshkumari Mishra, Uma Deshpande and Pravesh Saxena. Their style of presentation differs from that of the Vedic and medieval Sanskrit poetesses.

There are several works composed by Pandita Kshama Rao, to name a few – *Satyāgrahagītā*, *Mīrālaharī*, *Uttarasatyāgrahagītā*, *Tukārāmacaritam*, *Rāmadāsacaritam*, *Jñāneśvaracaritam*, etc. Besides, there are collections of short stories, viz. *Kathāpañcakam*, *Kathāmuktāvali* etc.

Vanmala Bhavalkar, a poetess from Sagar University has composed two ballet titled *Rāmavanagamanam* and *Pārvatīparameśvaram*.

*Bhāvāñjaliḥ*, a collection of *stotras* by Nalini Shukla containing the glorificatory prayers to various deities.

Pushpa Trivedi's *Agnīśikhā* comprises of 50 small poems depicting miserable condition of a lady separated from her lover.

Uma Deshpande's *Arcanam* consists of small poems dealing with various social and cultural topics. It also depicts the biographical sketches of a few celebrated personages.

*Vyāsaśatakam* of Mitihileshkumari Mishra is a collection of 100 verses describing the scholarship and greatness of the well known sage Bādarāyaṇa Vyāsa.

Pravesh Saxena's *Anubhūti* is a collection of 50 small poems. It also consists of translation of poems from other languages.

**CHAPTER – II**  
**TITLE OF THE TEXTS**

This chapter explains the title of the texts.

**CHAPTER – III**  
**SUMMARY OF THE TEXTS**

In this chapter canto-wise summary of the texts is given.

**CHAPTER – IV**  
**HISTORICAL DATA**

This chapter sheds light on the historical data of some of the texts. It comprises of the description of the hero, his ancestors, his scholarship, and city.

**CHAPTER – V**  
**GEOGRAPHICAL DATA**

This chapter includes mainly the description of cities, provinces, rivers, mountains, lakes, etc.

**CHAPTER – VI**  
**SOCIAL AND POLITICAL DATA**

This chapter provides information regarding different aspects of society reflected in the texts studied by me. It delineates the customs and traditions of those days and also the ceremonies and festivals described in the texts. It also deals with political situation prevalent in that period.

## CHAPTER – VII

### THE PHILOSOPHICAL TRENDS AND THOUGHTS

In this chapter philosophical tenets occurring in some of the texts are dealt with.

## CHAPTER – VIII

### MYTHOLOGICAL DATA

This chapter highlights the mythological figures and episodes found in the texts.

## CHAPTER – IX

### LITERARY APPRECIATION OF THE TEXTS

Here an attempt is made to evaluate the texts from the literary point of view, particularly with reference to the form of the text, its definition and characteristics. It also describes the sentiments (*Rasa*), drawbacks (*Doṣa*), excellences (*Guṇa*), style (*Rīti*), figures of speech (*Alaṅkāra*), propriety (*Aucitya*), *Pāka* and metres (*Chanda*).

## CHAPTER – X

### COMPARATIVE STUDY

This chapter highlights the comparative study of the texts with allied compositions.

## CHAPTER – XI

### GENERAL ESTIMATE AND CONCLUSION

This final chapter concludes the whole study with the resume and



evaluation of the texts studied by me. Thus I have finally attempted to estimate the contribution of the prominent Sanskrit poetesses in the light of glorious tradition of Sanskrit poetry in general and the compositions of the poetesses belonging to different eras and to various Indian regions in particular.

### APPENDIX – I

Authors mentioned in the texts studied by me.

### APPENDIX – II

Works referred in the texts studied by me.

### APPENDIX – III

A list of *Śubhāṣitas* from the texts.

Flora and Fauna

Bibliography



Śrī Kṛṣṇa (c. 1950-1400 BC) :

God Kṛṣṇa, the perennial source of inspiration and enlightenment, is frequently referred and depicted by number of poets and poetesses since many centuries. This divine personality is also depicted by the poetesses like Lakṣmī Rājñī of the medieval period and Nalini Shukla and Uma Deshpande of the modern period :

कृषिर्भूवाचकः शब्दो णश्चनिर्वृतिवाचकः ।

कृष्णस्तद्भावयोगाच्च कृष्णो भवति सात्त्वतः ॥ महाभारत-सन्धिपर्व-७०.५ ॥

भगवदवतारविशेषः । स च भूभारहरणार्थं द्वापरयुगं शेषे भाद्रकृष्णाष्टम्यां रोहिणीनक्षत्रे निशीथे देवकीगर्भे आविर्भूतः ।

अष्टमस्तु तयोरसीत् स्वयमेव हरिः किल ।

सुभद्रा च महाभागा तव राजन् पितामही ॥ भागवतपुराण ९.२४.५५ ॥

यदा यदेह धर्मस्य क्षयो वृद्धिश्च पाप्मनः ।

तदा तु भगवानीश आत्मानं सृजते हरिः ॥ भागवतपुराण ९.२४.५६ ॥

In the text *Santānagopāla Kāvya*, the poetess has described Lord Kṛṣṇa along with Arjuna who bring back successfully the children of Brahmin and is praised as a slayer of the evil persons and as the saver of the foetus of Uttarā :

पुत्रं पुरा यमपुरात् स्वगुरोः प्रनष्टं हत्वापि कृष्ण कलिता किल दक्षिणाऽस्य ।

आहत्य कंसं निहतानपि षट्कुमारान् मातुः प्रदर्श्य तरसाऽपहतो विषादः ॥ सन्तानगोपाल-१.९ ॥

पैतामहास्त्रं निहतं गुरुनन्दनस्य पार्थात्मजात्मजमथापि च गर्भसंस्थम् ।

चक्रायुधेन भवता परिरक्ष्य सम्यग् व्यक्तीकृतैव निज मित्रजनेषु मैत्री ॥ सन्तानगोपाल-१.१० ॥

जय हरे जय देव जगत्पते यदुकुलाम्बुधिपूर्णनिशाकर ।

अयमहं प्रणतोऽस्मि रमापते तव पदेऽव पदेकसमाश्रयम् ॥ सन्तानगोपाल-३.११ ॥

**The Prominent Episodes Related with God Kṛṣṇa :**

The killing of Pūtānā, uprooting of the Arjuna trees, mother Yaśodā inflicting punishment to little Kṛṣṇa killing of the Kāliyā serpent, lifting of the Govardhana mountain, the event of gem *Syamantaka*, slaughter of demon Narakāśura etc. are depicted by poetess Lakṣmī Rājñī in her

*Khaṇḍakāvya Santānagopāla.*

Pūtānā (sister of Kāṁsa) was sent by Kāṁsa to kill Kṛṣṇa who killed her while she was feeding him, as depicted by poetess Lakṣmī Rājñī in the following verse :

सपदि तत्र च कंसनियोजिता विष विलिप्तकुचं दिशती तव ।  
निशिचरी बत येन हि पूतना सुनिहता निहतामितबालकाः ॥सन्तानगोपाल-३.२७॥

The same reference is found in *Bhāgavata Purāṇa* :

तस्मिन् स्तनं दुर्जरवीर्यमुल्बणं घोराङ्कमादाय शिशोर्ददावथ ।  
गाढं कराभ्यां भगवान् प्रपीडय तत्प्राणैः समं रोषसमन्वितोपिबत् ॥भा.पु.-१०.६.१०॥  
सा मुञ्च मुञ्चालमिति प्रभाषिणी निष्पीड्यमानाखिलजीवमर्मणि ।  
विवृत्य नेत्रे चरणौ भुजौ मुहुः प्रस्विन्नगात्रां क्षिपती रुरोद ह ॥ भा.पु.-१०.६.११॥

Yasodā, tied Kṛṣṇa with rope to a mortar :

निखिलगोपवधूनिलयादपि स्वजननी नवनीतपयोमुषः ।  
नियमनं तु कथञ्चिदुलूखले कृतवती तव तीव्ररुषाकुला ॥सन्तानगोपाल-३.२९॥  
तं मत्वाऽऽत्मजमव्यक्तं मर्त्यलिङ्गमधोजनम् ।  
गोपिकोलूखले दाम्ना बबन्ध प्राकृतं यथा ॥भागवतपुराण-१०.९.१४॥

The episode of Kāliyā Serpent, is referred by poetess Lakṣmī Rājñī in the following verse :

स्वविषदूषितसूर्यसुताजलं विमदयन् फणिनायकमाशु यः ।  
सुरजनेन सुमैरभिवर्षितः स्तुतवता तव ताण्डवचातुरीम् ॥सन्तानगोपाल-३.३१॥  
यद् यच्छिरो न नमतेऽङ्ग शतैकशीर्ष्णस्तत्तन्ममर्द खरदण्डधरोऽङ्घ्रि पातैः ।  
क्षीणायुषो भ्रमत उल्बणमास्यतोऽसृङ्गस्तो वमन् परमकश्मलमाप नागः॥भा.पु.१०.१६.२८॥

God Kṛṣṇa came to the rescue of the cowherds, lifted up the mount Govardhan and thus protected them all, as referred by poetess Lakṣmī Rājñī in the following verse :

रुषितवासववृष्टिभयं व्रजे प्रशमयन् स्वकरोद्धत पर्वतः ।  
गतमदेन शचीपतिना पुनर्दिविभवैर्विभवैः समपूजि यः ॥सन्तानगोपाल-३.३३॥

The same reference is found in *Bhāgavata Purāṇa* :

इत्युक्तवैकेन हस्तेन कृत्वा गोवर्धनाचलम् ।  
दधार लीलया कृष्णश्छत्राकमिव बालकः ॥ भागवतपुराण-१०.२५.१९ ॥

Poetess depicts this episode of gem *Syamantaka* in the following verse :

दिनकरासमणेरपि यादवाद् भवति दुर्वचनाच्चकितात्मनः ।  
अपि वरादपि लब्धसुतस्तयोरुरुभयोरुभयोः करमग्रहीः ॥ सं.गो.-३.४० ॥

The same reference is found in *Bhāgavata Purāṇa* :

स्यमन्तकं दर्शयित्वा ज्ञातिभ्योरज आत्मनः ।  
विमृज्य मणिना भूयस्तस्मै प्रत्यर्पयत् प्रभुः ॥ भागवतपुराण-१०.५७.४१ ॥

The huge fight between Kṛṣṇa and Narakāśura took place in which God Kṛṣṇa killed Narakāśura with his *Sudarśana Chakra* and released the ladies who were formerly in the clutches of Narakāśura :

नरकदैत्यनियन्त्रितसुन्दरीजनमहो परिणीतवतः पुनः ।  
सुरमुनि प्रवराय निदर्शित स्वमहिमा महिमापि च यस्य ते ॥ सन्तानगोपाल-३.४२ ॥

The same reference is found in *Bhāgavata Purāṇa* :

पुरमेवाविशन्नार्ता नरको युध्ययुध्यत ।  
दृष्ट्वा विद्रावितं सैन्यं गरुडेनार्दितं स्वकम् ॥ भागवतपुराण-१०.५९.१९ ॥  
तं भौमः प्राहरच्छक्त्या वज्रः प्रतिहतो यतः ।  
नाकम्पत तया विद्धो मालाहत इव द्विपः ॥ भागवतपुराण-१०.५९.२० ॥  
शूलं भौमोऽच्युतं हन्तुमाददे वितथोद्यमः ।  
तद्विसर्गात् पूर्वमेव नरकस्य शिरो हरिः ।  
अपाहरद् गजस्थस्य चक्रेण क्षुरनेमिना ॥ भागवतपुराण-१०.५९.२१ ॥

The Episode of *Śiśupālavadha* is as follows :

In the *Rājasuya* sacrifice performed by Yudhiṣṭhira, Kṛṣṇa was the recipient of all the offerings of the sacrifice (*Yajña*). Śiśupāla enraged at this, began to abuse Kṛṣṇa and Kṛṣṇa on completion of his 100<sup>th</sup> sin, killed Śiśupāla with his *Sudarśana Cakra* :

Poetess Uma Deshpande has also composed verses glorifying God Kṛṣṇa and His immortal *Bhagavatagītā*. According to the poetess, God Kṛṣṇa is the protector of good ones and destroyer of evil people :

कल्पवृक्षसमो दाता माता च सर्वप्राणिनाम् ।  
 ईश्वरः सर्वभूतानां हृद्देशे तिष्ठति सदा ॥अर्चनम्॥  
 परब्रह्मस्वरूपं तं भुक्तिमुक्तिपदं परम् ।  
 धातारं सर्वभूतानां कृष्णं वन्दे जगद्गुरुम् ॥अर्चनम्॥

*Bhagavatagītā* is the pinnacle of the majestic wisdom of Śrī Kṛṣṇa. In “*Gītārthabhāvanam*” poetess points out the significance of *Karma*, *Yoga* and *Bhakti* in human life :

यस्य नाहंकृतो भावो बुद्धिर्यस्य न लिप्यते ।  
 सज्जनः स हि मन्तव्यः परार्थे यतते सदा ॥अर्चनम्॥  
 स्वकीयं सहजं कर्म सदोषमपि न त्यजेत् ।  
 ईशस्य पूजनं कुर्यात् स्वकर्मकुसुमैर्वरम् ॥अर्चनम्॥

Conclusion :

The historical compositions are very important because they contain the glimpses of great cultural and historical heritage of our motherland. *Madhurāvijayam*, *Raghunātha-Abhyudaya* and *Vaidyanātha-prāsāda-praśasti* are therefore significant since they depict the prominent episodes and events that took place during 14<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century AD. In the galaxy of Sanskrit compositions we find very few texts depicting the cultural and historical aspects of Indology. Thus these compositions contribute to a number of Indological branches like poetry, history, geography and sociology of the medieval period. These medieval poetesses therefore appear to be not only an erudite scholars well versed in different branches of knowledge but also prominent writers having absolute control over language and literary diction befitting the theme of the poetry.



## CHAPTER – V

### GEOGRAPHICAL DATA

In this chapter Geographical references found in the texts *Madhurāvijayam*, *Raghunātha-Abhyudaya*, *Vaidyanātha-prāsāda-prāśasti*, *Santānagopāla Kāvya*, *Arcanam* and *Anubhūti* are discussed briefly.

These compositions highlight provinces, cities, temples, mountains, rivers and lakes mentioned therein.

In the *Mahākāvya Madhurāvijayam*, we find the description of a number of cities and provinces like Madhura, Kanchi, Vijaynagar, Pandya, Magadh, Simhal, Gaud, Kaling etc. (vide maps attached herewith).

The principalities ruled by the kings during the Medieval Period (Madhurāvijayam)

The Vijaynagar Empire was established by king Bukka (1336 AD). Later on the Vijaynagar Empire was ruled and taken care by king Bukka's son king Kampana (1400 AD). King Kampana was a very strong and versatile monarch responsible for dynamic development of the province of Vijaynagar. He killed Śambuvarāya who ruled over Kanchi. It can be noticed that these rulers of Pandya, Chola and Kerala had accompanied him during his invasion towards the city of Kanchi. During the invasion these feudatory kings played the role of staff bearers (*Pādacārins*) :

आलोकशब्दमुखरैरस्याग्रे पादचारिभिः ।

चोलकेरलपाण्ड्याद्यैर्वैत्रित्वं प्रत्यपद्यत ॥मधुराविजयम् ४.३२॥

Moreover, the rulers of Magadh, Malav, Simhal, Dravid, Kerala, Gaud were waiting for the opportunity to pay respect to king Kampana :

मगधमालवसेमणसिंहलद्रमिलकेरलगौलमुखैर्नृपः ।

अवसराप्तिपरैरनुवासरंरुधिरेप्रतिहारभुवःप्रभोः ॥मधुराविजयम् ५.९॥

The principalities ruled by the Feudatory Kings (*Raghunātha-Abhyudaya*)

The third dynasty of the Vijaynagar Empire was called the Tuluva dynasty which was ruled by king Timma, king Cevva, king Acyutarāya and king Raghunātha. King Raghunātha was a valorous and a powerful ruler who defeated Cholaga, the ruler of the Devikottah, Jaggarāya, the ruler of the Karnat region and the foreign rulers like *Paraṅgis* (Portuguese), who had established their rule in Nepal (Jaffna).

King Raghunātha was also helped by the rulers of Magadh, Pandya, Simhal, Gaud, Kaling, Kerala, Tundir :

Magadh :

पार्श्वयोर्मगधमालवेश्वरौ बाहुधाम नृपपाकशासितुः ।  
हाटकाङ्कितपटाभिवीजनव्याजतोऽरचयतां विजृम्भितम् ॥ रघुनाथाभ्युदयम्-५.४० ॥

King of Magadh is said to be one of the arms of king Raghunātha.

N. L. Dey in his book "The Dictionary of Ancient and Medieval India" states, "Magadh is the province of South Bihar and it is located on the south bank of the river Gaṅgā."

Dr. D. G. Vedia in his book "*Viśvagunādarśa Campū*" observes "Ancient Magadh country comprised of the Patan and Gaya districts of South Bihar."

Simhal :

पाण्ड्यमण्डनृपालकाग्रणीहस्तसत्त्वरकृतावलम्बनम् ।  
सिंहलक्षितिपसिंहसंभृतापादलम्बितचलत्पटाञ्चलम् ॥ रघुनाथाभ्युदयम्-५.३४ ॥

N. M. Kansara in his book '*Tilakamañjarī*' states, "It is an island in the southern ocean. It is identified as modern Ceylon."

Gaud :

अर्हरत्नरुचिराङ्गकल्पनां हंसवेषरमणीयतान्विताम् ।  
पूरितां शिशिरवारिपूरतो गौडभूपतिरधाद्रलन्तिकाम् ॥ रघुनाथाभ्युदयम्-५.४२ ॥

Poetess Uma Deshpande, in her 'Arcanam' has described various topics which can be categorised under the importance of Sanskrit language, love for the Motherland, depiction of great personalities etc.:

साधूनां रक्षको देवो दुष्कृतां च विनाशकः ।  
 श्रीकृष्णो युगदृष्टाऽसौ धर्मस्य प्रतिपालकः ॥अर्चनम्॥  
 कल्पवृक्षसमो दाता माता च सर्वप्राणिनाम् ।  
 ईश्वरः सर्वभूतानां हृद्देशे तिष्ठति सदा ॥अर्चनम्॥  
 संस्कृतभाषा भाषाजननी संस्कृतेरेवं खलु ज्ञानखनी ।  
 अति रुचिरा सा बहु मधुरा सा तदर्थं ममेवमभिलाषः ॥अर्चनम्॥  
 स्वकीयं सहजं कर्म सदोषमपि न त्यजेत् ।  
 ईशस्य पूजनं कुर्यात् स्वकर्मकुसुमैर्वरम् ॥अर्चनम्॥  
 तीर्थीकृतं तेन समग्रराष्ट्रं सन्दर्शितं येन परार्थतत्त्वम् ।  
 साक्षात्कृतं येन श्रीदत्तसारं श्रीवासुदेवं प्रणतास्मि नित्यम् ॥अर्चनम्॥

She has composed *Garabā* and *Hāyakū* (one of the literary forms of composition most prevalent in literature of Japan). Illustrations of *Garabā* (*Maṇḍalanṛtyagītāni*) are :

॥नमामो मातरम्॥  
 भावपूर्णमानसं चित्तं विनीतम्  
 अस्माकं लीनं मातरि रे  
 मुहुर्मुहुर्नमामो मातरं रे ॥१॥  
 कारुण्यपूर्णं मातुः स्वरूपं  
 तस्याः हि पावनं रम्यं स्वधाम  
 पश्यामो दिव्यं मन्दिरं रे  
 पुनः पुनर्भजामः शारदां रे ॥२॥  
 ॥भ्राजते ललिता सुरश्रीः॥  
 जननी गौरी रे, देवी माता भवानी  
 अम्बा शारदा रे, भ्राजते ललिता सुरश्रीः ।  
 धरणी रम्या रे पूर्णा, ज्योत्स्नामयी सा . . . . २  
 आनन्दव्याप्तं मानसं नो माता भवानी ॥२॥



Illustrations of *Hāyaka* are :

सूनुता वाणी  
अधिकारिणां मन्ये  
अनभ्रा वृष्टिः ॥१॥

दुःखतप्तस्य  
का कथा मानवस्य  
चन्द्रोऽपि सूर्यायते ॥२॥

अहं त्वदीया  
परमात्मन् परेश !  
वीचिर्जलस्य ॥४॥

मुग्धं शैशवं  
केतकीपर्णतुल्यम्  
समेषां प्रियम् ॥८॥

सलीला बालाः  
नभाङ्गणे तारकाः  
अस्माकं प्रियाः ॥११॥

युवा समर्थः  
प्रफुल्लः सहकारः  
नयनोत्सवः ।

तव प्रसादः  
आधारो मानवानाम्  
सृष्टेर्वसन्तः ।

प्रियविरहः  
सुखशून्यो मानवः  
करुणो रसः ।

भारतवर्षम्  
इन्द्रधनुर्मनोशम्  
संयोगरम्यम् ।

Poetess Pravesh Saxena's '*Anubhūti*' is also a collection of various poems depicting the topics like importance of Vedic Language, Nature, love towards India and nature of life :

दीपिता नीराजना मन्दिरे सुप्रतिष्ठिता  
 देवप्रतिमा पूजिता नयनदीपज्योतिषा  
 सज्जिता नीराजना दीपिता नीराजना । अनुभूति ॥

विगता सा मधुवेला पीतं शुष्कं पर्णं पतितम्  
 चित्रं पुष्पमद्य न फुल्लं मधुरसरहितेऽस्मिन् विश्वे  
 अलिः कुरुते न हेलाः । अनुभूति ॥

वेदेषु न कस्यापि देवस्य स्वर्णिमा रजतमयी मृण्मयी वा प्रतिमा अस्ति ।  
 वेदेषु नास्ति काषायधारी साधुः कश्चित् न धार्मिकनेता कश्चित् ।  
 तत्र तु प्रत्येकं मन्त्रदृष्टा आत्मनः मार्गदर्शकः स्वनिर्भरश्च । अनुभूति ॥

The style adopted by these poetesses is *Vaidarbhī*.

*Guṇas* like *Prasāda* and *Mādhurya* are found in the composition of poetess Kshamadevi Rao, Vanmala Bhavalkar, Nalini Shukla, Mithileshkumari Mishra, Uma Deshpande and Pravesh Saxena.

Moreover, *Alaṅkāras* like *Kāvyaṅga*, *Svabhāvokti*, *Vyatiṛeka*, *Utprekṣā*, *Upamā* etc. are found in their compositions.

Metres used by these modern poetesses are *Upajāti*, *Anuṣṭup*, *Mandākrāntā*, *Harinī*, *Viyoginī*, *Mālinī*, *Vasantatilakā*, *Śārdūlavikrīḍitam*, *Śikharinī*, *Dṛṭavilambita*, *Vaṁśātha* etc.

#### Conclusion :

In the medieval period poetesses like Gaṅgādevī and Rāmabhadraṁbā have rightly followed the definition of a *Mahākāvya* and have employed the appropriate metres and have described various aspects of nature like sunrise, sunset, rivers, lakes, ponds and warfares which took place in 14<sup>th</sup> to 18<sup>th</sup> century AD.

Similarly in the compositions *Vaidyanātha-prāsāda-praśasti* and *Santānagopāla* poetesses have followed the rules of a *Khaṇḍakāvya* as stated by poeticians Rudraṭa and Viśvanātha.

These texts like *Madhurāvijayam*, *Vaidyanātha-prāsāda-praśasti* are composed in *Vaidarbhī* style. Poetesses have used simple language and