

CHAPTER – II

TITLE OF THE TEXTS

In this chapter I have discussed the title, date, work and scholarship of the poetesses belonging to the medieval period. They are Gaṅgādevī (1400 AD), Rāmabhadrāmbā (1700 AD), Devakumārikā (1800 AD) and Lakṣmī Rājñī (1900 AD).

Madhurāvijayam composed by Gaṅgādevī :

The title *Madhurāvijayam* can be interpreted in the following ways :

१. मधुरानाम्नीनगरी, तस्याः अधिपतिः, तम् पराजित्य, स्वकीयशासनस्य स्थापनम् इति मधुराविजयम् ।
२. मधुरायाः विजयः
तमधिकृत्य कृतं महाकाव्यम् इति मधुराविजयम् (पाणिनी ४.३८७)

The *Mahākāvya Madhurāvijayam* comprises of nine cantos, having their own individual names. This *Mahākāvya* delineates the achievements of king Kampana and his march towards Kanchi and Madhura in order to defeat the Muslim rulers.

The Poetess says in the first Canto that she has written this text titled *Madhurāvijayam* dealing with the biographical details of king Kampana :

तन्मदीयमिदं काव्यं विबुधाः श्रोतुमर्हथ ।
मधुराविजयं नाम चरितं कम्पभूपतेः ॥मधुराविजयम्-१.२५॥

This *Mahākāvya* comprises of the Kamparāya's victory over the Muslim King Jalāluddin Hasan Shah (1361 to 1374 AD) ruling over the city Madhura on the bank of river *Vaigai*.

According to the commentator Potukucchi Subrahmanya Shastry, "History reveals that in the 14th century before (1340 AD) Jalauddin Hasan Shah, the commander of the Sultan of Delhi was holding sway over the Pandya kingdom. This *kāvya* enables us to conclude that he swallowed not only

the kingdom of Pandya but also of the Colas, driving away their kings. In describing the Sultan, it is stated 'पराक्रमाधः कृतचोलपाण्ड्यम्' (*Madhurāvijayam-IX.29*) that this Sultan is the last of those who ruled over Madhura for five years. This book enables us to assert that this Sultan Jalaluddin himself is the counterpart of the Hero."

Poetess Gaṅgādevī has given name to each canto of the *Mahākāvya* except the first one :

Canto I	–
Canto II	– <i>Kumārajananam</i>
Canto III	– <i>Jaitrayātrādeśa</i>
Canto IV	– <i>Kanchipuravijayaprasānsā</i>
Canto V	– <i>Kamparāya-rājyaparipālana-ṛtūpabhoga-varṇanam</i>
Canto VI	– <i>Vanavihāra-jalakrīdā-varṇanam</i>
Canto VII	– <i>Candrodayakīrtanam</i>
Canto VIII	– <i>Madhurādhidevatā-divyāstrapradānam</i>
Canto IX	– <i>Madhurāvijaya-sāadhanam</i>

In the third canto there is a depiction of the *Vijayayātrā* (March) of king Kamparāya towards the city of Kanchi. King Bukka, father of prince Kampana reminds the latter of his duties as a king and asks him to march towards Kanchi and defeat Śambuvarāya, the ruler of the Tundirmandal (Kanchi). Thereafter winning over the people of Kanchi, king Kampana proceeds towards Madhura as a part of his campaign for victory:

अनेन देशानधिकृत्य दक्षिणान् वितन्यते राक्षसराजदुर्नयः ।
त्वयापि लोकत्रयतापहारिणा विधीयतां राघवकर्म निर्मलम् ॥मधुराविजयम्-३.४३॥

In the fourth canto the poetess has described king Kamparāya's march towards Kanchi and his victory over Śambuvarāya, the ruler of Kanchi.

In the fifth canto there is a reference to the establishment of the King Kampana's rule at Kanchi.

Canto VI and VII describe royal recreations taking place in the palace of king Kamparāya.

In the eighth canto it is said that the *Madhurādhidevatā* (presiding deity of Madhura) describes the devastated condition of the said city.

In the last canto, in first 20 verses dual combat between the Sultan of Madhura and king Kamparāya is depicted. The Sultan mentioned by poetess Gaṅgādevī in (IX.29, 36) was defeated and killed by king Kampana :

बाणा निरस्ता यवनेन तस्मिन्नपाङ्गपाता इव वीरलक्ष्म्याः ।
 कम्पेश्वरेणाऽप्यभिपारसीकं शराः कटाक्षा इव कालरात्रेः ॥मधुराविजयम्-९.२९ ॥
 विषच्छटाधूम्ररुचिर्नृपस्य कराग्रधूता करवाललेखा ।
 जिह्वेव रेजे यवनाधिराज प्राणानिलान् जिग्रसिषोर्भुजाहेः ॥मधुराविजयम्-९.३६ ॥

In the *Mahākāvya*, Camparāya is named *Yavanādhirāja*, who according to the commentator P. S. Shastry is no other than Jalāluddīn Hasan Shah :

ततस्तुलुष्कान् युधि कान्दिशीका नालोक्य विष्फारितघोरशार्ङ्गः ।
 कम्पक्षितीन्द्रं यवनाधिराजः प्रत्यग्रहीद्वत्र इवामरेन्द्रम् ॥मधुराविजयम्-९.२३ ॥

In the penultimate verse, the poetess points out that the states of Kanchi and Madhura in the South were regained by king Kampana in 1374 AD :

प्रशान्तदावेव वनान्तलक्ष्मी र्तोपरागा गगनस्थलीव ।
 कलिन्दजा मर्दितकालियेव दिग्दक्षिणाऽऽसीत्क्षतपारसीका ॥मधुराविजयम्-९.४१ ॥

Poetess Gaṅgādevī and her Scholarship :

Gaṅgādevī, the wife of king Kampana of Vijaynagar has written a fine Sanskrit *Mahākāvya* called the *Madhurāvijayam* in which she has described heroic deeds of her husband and has narrated his expedition to the southern part of India in 14th century AD.

According to the commentator P. S. Shastry,

वीरकम्पराजस्येयं पाणिगृहीती । गङ्गेत्यस्या नाम । वीरपत्नीयं कृताभिषेका भूत्वा

‘गङ्गादेवी’ति व्यवहारमवाप । इयमान्ध्रवनिता । काकतीयवंश्या राजकुमारीत्यभ्यूह्यते । एकशिलानगरनिकटस्थः प्रदेशोऽस्या निवासभूमिः । इयं क्री. श. १३४० समीपे कर्णाट राज्यमधिष्ठाय वीरकम्पराजस्य देवी बभूवेत्यवगम्यते । सौगन्धिकाहरणकर्ता विश्वनाथकविरस्या आचार्यदेवः ।

King Kampana was married to Gaṅgādevī. After her marriage with king Kampana, she was called Gaṅgādevī. She was a lady from Andhra and was the princess of *Kākatīya* dynasty. She belonged to the place near a city named Ekaśilā. She became the queen of Vīrakamparāya in 1340 AD. Her *Ācārya* was *Kavi* Viśvanātha, the author of the play “*Saugandhikāharana*”.

Gaṅgādevī and king Kamparāya are depicted in the *Mahākāvya* like Śacī and Indra, Ramā and Viṣṇu, Satī and Śiva :

शचीव शक्रस्य रमेव शाङ्गिण स्सतीव शम्भो स्सुगिरेव वेधसः ।
अतिप्रिया तासु बभूव काचि न्महीभृतस्तस्य कृताभिषेका ॥मधुराविजयम्-३.१८ ॥

Kunjuni Raja, in the Catalogus Catalogorum volume V, remarks “She is known as the Queen of Vijaynagar prince (Vīrakampa) who ruled at Kanchi [1367 AD]”.

The same information is given by Krishnamacariar M. in his text “History of Sanskrit Literature”, 1937; by Chaudhari J. B. in his text “Sanskrit Poetess”, 1940; by Madhavananda in his text “Great Women of India”, 1953; by Kunjuni Raja K. in his text “The Contribution of Kerala to Sanskrit Literature”, 1958; by Prabha Candra in her text “Historical *Mahākāvya*s in Sanskrit”, 1976; by Varnekar Shridhar Bhaskar in his text “*Sanskrit Vāṅgamaya Kośa*”, Part II, 1992.

Gaṅgādevī has composed this *Mahākāvya Madhurāvijayam* in order to describe in short the life of great king Kampana as stated in the colophon of each canto of the text “इति श्री गङ्गादेव्या विरचिते मधुराविजयनाम्नि वीरकम्परायचरिते प्रथमसर्गः ।”

J. B. Chaudhari states, “The book has been edited from a single

incomplete and defective manuscript belonging to a private individual of Trivendrum". The same information is given by Kunjunni Raja in his book "The Contribution of Kerala to Sanskrit Literature".

Gaṅgādevī was a learned poetess who had studied a number of texts before writing this *Mahākāvya*. She must have been brought up in an ancient tradition of learning. Her knowledge in various fields like Grammar, Philosophy, and Mythology is reflected in the verses she has used. For example, her knowledge of *Atharvaveda* and *Dharmaśāstra* is reflected in the following verses :

अथर्ववेदिनो विप्रा स्तं विशेषैर्जयाशिषाम् ।
 अवर्धयन्मन्त्रपूतैर्हविर्भिरिव पावकम् ॥मधुराविजयम्-४.१९॥
 ततः परं तापहरः प्रजानां पुरोहितोक्त्या पुरुहुतकल्पः ।
 व्यधत्त काले विभवानुरूपं पुंसां वरः पुंसवनक्रियां सः ॥मधुराविजयम्-२.१३॥
 ततः प्रतीतेऽहि पुरोहितेन नरेन्द्रसूनुः कृतजातकर्मा ।
 समिद्धतेजास्समतामयासीन्मन्त्रप्रणीतेन मखानलेन ॥मधुराविजयम्-२.३३॥

She has also referred to various mythological personalities like Indra, Agastya, Kubera, Varuṇa etc.:

स तस्याममरावत्यां पुरुहुत इव स्थितः ।
 अशिषद्भ्यामिव क्षोणी मनवद्यपराक्रमः ॥मधुराविजयम्-१.६७॥
 अथ कालवशेन पाण्ड्यवंश्यान् गतवीर्यानिवधार्य कुम्भजन्मा ।
 मनुजेश्वर मण्डलाग्रमेनं भवते प्रेषितवान् महाभुजाय ॥मधुराविजयम्-८.२५॥

Poetess Gaṅgādevī is indebted to prominent poets like Kālidāsa, Bāṇabhaṭṭa, Bhāravi, Daṇḍī, Bhavabhūti, Kaṇṇāmṛtakavi, Tikkaya, Agastya, Gaṅgādhara and Viśvanātha, whom she has repeatedly referred in her present *Mahākāvya* :

दासतां कालिदासस्य कवयः केन बिभ्रति ।
 इदानीमपि तस्यार्था नुपजीवन्त्यमी यतः ॥मधुराविजयम्-१.७॥

वाणीपाणिपरामृष्ट वीणानिक्राणहारिणीम् ।

भावयन्ति कथं वान्ये भट्टबाणस्य भारतीम् ॥मधुराविजयम्-१.८॥

Poetess Gaṅgādevī is indebted to several scholars and poets :

Madhurāvijayam (14 th century AD)	Raghuvamśam (c. 4 th century AD)
स्रष्टुः शिवौ ॥१.२॥	वागर्थाविव परमेश्वरौ ॥१.१॥
यत्रावलान. पुरन्ध्रयः ॥१.६४॥	तौ स्नात. भूताम् ॥७.२८॥
सत्स्वप्यन्येषु. रहिणीम् ॥१.७४॥	भर्तापि. गाच्च ॥१.३२॥
क्रमाज्जहद्भिः राज्ञी ॥२.९॥	शरीरसादा. शर्वरी ॥३।२॥
श्यामायमा. चकार ॥२.११॥	दिवं मरुत्वा. विलङ्घ्य सा ॥३.४॥
तामम्बु. नन्दत् ॥२.१२॥	निधान. ममन्यत ॥३.९॥
ततः प्रतीते. मखानलेन ॥२.३३॥	स जातकर्मण्य. बभौ ॥३.१८॥
पशुपतिरिव. तनूजैरभासीत् ॥२.४२॥	सुरगज. चतुर्भिः ॥१०.८६॥
स नयन् इव मारुतः ॥४.३५॥	स सेनां. भगीरथः ॥४.३२॥
असुहृदा भुवनेष्विव ॥५.४॥	न तस्य. विवस्वतः ॥१७.४८॥
परिणतेक्षु वधूभिरगायत ॥५.४८॥	इक्षुच्छाय. जगुर्यशः ॥४.२०॥
दलदयुग्म भृन्मदवारणान् ॥५.४९॥	सप्तच्छदक्षीर. बभूवुः ॥५.४८॥
विकचकुन्द प्रमादजनम् ॥५.५४॥	उपचिता मोक्तिकैः ॥९.४४॥
उपहरन् पासितुमासदत् ॥५.६२॥	अथ समाववृते. विक्रमम् ॥९.२४॥
अथ श्रमालसाभिः ॥६.६६॥	तस्मात् भुजङ्गराजः ॥१६.७९॥
श्रुतिरस्त एव धन्यः ॥८.१६॥	निशासु शिवाभिः ॥१६.१२॥
	Kumārasambhavam (c. 4 th century AD)
सुरलोकान्त तुङ्गभद्रया ॥१.४४॥	षरलोकविधौ. हि ते सखा ॥४.३८॥
विकलकञ्चु विभोरभूत ॥५.६१॥	स प्रजागरकषाय. प्रयामुखम् ॥८.८८॥
शशिमुखि पङ्कजोपहार ॥६.१०॥	चन्द्रं गता. लक्ष्मीः ॥१.४३॥
विशदमधर मयासीत् ॥६.६२॥	स प्रजागरकषाय. प्रयामुखम् ॥८.८८॥
प्रवसन. त्विषमोषधीषु च ॥७.१५॥	पुनर्ग्रहीतुं हरिणाङ्गनासु च ॥५.१३॥
	Abhijñāna Sākuntalam (c. 4 th century AD)
विकचपाट भूयत ॥५.१६॥	सुभगसलिला. रमणीया ॥१.३॥
	Meghadūtam (4 th century AD)
परिरभ्य प्रवेणिकाम् ॥७.४३॥	सद्ये बद्धा. करेण ॥३.मेघ.२९॥
विकचकुन्द प्रमदाजनम् ॥५.५४॥	तस्योत्सङ्गे. वृन्दम् ॥पू.मेघ.६३॥

	Manusmṛti
अथास्य सृष्टिः ॥२.१॥	ततः स्वयं प्रादुरासीत्तमोनुदः ॥१.६॥
कस्तूरी केलिपर्वतैः ॥१.४८॥	धन्वदुर्ग वसेत्पुरम् ॥७.७०॥
स्नातस्ततो मात्तहर्षः ॥२.२४॥	भूमावप्येक स्वभावतः ॥९.३८॥
भवादृशास्तु विधातुमीशते ॥३.३६॥	वृद्धांश्च रक्षोभिरपि पूज्यते ॥७.३८॥
अथ मुखीसखः ॥३.४७॥	भुक्त कार्याणि चिन्तयेत् ॥७.२२१॥
वीराः तत्क्षणात् ॥४.६१॥	आहवेषु यान्त्यपराङ्मुखाः ॥७.८९॥
अथ स कुलम् ॥५.१॥	सर्वो कल्पते ॥७.२२२॥
हतावशिष्टानथ कम्पभूपतिः ॥९.४२॥	धर्म एव हतोऽवधीत् ॥८.१५॥
	Kirātārjunīyam (c. 6 th century AD)
असुहृदां भुवनेष्विव ॥५.४॥	महीभूतां वेहितं फलैः ॥१.२०॥
अजनयदव शङ्काम् ॥६.५॥	ध्वनियविवरेषु सारसानि ॥१०.४॥
विशदमधर मयासीत् ॥६.६२॥	विपत्रलेखा मण्डनम् ॥८.४०॥
	Kāvyaḍarśa (c. 7 th century AD)
प्रबन्धमीषन्मात्रोऽपि यथा ॥१.१८॥	तदल्पम श्वित्रेणैकेन दुर्भगम् ॥१.७॥
	Śisupālvadha (c. 7 th century AD)
प्रायस्स्व रामुखम् ॥४.४०॥	महीयसां जलदमदाम्बुराजयः ॥१७.५७॥
वितेनिरे चातुरीम् ॥४.४२॥	करेणुः शमं ययौ ॥१९.३६॥
विहति मैत्रीम् ॥६.६४॥	आरूढः पतित यन्निरासुरापः ॥८.५४॥
	Kādambari (c. 7 th century AD)
मुहुःप्रसर्प चोदितम् ॥३.२३॥	श्रग्वन्तोऽपि गरुन् ॥शुकनासोपदेशः ॥
मुहुस्व विजयश्रियम् ॥४.२७॥	अतिदूर त्रिभुवनम् ॥इन्द्रायुधवर्णनम् ॥
तततन्त्व थिनाथः ॥८.३॥	गगन पपात ॥प्रदोषसमयवर्णनम् ॥
	Naiśadhacaritam (c. 12 th century AD)
अहरह भुजाम् ॥५.८॥	अयं द्रिद्रो द्रिद्रतां नभः ॥१.१५॥
चरण बुपूरः ॥६.६०॥	स्वेन भाव संविभागिनीम् ॥१८.१११॥
कमलाक्षि कुतूहली ॥७.४०॥	इत्युक्तिशेषे मूकमुद्रा? ॥२२.५६॥
अनुदर्श वियोगिनीः ॥७.४९॥	प्रतिमासमसौ धैर्यतस्वकरैः ॥२.५८॥

Conclusion :

On the basis of the study of primary and secondary sources it is found that the *Mahākāvya Madhurāvijayam* is composed by poetess Gaṅgādevī, who is indebted several scholars and poets flourished earlier to her. The

Mahākāvya is thus rightly named *Madhurāvijayam* since it describes King Kampana's victory over the Sultan of Madhura.

About The Commentator

Kasi Krishnamacharya, from Gutur (A.P.), in the introduction of the text '*Madhurāvijayam*' says about the Kāvya and the commentator P. S. Shastry, "Sri Pothukuchi Subrahmanya Shastry can be called the *Apara* Mallinātha. He has brought out fully and beautifully the *Bhāva* of the poetess. His knowledge of *Vyākaraṇa* is amazing. The manner in which he has given the gist at the end of each *Śloka* is the unique feature of this commentary which gives great pleasure to a wide range of readers".

Viswanadh Satyanarayan from Vijayawada, also observes, "He is a Sanskrit scholar of no mean height a man who studied Sanskrit grammar to the last word."

K. Lakshmana Shastry, Dy. Director of Public Instruction Hyderabad (A.P.) states, "Gaṅgādevī has written the *Mahākāvya* in Sanskrit describing the successful invasions of her husband, Veera Kamparāya of Vijayanagar dynasty. This book is, therefore called as "*Veera Kamparāya Charitam*" also. No scholar, so far, has endeavoured to write a commentary on this book. Now, Shri P. Subrahmanya Shastry, a lecturer in Sanskrit College, Tenali has written and published a very good Commentary in Sanskrit."

Apart from these Scholars, Dr. C. M. Shastry, Inspector of Oriental Schools, Vijayawada (A.P.) remarks, "It is something to unearth and publish an old Sanskrit text but it is a very difficult task to write a complete and informative Sanskrit Commentary to it at the same time. Sri Shastry is highly successful in both. His versatility is reflected when he gives references in medicine, astrology and astronomy. His contextual discussions in *Vyākaraṇa* and *Alaṅkāra* are refreshing and enlightening."

Dr. Aryendra Sharma, Principal, University College of Arts and

Commerce, Osmania University, Hyderabad comments, “*Madhurāvijayam* otherwise known as *Vīrakamparāyacāritam* by Gaṅgādevī, the royal consort of Kampana, the first son of Bukka I, is a poem of high merit and great historical value. Mallinātha has set up certain high standard, as it were, for a good commentary. Same method is applied here by the commentator P. S. Shastry.”

Dr. C. S. Venkateswaram, Professor of Sanskrit, Annamalai University, states, “Sri Potukucchi Subrahmanya Shastry, the author of the commentary called *Bhāvaprakāśikā* on the *Madhurāvijayam* of Gaṅgādevī has rendered a great service to Sanskrit Literature. Couched in simple Sanskrit, the commentary is neither too short nor too long. The author’s mastery of the *Vyākaraṇa* and *Alaṅkāra Śāstras* is evident throughout the work. His proficiency, in the *Vedānta* and *Mantra Śāstra* is clear in the explanation of the few verses of Canto I. The *Bhāvaprakāśikā* has significantly revealed the inner meaning of many verses and thereby has justified its name. The learned author deserves to be ranked along with the earlier commentators like Mallinātha.”

***Raghunātha-Abhyudaya* written by Rāmabhadrāmbā :**

The Title *Raghunātha-Abhyudaya* can be interpreted in the following ways:

१. रघूणां नाथः रघुनाथः तस्य अभ्युदयः इति रघुनाथाभ्युदयः । स्वपराक्रमेण नेपाल-कर्नाट प्रदेशान् जित्वा तेन कृतः स्वराज्यस्य अभ्युदयः ।

२. रघुनाथस्य अभ्युदयः

तमधिकृत्य कृतं महाकाव्यं इति रघुनाथाभ्युदयम् । (पाणिनी ४.३८७)

(1) *Raghunāthasya - Abhyudaya* => *Raghunāthābhyudayam*, successful victory of king Raghunātha.

He is called “Raghunātha” by the poetess Rāmabhadrāmbā at many places in the text *Raghunātha-Abhyudaya*. King Raghunātha is compared with God Rāma as he was endowed with all the characteristics of God Śri

Rāma as a son, a ruler and as a husband.

Poetess Rāmabhadrāmbā depicts his noble personality marked by noble virtues like those of Lord Rāma and Lord Kṛṣṇa :

निरीति यां शासति नीतिरीत्या रामावतारे रघुनाथभूपे ।
 आरामवाटीमतिवृष्टिरश्रुत्यक्षीण्यनावृष्टिरहो प्रजानाम् ॥ रघुनाथाभ्युदयम्-१.४६ ॥
 सततं रघुनाथसार्वभौमे प्रथिताचारपरे प्रजा यदीयाः ।
 नियमात्र परित्यजन्नि नित्यान्धरणौ भूपतिरेव धर्महेतुः ॥ रघुनाथाभ्युदयम्-२.५० ॥
 तामावसत्यब्जदलायताक्षीतारुण्यभाग्योदयधन्यजन्मा ।
 विश्वत्रयीविश्रुतबाहुधामा रामावतारो रघुनाथभूपः ॥ रघुनाथाभ्युदयम्-३.१ ॥
 वरं रघूणां गुणवैभवे यं वदन्तु सर्वे रसिका वयं तु ।
 सहस्रकान्ताजनसामरस्ये कृष्णावतारं हृदि तर्कयामः ॥ रघुनाथाभ्युदयम्-३.५ ॥

Devotion Towards Lord Rāma :

Raghunātha Nāyaka, was a staunch devotee of Lord Rāma. He used to listen to the learned Brahmin reciting the whole *Rāmāyaṇa* every day :

हृदयाम्बुजे जनकजाहदीश्वरं विविधोपचारसहितं विभावयन् ।
 करभासिमौक्तिककृताक्षमालिको जपमातनिष्ठ जगतीपुरंदरः ॥ रघुनाथाभ्युदयम्-४.३७ ॥
 अवनीसुधांशुरथ जानकीधवं रमणीयरत्नखचितैर्हिरण्मयैः ।
 प्रसवैरपि प्रथितवासनाभरैः समपूजयद्बहु सहस्रनामभिः ॥ रघुनाथाभ्युदयम्-४.३८ ॥
 प्रसवाञ्जलिं रघुपतेः प्रकल्प्य तत्पदतीर्थमन्तरुपयुज्य पावनम् ।
 अधिकर्णभासितुलसीदलाङ्गनो जनकादिमानजयदेष चर्यया ॥ रघुनाथाभ्युदयम्-४.३९ ॥
 अथ रामवृत्तमखिलं यथाक्रमं कलुषापहं सकलकाङ्क्षितप्रदम् ।
 निखिलागमार्थनिधिरग्रतः सुधीर्हितमुज्ज्वलार्थयुतमित्यवीवचत् ॥ रघु.-४.४३ ॥

Like Lord Rāma, King Raghunātha is said to have constructed bridge across the ocean between India and Sri Lanka (Ceylon). He helped the king of Nepal (Jaffna), a part of Ceylon, alias Sri Lanka to regain his kingdom from the clutches of *Paraṅgis* (Portuguese) :

विच्छिद्य सेतुं विशिखासनेन परैरगम्यं पयसां निधानम् ।
 चकार रामः स पुरेति सिन्धुबन्धुं विभुर्नोत्सहते स्म बन्धुम् ॥ रघुनाथाभ्युदयम्-९.१० ॥

विधाय विद्वेषिवधं स्वयोधैर्विभीषणं राम इवात्मभक्तम् ।

नेपालभूपं रघुनाथनेता तदास्पदे तत्र समभ्यविञ्चत् ॥रघुनाथाभ्युदयम्-९.२३॥

Like Lord Rāma, king Raghunātha, was capable of destroying the evil and ignoble persons and thus established peaceful empire.

The ancestors of Raghunātha were also dedicated to the wellbeing of their subjects. Cinna Cevva, the forefather of king Raghunātha performed various *Tulādāna* (Weighing donations) and donated many *Agrahāras* (a grant of land given by kings to learned Brahmins) :

ततः प्रभावेण तयोरवन्यां प्रमोदहेतुः सकलप्रजानाम् ।

शरीरवान्धर्म इवाजनिष्ट चव्वाभिधानः क्षितिपालचन्द्रः ॥रघुनाथाभ्युदयम्-६.५॥

दाक्षिण्यसौशील्यदयादिमानां वाञ्छ्यार्थदानां व्रततीततीनाम् ।

उपघ्नभूमिरुहमुर्वरायामुर्वीमहेन्द्रं यमुदाहरन्ति ॥रघुनाथाभ्युदयम्-६.६॥

शोणाद्रिनाथं सुपदा समेत्य सुराः समस्ताः सुकरं भजन्ताम् ।

इत्येव यो हेममयं महेन्द्रपुरातिगं गोपुरमाततान ॥रघुनाथाभ्युदयम्-६.७॥

वियत्तले यो विबुधाग्रसीम्नि नित्यं नटन्त्या निजकीर्त्तिनट्याः ।

स्तम्भं यथा वृद्धगिरौ चकार स्फुरन्मणीगोपुरमिन्दुमौलेः ॥रघुनाथाभ्युदयम्-६.८॥

श्रीशैलनाथस्य सितांशुमौलेः प्राकारसोपानपरम्परादीन् ।

स्वनामचिह्नान्सकलोपचारांश्चक्रे स्थिरं यो नृपसार्वभौमः ॥रघुनाथाभ्युदयम्-६.९॥

King Acyuta, son of Cinna Cevva and father of the hero king Raghunātha, too performed various *Tulādānas* and donated *Agrahāras*. He also constructed various religious places and temples at SriRang and Rameshwar :

विधाय हेम्ना रुचिरं विमानं रत्नैश्चिरत्नैरपि रङ्गधाम्नः ।

किरीटराजं च कृती चकार सिंहासनं चापि स राजसिंहः ॥रघुनाथाभ्युदयम्-६.१३॥

रामेश्वरे राजकलाधरस्य समर्प्य कैङ्कर्यशतानि सम्यक् ।

खिलानि तीर्थान्यखिलानि सोऽयं चकार तत्रैव जगत्प्रसिद्धः ॥रघुनाथाभ्युदयम्-६.१४॥

मुक्तातुलापूरुषमुख्यदानान्यसंख्यदेवायतनान्यवन्याम् ।

महाग्रहारान्स महामहिम्ना नित्यानि चक्रे नृपचक्रवर्ती ॥रघुनाथाभ्युदयम्-६.१५॥

As a king, Raghunātha was capable of protecting the subjects and was

called 'Janaka' (father) by his subjects. He performed several good deeds for the well-being of his subjects. During his rule people enjoyed happiness, prosperity and security :

परीक्ष्य वृत्तं सकलं प्रजानां प्रजा यथा ताः परिपालयन्तम् ।
 ज्ञानेन रक्षाकरणेन नित्यं जनाधिपं यं जनकं वदन्ति ॥रघुनाथाभ्युदयम्-३.४॥
 क्षितिसमुचितयोगक्षेमकृत्याय तस्मिन्प्रभवति रघुनाथक्षोणिपालावतंसे ।
 कृतयुग इव नित्यं केवलं सर्वभोगाननुभवति जनौघः संततानन्दधन्यः ॥रघु.-३.५१॥
 धरणीं प्रशासति धरासुतापतौ धनधान्यगोधनयुताः शुभान्विताः ।
 नियतस्वकर्मनिरताश्चिरायुषो भयदैन्यलेशरहिताः प्रजा बभुः ॥रघुनाथाभ्युदयम्-४.६८॥

Thus, the ancestors of king Raghunātha accomplished several works for the welfare of the people living in the Tanjore city.

There were many poets patronized by king Raghunātha. Many scholars too were honoured by king Raghunātha. The following verses state that the ladies in his court could compose poetry in various languages and were proficient in the performing arts like music and dancing. There is a reference to expert engineers and architects in the kingdom of king Raghunātha :

अत्यगाधहृदयान्तरोल्लसद्ग्राढनिश्चलगभीरतां बुधः ।
 भासुरामिव सदा प्रसादतो मौक्तिकालिमवहन्महीपतिः ॥रघुनाथाभ्युदयम्-५.१२॥
 यत्र शिल्पिवरयत्नकल्पिते भासुराण्यगरुधूपभक्तिभिः ।
 पद्मरागमणिपद्मतोरणान्यावृतान्यलिगणैरिवालसन् ॥रघुनाथाभ्युदयम्-५.२१॥¹

Thus, king Raghunātha was among a few rulers of India who would be remembered in the future for his benevolent activities. He was endowed with several commendable virtues like self confidence, faith in the Supreme Reality, concern for the common citizens of his kingdom, Physical and spiritual strength as well as interest in different walks of life.

¹ Other verses are 3.14; 5.54; 5.55; 11.61

Poetess Rāmabhadrāmbā and her scholarship :

Rāmabhadrāmbā was a learned poetess who adorned the court of King Raghunātha of Tanjore. Rāmabhadrāmbā has written a historical *Mahākāvya* in twelve cantos called the *Raghunātha-Abhyudaya*, describing the political and historical events that happened during the reign of King Raghunātha Nāyaka (1614 to 1634 AD). She was the queen of King Raghunātha Nāyaka and considered him Rāma incarnate and thus wrote a poem *Raghunātha-Abhyudaya* depicting his glory.¹

“इति श्रीरामभद्रकरुणाकटाक्षलब्धसारसारस्वतप्रवर्धमानशतलेखिनीसमसमयलेखनीयाष्ट-
भाषाकल्पितचतुर्विधकवितानुप्राणितसाहित्यसाम्राज्यभद्रपीठारूढरामभद्राम्बाविरचिते
रघुनाथाभ्युदये (प्रथमः) सर्गः ।”

In the above-mentioned colophon, occurring at the end of each canto it is pointed out that Rāmabhadrāmbā, the author of this *Mahākāvya* was an erudite poetess. She had attained the benign grace of God Śri Rāma as well as that of Emperor Raghunātha. Owing to his grace she was capable of writing hundreds of compositions and was adorning the auspicious literary empire in those days.

In new Catalogous Catalogorum too the work *Raghunātha-Abhyudaya* of Rāmabhadrāmbā is mentioned on page 518.

Apart from its literary merit, the *Mahākāvya* is of very great importance as a source of the historical development of Vijaynagar Empire (vide chapter no. IV). Therefore, this *Mahākāvya* is important from historical point of view as it provides information regarding the great rulers like king Timma, king Cevva, king Acyutarāya and king Raghunātha belonging to the *Tuluva* dynasty which ruled the South India from 15th to 17th century AD.

V. Vriddhagirisan, the author of the book “The Nayaks of Tanjore” states “Rāmabhadrāmbā’s version seems to be historically accurate and

¹ Madhavananda page 337; Krishnamachariar page 230; Varnekar S. B. page 428

sequentially probable. Rāmabhadrāmbā wrote her account mainly to exhibit her love and regard for emperor Raghunātha.”

Just as Sītā was dedicated to God Rāma poetess Rāmabhadrāmbā was also devoted to her husband king Raghunātha.

In the following verses of the *Rāmāyaṇa (Sundarakāṇḍa)*, we find Sītā’s dedication to God Rāma :

शक्या लोभयितुं नाहमैश्वर्येण धनेन वा ।
 अनन्या राघवेणाहं भास्करेव यथा प्रभा ॥२१.१५॥
 प्रसादयस्व त्वं चैनं शरणागयवत्सलम् ।
 मां चास्मै प्रयतो भूत्वा निर्यातयितुमर्हसि ॥२१.२१॥
 नाहं स्पृष्टुं स्वतो गात्रमिच्छेयं वानरोत्तम ।
 यदहं गात्रसंस्पर्शं रावणस्य गता बलात् ॥२१.६२॥

Rāmabhadrāmbā, too has offered adoration to her husband Emperor Raghunātha resembling God Rāma :

अथ तं रघुनाथभूवलारिं समरे चोलगनाशितारमेत्य ।
 बहुधा वसुधाबुधाः प्रमोदाद्विबुधा राममिवास्तुवञ्जयाढ्यम् ॥रघुनाथाभ्युदयम्-८.९७॥
 आचन्द्रतारार्कममूं प्रमोदाद्वसुंधरां पालय वार्धिकाञ्च्रीम् ।
 जयारिसंघाजगतीसुधांशो दयानिधेर्दाशरथेः प्रसादात् ॥रघुनाथाभ्युदयम्-८.१००॥
 विधाय विद्वेषिवधं स्वयोधैर्विभीषणं राम इवात्मभक्तम् ।
 नेपालभूपं रघुनाथनेता तदास्पदे तत्र समभ्यषिञ्चत् ॥रघुनाथाभ्युदयम्-९.२३॥

As it is pointed out in this chapter, the poetess has depicted fascinating facets of glorious personality of king Raghunātha, both as a king and as a connoisseur of several branches of knowledge. Thus, king Raghunātha was among a few rulers of India who would be remembered in the future for his multifarious activity, dedication to the well-being of people and the protection of Indian religion as well as culture by vanquishing the ignoble and alien rulers.

Raghunātha-Abhyudaya Mahākāvya is therefore significant since it

depicts the prominent episodes and events as they took place during 17th century when Southern most part of India was ruled by the valorous kings like Timma, Cevva, Acyutappa and Raghunātha of Tuluva Dynasty.

The present *Mahākāvya Raghunātha-Abhyudaya* composed by a learned poetess Rāmabhadrāmbā, gives information about indological branches like Poetry, History, Geography and Sociology related to *Tuluva* dynasty as well as the people living in the cities like Tanjore, Madhura, Kanchi during 17th century AD.

Several anecdotes are related regarding the scholarship of Rāmabhadrāmbā. Once the king in court gave out the following *pāda* of verse :

“किं ते सन्तानपादपायन्ते ” and asked the ladies assembled there to complete it.

Rāmabhadrāmbā seems to have got up at once and completed the verse as follows :

कति कति नः क्षितिपतयः किं ते रघुनाथनायकायन्ते ।
भुवि बहवः किल तरवः किं ते सन्तानपादपायन्ते ॥ ¹

The above verse reflects scholarship and excellent speedy poetic calibre of poetess Rāmabhadrāmbā.

Poetess Rāmabhadrāmbā has used many synonymns for several objects viz.:

- | | | | |
|-------|----------|---|---|
| (i) | Elephant | : | गन्धनागः, महागजेन्द्रः |
| (ii) | Horse | : | सैन्धवः, अश्वः, तुरङ्ग मः |
| (iii) | Sun | : | अहस्करः, तिग्मांशुः, भास्करः, अंशुमालिन्, पयोजबान्धवः,
दिवाकरः, विभावसुः, भानुः, जलजातबान्धवः, वासरेशः |
| (iv) | Lady | : | चकोरलोचना, तरललोचना, कमलेक्षणा, मदिरलोचना |

¹ Introduction Text *Raghunātha-Abhyudaya*

- (v) King : जगतीपुरंदरः, धराधिपः, धरणीश्वरः, अवनीसुधांशुः, क्षितिजापतिः, अवनीसुधाकरः, अवनितलसुधांशुः, ऊर्वीश्वरः, क्षमापतिः, धरणीशः
- (vi) Śri Rāma : जनकजाह्नदीश्वरः, जानकीधवः, रघुपतिः, रघुनन्दनः
- (vii) Lotus : पयोरुहः, पयोजः
- (viii) River Kāveri : सह्यात्मजा, सह्यसुता, कवेरकन्या, मरुद्वृधा, सह्यभवा
- (ix) Night : यामवती, रजनी

In the whole *Mahākāvya* we find the mastery of poetess Rāmabhadrāmbā over Sanskrit language. There is a graphic description of city Tanjore river Kāveri, king Raghunātha and his warfare throughout the *Mahākāvya* (vide chapter no. IV and V).

Poetess Rāmabhadrāmbā is indebted to several scholars and poets.

The composition *Raghunātha-Abhyudaya* by poetess Rāmabhadrāmbā is replete with historical data and achievements of king Raghunātha. Poetess Rāmabhadrāmbā has mainly referred to compositions like *Raghuvaṁśam*, *Sūryaśatakam*, *Navasāhasāṅkacaritam*, *Vikramāṅkadevacaritam*, *Prthvī rājaviṅjayam*, *Madhurāviṅjayam* and *Hammīra Mahākāvya*.

Raghunātha-Abhyudaya (17 th century AD)	Raghuvaṁśam (c. 4 th century AD)
निरीति प्रजानाम् ॥१.४६॥	प्रजानां जन्महेतवः ॥१.२४॥
परीक्ष्य वदन्ति ॥३.४॥	
परीक्ष्य वदन्ति ॥३.४॥	यथा प्रकृतिरञ्जनात् ॥४.१२॥
कान्ता यात्राश्रुतौ ॥३.५०॥	दिशः तादृशम् ॥३.१४॥
असूर्य कुमारम् ॥६.४९॥	उमावृषाङ्गौ तत्समौ ॥३.२३॥
	Sūryaśatakam (c. 9 th century)
तपनोऽसि तत्त्वगौरवम् ॥४.१९॥	विस्तीर्ण वः ॥१७॥
अनिशत्वदीय विभावसौ तव ॥४.२३॥	दत्तानन्दा उत्पादयन्तु ॥९॥
तिलकं दिवाकर ॥४.२५॥	नाकौकः श्रेयसे वः ॥९०॥
	Navasāhasāṅkacaritam (c. 11 th century)
परिखा साम्यम् ॥२.१०॥	अस्ति पिशङ्गा ॥१.१७॥

रत्नपीठ प्रभावरैः ॥५.३७॥	हरेस्त्वमंशो मैथिलीशः ॥९.५८॥
	Vikramāṅkadevacaritam (c. 11 th century)
पुरन्धिकं दीपैः ॥१.२२॥	गतोऽपि यामिनीपतिः ॥२.५॥
प्रतिबिम्ब नित्यम् ॥२.२८॥	चकार नभः ॥२.१॥
असूर्य कुमारम् ॥६.४९॥	स विक्रमेण समाख्याम् ॥३.१॥
	Pr̥thvirājavijayam (c. 12 th century)
क्षिति धन्यः ॥३.५१॥	इति रामराज्यसुख क्रमम् ॥९.३४॥
असूर्य कुमारम् ॥६.४९॥	ज्येष्ठत्वं जन्मना ॥७.४९॥
पुरातनै सधर्मदारः ॥६.५६॥	स्वप्रकर्ष महोत्सवम् ॥८.२९॥
	Madhurāvijayam (c. 14 th century)
बाल्योचिताभिः भूताम् ॥६.५७॥	कल भूताम् ॥२.३९॥
असूर्य कुमारम् ॥६.४९॥	अथ इन्दुमौलेः ॥२.१४॥
पुरातनै सधर्मदारः ॥६.५६॥	आकम्पयिष्यत्य अकार्षीत् ॥२.३४॥
	Hammīramahākāvya (c. 15 th century)
घनदान प्रसादात् ॥२.२०॥	ततोऽभवत् चकार ॥२.२९॥
पुरातनै सधर्मदारः ॥६.५६॥	कृत्वा ददौ ॥४.१४८,(१४५,१४९)॥
सभान्तरे चित्रम् ॥७.४०,(३६,४१)॥	पुरा रचयांबभूवुः ॥८.५७॥
	Rukmiṇīkalyāṇamahākāvya (c. 17 th century)
ततः चन्द्रः ॥६.५॥	आसीद् चेव्वभूपः ॥१.३४॥
भार्या प्रभावा ॥६.११॥	अजायतास्माद् कास्ते ॥१.३७॥

Vaidyanātha-prāsāda-prāśasti written by Devakumārikā :

The title *Vaidyanātha-prāsāda-prāśasti* can be interpreted in the following ways :

वैद्यानां नाथः वैद्यनाथः ।

वैद्यनाथस्य प्रासादः ।

वैद्यनाथ प्रासादस्य प्रशस्तिः ताम् अधिकृत्य कृतम् काव्यम् ।

Vaidya means one who dispels the diseases.

Vaidya : Relating to the Vedas.

Vaidya : A learned man scholar, doctor.

Family Deity

Lord Śiva, alias *Ekaliṅga*, alias *Vaidyanātha* is the family deity of *Rāṇās* of Mewar. Starting from *Bāppā Rāvala*, we find the devotion and dedication of *Rāṇās* of Mewar towards Lord Śiva. The king (*Maharāṇā*) of Udaipur is regarded to be the only representative (*Diwāna*) of Lord Śiva and he used to rule over the state on behalf of Lord *Ekaliṅga*. Apart from the temple of *Ekaliṅgajī*, there is a temple of *Vaidyanātha* constructed by *Devakumārikā*, the chief queen of *Rāṇā Amarasimha* and the mother of *Sangrāmasimha*. In the last canto of the text *Vaidyanātha-prāsāda-prāśasti* we get the description of the renovation and construction of the temple of *Vaidyanātha*. The temple of *Vaidyanātha* is located about 6 km. in the western direction in the village named *Srisharam*, near Udaipur, in Rajasthan :

ईशो हि कान्त्यारमतीति हेतोः श्रीशारमग्राम वरो य आस्ते ।
 शिवस्थितिं तत्र विलोक्य देव्या प्रासाद सिद्धयर्थमकारि बुद्धिः ॥ वै.प्रा.प्र.-४.२५ ॥
 श्री वैद्यनाथ शिव सद्य भवां प्रतिष्ठां ।
 देवी चकार किल देवकुमारिकाख्या ॥ वैद्यनाथ प्रा.प्र.-५.१८ ॥

Devakumārikā is said to have repaired the dome of the Temple and performed various types of donations in order to please Lord Śiva. The donations given by the poetess were the signs of her generosity and her strong faith in religious rites. For the construction of this temple she appointed a Brahmin named *Śrī Nivāsa*, who looked after the construction of building of the great temple :

तं ज्ञाति वर्गापितसद्दुकूलपात्रादिकं रायमिहोग्रबुद्धिः ।
 शिवालयस्योद्भवकर्मसिद्धौ सा श्रीनिवासं कुशलं न्ययुङ्क्त ॥ वैद्यनाथ प्रा.प्र.-४.२८ ॥

The dome of the temple looked lustrous like the golden peak of mountain *Kailāsa* :

सुहृश्यसर्वादृतरूपराशिः शिवस्थिति प्रोज्जितकल्मषौधः ।
 सुवर्ण शृङ्गी प्रतताद्भुतश्रीः प्रासाद ईशाद्रिरिवाऽऽवभासे ॥ वैद्यनाथ प्रा.प्र.-४.२६ ॥

Poetess Devakumārikā and her scholarship .

Devakumārikā, who has composed *Vaidyanātha-prāsāda-prāśasti*, was the wife of *Rāṇā* Amarasimha the ruler of Mewar from 1699 to 1711 AD She was the daughter of king Sabalasingha and sister of Sultanasingha :

तस्माद् गुणाब्धेः सबलाभिधानाद् रमेव साक्षादुदिताऽभवद् या ।
 पितुर्गृहेऽवर्धत सदगुणौधैर्नाम्ना युता देवकुमारिकेति ॥वैद्यनाथ प्रा.प्र.-४.१६ ॥
 पित्राऽथ दत्ता सबलेन राज्ञा वराय योग्यामरसिंहनाम्ने ।
 भीष्मेण कृष्णाय महोग्रधाम्ने धामाभिरामा किलरुक्मिणीव ॥वैद्यनाथ प्रा.प्र.-४.१७ ॥

She was the mother of *Rāṇā* Saṅgrāmasimha and Candrakumārikā :

तुला द्वितीयापि तया व्यधायि श्रीएकलिङ्गेश्वरसन्निधाने ।
 ग्रहे विधोश्चन्द्रकुकारिकाख्यां सुतां च पौत्रं विधिवद्विधाय ॥वैद्यनाथ प्रा.प्र.-४.२३ ॥

The composition *Vaidyanātha-prāsāda-prāśasti* by poetess Devakumārikā is replete with historical data. Many verses therein have some historical bearing (vide chapter IV). After the death of her husband *Māhārāṇā* Amarasimha, she dedicated her life to the cause of religion. By performing various *Tulādānas* she helped her subjects.

Vaidyanātha-prāsāda-prāśasti is the only composition attributed to Devakumārikā, as stated in New Catalogous Catalogorum, vol. 9, by Kunjuni Raja.

J. B. Chaudhari states, “The post colophon records the date of the manuscript as Saṁvat 1775 i.e. 1719-20 AD :

पञ्च द्वीप मुनीन्दु सम्मित शरच्छुल्कासिताद्रीन्द्रजाः
 धस्त्रे सूर्य सुतान्विते द्विजवरो गोवर्धनस्यात्मजः ।
 प्रत्यर्थि क्षितिभृत् पराजय कर श्रीमण्डित
पानतरेश्वरस्य वचनाच्छ्रीरुपभद्रोऽलिखत् ॥”

This text consists of five *Prakaraṇas* (chapters) namely: (i) *Vaiśa-varṇanam*, (ii) *Saṅgrāmasimha-pattābhiṣeka*, (iii) *Dānapraśamsā*, (iv) *Cāhuvāṇodbhava*, (v) *Pratiṣṭhā*

In the first *Prakaraṇa* some of the Mewar kings and their achievement in life are depicted. In the second chapter the coronation ceremony of *Rāṇā Saṅgrāmasiṃha* is described. In the third chapter knowledge of poetess in the field of *Dharmaśāstra* is revealed through the references to various *Dānas* (donations) enjoined in the scriptures. We find the biographical information regarding poetess Devakumārikā in the fourth chapter. The fifth canto depicts the opening ceremony of the holy temple *Vaidyanātha* which was consecrated in 1716 AD by the mother of *Rāṇā Saṅgrāmasiṃha*, i.e. Devakumārikā herself.

The colophon of the text “इति देवकुमारिका नाम राजमातृकृतवैद्यनाथप्रासादप्रशस्तौ वंशवर्णनम् ।” which comes at the end of each chapter reveals that Devakumārikā has composed this *Khaṇḍakāvya*.

In this text, *Vaidyanātha-prāsāda-praśasti*, we find references to various temples constructed and renovated by *Rāṇās* of Mewar. There is a reference to the installation of Lord *Ekaliṅga* by the King Bāppā Rāvala and his descendents.

Apart from the worship of Lord Śiva, the worship of Lord Viṣṇu, was prevalent in those days. Viṣṇu’s Temple was constructed by King Jagatasiṃha (1628 AD). Devakumārikā made relentless efforts to renovate the temple of *Vaidyanātha*.

The work begins with a prayer to Lord Śiva, Lord Gaṇeśa and Goddess Sarasvatī :

शिवं साम्बमहं वन्दे विद्याविभवसिद्धये ।

जगत्सूति हरं शम्भुं सुरासुरसमर्चितम् ॥वैद्यनाथ प्रा.प्र.-१.१॥

गुञ्जद भ्रमदभ्रमरराजिविराजितास्य स्तम्बेरमाननमहं नितरां नमामि ।

यत्पादपङ्कजपरागपवित्रितानां प्रत्यूहराशय इह प्रशमं प्रयान्ति ॥वैद्य. प्रा.प्र.-१.२॥

The coronation ceremony of Sangrāmasiṃha is described in the second chapter, which reflects her knowledge in various rites and rituals :

पुरोहितः श्रीसुखगम्पनामको वृद्धः मुराणामिव यो बृहस्पतिः ।

सर्वं तनोति स्म विधिं विधानवित् पट्टाभिषेकोत्सवयोग्यमन्त्रतः ॥वैद्यनाथ प्रा.प्र.-२.३॥

तीर्थोदकैः काञ्चनकुम्भसंस्थै मूर्धाभिषिक्तोऽय नृपः समन्त्रैः ।

ततस्तु नेपथ्यविधिं दधानो धर्माभिमुक्तार्क इव व्यराजत् ॥वैद्यनाथ प्रा.प्र.-२.४॥

Devakumārikā must have studied important texts of *Dharmaśāstra* like *Dānacandrikā*, *Dānakriyākaumudī*, *Dāna Mayūkha* etc. In the third chapter she refers to the donations offered by king Saṅgrāmasimha to the learned priests and scholars like Dinakara, Sukhānanda, Devarāma, Kamalākānta Bhaṭṭa :

वाजपेय मुखयज्ञणक्तिने पुण्डरीक इति नाम बिभ्रते ।

ग्राममेव सितवाजिसंयुतं चन्द्रपर्वणि समार्पयत् प्रभुः ॥वैद्यनाथ प्रा.प्र.-३.६॥

Moreover, poetess had studied a number of texts like *Rāmāyaṇa*, *Mahābhārata*, *Bhagavadgītā*, *Manusmṛti* as well as the compositions of Kālidāsa, Bhaṭṭi, Bhāravi etc. She was also aware of the contribution of the authors like Suśruta and Vāgbhaṭṭa whose texts *Suśruta Saṁhitā* and *Aṣṭāṅga Hṛdaya* contain the knowledge of medical science and surgery respectively (vide table given below) :

Vaidyanātha-prāsāda-prāśasti	Bhagavadgītā (c. 400 BC-400 AD)
नृणामहं विबन्धनेन ॥१.४२॥	उच्चैःश्रवसमश्वानांनराधिपम् ॥१०.२७॥
सेतुरेव नमाम्यहम् ॥५.२०॥	नमः सर्वः ॥११.४०॥
	Raghuvamśa (c. 4 th century AD)
शिवं समर्चितम् ॥१.१॥	वागर्थाविव परमेश्वरौ ॥१.१॥
	Bhaṭṭikāvyaṁ (c. 5 th century AD)
अथागमत् इवाधिकश्रीः ॥३.८॥	वसूनि निरास्थत् ॥१.३॥
	Kirātārjunīyam (c. 6 th century AD)
“सदानुकूले”ति मुख्ये ॥२.२१॥	स किंसखा सर्वसंपदः ॥
	Rājaprasasti (c. 17 th century AD)
गुञ्जदभ्रमदभ्रमर प्रयान्ति ॥१.२॥	दधदतलिकरे मंगलायः ॥१.६॥
अथाभवद् भजन्ते ॥१.१०॥	रानाविरुदलाभेन नृपाः ॥४.३३॥
रणे सार्थकतामवाप्तम् ॥१.११॥	
यशकर्ण द्विषत्स्वपि ॥१.१४॥	तस्य पुत्रो सुतोस्य तु ॥४.२॥
ततस्तु नागपाल पालयन् ॥१.१५॥	

ततोऽभवत् तेन ॥१.१६॥	
तस्माद् खलु भङ्गमेव ॥१.१७॥	पृथ्वीमलः तत्सुतः ॥४.३॥
तस्माद् यदीक्षिताः ॥१.१८॥	
तत् सूनुरुग्रः बुभोज ॥१.१९॥	
तदङ्ग जन्मा बभाज ॥१.२०॥	
तस्मान्महीयान् भूमिः ॥१.२२॥	ज्येष्ठ सुतः मूर्द्धगंगाप्रदर्शकः ॥४.७॥
ततोऽरिसिंह जगज्जनौधः ॥१.२३॥	
हमीर प्रजासु ॥१.२५॥	क्षेत्रसिंह मोकलस्ततः ॥४.९॥
लक्ष्य नरेन्द्रः ॥१.२६॥	
मकार इत्यभाणि ॥१.२७॥	
स मोकलः कुम्भकर्णम् ॥१.२८॥	स कुम्भकर्णः मस्तकात् ॥४.१३॥
	कुम्भकर्णोथ कुम्भलमेरुकृत् ॥४.१४॥
स रायमल्लो कथित् ॥१.३०॥	कुम्भकर्णोथ राज्यकृत् ॥४.१४॥
पार्थिवात् विनिर्मितम् ॥१.३३॥	तद्भ्राता सागरम् ॥४.१७॥
	तथोदयपुरं युताय च ॥४.१८॥
प्रतापसिंहोऽथ धरित्रयाम् ॥१.३४॥	प्रतापसिंहोऽथ मानिना ॥४.२१॥
अशेष येषु चले ॥१.३६॥	राना वधूहतो ॥५.१॥
तस्माद्भूत् कर्णः ॥१.३७॥	अथ ददौ ॥५.१०॥
ततो जगत्सिंह कल्पः ॥१.३७॥	शते जगत्पतिः ॥५.१७॥
ततोऽभवद् राजसिंहः ॥१.३९॥	शते महीपतेः ॥५.२२॥
संग्रामसिंह नृपः ॥२.२२॥	राज्यप्राप्ते वातनोत् ॥५.३४॥
	शते कृष्ण पक्षके ॥६.१॥
तुलां देवकुमारिकेयम् ॥४.२४॥	प्रयागे रुप्यतुलागणम् ॥६.४४॥
मुन्यङ्ग तदासीत् ॥२.२॥	शते कृष्णपक्षके ॥६.१॥
	द्वितीयादिवसे नरेश्वरः ॥६.२॥
तदङ्ग जन्मा वरिष्ठः ॥१.४१॥	जयसिंहाभिधः कीर्तिचन्द्रवान् ॥६.६॥
	Amarakāvyaṃ (c. 17 th century AD)
अथाभवद् भजन्ते ॥१.१०॥	रानाभिधानं कर्णरावलसंनिभः ॥१.३॥
दिनकरस्तु पङ्कजः ॥१.१३॥	शते नृपः ॥१.१८॥
यशकर्ण द्विशत्स्वपि ॥१.१४॥	सौलंकिपुत्री भूधवोऽभवत् ॥१.२०॥
	राना सुवर्णगणदोऽभवत् ॥१.२१॥
ततस्तु पालयन् ॥१.१५॥	पंवारि व्यमोचयत् ॥१.२३॥
ततोऽभवत् तेन ॥१.१६॥	ततो चित्रकूटेश्वरोऽभवत् ॥१.२५॥
तस्मात् खलु भङ्गमेव ॥१.१७॥	सौलंकिनी सुतो ततः ॥१.२७॥
तस्माद् यदीक्षिता ॥१.१८॥	पुरा चित्रकूटेश्वरोऽभवत् ॥६.२८॥

तत्सूनुरुगः बुभोज ॥१.१९॥	त्रयोदशे दधे बली ॥६.३२॥
तदङ्गजन्मा बभाज ॥१.२०॥	त्रयोदशे नृपोऽभवत् ॥६.३४॥
हमीर प्रजासु ॥१.२५॥	शते हम्मीरसम्भवः ॥८.१॥
	राज्यं वशे ॥८.२॥
लक्ष्य नरेन्द्रः ॥१.२६॥	शते दधो ॥८.१६॥
मकार इत्यभाणि ॥१.२७॥	शते नृपः ॥८.१७॥
स मोकलः कुम्भकर्णः ॥१.२८॥	सांखुली जातकर्मत्वम् ॥८.३७॥
	श्रीकुम्भकर्ण व्यधात् ॥८.३८॥
स रायमल्लो कथित् ॥१.३०॥	कुम्भापुत्रो वैरिसुभ्रु ॥११.४॥
तदङ्गजन्मा रसाभराद् यः ॥१.३१॥	कालावंशीय वल्लभः ॥१३.२॥
	शते शक्रसन्निभः ॥१३.३॥
पार्थिवात् विनिर्मितम् ॥१.३३॥	वर्षे चाष्टादशशरन्नितः ॥१४.१॥
	सुलतानादि ततान सः ॥१४.२॥
प्रतापसिंहोऽथ धरित्रयाम् ॥१.३४॥	प्रतापसिंहः नरेन्द्रः ॥१६.२॥
अशेष येषु चले ॥१.३६॥	गते शते तनयोऽभवत् ॥१८.१॥
	प्रतापसिंहादमरसिंह चक्रयुक् ॥१८.२॥
तस्मादभूत् कर्णः ॥१.३७॥	उदयपुर दधार ॥१९.२॥
ततो जगत्सिंह कल्पः ॥१.३७॥	पुत्री श्री कुमारो महान् ॥२०.१॥
ततोऽभवद् राजसिंहः ॥१.३९॥	पूर्णेत्तु राजसिंहः ॥२०.१४॥
संग्रामसिंहः नृपः ॥२.२२॥	ब्रह्मार्पणं वितेने ॥२०.३८॥
तुलां चतुर्थीमपि विभाति ॥५.११॥	प्रयागमध्येऽपि माघमासे ॥२०.७१॥

Khaṇḍakāvya Santānagopāla composed by Lakṣmī Rājñī :

The title Santānagopāla can be interpreted in the following way :

संतानस्य दाता गोपालदेवः तम् उद्दीश्य कृतं काव्यं संतानगोपालकाव्यम् ।

In this composition there is an anecdote based on the story depicted in the *Bhāgavata Purāṇa* (X.89). In this *Kāvya* the two concepts of *Santāna* and of *Gopāla* are important. Firstly, *Santāna* means a child (progeny) extending a particular *Kula* (family). Secondly, *Gopāla* is one of the epithets of God Kṛṣṇa. It means (‘गां पालयति’), one who protects the cattle, earth, etc.

गोपालः -

“गाः पालयतीति । गा + पाल + कर्मण्यण । गवां पालकः । वृन्दावनस्थगोपालानां स्वरूपं यथा “गोपालाः मुनयः सर्वे वैकुण्ठानन्दमूर्तयः ॥” इति पद्मपुराणे पातालखण्डे व्यासं प्रति श्रीकृष्णवाक्यम् ।

(गां पृथिवीं पालयतीति । गो पाल म्रण् । राजा गां पृथिवीं वेदं वा पालयतीति ।) नन्दनन्दनः कृष्णः ।”¹

Poetess Lakṣmī Rājñī and her scholarship :

Lakṣmī Rājñī has written *Santānagopālakāvya* in three cantos. J. B. Chaudhari rightly observes “Lakṣmī Rājñī was a member of the *Etavallattu* branch of the family of the *Katattanatu* (Kings) of North Malabar. This Lakṣmī Rājñī is altogether a different person from Rāñī Gaurī Lakṣmī Bāyī of Travancore (1811 to 1815 AD). K. Kunjunni Raja in his book “Contribution of Kerala to Sanskrit Literature” remarks, “In the Katattanatu Royal family of Malabar there were some scholars in the 19th century AD. Queen Lakṣmī of the same family, who lived during 1845 to 1909 AD is the author of *Santānagopāla*, a poem in three cantos.”

She had studied various scriptures and *Purāṇas*, particularly *Bhāgavata-purāṇa* (X.89) the story of which is illustrated in the present text. Lakṣmī Rājñī was an erudite poetess; her composition *Santānagopāla* envisages the fact that she had mastered a number of literary and philosophical texts. We find several allusions as well as references quoted from the prominent *Brāhmaṇa* texts like *Śatapatha Brahmaṇa*, *Upaniṣads* like *Taittirīya*, *Śwetāśvatara*, *Bhagavadgītā*, *Purāṇas* like *Agni*, *Kūrma*, *Bhāgavata* as well as the poetic compositions like *Raghuvamśa*, *Kumārasambhavam* and *Gītagovinda* of Jayadeva.

This shows that although the poetess was a queen belonging to a wealthy royal family, she was a versatile scholar blessed with, Lakṣmī and Sarasvatī, Goddess of Wealth and Knowledge.

¹ Śabdakalpadruma — page 358

Santānagopāla is the only work of Lakṣmī Rājñī known to exist as pointed out by J. B. Chaudhari in his introduction of the book “Sanskrit Poetesses”. He says, “The present work was composed by the Queen out of affection for Prince Ravivarman in spite of her ill health :

रोगार्तयाऽपि रविवर्मकुमारकस्य जातादरेण मनसा वचसि प्रकामम् ।
मौर्ख्यं समर्प्य विगणय्य कृतं मयैतत् काव्यं मुदाबुधवराः परिशोधयन्तु ॥सं.गो.-३.५०॥

The text *Santānagopālakāvya* contains three cantos in which it is said that the ten sons of a Brahmin died all of a sudden. Brahmin thereafter approached Lord Kṛṣṇa for His favour. Arjuna, the friend of Lord Kṛṣṇa, promised to save the children of Brahmin. Thus, when the tenth child was born, Arjuna made all his efforts to protect the child, but it was in vain :

गाण्डीव एष तव खाण्डवदाहलब्धो नानारिपुप्रवरशौर्यविमाथिवीर्यः ।
संसर्गतस्तव किमस्य च षण्डतेति मत्वा नपुंसकतयापि च कथ्यतेऽसौ ॥सं.गो.-१.३२॥
मा मा कुरुष्व कुरुसत्तम साहसं मय्यस्मिन् भवत्प्रियसखेऽपि च जीवतीत्थम् ।
हा हन्त भूरितरकीर्तिनिदानभूतं देहं विहातुमिह कस्तव दुर्विचारः ॥सं.गो.-१.३८॥

In the second canto, it is stated that both Lord Kṛṣṇa and his friend Arjuna approached Lord Viṣṇu who listened to their prayer :

चिरं पृथिव्यां कुशलं भजन्तौ पदं समागच्छतमेतदेव ।
नयेतमेतानपि विप्रपुत्रान् प्रतिश्रुतं तत्तु भवत्वबन्धाम् ॥सं.गो.-२.३६॥

Arjuna, along with Kṛṣṇa returned to the Brahmin with his children in the last canto. Brahmin gave blessings to Arjuna and the canto ends with the glorification of Lord Viṣṇu :

जय हरे जय देव जगत्पते यदुकुलाम्बुधिपूर्णनिशाकर ।
अयमहं प्रणतोऽस्मि रमापते तव पदेऽव पदेकसमाश्रयम् ॥सं.गो.-३.११॥
सततमेव जगत्परिरक्षितुं निखिलमप्यवतारशतैरलम् ।
कृतधियस्तव सा प्रथिता कृपा भुवि तथा वितथामिह मा कृथाः ॥सं.गो.-३.१६॥

The delineation of Avatāra is found in *Brāhmaṇa* texts, *Upaniṣads*, *Rāmāyaṇa* and *Mahābhārata*. Thus from the examples we came to know that she was aware of Viṣṇu’s incarnation as *Matsya*, *Kūrma*, *Varāha*,

Nṛsiṃha etc.

1) इदं विष्णुर्विचक्रमे त्रेधा निदधेपदम् ---ऋग्वेद-१.२२.१७

2) In *Śatapatha Brāhmaṇa – Vāmanāvatāra* is described as :

वामनो ह विष्णुरासनम्

3) In *Taittirīya Āraṇyaka – Kūrmāvatāra* is delineated.

अन्तस्तः कूर्मभूतः तमब्रवीत् मम वै त्वङ्गासात्समभूव नेत्यब्रवीत् पूर्वमेवाहमिहासम् इति तत्पुरुषस्य पुरुषत्वं सः सहस्रशीर्षाः पुरुषः सहस्राक्षः सहस्रपाद् भूत्वोदतिष्ठत् ॥ अनुवाक् २३ ॥¹

Also there is a description of *Varāha avatāra* in *Taittirīya Āraṇyaka* :

आपो ह वा इदमग्रे सलिलमासीत् तस्मिन् प्रजापति वायुर्भूत्वा चरत् सह मामपश्यत तं वराहो भूत्वा हरत् स वराहो रूपं कृत्वा अप्सु न्यमज्जत् स पृथ्वीं मध्ये आर्च्छत् उद्धृताऽसि वराहेण कृष्णेन शतबाहुना ।

Upaniṣad

Her knowledge of some *Upaniṣads* and *Bhagavadgītā* is reflected from the following verses :

Santānagopāla Kāvya	Upaniṣads
नमोऽद्वितीयाय वपुर्धराय ॥ सं. गो. २. १७ ॥	ॐ ब्रह्मा प्राह ॥ मुण्डकोपनिषद् ॥
सर्वात्मने नमस्ते ॥ सं. गो. - २. १९ ॥	सत्यं व्योमन् ॥ तैत्तिरीय उप. ॥ येनावृत्तं सर्वविद्यः ॥ श्वेताश्वतर-१ ॥ विद्याय विश्वम् ॥ श्वेताश्वतर-२२ ॥ लोकवन्तु लीला कैवल्यम् ॥ ब्रह्मसूत्र ॥
यस्मादिदं वैभवाय ॥ सं. गो. २. २० ॥	यो योनिं . . . शान्तिमत्यन्तमेति ॥ श्वेता. उप. ११ ॥ यतो ब्रह्मेति । तैत्तिरीय उप. ॥ सर्वं उपासीत ॥ छां. उप. ३. १४ ॥
नमोऽद्वितीयाय वपुर्धराय ॥ सं. गो. ३. १७ ॥	अहमात्मा एव च ॥ भ. गी. १०. २० ॥ ईश्वरः मायया ॥ भ. गी. १८. ६१ ॥ बहूनि परंतप ॥ भ. गी. ४. ५ ॥ यदा यदा सूजाम्यहम् ॥ भ. गी. ४. ७ ॥ परित्राणाय युगे युगे ॥ भ. गी. ४. ८ ॥

¹ Shastri Mahadev and K. Rangacharya, page 139

She is more conversant with *Bhāgavata Purāṇa* from the point of view of heroic deeds performed by Lord Kṛṣṇa. Although she has taken the theme from *Bhāgavata Purāṇa*, the work is unique in presentation. She has described Viṣṇu's incarnations as *Matsya*, *Kūrma*, *Varāha*, *Nṛsimha* etc.

Santānagopāla Kāvya	Purāṇas
दिवि भुवा पुरा ॥३.१७॥	ज्ञात्वा हरिरीश्वरः ॥भा.पु.९॥
प्रमथिते उपास्महे ॥३.१८॥	कूर्मरूपं हभूत् ॥अग्निपुराण-८॥
शरणमस्तु रिपुः ॥३.१९॥	तथैव जनार्दन ॥वराहपुराण॥

The exploits of Kṛṣṇa as a coward boy as described in *Bhāgavata Purāṇa*, are mentioned by poetess. They are : episode of killing of Pūtanā, killing of demons Śakaṭa and Vāta, the episode of uprooting the twin Arjuna trees, the subduing of serpent *Kāliya*, the episode of the lifting up of *Govardhana* mountain, episode of *Gopī-cīra-haraṇa*, episode of Gem *Syamantaka*, episode of Pradyumna etc.

Lakṣmī Rājñī is indebted to several scholars and poets

Santānagopāla Kāvya	Bhāgavata Purāṇa
दशमनन्दन चाऽऽनयम् ॥३.४॥	इत्यादिष्टौ द्वारकान् ॥१०.८९.६१॥
दिवि भुवा पुरा ॥३.१७॥	ज्ञात्वा हरिरीश्वरः ॥८.२४.९॥
सपदि बालका ॥सं.गो.-३.२७॥	तस्मिन् पिबत् ॥भा.पु.-१०.६.१०॥
मख भूरुहा ॥३.२८॥	एवमुक्त्वा अर्जुनौ ॥१०.१०.२३॥
निखिल रुषाकुला ॥३.२९॥	तं मत्वा यथा ॥१०.९.१४॥
सकल गोप विस्मयम् ॥३.३०॥	यावन्तौ उत्थिताः ॥१०.१३.४१॥
स्वविष चातुरीम् ॥३.३१॥	यद् नाग ॥१०.१६.२८॥
रुषित वासव यः ॥३.३३॥	इत्यु ॥१०.२५.१८,१९॥
कृष्णादिभिश्च शृगालः ॥१.१९॥	तत्कथं वयम् ॥१०.८९.३२॥
कृष्णोऽहमस्मि शस्त्रम् ॥१.२१॥	नाहं वै धनुः ॥१०.८९.३३॥
आश्वस्यतां पार्थः ॥१.२६॥	एवं निशामयम् ॥१०.८९.३५॥
निःशङ्कमेव दिनान्यनैषीत् ॥१.२७॥	
काले तु तस्थौ ॥१.२८॥	न्यरुणत् शरपञ्चरम् ॥१०.८९.३८॥
गा डीव कथ्यतेऽसौ ॥१.३२॥	धिगर्जुनं दुर्मति ॥१०.८९.४२॥
त्यज वासुदेवः ॥१.४३॥	दर्शये स्थापयिष्यन्ति ॥१०.८९.४६॥

फणीन्द्र दीयितायम् ॥२.९॥	ततः शोभितम् ॥१०.८९.५३॥
ललाट शोभम् ॥२.१०॥	तस्मिन् जिह्वम् ॥१०.८९.५४॥
मृदु मालम् ॥२.११॥	ददर्श क्षणम् ॥१०.८९.५५॥
पीताम्बरा महान्धकारम् ॥२.१३॥	महामणि वृतम् ॥१०.८९.५६॥
	Kumārasāmbhavam (c. 4 th century AD)
नमो नमस्ते महीरुहाय ॥२.१६॥	नमस्त्रिमूर्तये भेदमुपेयुषे ॥२.४॥
नमोऽद्वितीयाय वपुर्धराय ॥२.१७॥	
नमोऽद्वितीयाय वपुर्धराय ॥२.१७॥	तिसृभि गतः ॥२.६॥
यस्मादिदं वैभवाय ॥२.२०॥	जगद्योनिरयोनि निरीश्वरः ॥२.९॥
	Gītagovinda (c. 11 th century AD)
दिवि भुवा पुरा ॥३.१७॥	प्रलय हरे ॥१.१॥
प्रमथिते उपास्महे ॥३.१८॥	क्षितिरिति हरे ॥१.२॥
शरणमस्तु रिपुः ॥३.१९॥	वसति हरे ॥१.३॥
दितिसुतं हृदि ॥३.२०॥	तव करकमल हरे ॥१.४॥
तमहमिन्द्र मुदा ॥३.२१॥	छलयसि हरे ॥१.५॥
हृदि कृताः ॥३.२२॥	क्षत्रिय हरे ॥१.६॥
सुर तापहा ॥३.२३॥	वितरसि हरे ॥१.७॥
सित अधमुल्वणम् ॥३.२४॥	वहसि हरे ॥१.८॥
कलियुगे वहत् ॥३.२५॥	म्लेच्छ हरे ॥१.१०॥

Since I have not elaborately studied the *Campū Kāvya* in the present thesis, I hereby present a brief profile of the medieval poetesses, who have composed the *Campū Kāvya*.

Campū Literature

The composition with mixed prose and poetry is called *Campū*.

Daṇḍin (600-700 AD) was the rhetorician to define this literary form of *Campū* literature :

गद्यपद्यमयी काचिच्चम्पूरित्यभिधीयते ।काव्यादर्श-१.३१॥

Agnipurāṇa (700-1100 AD) classifies a poetry in three forms, viz., Prose, Verse and Prose Poetic form. Further the last is divided in *Campū* and *Prakīrṇa* :

मिश्र चम्पूरिति ख्यातं प्रकीर्णमिति च द्विधा ।अग्निपुराण-३३८.३८॥

Viśvanātha, (1400 AD), the author of *Sāhityadarpaṇa*, defines it as :

गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते ।सा.द.-६.३३६॥

From the above given definitions it is clear that *Campū* is an admixture of prose and verses.

Dr. D. G. Vedia states in his book '*Viśvaguṇādarśa Campū*', "All the major *Campūs* are written in South India, while only a few are written in North India. Kanchi, Madhura, Tanjore, Trivendrum etc. were the centres where the kings patronised the poets. Approximately 245 *Campūs* are available, published and unpublished, i.e. 245 among which only 46 are composed in North India, while remaining all are written by the authors from South India. Approximately two hundred and fifty years from the beginning of the 16th century most of the *Campūs* were composed, hence this period can be considered as the golden period of the *Campū* literature.

After the fall of the Vijaynagar Empire, the kings of Tanjore and Travancore came forward to patronize the *Campū* authors. King

Kṛṣṇadevarāya, Acyutarāya, Sāhajī were poets themselves. The later half of the 18th century AD is the beginning of the fall of the literary period of *Campū* literature.

Dr. D. G. Vedia and Shridhar Bhaskar Varnekar has enumerated the following *Campūs* of the 16th and 17th century¹ :

Most of the *Pariṇaya Campūs* seem to be written during the reign of Kṛṣṇadevarāya (1509-1530 AD). The author of *Rukmiṇīpariṇaya Campū* is Amalācārya (later half of 14th century). The story of this *Campū* is based on the Rukmiṇī's marriage episode.

Varadāmbikāpariṇaya Campū is one of the most popular and famous *Campūs*. Author of this *Campū*, Tirumalāmbā was a queen of the king Acyutarāya of Vijaynagar Empire (1529-1542 AD). The *Campū* includes depiction of Cola and Tundir region, valorous deeds of king Nṛsimha and emperor Acyutarāya and the coronation of the prince Venkaṭādrī, son of king Acyutarāya.

Author of *Tīrthayātrāprabandha Campū* is Samarapuṅgava Dikṣita (c. 1574 AD). He describes the sacred places of India, particularly South India on account of pilgrimage.

Keralābharāṇa Campū of Rāmacandra Dikṣita (later half of 17th century) resembles *Viśvaguṇadarśa Campū*.

Viśvaguṇadarśa Campū is written by Venkaṭādhvarin (17th century). Various descriptions of the sacred places, regions and people are found and a good graphic picture of the contemporary society during his time is depicted here. A synthesis of descriptions through dialogues is a novel feature of this *Campū*.

Dattātreya Campū is composed by Śrī Vāsudevānanda Sarasvatī (1854-1914 AD) which is the latest *Campū* found so far. It includes all together

¹ Varnekar S. B. — Arvācīna Saṁskṛta Sāhityano ītihāsa, page 65, 69, 74

a philosophical subject matter and is composed in prose and verses. Different episodes of Śrī Dattātreyā devotees are skilfully presented here. Śrī Vāsudevānanda Sarasvatī has written a number books in Sanskrit and Marathi.

Some prominent features of *Campū* texts are :

- (i) *Campū* is an admixture of prose and verse.
- (ii) No equal proportion of prose and verse, which was expected, is maintained. Gradually verse portion increased and sometimes, greater portion is occupied by verse and lesser by prose.
- (iii) A verse is not always especially reserved as one would expect, for an important idea, a poetic description, an impressive speech, a printed moral, sentimental outburst etc. and prose for narration of the subject matter. But *Campū* authors did not follow it rigidly. They have used both *Gadya* (prose) and *Padya* (verse) sometimes, nay mostly for the same purpose. Sometimes verse is used to intensify the idea or sentiment or the subject described in prose or to summarise the whole narration.
- (iv) Subjects for descriptions are not fixed as we may find in the epic poem or *Kathā* and *Ākhyāyikā*. General sources of the subjects for narrations are taken up from the *Purāṇas*. But in the later period such subjects were mixed up. *Campū* authors were at liberty to choose the subjects for the composition in hand.
- (v) Usually main sentiment was either erotic or heroic as one may find in dramas. But this rule is not observed very strictly by the *Campū* authors.

Among the writers of the *Campū* texts, we find some learned ladies like Viśvāsadevī (1500 AD), Bīnabāyī (1518 AD) and Tirumalāmbā (1529 AD) who have made interesting contribution to this genre of Sanskrit literature.

Poetess Viśvāsadevī, the Author of *Gaṅgā-vākyāvalī* (1500 AD) :

Viśvāsadevī, the authoress of the work *Gaṅgā-vākyāvalī* was the wife of Padmasimha, younger brother of Śivasimha, king of Mithila. After Śivasimha's death, his brother Padmasimha became the king and after Padmasimha's death Viśvāsadevī ascended the throne. As stated by J. B. Chaudhari in his book *Gaṅgā-vākyāvalī* (vol-IV), "The *Śaiva-sarvasva-sāra* of Vidyāpati, however, states that Viśvāsadevī was the wife of Padmasimha and ruled Mithila with great success :

दुग्धाम्भोधेरिव श्रीगुणगणसदृशे विश्वविख्यातवंशे
सम्भूता पद्मसिंहक्षितिपतिदयिता धर्मकर्मेकसीमा ।
पत्युः सिंहासनस्था पृथुमिथिलमहीमण्डलं पालयन्ती
श्रीमद्विश्वासदेवी जगति विजयते चर्ययाऽरुन्धतीव ॥

नैकोऽपि प्रथितः प्रदानयशसा विश्वासदेव्या समो
दातारः कवि नाभवन् कति न वा सन्तीह भूमण्डले ।
यस्याः स्वर्णतुलामुखाखिलमहादानप्रदानाङ्गण
स्वर्गग्राम मृगीदृशामपि तुलाकोटिध्वनिः श्रूयते ॥”

Moreover, it is observed by Mādhavānanda that she was born in a very noble *Brāhmaṇa* family and was a very pious lady who performed the rites known as *Svarṇadāna*, *Tulādāna*, etc.

Some Remarks on the Authorship of the *Gaṅgā-vākyāvalī*

J. B. Chaudhari opines, "Some scholars have attributed the *Gaṅgā-vākyāvalī* to Vidyāpati. It cannot, however, be doubted that it was composed by Viśvāsadevī as it is evident from the following verse :

कियन्निबन्धमालोक्य श्रीविद्यापतिसूरिणा ।
गङ्गावाक्यावली देव्याः प्रमाणैर्विमलीकृता ॥

The scholars who have attributed the work to Vidyāpati have not assigned any reasons for doing so. As Vidyāpati was a very great poet, and the court poet of Mithila also during the reign of Viśvāsadevī, perhaps they thought that the work was really composed by Vidyāpati himself who assigned the authorship to the Queen, his patron, in order to please her.

This is but a mere conjecture, not supported by any evidence whatsoever internal or external, on the contrary it goes directly against the informations furnished by the work itself. From this it is absolute clear that Viśvāsadevī composed the work and Vidyāpati collected some authoritative statements (*Pramāṇas*) from a few *Nibandha-granthas* in support of the arguments of Viśvāsadevī. Unfortunately these *Nibandhas* have not been specified by the authoress, only this much is certain that she accepted some help from Vidyāpati who found out some authoritative statements in the text *Gaṅgā-vākyāvalī*. She knew the scope of her work thoroughly well and had collected and arranged systematically the materials that had remained scattered in the *Purāṇas*, *Smṛtis*, *Jyotiṣa* works etc.:

विज्ञानुज्ञाप्य विद्यापति कृतिनमसौ विश्वविख्यातकीर्तिः ।
श्रीमद्विश्वासदेवी विरचयति शिवं शैव सर्वस्य सारम् ॥

Similarly, if the *Gaṅgā-vākyāvalī* had been composed by Vidyāpati at the instance of the Queen, he would have probably stated the fact as he did in the *Śaiva-sarvasva-sāra*.”

As stated by Mādhavānanda, “Viśvāsadevī’s great scholarship, specially her vast knowledge of *Smṛtis* and *Purāṇas*, is displayed in every page of her work. It abounds in quotations from almost all the *Purāṇas* and *Smṛtis*, which prove beyond doubt her mastery over these literatures, though he frankly acknowledges her debt to Vidyāpati for adding to the quotations, probably, while revising her book :

कियन्निबन्धमालोक्य श्रीविद्यापति सूरिणा ।
गङ्गावाक्यावली देव्याः प्रमाणैर्विमलीकृता ॥”

Work *Gaṅgā-vākyāvalī* and its evaluation as a *Campū* text :

Gaṅgā-vākyāvalī is a book on *Smṛti* (Ritual). It describes all sorts of rites connected with the worship of the holy river Gaṅgā. The work gives an account of the blessings, mundane or supra mundane, which one obtains

through (*Smarana*) thinking of the holy Gaṅgā, (*Kīrtana*) uttering her holy name, (*Snāna*) bathing, (*Śravaṇa*) hearing about her glory, (*Vikṣaṇa*) having an actual site of her, (*Namaskāra*) bowing down to her, etc.

Gaṅgā-vākyāvalī is a *Campū* containing prose and verses in Sanskrit. It contains only one subject matter, viz. This *Campū* describes all sorts of rites connected with the worship of the holy river Gaṅgā. Moreover, it gives the account of the uttering the holy name, having an actual sight (*Darśana*) and bathing in the sacred river Gaṅgā.

Poetess Viśvāsadevi has named the chapters according to the subject of description. They are *Smarana prakaraṇa*, *Kīrtana-prakaraṇa*, *Yātrā-prakaraṇa*, *Gati-prakaraṇa*, *Śravaṇa-prakaraṇa*, *Vikṣaṇa-prakaraṇa*, *Namaskāra-prakaraṇa*, *Sparśana-prakaraṇa*, *Sarva-tīrtha-prāpti-prakaraṇa*, *Śraddhā-abhaya prakaraṇa*, *Sarva-bandhu-pratikṛti-prakaraṇa*, *Kṣetra-prakaraṇa*, *Avagāhana-prakaraṇa*, *Snāna-prakaraṇa*, *Tarpaṇa-prakaraṇa*, *Mṛttika-prakaraṇa*, *Japa-prakaraṇa*, Miscellaneous : *Dāna-prakaraṇa*, *Piṇḍa-prakaraṇa*, *Jala-prakaraṇa*, *Toya-pāna-prakaraṇa*, *Āśraya-prakaraṇa*, *Prāyaścitta-prakaraṇa*, *Kṛta-kṛtya-prakaraṇa*, *Mṛtyu-prakaraṇa*, *Asthi-sthiti-prakaraṇa*, *Gaṅgā-sāgara-saṅgama-snāna-prakaraṇa*, *Vighna-prakaraṇa*, *Pratiśiddha-prakaraṇa*.

Here, her knowledge especially in *Smṛtis* and *Purāṇas* is reflected. The text *Gaṅgā-vākyāvalī* abounds in quotations from the *Purāṇas* like *Bhaviṣya Purāṇa* and *Brahmāṇḍa Purāṇa*.

Poetess Bīnabāyī, the author of *Dvārakā-pattala* (1518 AD)

In the beginning of the text edited by J. B. Chaudhari poetess furnishes her personal information. The poetess states that her father was king Maṇḍalika (12th-15th century) who flourished in the *Yadu* race and excelled all others in royal qualities and also that she was the chief queen of Harasiṃha who ruled over Saurashtra during 16th Century AD:



आसीद् यादववंशजः परिलसत्कीर्तिः प्रतापोन्नतो
मानी मण्डलिकाभिधः क्षितिपतिः सद्धर्म विद्याश्रयः ।
आसीन्निर्जितवीरवैरिनिचयस्त्यागार्थकोशोद्यमो
योऽर्थिप्रार्थितदः कलाविह युगेऽगुण्यैर्गुणेरन्वितः ॥ द्वारकापत्तलम्-२ ॥

तस्य कन्या वदान्यासीद् बीनबायीति विश्रुता ।
हरसिंह महीपस्य वल्लभा पुण्य वल्लभा ॥ द्वारकापत्तलम्-३ ॥

On the basis of the data found in the introductory portion of *Dwārakāpattalam*, it can be assumed that Bīnabāyī was a talented daughter of the celebrated king Maṇḍalika, born in the family of *Yadu* (यादव). She was married to the king Harasimha who was equally a great ruler. The poetess was an ardent devotee of God Gopāla (the brother of Balarāma) whom she calls as the Brahma (Supreme Reality).

There is a reference to the poetess Bīnabāyī in Catalogous Catalogorum, volume nine, page 113.

The colophon of the book *Dvārakāpattalam* also points out that it was composed by Bīnabāyī in 1518 A.D.: संवत् १५७४ वर्षे भाद्रपद सुदि सोमे लिखितम् ।

The verses are found at the end of each chapter as indicated below :

The first chapter is called *Tīrthayātrāviveka*.

विहितानेकसत्तीर्थयात्रयाऽतिपवित्रया ।
हरसिंहमहादेव्या मण्डलीकस्य कन्यया ॥
द्वारकापत्तले बीनबाय्या विरचिते शुभे ।
तीर्थयात्राविवेकोऽयं प्रथमः सम्मतः सताम् ॥ द्वारकापत्तलम्-१ ॥

The second chapter is named *Praṇāmādiviveka*.

कन्यया मण्डलीकस्य दृष्टसंस्पृष्टतीर्थया ।
हरसिंहमहादेव्या बीनबाय्या विनिर्मिते ॥
द्वारकापत्तले पुण्ये प्रणामादिविवेककः ।
सताम्मतो द्वितीयोऽत्र सुकृतिप्रीतिवर्धनः ॥ द्वारकापत्तलम्-२ ॥

The third chapter is named *Arghasnānaviveka*.

विहितानेकसत्तीर्थे स्नानया बहुमानया ।
 द्वारकापत्तले पुण्ये बीनबाय्या विनिर्मिते ॥
 अर्घस्नान विवेकोऽयं तृतीयः सम्मतः सताम् ।
 स्नानोत्साहप्रदः पुण्यो दुष्कृतौघविनाशनः ॥द्वारकापत्तलम्-३ ॥

The last chapter is named *Pūjanādiviveka*.

कृतपूजनसदानमानया श्रद्धया कृते ।
 मण्डलीकमहीपस्य कन्यया बहुमान्यया ॥
 हरसिंहमहादेव्या द्वारकापत्तले शुभे ।
 पूजनादिविवेकोऽयं चतुर्थः सम्मतः सताम् ॥द्वारकापत्तलम्-४ ॥

The concluding verses of the last chapter *Pūjanādiviveka* states that, *Dvārakāpattalam* is composed by chief queen Bīnabāyī and daughter of Maṇḍalika for the pleasure of the religious, removing sins, and adorning the necks of the wise :

इदं तस्य महादेव्या बीनबाय्या महोदयम् ।
 कृतं सुकृतिनां प्रीत्यै मण्डलीकस्य कन्यया ॥
 द्वारकापत्तलं श्रेष्ठं कण्ठेषु वसतात् सताम् ।
 पुण्योत्साहप्रदं पापनाशनं कण्ठभूषणम् ॥
 माहात्म्यस्यानुसारेण द्वारकाया इदं कृतम् ।
 नानादरोऽत्र कर्तव्यो ग्राह्यं गुणिभिरादरात् ॥

J. B. Chaudhari, a renowned Indologist has edited and published the text *Dvārakāpattalam* at Calcutta in 1940, which gives a brief reference to the date of the poetess. As rightly pointed out by J. B. Chaudhari in Introduction, “the verses in the *Kavīprasasti* must have been composed by some other poet. Among the three verses, in the first two verses the poet glorifies the divinity of the river Gaṅgā and greatness of the poetess Bīnabāyī who has taken the shelter to the lotus feet of Śrī Kṛṣṇa.”

Even in the texts pertaining to the History of Sanskrit Literature authored by Krishnamachariar, Krishnachaitanya and in the book named ‘Great Women of India’ by Madhavananda there is no reference to this poetess of

Gujarat.

Work *Dvārakāpattalam* and its evaluation as a *Campū* text

J. B. Chaudhari states, “Poetess Bīnabāyī, a versatile scholar was endowed with excellent poetic skill and scholarship. No other work apart from *Dvārakāpattalam* is attributed to her. The authoress has, no doubt, written the work on the basis of the *Dvārakāmāhātmya*, but her originality lies in the fact that the ritualistic development of the work and the modes and procedures enunciated are characteristically her own. As a matter of fact, the arrangement of the whole work is her own. The last verse refers to the poetess Binabāyī. It states that poetess was born in a *Yadu* race and the text was written in 1518 AD :

मज्जन् संसारपाथोनिधि खलजलप्रोद्धवत्पापवार्ता-
वर्ते सद्वृत्तपोतैः सुदृढगुणयुतैरुद्धतः पुण्यकीर्त्या ।
धर्मः श्रीबीनबाय्याऽत्र किल कलियुगे जातया यादवे किं
वंशे तत्रातिचित्रं स हरिरुदधरद् यत्र धर्मं प्रसूतः ॥द्वारकापत्तलम्-४.३॥

Although *Dvārakāpattalam* is based on *Dvārakāmāhātmya*, given in *Skanda Purāṇa*, the present text has its own speciality.

Binabāyī has studied and quoted the authority of other *Purāṇas* like *Śiva Purāṇa*, *Viṣṇudharma Purāṇa*. All this reveals that the poetess is endowed with original research acumen and has highlighted various rituals in the text. Although *Dvārakāpattalam* is a ritualistic text, still the language and the style of poetess is simple and graceful.

In *Dvārakāpattalam*, equal proportion of Sanskrit prose and verses are found. It contains the depiction showing the importance of the holy city Dvārakā and its surrounding places like Beta Dvārakā, Rukmiṇī Lake, Gopikā Tank, etc. and also describes the reward of the religious merit by the pilgrimage of the sacred place of Dvārakā. It contains the quotations mainly from *Skanda Purāṇa*, *Śiva Purāṇa* and *Viṣṇudharma Purāṇa*.

It is stated by Bīnabāyī quoting *Skanda Purāṇa*, “one acquires religious

merit by visiting Dvārakā. She further states that the pilgrim acquires at his every step towards Dvārakā from home the same religious merit as acquired from the performance of the *Aśvamedha* (Horse Sacrifice) :

यावत् पदानि कृष्णस्य मार्गे गच्छति मानवः ।

पदे पदेऽश्वमेधस्य यज्ञस्य लभते फलम् ॥स्कन्दपुराण-द्वारकामाहात्म्यम्-४.२० ॥

She remarks that a person who inspires other people to visit the shrine of God Kṛṣṇa situated at Dvārakā, attains the highest divine state of Lord Viṣṇu :

यात्रार्थं कृष्णदेवस्य यः प्रेरयति चापरान् ।

मानवात्रात्र सन्देहो लभते वैष्णवं पदम् ॥स्कन्दपुराण-द्वारकामाहात्म्यम्-४.२१ ॥

अध्वनि श्रान्तदेहस्य वाहनं यः प्रयच्छति ।

हंसयुक्तेन स नरो विमानेन दिवं व्रजेत् ॥स्कन्दपुराण-द्वारकामाहात्म्यम्-४.२३ ॥

By providing food to a hungry pilgrim on his way to Dvārakā, a person acquires the merit of satisfying the manes with food and drink :

यात्रायां गच्छमानस्य मध्याह्ने क्षुधितस्य च ।

अन्नं ददाति यो भक्त्या शृणु यल्लभते फलम् ॥स्कन्दपुराण-द्वारकामाहात्म्यम्-४.२९ ॥

In the chapter named *Praṇāmādiviveka* she asks one to pay homage to various deities like God Gaṇeśa, Balarāma (brother of God Kṛṣṇa), God Kṛṣṇa.

The line one should recite is :

अद्य बाल्यकौमारयौवनकृतपापनाशकामनाया द्वारकाधिकरण-कृष्णदर्शनमहं करिष्ये ।

In the chapter named *Arghasnānaviveka* materials like rice, grass, flowers, and water are offered to Lord Viṣṇu. At the end directions for making various gifts to Lord Viṣṇu are described and then she has prescribed the regulations for the gifts of silver, jewels, paddy, cotton and garments.

The chapter called *Pūjanādiviveka* describes the worship of Kṛṣṇa with saffron mixed with camphor, musk, sandal :

अद्य सर्वं ब्रह्म विष्णु भवादिकपूजाजन्यफलसम फलप्राप्तिकामनया द्वारकायां कृष्ण पूजनमहं करिष्ये ।

Finally she states the procedure related to the worship of Lord Viṣṇu, which includes bathing, offering garments and wholehearted prostration marked by the total devotion to the divinity.

Poetess Tirumalāmbā, the author of *Varadāmbikāpariṇayacampū* (1600 AD)

Tirumalāmbā who has composed *Varadāmbikāpariṇayacampū* was the beloved queen of Emperor Acyutarāya (1529-1542 AD).

The epilogue to the *Varadāmbikāpariṇaya* furnishes some valuable information about her. According to her own statement she was the favourite wife of emperor Acyutarāya :

“राजाधिराजाच्युतरायसार्वभौमप्रेमसर्वस्वविश्वासभुवा, निरुपाधिकमहोपकारनिर्माणधर्म-
निर्मलहृदयया, निखिललिपिविलेखननियतवितरणकृतहस्तहस्तारविन्दया, विरिञ्चिचञ्चल-
नयनानखाञ्चलसमुदञ्चितविपञ्चीप्रपञ्चितपञ्चममधुरिमोदञ्चनविकस्वरकण्ठस्वरया, विपुल-
तलातलविहारविनोदसाकारावतीर्ण शतपर्णासनवरवर्णिनीमतिनिर्णायिकया नानादेश-
प्रतिष्ठितानेकविरचितवाजपेयपौण्डरीकसर्वतोमुखमहाध्वरद्विजवरवितीर्यमाणाशीर्विशेषपरिपो-
षतभाग्यसौभाग्यया, नियतरक्षितकविकुटुम्बया, तिरुमलाम्बया निर्मितं वरदाम्बिका-
परिणयनाम चम्पूकाव्यम् आचन्द्रतारकम् अभिवर्धताम् ।” (Page No. 151)

She was the confident and the beloved wife of the emperor Acyutarāya, king of kings, well versed in all the sciences. Her lotus - like hands were expert in making gifts and in writing all scripts. Her voice, sweet as Cuckoo, swells with the sweetness of *Pañcama*, produced by the lute played by goddess Sarasvatī. Her good fortune and prosperity were enhanced by blessings of the *Brāhmaṇas* at the *Vājapeya*, *Puṇḍarika* and *Sarvatomukha* sacrifices, held in high esteem in different countries. May this *Campū kāvya* named *Varāmbikāpariṇayam* prosper as long as the moon and the stars shine.

Mādhavācārya observes, “Poetess Tirumalāmbā was a poetess in the court of king Acyutarāya of Vijaynagar; whose duty was the reading of poetical

and other compositions to the ladies of the royal family as well as the royal court. The text deals with a romance in Sanskrit celebrating the wedding of king Acyutarāya and his senior queen Varadāmbikā. It is learnt from epigraphic and other sources that Varadāmbikā was the principal queen (*Paṭṭa Mahiṣī*) of Acyutarāya and it is interesting to note that a junior queen should have celebrated in song the marriage of her rival without showing any jealousy. Possibly she might have been a good-natured woman and wrote the prose verse (*Campū*) romance only out of regard and affection for Varadāmbikā”.

More over J. B. Chaudhari opines, “She does not refer to herself as a queen in the long colophon at the end, but speaks of herself as very dear to the king (प्रेमसर्वस्व) and his confidant (विश्वासभूवा), so, from the colophon it is clear that she was a court lady, or an intimate friend of the king or one of his queens. She was not the chief queen as she is clear in her writing :

पट्टाभिषेकमहिषीपदमप्यमुष्यै
 दत्त्वाधिकप्रणयदर्शितकौतुकश्रीः ।
 क्षोणीपतिः सह तयान्भवत्समस्तान्
 विख्यातारागसुभगान् विषयोपभोगान् ॥ वरदाम्बिकापरिणयचम्पू-१२७ ॥

Nowhere in the *Campū* there is any reference to Tirumalāmbā either as a queen or otherwise.”

In the colophon she also speaks of herself as a versatile genius - a musician, a grammarian, rhetorician, writer, connoisseur of various arts, linguist, and a patron of scholars and poets. She was religiously minded - making rich offerings to priests and various religious institutions.

The same information is given by Krishnamachariar M., Varnekar Shridhar Bhaskar and Dasgupta S.N.

Work *Varadāmbikāpariṇaya* and its evaluation as a *Campū* text :

Sarup Lakṣmaṇa in the introduction opines, “*Varadāmbikāpariṇaya* must

have been written during the reign of Emperor Acyutarāya. King Acyutarāya was crowned Emperor in 1529 AD. The *Campū*, therefore, must have been written after 1529 AD. It resembles to that of Subandhu and Bāṇa. The prose contains long compounds. Tirumalāmbā's verses are more charming and simpler than her prose. Her language changes according to the subject matter".

King Nṛsimha was married to Queen Ombamāmbā and by the grace of God Acyuta he had a son. He named him Acyuta and stood gazing at his son's moon like face, with all his desires fulfilled as described by the poetess in the following verse. Thereafter, coronation ceremony of king Acyuta takes place :

पूर्णचन्द्रपुनरुक्तमाननं नन्दनस्य नरपालकेसरी ।
 विस्मयस्तिमितवीक्षणश्चिरं पश्यति स्म फलिताखिलाशयः ॥ वरदाम्बिकापरिणयचम्पू-६४ ॥
 विजैरीक्षणगोचरो नयगुणो वीरो रसो मूर्तिमान्
 प्रत्यर्थिक्षितिपैः सुहृद्भिरुदयत्प्राणो नभः पादपः ।
 धर्मः संघटिताकृतिः प्रकृतिभिस्ताम्राधराभिः पुनः
 साकारः स्मर इत्यपि क्षितिपतिः सर्वैर्मुदाऽगृह्यत ॥ वरदाम्बिकापरिणयचम्पू-७६ ॥

In the chapter titled *Rājāpraśasti*, there is a glorification of king Acyuta proficient in riding horses and elephants :

आरोढुमच्युतमहीन्द्र! हयं गजं च धीरो भवानिव न कश्चिदिति क्व चित्रम् ॥ वरदाम्बिका-
 परिणयचम्पू-८६ ॥
 खड्गे प्रकम्पिते कम्पा धनुष्यानमिते नताः ॥ वरदाम्बिकापरिणयचम्पू-८९ ॥

Later the marriage ceremony of king Acyutarāya and Varadāmbikā takes place. King Acyuta brings Varadāmbikā to his place, as Viṣṇu did Lakṣmī from the ocean.

In the chapter titled *Salilakelivarṇana*, the water sports of king are described :

कुचशैलसीमि देव्याः कीर्णं विमलाम्बु मेदिनीन्द्रेण ।
 जर्जरितं परमाणुवदवहत तद्धदनचन्द्रिकारुपम् ॥ वरदाम्बिकापरिणयचम्पू-१५० ॥

The days and nights of king Acyuta thus pass in her company and when queen Varadāmbikā becomes pregnant, king Acyuta performs the rites like *Puṁsavanam* etc. for the benefit of a child in the womb and on an auspicious day Varadāmbikā gives birth to a son :

अंशुमालिनमिवादिमा दिशा दुग्धसिन्धुलहरीव कौस्तुभम् ।
वासरे वरमुहूर्तशालिनि प्रासविष्ट वरदाम्बिका सुतम् ॥ वरदाम्बिकापरिणयचम्पू-१६६ ॥

The childhood and the naming ceremony of the son of king Acyuta are depicted by the poetess in the chapter titled *Kumārasya Śaiśavam*. Son of Acyuta, Cina Veṅkaṭādari is appointed *Yuvarāja* and the *Campū* ends with the benediction :

अत्यादराच्युतदेवरायं वरेण्यशीलां वरदाम्बिकां च ।
श्रेयोनिधानं चिनवेङ्कटाद्रिं श्रीवेङ्कटेशश्विरकालमव्यात् ॥ वरदाम्बिकापरिणयचम्पू-१६९ ॥

In *Varadāmbikāpariṇayacampū*, there is a admixture of prose and verses. The story is partly in prose and partly in verse; neither prose nor verse being of any special importance. It contains the description of the marriage of Acyutarāya with Varadāmbikā and the birth and the installation as the heir apparent of their son Cina Veṅkaṭādari. Only one defect in the story is that poetess depicts the father of Acyutarāya Nṛsimha and his heroic adventure in details which is not needed, because one expects Acyutarāya's adventures and he being the hero one expects the romance of Acyurarāya in detail and not of his father Nṛsimha. Tirumalāmbā's *Campū* abounds in charming descriptions. Poetess has given the title to the chapter according to their contents like *Nṛsimharājavarṇanam*, *Tundiradeśavarṇanam*, *Coladeśavarṇanam*, *Kāverī varṇanam* etc.

The Tundira and Cola countries are described by poetess which shows the influence of the region to which she belongs :

अथ तत्र गच्छन्नेव करटि वदन समाराधन समुत्कटादर चटुलबटुकुलचटचट्टुटितस्फुरितभूरि
नारिकेल वारिधारापूरितसारणीसंवर्धितसरससुकुमारनारङ्गमातुलुङ्गलवङ्ग तमालताल-

हिन्तालरसालपूगपुत्रागनागनागकेसरसर्जभूर्जस्तूर्जूरचम्पकाशोककुंरबकतिलक बकुलषण्ड-
पिचण्डिलाराममण्डल मण्डितोपकण्ठान्

The poetess beautifully describes the birth ceremony, naming ceremony and the coronation ceremony of prince Acyuta :

दुग्धाम्बुराशिलहरीव तुषारभानु

मर्थं नवीनमनधा सुकवेरिवोक्तिः ।

प्रत्यङ्मुखस्य यमिनः प्रतिभेव बोधं

प्रासूत भाग्यमहितं सुतमोम्बमाम्बा ॥वरदाम्बिकापरिणयचम्पू-६०॥

विनयनयविवेकविक्रमादिष्वखिलगुणेष्वमुमच्युतं विदित्वा ।

अभिजनकृत सम्मतिर्व्यतानीदवनिपतिः सुतमच्युताभिधानम् ॥वरदाम्बिकापरिणयचम्पू-६५॥

MODERN POETESSES (DURING LAST 50 YEARS)

NO.	POETESSES	LITERARY FORM	
1.	Pandita Kshama Rao	Satyāgrahagītā	1932 AD
		Kathāpañcakam (5 short stories)	1933 AD
		Vicitrapariśadyātrā	1939 AD
		Śāṅkarajīvanākhyānam	1939 AD
		Mīrālaharī	1944 AD
		Uttarasatyāgrahagītā	1948 AD
		Tukārāmacaritam	1950 AD
		Rāmadāsacaritam	1953 AD
		Grāmajyoti (3 short stories)	1954 AD
		Jñāneśvaracaritam	1955 AD
		Kathāmuktāvali (15 short stories)	1955 AD
		Svarājaviḥjayam	1962 AD
2.	Vanamala Bhavalkar	Ballet (i) Rāmavanagamanam (ii) Pārvatīparameśarīyam	1965 AD 1966 AD
3.	Nalini Shukla	Bhāvāñjaliḥ	1977 AD
4.	Mithilishkumari Mishra	Vyāsaśatakam	1982 AD
5.	Pushpa Trivedi	Agnīśikhā	1984 AD
6.	Uma Deshpande	Arcanam	1991 AD
7.	Pravesh Saxena	Anubhūti (Muktakam)	1996 AD

Modern Poetesses

Like the poetesses flourished during the Vedic and the medieval period there are a number of learned poetesses who have contributed to Sanskrit Literature during last six decades. I have presented here a brief Summary of the major well-known compositions of the ladies belonging to the present century.

Pandita Kshama Rao

Kshamadevi was born on 4th July 1890 at Poona. Her father Shankara Panduranga Pandita was a great Sanskrit scholar. He was administrator of Porbandar and Baroda for a number of years. He died at the age of 52.

Kshamadevi was very intelligent and passed her matriculation with high marks and got a number of prizes for English and Sanskrit. Her great ambition was to become a graduate and later, to go to Oxford for higher education. She was married to Dr. Raghavendra Rao, an eminent physician in those days. She wrote numerous short stories and plays in English and most of them were published in various journals. Apart from works in English, she has written a number of texts in Sanskrit. They are as follows :

Satyāgrahagītā (1932 AD) consists of 18 *Adhyāyas* (chapters), depicting the great personality of Mahātmā Gāndhī. It also depicts the events and episodes that took place during the freedom struggle. It includes not only political, social and economic aspects of the struggle but also records details of interviews, the speeches and various anecdotes related with Gandhiji. Verses in which personality of *Mahātmā* is depicted are as follows :

वीतरागो जीतक्रोधः सत्याहिंसाव्रतो मुनिः ।

स्थितधीर्नित्यसत्त्वस्थो महात्मा सोऽभिधीयते ॥सत्याग्रहगीता-१.९॥

अहिंसका जितक्रोधाः प्रवृत्तध्वं स्वकर्मणि ।

शस्त्रास्त्रबलहीनानां बलं सत्याग्रहः परम् ॥सत्याग्रहगीता-३.२१॥

Kathāpañcakam (1933 AD) contains five short stories describing various

aspects of Indian life.

In *Vicitrapariṣadayātrā* (1939 AD), Pandita Kshama Rao narrates her personal experiences at the Trivendrum session of All India Oriental Conference.

Śaṅkarajīvanākhyānam (1939 AD) containing 70 *Ullāsas*, describes the impressive and scholarly personality of the father of Pandita Kshama Rao.

Mīrālaharī (1940 AD) is a *Khaṇḍakāvya* comprising of *Pūrvakhaṇḍa* and *Uttarakhaṇḍa* in which the personality of Mīrābai, ardently dedicated to Lord Kṛṣṇa is depicted.

In 1944, the *Gāndhī Āśrama* in Tiruvellanur invited Sanskritists all over India to write a biography in Sanskrit of Mahātmā Gāndhī. Kshamadevi took up the challenge and composed *Uttarasatyāgrahagītā* (1944 AD) within five months.

It is divided into 47 cantos :

तस्यासीत्परमं ध्येयं पर्याप्तपरिसाधनम् ।
 क्षुधार्तदीनकोटीनां वसनग्रसनार्थयोः ॥उत्तरसत्याग्रहगीता-१६.९॥

न निर्मित्सुरलङ्कृत्यै स सौधानि नभः स्पृशः ।
 न च वाणिज्यलाभाय जलधेः सेतुबन्धनम् ॥उत्तरसत्याग्रहगीता-१६.१०॥

निदानं तद्विशङ्काया भवदीदं निशम्यताम् ।
 मया ह्यस्पृश्यताध्वंसः कृतो मे जीवीतव्रतम् ॥उत्तरसत्याग्रहगीता-१७.१६॥

निरस्यास्पृश्यताबुद्धिं द्विजे शूद्रे तथान्त्यजे ।
 क्षत्रिये चर्मकारे च स्थितोऽस्मि समदर्शनः ॥उत्तरसत्याग्रहगीता-१७.१७॥

अहिंसासत्यमक्रोध इति यस्याम्बकत्रयम् ।
 तस्मै सत्याग्रहाख्याय त्र्यम्बकाय नमो नमः ॥उत्तरसत्याग्रहगीता-४७.१८॥

जयतु जयतु गान्धिः शान्तिभाजां वरेण्यो
 यमनियमसुनिष्ठः प्रौढसत्याग्रहीन्द्रः ।
 हिमरुचिरिव पूर्णः सान्द्रलोकान्धकारं
 विशदसुनयबोधैरंशुजालैर्निरस्यन् ॥ उत्तरसत्याग्रहगीता-४७.२१॥

Tukārāmacaritam (1950 AD) consists of 9 cantos describing the life and

devotion of saint Tukārāma (1608-1650 AD) of Maharashtra

Saint Tukārāma was born in a small village called Dehū near Pune, situated on the bank of river Indrāyaṇī :

इन्द्रायणी यत्र वरस्रवन्ती सुरस्रवन्तीव परिस्रवन्ती ।
 शिवङ्करी स्पृष्टशिवोदकानां विराजते भूरि भुवं पुनाना ॥ तुकारामचरितम्-१.३ ॥
 तस्यां तटिन्यां पुरमस्ति देहूरिति श्रुतं यत्र चकार वासम् ।
 योगी तुकारामकुलप्रपूर्वो विश्वम्भरोनामतपस्विवर्यः ॥ तुकारामचरितम्-१.४ ॥
 तपस्विनीं तां निजगाद वाचं पीयूषकल्पामथपाण्डुरङ्ग ।
 अवेहि मां भक्तशरण्यनीशं तवैव भक्तिः रिरक्षतित्वाम् ॥ तुकारामचरितम्-१.५९ ॥
 वीक्ष्य पत्रिन्विहं व्यचिन्तयत्प्राणिनः खलु बुभुक्षिता इमे ।
 पापमापतति तन्निवारणादित्यशब्दमधिविष्टरं स्थितः ॥ तुकारामचरितम्-४.२१ ॥

Many episodes by poetess Kshama Rao are depicted, prominent one of which is Tukārāma's greatness known to a Brahmin Cintāmaṇi and a Brahmin Rāmeśvara. His deep meditation towards Hari is reflected in the following verses :

अथैकदा ध्याननिमग्नचेतसः प्रादुर्बभूवास्य पुरो जनार्दनः ।
 निधाय हस्ताम्बुजमस्य मस्तके वाक्यामृतेनाभ्यषिचत्तपस्विनम् ॥ तुकारामचरितम्-७.४२ ॥
 यथेतरस्या मम भक्तसन्ततेः शरण्यतामेव गतोऽस्मि सन्ततम् ।
 तथा तुकाराम तवापि वत्सल स्थितोऽस्मि संरक्षणनित्यदीक्षितः ॥ तुकारामचरितम्-७.४३ ॥

Rāmadāsacaritam (1952 AD) contains 13 cantos and it depicts the personality of great Maharashtrian saint Rāmadāsa (1608-1681 AD). He was born in the family of Raṇubāi and Sūryājī Thosar residing at Jambh (Maharashtra). Poetess Kshmadevi Rao has depicted the personality of saint Rāmadāsa in *Śrī Rāmadāsacaritam* in 13 cantos :

कयापि भासोज्ज्वलितं पितैर्न नारायणेत्यर्भकमाजुहाव ।
 श्रीरामदासाभिधया समर्थनाम्नापि पश्चात्प्रथितोऽभवत्सः ॥ रामदासचरितम्-१.२६ ॥
 अथै कदा दाशरथिर्गुहायां प्रादुर्भवन्नस्य पुरः प्रसन्नः ।
 प्रीतोऽस्मि भक्त्या तव रामदासेत्युक्त्वा प्रियां वाचममुं तिरोऽभूत् ॥ रामदासचरितम्-५.२५ ॥

जनम्यदारभ्य तपस्त्रिवय श्रीरामदासेति सदा जुहाव ।
पश्चात्स्वलोकोत्तरकर्मशक्त्या समर्थनाम्नां स च विश्रुतोऽभूत् ॥ रामदासचरितम्-५.२६ ॥

In the second and third canto his childhood is described. In the twelfth canto Śivājī is blessed by sage Rāmadāsa, who imparts him the duties of a Kṣatrīya :

राजन्यधर्मं प्रतिपद्य राजन् समर्हसि त्रातुमिदं स्वराज्यम् ।
म्लेच्छग्रहान्मोचय मातृभूमिमित्येष धर्मः प्रथमस्त्वेह ॥ रामदासचरितम्-१२.३६ ॥

In his forward S. Radhakrishnan remarks “This new book gives the life of Rāmadāsa which I hope, will appeal to Sanskrit readers not only for the nobility of its theme but also for the grace and charm of its style.”

Saints like Tukārāma, Rāmadāsa, Jñāneśvara popularise the ethical and moral values through singing and preaching. They attempted to bring about the social harmony and unified all the people under the common fold of one God. They have tried hard to destroy discrimination and classification of men and women and have tried to create an atmosphere in which races, communities, castes, sects, get dissolved into one social entity.

Another book of Pandita Kshama Rao which comprises of three short stories is *Grāmajyoti*, viz. : Revā, Kaṭuvipāka and Vīrabhā (1954 AD).

Another excellent composition of the poetess is Śrī Jñāneśvaracaritam (1955 AD). In 8 cantos she beautifully delineates the life and works of Śrī Jñāneśvara (1275-1296 AD), a scholarly saint of Maharashtra :

आत्मनो वपुषि भासते प्रतिबिम्भनं दिनमणेषुटे यथा ।
चक्रपाणिरपि सर्वदेहेषु व्यापकः सकलविश्वगश्च सः ॥ ज्ञानेश्वरचरितम्-४.३८ ॥
विद्वज्जनानामनुशीलनादेर्विभिन्न आसीत्तदधीतिमार्गः ।
आध्यात्मिकान् स्वानुभवस्य दृष्ट्वा महाप्रबन्धान् स पपाठ बालः ॥ ज्ञानेश्वरचरितम्-५.२ ॥

P. V. Kane in his forward to *Śrī Jñāneśvaracaritam* thus applauds her work, “I hope that as the years roll on, the contributions to Sanskrit

literature made by Pandita Kshama Rao, will receive greater and greater recognition and the charm of her Sanskrit works will be appreciated more and more by generations of the covers of Sanskrit”.

Kathāmuktāvalī (1955 AD) is a collection of 15 short stories in Sanskrit.

Vanmala Bhavalkar :

Vanmala Bhavalkar is a retired professor of Sanskrit from Sagar University (M. P.). She is the author of the ballet *Rāmavanagamanam* and *Pārvatī-Parameśvarīyam*. In 1968, *Pārvatī-Parameśvarīyam* was staged at Kālidāsa Samāroha, Ujjain.

The ballet *Rāmavanagamanam* is based on the *Ayodhyākāṇḍa* of *Rāmāyaṇa* written by great sage Vālmīki and contains three scenes. In the first scene described by the poetess, Kaikeyī feels happy because Rāma is going to be coronated :

मङ्गलदिनसुषमा सुनिर्मला वसुधैव सुधाधाराधवला ।
अभिषेके भविताऽहो भाग्यं रामभद्रको मे युवराजः ॥

Thereafter Mantharā reminds her of the two boons which Daśaratha had promised her :

किं न स्मरसि कैकेयी वृद्धो राजा वशे तव ।
तेन तुष्टेन दत्तौ ते वरौ ह्ये च पुरा शुभे ॥

Kaikeyī asks the two boons :

श्रुणु राजन् वरं याचे प्रथमं मे मनोगतं भरतो भजतामद्य यौवराज्यमकण्टकम् ।
वने वसतु रामस्तु वर्षाणि नव पञ्च च द्वितीयोऽस्तु वरोऽयं मे देवाः सर्वेऽत्र साक्षिणः ॥

Daśaratha says :

लषसि यद् भरताय नु देहि तद् न तु विवासय राममितो वने ।
कुरु दयां मयि दीनवदर्थये चरणयोश्च पतामि कृताञ्जलिः ॥

Soon thereafter Rāma comes to have blessings from Kaikeyī and says to his father :

वन्दे पादौ पूज्यौ रामो नम्रो बालोऽहं भो तात ।
 वन्दे मातः स्निग्धे प्रेम्णा पुत्रायाशीर्वादं देहि ॥
 कथं भवेयं कुले कलंकः पितृप्रतिज्ञां कथमवमन्ये ।
 पूज्य तात शोकं त्यज भविता त्वयि परायणः पार्श्वे भरतः ॥

The second scene consists of the dialogue between Kausalyā, Sītā and Lakṣmaṇa with Rāma. Sītā and Lakṣmaṇa too become ready to accompany Rāma. Sītā, as an ideal chaste wife tells Rāma to take her with him.

Kausalyā says : हे वत्स सत्यं किमहं शृणोमि स्वप्नो नु माया भ्रम एष को वा ।

Sītā says :

जयजय रघुकुलनन्दन वन्दे त्वामार्यपुत्र धन्याऽहम् ।
 सहधर्मचारिणी या दिष्टया सत्यप्रतिज्ञदेवस्य ॥
 एकैव तु प्रतिज्ञा ममापि सुकरा पतिव्रताधर्मे ।
 मा तस्या मां लंघय मयापि यातव्येमव यत्र त्वम् ॥

Lakṣmaṇa also insists to join Rāma by saying :

क्षालयन् पदधूलिं ते मार्गयन् पथि कण्टकान् ।
 पादौ संवाहयन् पूज्यौ तालवृन्तैर्विनोदयन् ॥
 चरिष्यति धनुर्बाणै रामाग्रे भुवि लक्ष्मणः ।
 न जह्यादेकनिष्ठोऽयं चरणौ चिरसेवकः ॥

The scene ends with Rāma taking permission from his father Daśaratha to go to the forest :

धन्योहमेवमनुजः प्रणयी सुशीलो भाग्येन यस्य गृहीणीदगनुव्रता च ।
 द्वाभ्यां सहैव विपिनेषु विहर्तुमीह आपृच्छ्य पूज्यपितरं प्रवसाम शीघ्रम् ॥

In the third scene Rāma takes permission from elders to go to the forest and gets the blessings from Daśaratha, Sumitrā and Kausalyā. Daśaratha becomes unconscious and Vasiṣṭha tries to console everyone :

सर्वेऽत्र सुखिनः सन्तु सर्वे सन्तु निरामयाः ।
 सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभागभवेत् ॥

Pārvatī Prameśvarīyam (1966 AD) consists of three scenes. The subject matter of this ballet is based on the *Mahākāvya Kumārasambhavam* of Kālidāsa. The Ballet starts with the description of the mountain Himālaya and the dialogue between Himālaya, Menā his wife and Pārvatī the daughter.

In the first scene as illustrated by the poetess, Himālaya says :

स्मरामि तामङ्गतां शिशुत्वे या कन्दुकैः कृत्रिमपुत्रकैश्च ।
मन्दाकिनी सैकतवेदिकाभिः क्रीडारसं निर्विशतीव बाल्ये ॥
दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा ।
जाता च पूर्णेन्दुसमा मदीया दृष्टिर्न तस्यां ननु याति तृप्तिम् ॥

Pārvatī attained adolescence and in the meanwhile Nārada enters and there is a conversation between Himālaya, Menā and Nārada about Pārvatī's marriage, where Himālaya, the father of Pārvatī, expresses his feelings as a father :

त्वयादिष्टा पूर्वं मुनिवर भवित्री हरवधूः ।
कथं देया यावन्नतु न स शिवो याचत इमाम् ॥

Thereafter Pārvatī comes and says :

आज्ञा गुरुणां न विचारणीया ब्रवीम्यतो तद् वचसामतीतम् ।
कृत्वा कथंचित् स्वमुखे हृदिस्थं क्षमस्व धृष्टत्वमिदं च साहसम् ॥
रात्रिर्दिवानन्यमनस्कया मया स्वप्ने सुषुप्तावथ जागरे च ।
मनोरथस्याविषयोऽप्यनन्यो ध्यातः स एव प्रभुरष्टमूर्तिः ॥

Thus, the first scene ends.

Pārvatī says :

मा भूरम्ब व्याकुला त्वं मदर्थे भाग्येनैव प्राप्यते पुण्यमीदृक् ।
अन्वासेऽहं सेवयाधित्यकां ता मिष्टं कष्टं लक्ष्यसिद्धिप्रयत्ने ॥

In the second scene there is a dialogue between Rati, Vasanta and Madana. The episode of *Madanadahana* and Rati's lamentation is described at length. At the end of the scene Pārvatī decides to practise

penance.

Second scene starts with the dialogue between Rati, Vasanta and Madana :

याचे नाथ त्वां विरमात्याहितकार्यात् क्व स्वामिंस्ते पुष्पधनुर्हा क्व पिनाकम् ।
कुण्ठं वज्रं तत्र हरे किं कुसुमास्त्रैः मां तं स्थाणुं कोपय कम्पे स्मर भीता ॥

Śiva, pleased by Pārvatī, speaks to her :

एकान्तभवत्या तव गौरि सेवया प्रसन्नचित्तोऽस्मि कृतं श्रमेण ते ।
अनन्यभाजं पतिमापृहीप्सितं शुभे किमन्यत् करवाणि ते प्रियम् ॥

Pārvatī stands looking to Lord Śiva and at that moment Madana enters. Lord Śiva, gets angry and burns Madana in seconds. Thereafter there is Rati's lamentation. Pārvatī is very much disappointed and utters :

हा धिक् रूपं विफलमद्य मे चारुता प्रिये सौभाग्यफला ।
सौन्दर्ये मम तृणीकृतेऽस्मिन् व्यर्थमम्ब तव लोचनोत्सवः ॥

Himālaya consoles Pārvatī :

निष्क्रियो झटिति निन्दति दैवं त्वाफलासि यतते स महात्मा ।
कातरा त्वमसि किं दृढयत्ना वाञ्छितं तव लभस्व हि पुत्रि ॥

The scene ends by firm decision of Pārvatī to observe severe penance :

उमाऽहं पितः पूज्यपादौ नमामि प्रणम्याम्ब यामि प्रसीद क्षमस्व ।
ममैकान्तमालम्बनं युष्मदाशी स्तपस्यापथे दुर्गमे पारमेतुम् ॥

The last scene starts with the talk between Jayā and Vijayā, describing the severe penance practised by Pārvatī. Śiva disguised as a *Brahmacārī* approaches her and after some formal questions wants to know the reason of her practice. On learning that she wants to secure Śiva as her husband, the *Brahmacārī* ridicules her and the scene ends.

Third scene starts with the talk between Jayā and Vijayā describing severe penance practised by Pārvatī :

परा हि काष्ठा तपसो गता सा न दृश्यते किन्तु फलस्य लेशः ।
को नानुकम्पेत सुकोमलायां सर्वेश्वरः सन् कृपणस्तु शम्भुः ॥

Thereafter when Pārvaṭī tells both Jayā and Vijayā to go away, *Brahmacārī* in the form of Lord Śiva enters in the hermitage and asks the reason of her penance :

ममत्वमिति वा कुतूहलवशाच्छुभे पृच्छ्यसे कुलं नववयो मनोहरवपुः समृद्धं पदम् ।
पिता सुरसमो वरोऽभिलषितो दुरापो न ते तपःफलमतोऽधिकं किमुत कांक्षितं स्याद् वद ॥

Poetess Vanamala Bhavalkar has written ballet in Sanskrit literature like Shri S. B. Varnekar, S. B. Valenkar and Parikshit Sharma (see chapter X).

Nalini Shukla :

Poetess Nalini Shukla a scholar and a profile writer in Sanskrit hails from the well-known city named Kanpur. S. Ranganath states in his book “Contribution of Women to Post Independence Sanskrit Literature” “She was born in the village Kandosi of Itāvā district of the state Uttar Pradesh. Her father’s name was Indra Datta Mishra and mother’s name was Padmavati. She is a professor at Acarya Narendra Deva Mahila Mahavidyalaya at Kanpur and has written a collection of Stotras called “*Bhāvāñjaliḥ*” (1977 AD).

In the *Bhāvāñjaliḥ* many *stotras* are replete with *Bhaktirasa*, (devotion to the God). Prof. Babu Rama Pandey rightly remarks that he experiences a great pleasure on reading *Bhāvāñjaliḥ*, which is very interesting and charming.

Poetess Nalini Shukla therefore by eulogising various deities has given the names to her compositions like *Jagadīśvarāya-bhāvamālyārpaṇam*, *Dī nabandhustava*, *Naṭavaradhyānam*, *Vrajakiśorastavanam*, *Gaṇapaticintanam*, *Sāradāyācanam*, *Ambāvandanā*, etc. She has shown her *Bhāva*, and has rightly revealed her capacity as a poetess by composing the panegyrics on various forms of the Supreme Reality as shown in the chart.

GODDESS	SUPREME BEING	KṚṢṆA	GAṆEŚA
1) भारती चतुःश्लोकी 2) वाणीपञ्चदशी 3) शारदायाचनम् 4) चरणचिन्तनम् 5) करुणायाचनम् 6) श्लोकत्रयी 7) अम्बावन्दना 8) देवीदेवनम् 9) दुर्गास्तवः 10) मानसोपचारपूजनम्	1) जगदीश्वराय भावमाल्यार्पणम् 2) दीनबन्धुस्तवः	1) नटवरध्यानम् 2) कृष्णकेलिगीतम् 3) ब्रजकिशोरस्तवः 4) गोपीकृष्णलीला 5) राधानुनयः 6) विषयमन्थनम् 7) व्यथामन्थनम् 8) पदाब्जमुक्ताचयनम्	1) गणपतिचिन्तनम्

Babu Rama Pandey's view is quoted in the book '*Kavayitrī Kañthābharaṇam*' by Sushama Kulashrestha :

स्तोत्रकाव्ये ये केचिद् गुणा अपेक्षिता भवन्ति । ते प्रायः सर्व एवास्मिन् लघुकलेवरे स्तोत्रग्रन्थे प्रभूततया समुपलभ्यन्ते । यथा-आराध्यदेवानां रूपवर्णनस्याकर्षकत्वं, भावानामुदात्तता, गाम्भीर्यं च, भगवद्गुणानां लीलानां च कीर्तनम्, पादसेवनम्, मानसार्चनम्, आत्मनिवेदनम्, उपालम्भनम्, दैन्यस्याकुलतायाश्च प्रदर्शनम्, भावानुकूलभाषायाः प्रयोगः गीतमाधुर्यम्, पदलालित्यं छन्दप्रयोगस्यौचित्यम्, माधुर्यप्रसादौ गुणौ, रीत्यलङ्कारादीनां सम्यक् सन्निवेश इत्यादयः ।

Acarya Keshava too in the book *Kavayitrī Kañthābharaṇam* comments :

सा काऽद्य प्रतिभा यस्यः संस्कृते सुकविः स्वयम् ।
नलिनीत्येकमेवेतदुत्तरं मुत्तरं तदा ॥
भव्यभक्तिभराभोगो देवदेवनदेवनः ।
सुरीतिभूषणश्चायं भावाब्जलिरदूषणः ॥

In *Jagadīśvarāya Bhāvamālyārpaṇam*, the creator of the universe is glorified :

अहो सृष्टेः कर्तः । सकलभुवनस्यैकशरणम् ।
त्वमैश्वर्यागारः पृथुविमलरत्नाकर इव ॥

In *Dīnabandhustava* poetess prays and says :

मायामृगीव विषयान् प्रति मां व्यकर्षत् ।
तस्मात्त्वमेव परिपालय दीनबन्धो ! ॥

In *Kṛṣṇakeligītam* poetess depicts the physical beauty of Lord Kṛṣṇa who is holding butter and curds in his hands :

अयि निजपुत्रं पश्य सुमुग्धं करमुखधृतनवनीतम् ।
मधुरसहासं ललितविलासं कुसुमायुधजयशीलम् ॥

Similarly, in *Carāṇacintanam* she offers prayer to Goddess :

यत्पादपद्मकरन्दमिलिन्दभूता विष्णुः शिवः कमलजादिकदेववृन्दाः ।
तन्माधुरीमधुपभावविलासलुब्धं चित्तं प्रयाति शरणं शुभदे!प्रसीद ॥

In the compositions like *Ambāvandanā*, *Devīdevanam*, *Durgāstava*, the poetess appeals the Goddess to be kind and compassionate to her :

मातर्वितर दृष्टिं मे वात्सल्यस्नेहपूरिताम् ।
त्रैलोक्यचर्चाविषयां मादृशाय च दुर्लभाम् ॥१॥
आधार एक एवास्ति नामस्मरणमम्ब! ते ।
येन केनापि भावेन स्वालस्येनेतरेण वा ॥४॥

In some other compositions entitled *Viṣayamanthanam*, *Vyathāmanthanam* and *Padābjamuktācayanam* the poetess has expressed her mental agony and anguish.

In *Viṣayamanthanam* poetess describes how the fish in the form of her own mind is merged in the ocean of worldly objects. Mind is said to be wondering in this material world and its objects.

In the first verse she tries to explain that there is an attraction for worldly objects to fish, which is in the form of mind, and heart, which is in the form of a bee :

विषयसमीरे सरसि गभीरे विहरति मानसमीनः ।
मकर इवार्यं विहरति लोभः प्रहरति भृशमतिपीनः ॥

चलति सवेगे सुरभिसमेते सीकरशीतलवाते ।
 हृदयमिलिन्दो मोहपरागं रस्यति पृथुतररागे ॥१॥
 प्रचलितभङ्गं ललिततरङ्गं जललवकणिकामाला ।
 श्लिष्यति, नन्दति, भृशमभिनन्दति मदनविकारविशाला ॥२॥

Finally, poetess implores Goddess to bring an end to this vicious game by destroying *Mānasamīna* :

भ्रमणविलग्नं गरलनिमग्नं विरमय मीनं चैनम् ।
 करुणागारे! संसृतिसारे! दुर्गे! संहर खेलिम् ॥४॥

In *Vyathāmanthanam* the poetess has revealed her pitiable plight. She is beset with a number of weaknesses like anxiety, fear, and sorrow and mental as well as physical indisposition. She is therefore constantly in search of peace and serenity. She addresses the mother Goddess with ardent devotion and totally surrenders her with a desire to get rid of her intense pain :

अस्तव्यस्तदशामवाप्य सततं शून्येक्षणा दुःखिनी ।
 भ्रान्ता श्रान्तनितान्तकान्तिरहिता नेत्राम्बुदाम्भोमयी ॥
 चिन्ताग्नौ वितते प्रदाहशिथिला तप्ता भयाद्व्याकुला ।
 दुर्गत्या भृशमीक्षिताप्यनुदिनं मृग्यामि मार्गं मुदाम् ॥

In the final verse, poetess prays mother Goddess to uplift her from the world of miseries and relieve her from this pitiable condition :

हे विश्वंभरभर्तृके ! परशिवे ! वात्सल्यसिन्धो ! शुभे !
 मामुद्धारय तप्तवारिधिजले क्षिप्तां व्यथाव्याकुलाम् ॥

In *Padābjamuktācayanam* she asks her mind to concentrate on the feet of Lord in whose prayer Yogis, Brahma and even Viṣṇu are engaged :

प्रचिनु चित्त! पदाब्जसुमौक्तिकम् ।
 निखिलकल्मषराशिविधस्मरम्, हृदय विस्तृततापतमोऽपहम् ।
 अमितभव्यविभूतिविभास्वरम्, प्रचिनु चित्त! पदाब्जसुमौक्तिकम् ॥१॥

परमहंसप्रहंससुसेवितं कमलजादिसुरैरपिवन्दितम् ।
 परमरम्यरमारमणाश्रितं प्रचिनु चित्त! पदाब्जसुमौक्तिकम् ॥३॥
 नहि नहीह कथञ्चिदपि श्रमः सफलताश्रयणे क्षमते तव ।
 सकलसिद्धिसुधानिधिनिःसृतम्, प्रचिनु चित्त! पदाब्जसुमौक्तिकम् ॥४॥

Therefore, O mind! You surrender yourself to the feet of Lord.

वीतरागविषयं वा चित्तम् ॥योगसूत्र-१.३७॥

And the mind becomes free from attachments, which can be done by meditation upon Īśvara as said in *Yogasūtra*.

ईश्वरप्रणिधानाद् वा ॥योगसूत्र-१.२३॥

So the practice should be done for a long time without stoppage. Therefore, the practice is the effort for steadiness.

In short, all her poems contain highly philosophical concepts and devotional fervour with melodious rhymes.

Mithilesh Kumari Mishra

Mithilesh Kumari Mishra is a poetess from Bihar and has composed *Vyāsa Śatakam* describing the glorious personality of the great sage Vyāsa and his immortal works. Veda Vyāsa, the author of *Mahābhārata* and the *Purāṇas* was the son of Parāśara and Satyavatī. Personality of sage Vyāsa is portrayed in the following verses by poetess Mithilesh Kumari Mishra :

न यच्छ्रुतं नैव कदापि दृष्टं कृतत्र केनापि मनुष्यलोके ।
 कृतं त्वया व्यास ! विना प्रयासं ततो विशिष्टा तव कीर्तिगाथा ॥४॥
 प्रभया भाति कविता सवितु दुहितेव या ।
 सरस्वत्याः प्रणेता स व्यसो विजयतेतराम् ॥५॥
 काव्यस्य सुषमा व्यासो रसस्यु परिभावकः ।
 छन्दसां जन्मदाता च कविता यस्य कामिनी ॥३०॥
 ब्रह्माण्डेषु महान् व्यासो व्यासो देवो न मानवः ।
 दर्शनानां महान् द्रष्टा साक्षाद् गोविन्द एव सः ॥३३॥

पराशरसुतो व्यासो माता सत्यवती च या ।
भूत्वा पुत्रवती चापि तथा तथ्यं न घोषितम् ॥९६॥

As it is pointed out in the *Mahābhārata* sage Vyāsa, classified the whole volume of Vedic Literature into four categories, *R̥gveda*, *Yajurveda*, *Sāmaveda* and *Atharvaveda* :

ब्रह्मणो ब्राह्मणानां च तथानुग्रहकाम्यया ।
विव्यास वेदान्यस्माच्चय तस्माद्व्यास इति स्मृतः ॥महाभारत-आदिपर्व-१.५७.७३॥

He has also composed eighteen *Purāṇas*. We find the list of these *Mahāpurāṇas* in *Nāradiya Purāṇa*, *Bhāgavata Purāṇa* and *Viṣṇu Purāṇa*.

ब्राह्मं पादं वैष्णवं च शैव लैङ्गं सगाररुडम् ।
नारदीय भागवतमाग्नेयं स्कान्दसंज्ञितम् ॥भा.पु.-१२.७.२३॥
भविष्यं ब्रह्मवैवर्तं मार्कण्डेय सवामनम् ।
वाराहं मात्स्यं कौर्म च ब्रह्माण्डाख्यमिति त्रिषट् ॥भा.पु.-१२.७.२४॥

Works of sage Vyāsa as depicted by the poetess :

व्यास ! त्वया विरचितानि महापुराणान्यन्यानि दिव्यवचनानि सुमङ्गलानि ।
सन्दर्शितानि परमार्थवचांसि सम्यक् तस्मात्त्वमेव विदुषां निवहेऽग्रगण्यः ॥२३॥
सर्वे स्तुवन्ति मुनिराज ! यतो भवन्तं कृष्णस्य शुभ्रचरितं लिखितं च दिव्यम् ।
काव्यं चकार खलु भागवत सहर्षं ग्रन्थीकृतं हिमवता ह्यतिगूढतत्त्वम् ॥५५॥
अष्टादशपुराणानां कर्ता व्यासो विचारकः ।
वसन्तीति सुवेदास्ते तत्रैव ब्रह्मरूपिणः ॥७९॥
श्रीमद्भागवतं पुराण ललितं व्यासेन यद्वर्णितम्
ऐतिह्यस्य सुवृत्तवर्णनमिदं रम्ये महाभारते ।
गीताशास्त्रं सुकल्पितं परमिति व्यासं कलौ दुर्युगे
दत्तं येन समस्त साधनमहो व्यासाय तस्मै नमः ॥८०॥

His name was Kṛṣṇa and he had the appellation Dvaipāyana because soon after birth he was abandoned by his unmarried mother in a *Dvīpa* (island):

जनायामास यं काली शक्तेः पुत्रासराशारात् ।
कन्यैव यमुनाद्वीपे पाण्डवानां पितामहम् ॥महाभारत-आदिपर्व-१.५४.२॥

अहं युगानां च कृतं धीराणां देवलोऽसितः ।

द्वैपयनोऽस्मि व्यासानां कवीनां काव्य आत्मवान् ॥भा.पु.११.१६.२८॥

Scholarship of sage Vyāsa is nicely depicted by the poetess :

यावद् व्यासस्य गीता स्याद् यावद् व्यासस्य भारतम् ।

यावत् भागवतं वृत्तं न तावत्कष्टकल्पना ॥१२॥

निगमागयोर्व्यासं व्यासो यद्यद् जगाद च ।

तत्तदेवास्ति कैवल्यं परमार्थस्य साधनम् ॥१७॥

अविद्यया भौतिकभोगसाधनं प्रसाधितं देशयुगानुकूलम् ।

तथा त्वया व्यास ! सुविद्यया सदा प्रसारितं मुक्ति विमुक्तिदं धनम् ॥२१॥

Śataka Kāvya occupies a unique position in the Sanskrit Literature. The prominent authors of the *Śataka Kāvya*s are Bhartṛhari (7th Century), Amaru (before 7th century AD), Mayūra (7th century AD), Bhallaṭa (9th century AD) etc.

In medieval as well as modern period also we find many *Śataka Kāvya*s written by various authors describing different topics. They are :

17 th Century	18 th Century	19 th Century	20 th -21 st century
अधरशतकम् - by Nīlakaṇṭha (1610-1670)	दयाशतकम्, मातृभूतशतकम्, तारावलीशतकम् - by Śrīdhara Venkaṭeśa	1 वैराग्य, नीति, शृंगार by Tejabhanu Also known as Abhinava Bhartṛhari	भारतशतकम् by Mahādeva Śāstrī
वैराग्यशतकम्, अन्यापदेशशतकम् - by Nīlakaṇṭha Dīkṣita of Madurai		2 काननशतकम् by Tārāchandra	पाथेयशतकम् by Ramkaran Sharma
		3 मीनाक्षी, मालिनी, हनुमत्, लक्ष्मीनृसिंह by Kṛṣṇa Kavi	भल्लटशतकम् by Kaluri Hanumant Rao
		4 शारदाशतकम् by Śrīnivāsa Śāstrī	प्रहेलिकाशतकम् by Ramashish Pandey

		5	गुरुवायुरेशशतकम् व्याघ्रलयेशशतकम् द्रोणाद्रीशतकम् by Kerala Verma	हायकूशतकम् by Vasant Patel
		6	शूलपाणिशतकम् by Kastūri Śrī- nivāsa Śāstrī	व्यासशतकम् by Siyaram Saxena
		7	कटाक्षशतकम् by Gaṇapati Śāstrī	मृत्युशतकम् by Harshdev Madhav
		8	वीराजनेयशतकम् by Śrīśaila Dikṣita	सावित्रीशतकम् by Jaydev Jani
		9	विधवाशतकम्, कचशतकम् by Varada Krishnamā- chārya	
		10	कालिकाशतकम् by Batukanātha Śarmā	
		11	गांधीशतश्लोकी by Gaṇapati Śaṅkara Śāstrī	
		12	भारतगाथा- शतककाव्य by Dineshchandra Datt	
		14	पाथेयशतकम् by Rāmakṛṣṇa Śarmā	
		15	गांधीचरितशतककाव्य by Vrajānanda	

(See Introduction)

Pushpa Trivedi

Pushpa Trivedi was born in Jabalpur on 12th June 1943. Her father was Pandit Sundarlal Shukla, a wellknown physician and a devoted scholar of Indian Philosophy and Sanskrit literature. She was awarded three Gold Medals by Jabalpur University on securing top position in the year 1965. She did her research work under the guidance of Dr. Hiralal Jain and was conferred Ph. D. by the University of Jabalpur in 1968. She specialised her studies in *Navyavyākaraṇa* under the close supervision of Pandit Vishvanath Tripathi, Principal, Gayatri Sanskrit Mahavidyalaya, Jabalpur.

Her composition *Agnisikhā* is a collection of 50 poems in which she has expressed her inner feeling and ardent emotions towards her lover. In her compositions she has expressed her longing for her husband and her love-lorn condition. She says as a sun within a little time destroys the frost likewise your auro destroyed my patience but how can this fact be told in words? She further complains and says “You have given me this unbearable pain. If I regard you equal to my life was not it your responsibility to protect me?” :

मिहिर इव ते दीप्तिरपि मिहिकानिभं मम धैर्यराशिम् ।
द्रुतमपाकुरुते तथापि गिरा कथं समुदीरयाणि ।
तव नवलनामाक्षराणि ॥

अविषयह्यमिमं मम शोकमन्ये! ददता भवता न समीक्ष्य कृतम् ।
ननु जीवितमेव मतोऽसि मया दयया परिरक्ष विनीतजनम् ।
तव नवलनामाक्षराणि ॥

She feels depressed and expresses her agony in the following words “Afflicted with the heat of desertion, my hearttook shelter of yours assuming it to be a thick dense tree. But it was an unfruitful attempt of my heart to run to that shady place, where on reaching my heart could neither get coolness nor any relief.” :

समधिगम्य मनस्त्वदीयं सघनतरुवरसन्निभम् ।
आतपाकुलितेन मनसा त्वन्मनस्तरसा श्रितम् ॥

संश्रये छायामये किमु धावितं मनसा भृशम् ।
नाऽप्यवाप्ता शिशिरता सा यापितन्न मनोऽपि शम् ॥

In the next composition 'विप्रलम्ब एव शिष्यते' poetess Pushpa Trivedi addresses the creator and says : "My life would definitely be fruitful on having merely a look of you. But for you it seems to give a look is to make one obliged.":

जन्मता कृतार्थतामुपैति यस्य दर्शने ।
दर्शन प्रदानमप्यनुग्रहाय मन्यते ॥
किं समायुतं मनोऽतिनिर्दये तथाविधे ॥
सर्वथा धिगस्तु तं विधिं विधानकारिणं
येन वज्रधारया विनिर्मितं मनो हि ते ॥
किं समायुतं मनोऽतिनिर्दये तथाविधे ॥

In another composition 'लब्धं न रत्नमेकम्' she says that the whole world is based upon the affection of one for another and impatience is bound to come, in case affection is one sided :

उभयाऽनुरञ्जनेन लोको भवेत् स्थिरोऽयम् ।
अयि ! पाक्षिकेऽनुरागे हृदये भवेन्न धैर्यम् ॥
रत्नाकरेऽपि मथिते लब्धं न रत्नमेकम् ॥
मानसे राजतां तावकीनाकृतिः ।
साऽवशिष्टा पिपासा भवद्दर्शने ॥
रत्नाकरेऽपि मथिते लब्धं न रत्नमेकम् ॥

In 'कथमिव न क्षीयते क्षपा' she says : "why this long night does not come to an end in spite of efforts to pass it." :

नीलाम्बर इव घनविततियुता ।
अयि ! कथमिव न क्षीयते क्षपा ।
अयि ! कथमिव न क्षीयते क्षपा ॥

She replies that O love! Your lovely words resound in my ears, so this night does not come to an end :

वाणी तव नूतनरसरसिता किमिति कान्त । मे श्रवणगता ।
अत एव न मे क्षीयते क्षपा ॥

In the composition 'नो लभ्यसे मया चेत्'she says : "neither have I taken poison nor have burnt myself. It is but my keen passion of lust that has kept me alive." :

नास्वादितं विषं वा नावादितोऽनलो वा ।
संजिगमिषा घनाऽस्ति यदहं जिजीविषामि ।

Finally poetess says that there is no end to her pain and miseries and says: "O dear! What I experienced is inexpressible by words. Moreover due to continuous flow of my tears, even the alphabets have become faint and are not able to narrate the tail of this ruined heart.":

न वर्णेस्तद् वर्ण्यं प्रिय ! यदनुभूतं हृदि मया
क्षरत्वं गच्छेन्मेऽनवरतविलापेऽक्षरकुलम् ।

About this text Meena Shukla observes in the book *Kavayitrī-kanthābharanam* :

“अग्निशिखा कवयित्री के विरहविदीर्ण हृदय का सहज भावोद्गार है । यह एक आश्चर्य की बात है कि पुष्पाजी के हृदय में गीतियों के पुष्पित होने के बदले अग्नि की शिखा प्रज्वलित हो उठी है ।”¹

Uma Deshpande

Uma Deshpande was born on 26th August, 1944. she is working at present in M.S. University of Baroda, and is the Ex-head of the Dept. of Sanskrit, Pali and Prakrit. She received her B.A. and M.A. Degrees in First Class securing Gold Medals, Prizes and Scholarships. She has also obtained with distinction the Diploma in German Language and Literature and P.G. Diploma in Linguistics. She has written several research papers in English and Gujarati and published in Standard Academic Journals. Besides, she has also composed plays and poetry in Sanskrit and has directed, presented and acted in Sanskrit plays broadcast on All India Radio as well

¹ Kulashreshtha Sushma — page 243

as given several Radio Talks. She has attended several Seminars and Conferences at National and Interlational level. She was awarded Dr. V. Raghavan Prize by All India Oriental Conference in 1985.

In her composition 'Arcanam' poetess Uma Deshpande has paid tribute to various deities and has shown her respect to deities like God Kṛṣṇa, Goddess Saraswatī, Śrī Gaṇeśa and also to great Saints like Śrī Vāsudevānandajī Mahārāja, Śrī Raṅga Avadhūta, Śrī Nānā Mahārāja, Śrī Dattakaviśvara etc.

This text contains forward (*Āsirvacanam*) of late Dr. S. D. Varnekar (Pragna Bharti) who remarks :

“स्फुटकाव्यसंग्रहात्मकम् 'अर्चनम्' नाम पुस्तकं मुद्रणसंस्कारानन्तरं झटित्येव सा मां प्रति प्रेषितवती । 'कवित्वं दुर्लभं लोके' इति वचनानुसारं संस्कृताध्ययने कृतभूरिपरिश्रमाणापि सुदुर्लभं कवित्वम् उमायाः वाक्तित्वम् अलं करोति इति 'अर्चनम्' अवलोकयता मया अनुभूतम् ।

एवं इदम् 'अर्चनम्' रचयित्वा श्रीमती उमा अनादिकालतः रससिद्धैः कवीश्वरैः विविधैः वाङ्मयोपहारैः समाराधितायाः सुरभारतीदेव्याः 'नभः पतन्त्यात्मसमं पतत्रिणः' इति न्यायेन यथाशक्ति अर्चनां कृतवती । सेयं वाङ्मयी अर्चना भगवत्याः शारदादेव्याः कृपानुग्रहाय कल्पताम् इत्येव आशास्यते ।”

Swāmī Vāsudevānandajī (1854-1914 AD) :

Vāsudevānandajī was born in the family of Ganesha Bhatta, in Managoa (Maharashtra). From childhood he had sharp intellect and extraordinary calibre. Swāmijī has written a number of books both in Sanskrit and Marathi languages. Among them the prominent ones are:

Shrī Dattapurāṇa written by him in 1892 AD follows the Ṛgvedic style. 350 verses are divided into eight *Aṣṭakas* having several *Adhyāyas* (chapters). The regular performance of our duties will lead us to the grace of God :

ईश प्रसादप्राप्त्यर्थं सत्त्वशुद्धयर्थमेव च ।
नित्यनैमित्तिकश्रौतस्वधर्मानुष्ठितिः स्मृता ॥१.३.४७, ४८ ॥

Also, highlighting the nature of *karma* and the Supreme Being, it is said :

कर्मेव कारणं तात जीवानां सुखदुःखयोः ।
बन्धाय कारणं कर्म कर्म मोक्षाय केवकम् ॥७.१.२७॥

The work *Shrī Gurusamhitā* as the name suggests explains the indispensable role played by the Guru in one's spiritual pursuit.

Dwisāhasrī was composed by Swāmiji in Managao in 1884 AD comprising of some two thousand verses.

Dattacampū composed in prose and verses and contains different episodes of Śrī Dattātreya devotees.

Poetess Ūma Deshpande has rightly said in her poems about Swāmijī :

तीर्थीकृतं तेन समग्रराष्ट्रं सन्दर्शितं येन परार्थतत्त्वम् ।
साक्षात्कृतं येन श्रीदत्तसारं श्रीवासुदेवम् प्रणतास्मि नित्यम् ॥अर्चनम् ॥

In the last phase of his life, he settled in Garudeśvara on the bank of river Narmada and while meditating of the Supreme Brahman he left this world and got merged into Supreme Reality in 1914 A. D.

Śrī Raṅgāvadhūta (1898-1968 AD) :

Śrī Raṅga Avadhūta alias Pāṇḍuraṅga Viṭṭhala Vaḷāme of Nareshwar was not only the author of profound philosophical treaties, propounder of metaphysical, ethical and spiritual values of life but also an alleviator and savior of thousands of people suffering from mental, physical and worldly stresses and strains.

After his *Upanayana* ceremony at Devale, he was taken to Narsobawadi where H. H. Swāmī Vāsudevānandaji blessed him and accepted him as his own child i.e. pupil.

He has written mainly in three languages, Marathi, Gujarati and Sanskrit.

His compositions are – श्रीरंगतरंगः, वासुदेवसप्तशती, श्रीसप्तसतीगुरुचरित्रसमनुवादः, श्रीगुरुलीलामृतम्, अवधूतीआनन्द, श्रीरंगपत्रमञ्जूषा (in two parts), पत्रगीता, संगीतगीता, प्रश्नोत्तर गीता, अमर-आदेश, गीर्वाणभाषाप्रवेशः, बालबोधिनी, दत्तयागपद्धतिः, श्रीरंगहृदयम् .

It is rightly said by the poetess :

प्रज्ञानघनरूपोऽयं सच्चिदानन्ददायकः
 आनन्दं ब्रह्मणो विद्वान् श्रोत्रियो रङ्गसद्गुरुः ।
 तज्जलान् इति यो वेद क्रियावान् पण्डितो महान्
 परार्थे यस्य सत्कर्म पावनं सन्मयं परम् ॥अर्चनम्॥

Śri Aurobindo (1872-1950 AD)

Śri Aurobindo was born on 15th August 1872, his father was Dr. K. D. Ghosh and mother Swarnalata Devi. Śrī Aurobindo was admitted to St. Paul's School, London in 1884. He married Mrinalini Devi, daughter of Benipal Chandra Bose at Calcutta in 1901.

Śri Aurobindo came to India (Bombay) in 1893 and made a concentrated study of the great literatures of India in Sanskrit and several Indian languages. He translated into English many lyrical verses of the old Bengal poets like Candidāsa and Jñānadāsa.

From Sanskrit he made translation of three remarkable works. They were Kālidāsa's *Meghadūtam*, and *Vikramorvaśīyam* and Bhartṛhari's *Nīti Śatakam*.

Poetess has portrayed Śri Aurobindo as follows in her *kāvya* :

आनन्दोऽमृतः शान्तः शीतांशुरिव निर्मलः ।
 अरविन्दसमो योगी न भूतो न भविष्यति ॥अर्चनम्॥
 क्रान्तदर्शी कविश्रेष्ठः सावित्रीमन्त्रगायकः ।
 प्रज्ञा ऋतंभरा यस्य अरविन्दो महामुनिः ॥अर्चनम्॥
 आर्यभूमिसुपुत्रोऽयं भारते भाति भानुमान् ।
 चिरंजीवी कर्मयोगी अरविन्दः सदाश्रयः ॥अर्चनम्॥

Nānā Mahārāja (1896-1993 AD) :

Martanda Śankara Taraneekar alias Nānā Mahārāja was born in Śaka 1818. (1896 A. D.) in Indore. His father's name was Śankara and mother's name was Lakṣmī. As a child he was a very talented and hardworking boy. He

studied the four Vedic texts along with Upaniṣadic texts, Sanskrit Grammar and classical literature. Right from the beginning he had a great curiosity in spiritual pursuit. He used to practise meditation and read the Sanskrit texts pertaining to God Dattātreya. He visited a number of sacred places in and around Himālaya as well as the centers of pilgrimage like Vrindavan, Mathura, Mount Girnar. He himself performed a number of sacrificial rituals and he was invited to officiate at such religious rituals.

It is believed that he was blessed with the direct perception of the Supreme Reality. He was therefore endowed with a great *Yoga-Śakti* (spiritual prowess). Numerous people had great faith in Nānā Guru who relieved them of their mental and physical agonies as well as diseases.

Rightly therefore is said by the poetess :

छात्राणां बुद्धिदो नित्यं गृहस्थाणां च सौख्यदः ।
 परमात्मा मुमुक्षूणां श्रीनानासद्गुरुर्महान् ॥अर्चनम् ॥
 परार्थे जीवनं यस्य चरितं पुण्यसंभृतम् ।
 आत्मनिष्ठा परा वाणी नानासद्गुरवे नमः ॥अर्चनम् ॥

In the *kāvya* “अमृताः सकला वयम्” the essential characteristics of Indian people are briefly depicted :

वर्यं च राष्ट्रसेवकाः समस्तदेवपूजकाः
 विविधधर्मरक्षकाः परस्परस्य भावकाः ॥अर्चनम् ॥

Finally the poetess says that we all Indians are concerned with the delight and happiness of each other, we do our best in contributing to the Natural development as it is said by God Śrī Kṛṣṇa in Bhagavadgītā :

एवं प्रवर्तितं चक्रं नानुवर्तयतीह यः ।
 अधायुरिन्द्रियारामो मोघं पार्थ स जीवति ॥भ.गी.-३.१६ ॥

Whatever our religions and cultural faith is, we all Indians adore our ancient civilization (संस्कृति) and try our best to appreciate it, to study it and to propagate the same :

देवान्भावयतानेन ते देवा भावयन्तु वः ।
परस्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥भ.गी.-३.११॥

In the composition 'दैनिकी प्रार्थना' Poetess pays homage to prominent deities. She bows down to Goddess Sārādā everyday to obtain knowledge and she begins it with a prayer to Lord Gaṇeśa, the giver of intellect.

वन्देऽहं शारदां देवीं प्रत्यहं ज्ञानप्राप्तये ।
गणेशं बुद्धिदं वन्दे प्रारम्भे सर्वकर्मणाम् ॥अर्चनम्॥

In स्नेहसुन्दरं नः कुटुम्बकम् charming picture of Indian family is presented :

स्नेहसुन्दरं नः कुटुम्बकम् ।
प्रेमसंभृतं नो गृहं प्रियम् ॥अर्चनम्॥
बालानां सुप्रियं च सदनम् ।
यथा खगानां वृक्षे नीडम् ॥अर्चनम्॥

ततः किम् ?

The essential human virtues useful for the betterment of the society are enumerated in this poem :

नरो यः सदा सर्वसौख्यस्य भोक्ता ।
यशस्वी वदान्यः सुधन्यश्च मान्यः ।
परं मानुषो नास्ति दीनार्द्रचित्तः ।
ततः किं ततः किं ततः किं ततः किम् ॥अर्चनम्॥

युगंधरा

Yugandharā is that lady who is endowed with great wisdom, who is efficient in her activities and who has the power to integrate and unite the society as a whole. In India, we find the examples of *Yugandharā* in every era starting from the Vedic age :

अपाला विश्ववारा च घोषा श्रद्धा च दक्षिणा ।
उर्वशी वाक् तथा मेघा ऋग्वेदे ऋषिकाः श्रुताः ॥अर्चनम्॥

Similarly, during the period of *Rāmāyaṇa* and *Mahābhārata* we find

Jyotirmayī Jānakī and *Draupadī* who constantly inspired the *Pāndavas* for leading the better life.

In modern age, it was *Jijāmātā*, the mother of king *Śivājī* who guided him for vanquishing the Mogal kings and for achieving well-being of the people. Likewise the queen of *Jhañsi* actively fought with the British soldiers in 1857 AD and illustrated the spirit of patriotism :

वीरश्रीः रणचण्डी च झासीराज्ञी मनस्विनी ।
भास्वती राष्ट्रभक्तिः सा वंदनीया युगंधरा ॥ अर्चनम् ॥

Pravesh Saxena

Dr. Pravesh Saxena was born in Delhi in 1945 and passed her B.A., M.A., and Ph.D. from Delhi University. She has given many talks at A.I.R. as well as in Television. In various Sanskrit Journals and magazines, her poems are well received. Her works in Hindi are : संस्कृत, संस्कृति और पर्यावरण, मरीचिका (हिन्दी कविता संग्रह).

Her *Kāvya Saṅgraha "Anubhūti"* contains 35 small poems, in which she has depicted a number of events, personality, social, philosophical and natural beauty in various topics like – स्वतन्त्रता दिवसः, बालवर्षम्, बालिकावर्षम्, एकविंशशताब्द्यां प्रवेश, हे जननि, प्रिय, तात, नमामि गुरुगोविन्दम्, हे गुरो, हे वत्स प्रणव, प्रिय वत्से, निर्द्वन्द्वोऽस्मि, किं किं नास्ति वेदेषु, जैसलमेरस्य सूर्योदयः, वर्षय नीरम्, ऋतुरक्षणं कुर्याम ।

In the poem, *ज्वल रे दीपक* poetess addresses the lamp and requests it to give the light to the whole world without any break. She says “ज्वल रे दीपक ज्वल रे ज्वल ।” Although there is dense darkness like rows of cloud, although the sky showers collyrium, although there is no *Śāsibimba* (orb of the moon), along with the stars the *Dīpaka* (lamp) has to spread the light on the *Amāvasyā* day (full of Darkness). She says further and implores the lamp to strive to give light although there is thundering noise coming from the sky and agitation of ocean. She urges the lamp to give light dispelling the darkness of ignorance :

स्यात् ज्योतिषा खलु विश्वमुज्ज्वलम्
 अन्तर्बाह्यं सर्वमप्युज्ज्वलम्
 प्रकाशोत्सवेऽस्मिन् मधुरे
 ज्योतिः प्रसरं कुर्वन् ज्वला ।

Finally, poetess explains the significance of the light of lamp (दीपक) by which the internal and external world would be nicely lit with the blaze light of lamp. This lamp is the cause of light, which is welcomed by all people because lamp spreads the message of knowledge and delight when it spreads the bright light in the whole world.

For the poetess the brilliant luster of the lamp is like celebration of illumination.

ज्वल रे दीपक
 ज्वल रे ज्वल ।
 धनवच्छयामल निविडे तिमिरे
 ज्योतिः प्रसरं कुर्वन् ज्वल ।

In her poem entitled “निद्वन्द्वोऽस्मि” poetess feels a great experience in being one with the Lord who is *Sat*, *Cit* and *Ānanda*:

कालस्य
 इदं विशिष्टम्
 क्षणम्
 केवलमेकमेवास्ति
 तच्च कियदपि
 लघु भवेत्
 परं संपूर्णमस्ति
 तत् ‘सत्’
 ‘चिद’स्ति
 ‘आनन्द’मयश्चास्ति ।

In the poem स्वतंत्रतादिवसः, The poetess has highlighted the significance of 15th August celebrated as Independence Day. She has also pinpointed the poverty and calamities faced by the people even after achieving freedom

from the foreign rule.

In the first part of poem, she shortly describes unfurling of the National Flag by the Prime Minister at Red Fort Delhi, the Capital of India. In his speech every Prime Minister expresses his/her desire for the wellbeing of the people and announces various schemes for the same. But, Alas! The reality is different. The poetess rightly observes that the common people wearing torn clothes would sleep in front of the Red Fort as usual and no scheme of the Government has been capable of changing their fortune (भाग्यनिधि).

स्वतन्त्रता-दिवसः

पुनरपि

आगतः ।

राजधान्याम्

‘लालकिला’ इत्यारव्यातस्य

प्राचीनभवनस्य

प्राचीरे

अद्य

राष्ट्रियध्वजारोहणम्

भविष्यति

सुप्रभाते

प्रधानमन्त्रिणः

भाषणे

जनसाधारणस्य

कल्याणनां योजनाः

आश्वासनानि च

गतवर्षाणामिव

भविष्यन्ति ।

ध्वजारोहणम्

भाषणम्

योजनाः

आश्वासनानि च

तेषां भाग्यलिपिम्

परिवर्तयितुम्
न शक्नुवन्ति
न शक्नुवन्त्येव!

Thus, this poem is written in a tone of Satire of the celebration of the Independence Day.

Similarly in poem 'एकविंशशताब्द्यां प्रवेशः', the poetess has described some of the problems faced by the common people in the 21st century.

वृद्धाः भविष्यं प्रति
निराशाः
किम् आशीर्वचनम्
वदेयुः ।

प्रज्वलिताः
वधवः
प्रतिदिनं वर्धमाना
महार्घता
जीवनस्य
प्रत्येकं क्षेत्रे
दृढव्यासः
भ्रष्टाचारः ।

In the next poem बालिकावर्षम्, she has described the pitiable condition of small girl leaving in rural area and always engaged in doing all the household activities for her parents and thus has no time to play :

तस्याः शिक्षायाः
दीक्षायाः का कथा ?
क्रीडनार्थमपि
समयो नस्ति
तस्याः समीपे
बालिकायै
समर्पितस्य
वर्षस्य
इयमस्ति परिणतिः ।

She says, that though there are plans and various functions arranged for the upliftment of the girls, their condition is the same as it was before the independence :

Similarly, we celebrate बालवर्षम् ,

तस्य
 आशानिराशायुतयोः
 नयनयोः
 बालवर्षस्य
 उत्साहम्
 सार्थकताम् च
 अन्वेषयितुमिच्छामि
 परन्तु
 शून्यम्
 तत्र केवलम् ।

The poetess refers to the deplorable conditions of children in India in spite of the speeches and announcement of the ministers and political leaders.

In other poem, titled “प्रिय, तात, हे जननि!” she recollects the message of her father and mother and tries to remain happy in all the condition of her life.

She address her mother and thus says :

हे प्रेरणादायिनि
 तुभ्यं नमामि ।
 तव स्नेहस्य
 सरस्वती
 मम मानसमरूस्थले
 जीवनसंघर्षे
 पराजयनुभवन्ती
 यदा उद्विग्नाऽऽस्मि
 तदा तव क्षमाशीलस्वरूपम्
 स्मृत्वा स्मृत्वा

पुनः
 नवोत्साहयोगेन
 कर्मणि
 नियुक्ता भवामि
 हे सहनशीले
 तुभ्यं नमामि !

In the next poem poetess Pravesh Saxena remembers the last day with her father, before his death. She remembers his smile. Her father would always remain happy in all circumstances, and also advise the same to his daughter :

प्रिय तात
 एका
 चिरपरिचिता
 स्मितिः
 या तव मुखे
 सदैव विराजमाना
 आसीत् कठिनेषु
 क्षणेषु
 अन्तिमसमयेऽपि
 यदा महाप्रयाणं कर्तुम्
 तत्परः आसीद् भवान्
 तदापि सा स्मितिः
 मम प्रेरणाभूता
 तव अधरयोः
 विराजिताऽऽसीत्

 एकमेवाशीर्वचनम्
 उपदेशश्चासीत्
 मह्यम् भावुकायै
 भवदीयायै कन्यायै
 'प्रसन्ना तिष्ठ सदैव'

In the poem, नमामि गुरुगोविन्दम्, poetess Pravesh Saxena, pays tribute to Guru Govind, who is the giver of life of culture, who is the destroyer of the wicked ones, who is the uplifter of the good ones and who is also the

protector of *Dharma* :

दुष्टानां विनाशकम्
 सतां समुद्धारकम्
 धर्मरक्षातत्परम्
 सदा कृपाणधारकम्
 नमामि 'गोविन्दं' गुरुम् ।

In her next poem, हे वत्स, पल्लव poetess addresses her child and experiences a great joy in the company of her child. Her innocent face is always before her eyes and thus she rejoices with him every moment :

हे वत्स, पल्लव,
 मम शून्ये प्राङ्गणे
 तव कारणात्
 प्रतिदिनमुत्सवो भवति
 तव रूपे जानामि
 मम गतं शैशवमेव
 पुनरागतम् ।

The same idea is reflected in her poem प्रिय वत्से,

प्रिय वत्से,
 श्रेयसि ।
 मम नयनयोः
 ज्योतिरसि त्वम् ।
 तव श्रेयस्करी
 उपस्थितिः
 आनन्दप्रदा
 सुखदा, वरदा,
 श्रेयः वितरति
 प्रतिपलम् ।

In the poem, काव्यमत्यावश्यकम्, poetess ridicules this machine age and the man living in this age :

अस्मिन्
यान्त्रिके युगे
तव गीतस्य
काव्यस्य च
न काऽपि
आवश्यकताऽऽसीत्
मानवाय ।

Finally she urges a poet to write melodious lyrics and defeat death :

परं रे कवे,
पुष्पाणां
सौन्दर्यस्य
रक्षकस्त्वमेव ।
तव गीतानि
मरणमपि
पराजयन्ते ।

In the poem, किं किं नास्ति वेदेषु, poetess has excellently highlighted the greatness of Vedic texts. In the Vedic text there is no reference to any idol worship or to any temple. Neither to any ascetic putting on saffron colour. There are no references to any academic holidays due to the birth or death of prominent citizen of the country. We do not find any reference to any child marriage, widow marriage, nor to any caste system. The poetess rightly observes :

वेदेषु
नास्ति काषायधारी
साधुः कश्चित्
न धार्मिकनेता
कश्चित् ।
तत्र तु
प्रत्येकं मन्त्रद्रष्टा
आत्मनः मार्गदर्शकः
स्वनिर्भरश्च ।
वैदिक धर्मस्तु

मानवधर्मः ।
यः मानवस्य
मानवायास्ति ।
सर्वदा ।

Dharma propounded in the Vedic text is *Mānava Dharma*, glorification of humanity meant for the well being of the people in general.

