

CHAPTER -II
LITERARY
WORKS ON
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I *Viśvabhānuḥ*

The author of the epic poem *Viśvabhānuḥ* is Dr. P.K. Nārāyaṇ Pillai who is a reputed teacher of Oriental language with high University qualification and distinctions. He is well known in the world of scholars as the author, editor and publisher of many books of high standard. Further he is a person of wide experience, deep scholarship and native poetic genius, who has reached his ripe age leading a life in the service of literature.

The most revered Swami Vivekananda who was born in the north-eastern corner of the great *Bharata* shines forth in the firmament of those epoch-making persons who dedicated their lives to the eternal service of mankind. He illuminated the whole world with his great luster assuming the greatness of a universal teacher. His illustrious life is adopted as the theme of his poem entitled *Viśvabhānuḥ*. This poem of several cantos reflects the ancient greatness of the stream of the perennial culture of the Vedas under the guise of the description of the noble qualities, character and life of this heroic compassion who, pure from the very birth, persevered in his action till the dawn of success. In addition to this, the course of action advocated by the revered Swamiji for the attainment of greatness that would pave the way for future

prosperity of India is also brought out in words full of suggestive significance.

The author in his modesty describes *Viśvabhānuh* as a mere poem, but as it deals with the life of a great hero, reflects truth, indicates the path for common weal and excels in suggestion, it creates the impression of an epic poem and not that of a minor poem in spite of the fact that it does not satisfy the rules regarding an epic poem in their entirety.

In the light of this definition one could easily see that present poem is an epic with a predominate sentiment; and a single hero. It is well known to all those who know his family history that the hero, of the poem is a *Kṣatriya* of noble descent. Further it is beyond doubt this prince among teachers is very near a god in his greatness. This poem which is in every respect a modern one, generates in the mind of the reader an experience of aesthetic pleasure of different shades brought by sweetness in every word, sentence and metre.

Literary critics maintain that a poem may be a poetic work, a prose work or a mixture of both. In the metrical sentences one experiences the throb of melody much more than in other types of composition. In poems containing such melody a variety of feelings brings delight. The beauty of the poem becomes more appreciable through expressive words.

In the *Viśvabhānuh* which comprises the five hundred and fifty five stanzas, all the cantos other than sixteenth and twenty first contain

twenty five stanzas in longer meters is followed in this poem as in some of the ancient epic poems, since it serves only to augment the *Anustubh*, *Upajāti*, *Vamśastha*, *Viyogīnī*, *Puspitagra*, *Vasantatilakā* and *Prithvi*, no hard and fast rule to change the metre in every canto is observed. In adopting a long metre in the penultimate canto quite consistent with its theme the author has demonstrated with ease his proficiency in employing appropriate metres. The style of the poem is quite natural and simple and any passage taken at random would illustrate.¹

The *vaidarbhi* style characterized by freedom from the ruggedness of conjunctions, hard sounds and long compound words, appears to be used here by and large. But in certain places the *Gaudī* style is also seen pressed into service as warranted by the theme.²

The poet who knows the secret of this art makes his poem charming by using words capable of giving expression to the ideas which he wants to convey. The *Viśvabhānuḥ* also contains figures of sound and sense which seem to be unpremeditated as well as natural.

In this poem one could see rhyme at the end of lines³ (I.1, II.13, etc.) *Upamā*, *Arthantarnyāsa* and other figures⁴ (I.9 ; 13 ; 14 ; 15 etc.) used in appropriate places.

As the theme of the poem, the poet has adopted the life of the sage Swāmi Vivekānanda from his birth in this land of sacred rites till his leaving this world after fulfilling his mission. The poem is divided into

cantos according to the course of events in the life of the hero. By the celestial origin of the hero as an introduction in the first canto the seed for the divine teacher student relationship which grows like a tree of far-flung branches and sprouts, has been sown. In the second canto the fact that the future sage who is an ocean of knowledge and compassion had noble ancestors is indicated depicting incidentally the deep loyalty of the hero's grandfather to his religious vow. In the third and fourth cantos the poet presents in verses of captivating beauty, the noble qualities of *Viśvabhānuḥ* and Bhuvanesvari extremely earnest in their righteous duty, the delightful sports of the little boy, his cleverness in mastering the scriptures and apathy to worldly enjoyments even from childhood. The fact that the soul of a poem consists of the rush of ideas that bring delight to the mind by unfolding the real nature of the objects under description, is reflected throughout this poem consists of the rush of ideas that bring delight to the mind by unfolding the real nature of the objects under description, is reflected throughout this poem. In the fifth canto the divine greatness of the hero is brought out attributing to him conflicting qualities such as being gifted with keen intellect and with righteous nature, being interested in arts and in union with the supreme spirit, being valorous like a lion and of a peaceful disposition, being penniless and charitable. Sri Ramakrishna's divine greatness as a teacher, Narendranatha's approaching him in his anxiety to see God, their intimate relationship, the testing of each other, the transmission of power by the great teacher to his foremost disciple, his experience of the benefits of that power and the vital instruction in the worship of Shiva, are described in cantos five to eight in verses which are sweet and even memorable. Cantos nine to thirteen contain

picturesque descriptions of significant deeds done and experience gained in the maturity of the great Yogin, an embodiment of service to mankind, in the course of his journey for that purpose, mostly on foot, throughout the country from that the Himalayas in the north to the Indian ocean in the south. In the fourteenth canto the poet with his natural and delicate taste depicts in out-pouring words remarkable for the sentiment of tranquility, the path leading to common weal discovered and extended through inner perception by the great teacher while seated in meditation on the rock at Kanyakumari, bearing the divine foot-print of the supreme Goddess. The voyage to the west on an invitation from the American citizens to strengthen human relationship on a spiritual basis, the reverent reception in the affluent cities there, the propagation of the science of spirituality, the gracious favors to the disciples and the coming of certain disciples along with the teacher to serve India, are well set forth in cantos from fifteen to seventeen in brilliant and at the same time lucid style. The eighteenth canto contains captivating descriptions of the return of Swamiji to India, the reverent reception given to him by the jubilant crowds in the cities on the way from Ceylon, and preparation for the work to be done after arriving in the city where his great teacher had lived. That the great sage, in spite of his indifferent health, worked hard to train his disciple who had dedicated their life to the service of mankind and to put through the programmed of future work already envisaged by him, is made clear in the nineteenth canto.

Swamji's journey to Amaranath accompanied by his disciples is described with poetic charm using a long metre in the twentieth canto.

The poem *Visvabhānuḥ* is brought to a successful conclusion with a description in the most appropriate words, of the *mahānirvāṇa* with the help of divine grace and final peace of the great sage, the hero of compassion, the man of action and self-realization, who transferred the light of his knowledge to his disciples and left them as if he proclaimed that it was better to retire after having completed his service to the world.

In literature poems are also seen composed centering round heroes who are great men of renunciation belonging to the category of hero of duty and compassion. In such poems there is no scope at all even for indication of the sentiment of love in its beginning, in union or in separation. Such poems in spite of the fact that they delight the readers, follow a different path. This is endorsed by Ānandavardhana the protagonist of the theory of suggestion, who holds the view that *Mahābhārata* is a poem predominated by the sentiment of tranquility. It is only too well known that it was the sorrow experienced by the great sage Valmiki that ultimately got transformed into poetry in the most ancient poem.

The beginning of the branch of poetry gave emphasis to renunciation is traced to the *Buddhacarita* composed by the great poet Āśvaghoṣa and authority on *dharma* who was a Brahmin as well as a Buddhist monk. This channel of poetry was later on consolidated in works such as *Śrīsansaradigvijaya* and *Śrīcaitanyacandrodaya* which mainly reflect the sentiment of tranquility. Thus it is also clear that among such poems which mainly uphold *Śama* or tranquility, *Visvabhānuḥ* also

deserves a place. Further fit has a special importance in that it clearly proclaims the view that even an ascetic should contribute his mite to remove the misery of the poor, in view purposefully preached by Swami Vivekananda⁵ : (XIV.15, 16, XIX.6, 7)

This great advice is quite consistent with the times. The poet attributes a novelty to this invaluable advice given by Swamiji to uplift those who are lost in the enjoyment of sensual pleasures, deeply attached to objected to ever increasing ill-luck, who repeatedly ask “of what use is truth which is said to bear fruit in the other world?” “who will oppose the view that the birth of enlightened men is meant for the destruction of illusion, poverty, desire anger and misery?”

The biography of swami Vivekananda has been written in detail in many languages, the form being poetic in certain instances.

Summary of the poem

The name of the first canto is ‘A Vision’. The epic poem beginning with the *Divya Anubhuti* of Śrī Rāmakrishna paramhansa which was one of the most important incident of his life and latter on he told this incident to his disciples:

Limitless, abounding in waves of bliss, effulgent like an ocean of light, and free from all fickle delusion, shines the bright divine region. In that region from time immemorial the seven great sages praised ; by the Trinity for mental purity and interested only in pranava practice

intensive penance that dispels all darkness. Once, into that extremely holy region, which resembles a milky ocean of peace, a divine child, as handsome as the moon, emerged from a sphere of dense luster. The child approached a radiant sage who was deeply absorbed in meditation on Brahman, and tenderly clasped his neck its lovely arms. When the sage emerged from meditation with his lotus eyes blooming, the child, smiling amiably, uttered the following mellifluous words. “oh! Friend for the sake of the good people, I wish to go to the earth which is scorched by the heat of misery on account of *adharma*. Please follow me soon, even as *Nara (Arjuna)* followed the great sage of bygone days (*Nārāyaṇa*).” The sage did not say anything to his good friend, but, through his beaming countenance indicated his desire to protect those who are good. Indeed, what is required to protect religion is action. When the friend in the form of the child had departed, the sage with a composed mind opened his inner eye and espied the earth which was beset with misery.” Then the poet described about the importance of sages and said that the illustrious India has been made a mine of spiritual culture by the great sages, the architects of human emancipation. Therefore it shines forever and is known by the noble name of the Land of sages. “Like the river of *Gaṅgā* that purifies India from immemorial, the river of eternal spirituality that flows from the mountain of sages purifies the universe deluded in various ways, and only the code of spiritual laws based on the principle of harmony, tolerance and truth will serve the purpose of world integration. Then he told about the Sri Ramkrishna Parmhansa that “that holy person has gone to *Vangadesa* and at present he shines like a celestial star in the abode of a poor Brahmin. In course of time, by learning hymns, he will

become a preceptor to all spiritual aspirants and the goddess, the light of knowledge, will lead him to Dakshineswar on Her account. Then he described about the family root of Narendranāth Dutt that “advocate Gaṅgācharan, a devotee of Shiva, throve well in spiritual thought in the company of enlightened monks being attached to Siva alone, and having cut off his worldly ties, he left for Kashi, bereft of sorrow. The canto end with the auspicious thought like the sage incline to render suitable help to his friend in his chosen, and ready for action, made up his mind to go to the earth, with a desire to bless the world. Thus according the one of the feature of the epic poem that the epic poem should end with some wise think and also should describe the future incident, *Visvabhānu* also end in this matter.⁶

‘The roots’ is the name of the second canto, and description about the life of Durgācharan who was the grandfather of Swami Vivekananda : After the renounce his family; an ascetic (Durgacharan Datta) goes to the Visvanatha temple in Kashi, and once there he suddenly meets a lady who was his wife Sundari and she had fallen unconscious on the way side; the ascetic lifts her up. The ascetic recognizing his wife murmured, “oh, the way of Maya!”, and left that place instantly. Consoled on account of meeting her husband, she supporting herself on the tender hand of her beloved son, went to worship Him who is the supporter of all and with her son returns to Bengal. Even though Visvanāth datta (who was the son of Sundari and Durgacahran) had been denied the fondling of his father, he was coddled by others and grew up pleasing all with his sweet smile. Imbibed with philosophical thoughts that blessed lady Sundary gradually broke the last mundane

chain of her attachment even to her son and attained the divine feet of the Lord. Not long after, there came to the house from Kāśhī a distinguished visitor, who was ascetic, after blessing his son in the proper manner he left the place and as he was leaving he heard these stanzas sung by the parrot kept in a cage inside the house. Here is the end of second canto.

Third canto is 'Auspicious Birth'. Visvanātha a leader of the bar and a repository of culture gets married to Bhuvaneshvari, a pious and accomplished lady. Then the poet described their married life, and they yearn for a son, to the world she (Bhuvaneshwaridevi) received the divine blessing by worshipping the Lord Visvanātha and who appeared lovely due to the changes in her looked like fresh, pure, sweet and beautiful dawn, being illuminated by the shining rays of the sun inside her womb. Bearing child in her womb with care, muttering prayers for its well-being. Auspicious on account of Ravisankarma, in excellent Brahmamuhurta, she have birth to the child who was a part of God Siva and who had remained all the while in her dream. Goddess Kālī, with frightful sword in hand and sporting in the universe, laughed aloud in pure joy. The white swans spread their wings and got ready to fly from the solitude of the waters of the Manasa lake with the intent of reaching quickly the horizon in all directions.

The fourth canto is 'A Genius Unexcelled'. Here is the description of his childhood. This canto started with the jubilation in the Datta family. The child name as Narendranātha. His mother vexed by her son's mischievous actions once observing the series the mother,

though usually calm, got afflicted and bewailed as follows: “ I prayed to Shiva for a noble son but to my misfortune the god has sent to me the most incorrigible among his demons. O what shall I do! Alas!” and she also appreciation on his saving a friend from an accident. He addressing a woman of lower caste as “dear aunt” because he viewed all with equality. Very often he played with his lovely sisters, pleased him with endearing attentions, being deeply attached to him. He also learned the poems like Meghduta by heart, he once broke the chain of his formal lessons and accomplished his father to Rājpur and got instruction with great pleasure and genuine delight from Nature, the mother of all who are omniscient. He was also and organizer, leader, actor, story-teller, and acquisition of vast knowledge. Professors also apprised him. Here is the end of fourth canto.

The name of the fifth canto is ‘Spiritual Urge’. The canto described some miracle spiritual incidents of his life. The people around him treated him with respect and took him to be a reincarnation of Duragācharan. In between the eye-brows of the Nara,, shone forth glowing spark which indeed was the universal light provided by the Almighty for the destruction of the darkness of ignorance. He was also hearing the *Rāmāyaṇa* story from his mother and he was reading out *Mahābhārata* to his great grand father. Muttering auspicious formulas the mother poured pure water in a stream over her naughty son for the sale of cooling down his body that became overheated. He was deeply attached to the noble life of renunciation once clad himself in a red under-garment and pointing to himself, and said to his mother: oh! Mother, “please look at the most modern Śīva.” And practicing

meditation. Having come to learn about the miseries of married life from the words of his charioteer he broke the idols of Śrī Rāma and Sītā which he was worshipping for a long time. He also worshipped the Gaṅgā. Even though he was well trained in different arts he relished most of the music. And his religious devotion rendered sweet by that ambrosia infatuated all noble souls. In his mind steeped in meditation dawned the image of the Buddha, knowledge condensed, expounding whose philosophy he won glory as modern Buddha. Once he went to the Vindhya mountain and seeing there a beehive full of honey he fell immediately into a trance, floating as it were in ecstasy, in the stream of honey. The spiritual bliss. Showing friends the line on the palm indicating renunciation and visualizing *sannyāsa* in the future.

The sixth canto is “Meets Sri Ramkrishna”. The beginning of the canto showing poet’s meditative mood. Narendranāth got the reference to Shri Ramakrishna by the professor. Having heard this he was amidst his colleagues felt him ill at ease with the feeling, “I am reminded of something which I had forgotten.” Ramakrishna was the Jagadguru of the Dakshineswar. Now Narendra passed his examination and acquired the degree thereto soon came to face the examination of life which was extremely difficult to withstand. The sad demise of his father who earned money only to be given away. His relatives thought of tying him down to a post with the marriage. He interested as he was in salvation joined the Brahma Samaja but left it after a short. The great teacher, on his own initiative, attracted Nara to him through his disciple Surendra for the sake of his beneficial company. They meet

again and asked the question: “have you seen God?” and he replied “god is clearly visible to me even as this world is visible to me”. Sharing his own seat with Narendra who had become calm a little, the great teacher touched him with his foot. The swoons and departs after regaining consciousness. “The Master And The Disciple” this is the seventh canto. Sri Ramakrishna recognizes Narandranātha as his friendly sage and feels distressed on account of separation from him and the perplexed Narendranatha suspects Shri Ramkrishna to be mad and hesitated to meet him again but his conscience prompts him to do so. He thought that in this manner Ramakrishna made him a ball in hand to play with. How can he tolerate such insults in our future meetings which may ensue in the wake of this acquaintance?” After some days, guarding himself well with the armor of courage and other means he proceeded fearlessly to Dakshineshwar in order to observe the true nature of the sage. Sri Ramakrishna was highly pleased to see the beloved though quarrelsome Nara who called on him again and proceeded to the nearby garden accompanied by him. Narendra got stupefied in the garden house by the touch of Ramakrishna and regains consciousness by another touch. He accepts him as his teacher and receives initiation from him. Narendra reduced to penury consequent on the death of his father, he had resorted to the benevolent Goddess Siva seeking a remedy but soon abandoning the thoughts of material wealth that wise youngster prayed for devotion and emancipation, he also rejected the offer *Siddhis* by the teacher and teacher got very much attached to the disciple and enjoins him to serve the world.

The eighth canto is “The message of the Master”; Sri Ramakrishna blesses Nara to carry out his mission and explains his philosophy of service to mankind. The message of the Master brings new light to Narendranātha. He interprets it to his co-disciples and exhorts them to accept the same, he dedicates himself for spreading it all over the world and co-disciples also accept Narendranātha as their leader. The master initiates the disciples to *Sannyāsa* and transfers his *Siddhis* to Narendranātha, he merged himself once for all on the supreme soul in full self-satisfaction. Then disciples of Sri Ramakrishna think about the establishment of the monastery at Baranagore; and they renounce the world. “The Baranagore Math” this is the name of the ninth canto. Narendranātha becomes most prominent among the disciples and assumes their charge abandoning his family. Then he made up his mind for future action and gave the proper training to co-disciple and elucidated the Master’s message. For the information of his co-disciple that scholar who had imbibed the very essence of Vedic knowledge explained the entire spiritual wisdom realized by the great sages of yore and recorded in the Upanishads. These monks of varied spiritual attainments anxious to render service to others and intent on wandering as a spiritual disciple then left the hermitage. Narendranātha also follows suit and wanders in Kāśhī and other places of pilgrimage; he was wandered in the Himālayas and from there he returned to the Baranagore Monastery due to the ill health, again and again he felt the passion to meditate on Brahman in the lonely of the Himālayas. He decided to go round to go to see the different parts of the country. In doing so he took the following unparalleled oath with tremendous self-confidence. He took a vow: “I shall not return until and unless I

acquire that power potential enough to enlighten instantly the ignorant by a simple touch of mine.”

This is the end of ninth canto. The canto ten is “Religious Wandering”. The swamiji received blessings from Sharadā Devi. He began his religious wandering with determination; then poet gives the description of the swamiji. Leaving behind the city of Calcutta he reached rural areas. Hearing from afar the melody of music resembling a stream of honey; the villagers rushed to him in an ecstatic mood. After meeting with the ill-starred villagers who were in misery for long, thinking deeply about the means to uplift them, he went from place to place. Crossing the fields, rivers and mountains he proceeded on his journey in an abiding mood of happiness. Then he reached Vārāṇasi, and worshipped Lord Viśvanātha; he shed all his ignorance and obtained spiritual satisfaction. He coming into contact with religious men and holding discussions with scholars. After visiting Ayodhyā proceeds to the Himalayas.

“New Revelation” is the name of the eleventh canto. Canto is based on the descriptions. The Swamiji was in the Nainital. Here is the description of the serene atmosphere; he moves on to the forest and here is the description of the forest, he reached the bank of a stream, he enjoyed religious bliss, he got immersed in meditation under an old asvattha tree and he realized regarding the combination of the Eternally formed and the Eternally formless and he continued the wandering in the Himālayas forests.

The twelfth canto is “On The Himālayas” the swami reached Almorā and met with his co-disciples and here he came to know about his sister’s death; he leaves Almorā and passes through Rudraprayāg, Rishikesh and other places. Owing to too much exertion he happened to suffer from typhoid. On finding that life in the mountains would aggravate his illness he went to Meeruth along with his co-disciples. On being requested by his admirers with bowed heads he stayed there in a quiet garden-house. He was emaciated and withered due to illness; yet, he shone forth with his spiritual luster derived by practicing penance. Wandering about alone and free from care that great soul enjoyed abundantly, on the way, recalling to his mind the glory that was India he entered Delhi. On the invitation of a well –known Bengali doctor the Yogin visited his house. Keeping in mind the sweet advice of the Dhammapada that one who moves about all alone he then visited Alwara and stayed there with the Dewan, and there he also met with ruler Mangal Singh, a well known prince. The prince had been very much influenced by Western civilization; and he had no faith in idol worship, then swamiji elucidated the principle behind idol-worship. Being enlightened on hearing the words of the great monk, the prince, with his head bent in humility, before leaving he called his loyal Dewan standing nearby and issued instructions to honor the monk in a befitting manner. Taking leave of his disciples and the Dewan, the monk set out for Jaipur in continuation of his religious wandering. After spending a few days there, he left for Mount Ābu, in the interest of his vow.

The name of the thirteen canto is "From North To South" while roaming in Mount Abu Swamiji saw a mountain cave. He stayed in the cave engaged in meditation an living upon the *madhukarī* alms. When the ruler of Khetri came to know about the greatness of the monk, being fascinated by him, the ruler gave the monk a hearty reception. The king accepted the swamiji as his preceptor, and he took from his great preceptor lessons in the path of spiritual emancipation, modern science and political administration. Fully conscious of the unlimited treasure of knowledge which that great teacher of the world possessed, the prince submitted to him as follows : "may you be pleased to adopt the name Vivekānanda which suits you well." His request bore fruit and then after swamiji leaved khetri and reached Limbidi and consistent with his religious vow, he wandered in the town but could not get a suitable place to stay. Later he came to an abode where certain monks lived. Being the residence of the monks he was trapped in the monastery of *bijamargins*. He heard the voice of women inside, the yogin actually trembled even though he was endowed with spiritual strength. Swamiji tried his best to escape from there but unluckily his attempts were foiled. And he was interned in that residence by the mean intrigues of those *Vāmacaraṇs*. Having came to know of the predicament through a massager, the king of Limidi liberated him; and on the request of the king he accepted his hospitality at his royal residence. With the mind of full of gratitude the monk took leave of the king and resumed his journey. Crossing central India he reached Prabhsa; in Somanāth he derived great mental peace through his whole hearted worship. From Prabhasa he went to Sudamapuri; where the Dewan of the state received him with honor,

there, as requested by the Dewan, he rendered him valuable assistance in translating the Vedas. When he reached Pune there he met by chance Tilak; the great leader of people and who was a deep scholar as well. As they earnestly discussed between them the future of India, and their friendship became more and more firm on account of unshakable common view held by them, after a stay for a few days, he leaved for Mysore. In the royal assemblies held there and swamiji honoured by the king and his Dewan, and he inspired and enlightened with his spiritual discourses one and all present there. The monk continued his journey and reached Kerala where at cochin, he held discussions on spiritual science with Bhattaraka Yogin who was a master of the Vedic lore. Then he visited the illustrious city of Madurai to worship the Universal Mother, the king of Ramanathapura, became his disciple. After worshipping shiva at Rameshvara the great monk reached Kanyakumari. Worshipping Goddess Kanyakumari; there the yogin concluded his vow of religious wandering in the most appropriate manner. And swimming through the ocean he reached a nearby rock, anxious to enter into spiritual meditation. Here is the end of thirteenth canto.

The fourteenth canto's title is "In Kanyakumari". In the beginning of the poem here is the description of the rock where the yogin started his meditation concentrating on Nārāyaṇa pervading all animate and inanimate objects. But surprisingly enough, impelled by the spirit of his Master, he got inclined to meditate on daridra-nārāyaṇas, the poor and down-trodden people of India, during meditation he got the full sympathy from the nature also. Reflection regarding the past, present

and future of India : he thought how to wave India from the miserable condition? Then he came to the conclusion that “there I shall strive to expound the great religion of the sages on accepted lines. I shall also be interested in effecting a synthesis of eastern and western thoughts.” Then he took the final decision to attend the world’s parliament of Religions in America, with the object of serving humanity by (I)propagating Vedanta in the West (II)synthesising Eastern and western thoughts, (iii) collecting funds for the amelioration of the down-trodden in brethren in India; he also worshipped his Master as well as the supreme Light as the reflections are concluded. As the waves of his thoughts subsided the wide ocean urged him to go forth in this path of righteous duty, with the acclamations of surging waves. On that occasion the yogin shone like a living symbol of his motherland.

“To America” this is the fifteenth canto, and canto beginning with the prayer of Goddess Kanyakumari for the success of mission which is done by swamiji, and he reached Madras via Pondicherry, in that city of great intellectuals he was honored by his admirers who flocked around him. As a result of attending to his speeches on Vedānta, interesting as well as full of ideas, for the sake of final beatitude many accepted him as Guru, the monk was honored at Hyderabad by the people as well as by the Nizam ; there he delivered a speech dealing with in foreign countries. The money collected for his foreign tour by Alsinga perumal and others in Madras was given away by the Yogin for the amelioration of the poor. And thereafter he stayed there awaiting the blessing of his Master for future action. “ The great Master beckons me from the midst of the ocean to follow him.”

Having seen such an agreeable and reassuring dream the monk felt immensely happy and became more confident of the success of his mission. He also received an auspicious letter from the spouse of his Master, he also got honoured at the royal assembly in Khetri; the king assembled there the monk auspiciously wishing him all success. The king made all arrangements for the voyage of his preceptor to his full satisfaction. Soon after swamiji left for the royal residence of the king of Jaipur accompanied by his royal disciple. The ruler of Jaipur invited the monk, who was his guest, for a dance performance at the theatre attached to the place here he realized the real spirit of equality on hearing the song sung by the dancing women; and blessed her. Taking leave of both the kings, he left for Bombay for boarding the ship. Having been honored suitably his friends, disciples and representatives of the rulers, he embarked and stood on the deck of the ship with folded hands gazing intently at the motherland he started on his journey. Swamiji happened to come across Sanskrit manuscripts from China and Japan during his journey, he felt highly proud of the great culture of India, and then he depending solely on the grace of his Master reached the famous city of Chicago. This is the end of the canto.

The title of the sixteenth canto is “World’s Parliament of Religions” which started with the description of Chicago city. Even though confronted with unfold obstacles Fate came to the monk’s protection and he was recognized as a speaker, representing the Hindu religion. In this assembly which was lively with the waves of thousands of religious scholars, Carsinal Gibbons was honored with presidency.

Then there is the description of the hall. In Europe all the arts and in India all literatures are based on Religion. Therefore the world's parliament of Religions is quite appropriate." Following the inauguration of the parliament, keeping in view the principles stated above, many representing various religions, spoke one after the other. Then there is the description of the swami on the platform. First he in his speech, condemned the narrow outlook and expressed the gratitude on behalf of crores of Hindus and he also proud of being a Hindu and he quoted *Śivamahimnastotra* and *Śrīmad Bhagavadgītā* religion. Here he also told about the universal religion, in the end of the speech he called for the ideals : service but not discord : Union but not Dismemberment ; peace but not Dissentious thoughts. As the speech, a flow of the elixir of wisdom, came to a close, there flashed light in the minds of the large audience. And making all extremely happy with unlimited effulgence, the universal light shone forth for well-being of the whole world. This is the end of the canto.

The title of the seventeenth canto is Propagation of Vedānta. In America Swamiji ascended the ladder of renown, to the great surprise of all. He was highly praised by eminent scholars and illustrated periodicals. He was revered by people like a new prophet and received the hospitality of millionaires. He got the number of invitation for lectures from institutions and earned reputation as well as money. He also faced opposition which fade away. Having heard Swamiji's speech , some among the audience who were extremely religious came under his influence and accepted him as their guide for mastering the subtleties of spiritual science. Swamiji initiated his disciples into

religious life by imparting to them religious initiation (*mantradikṣā*) and among them two most deserving disciples were elevated to the most pure and coveted order of *sannyasins*. He also explained the greatness of Shri Ramakrishna to the disciples. Then he visited the illustrious country of England and forming a community of disciples. Here, Sister Nivedita became blessed by accepting him as her preceptor. Max Muller who was held in respect by scholars of eminence felt happy on gaining his friendship. He visited many cities and places of great glory. And later in a happy mood he decided to return to his mother land. He reached Ceylon.

Eighteenth canto is entitled with Back in India. In various places, in Ceylon the Swamiji participated in the reverential receptions given to him by the people and he blessed them all with his speeches. Thereafter he set out for his motherland accompanied by friends and enjoying the journey by boat, he reached India with joy. At the big public meeting the sage was honoured by Bhaskarasetupati, the king of Ramanad, accompanied by his courtiers as well as citizens. The king himself draws the Swamiji's carriage with devotion. Then they worshiped at Rameswaram temple, and the great king erected a very tall pillar at the very spot where Swamiji placed his foot first time in this land of *R̥sis* after a long interval, towards commemorating the victory of the sage. The king blessed with the title of *Rājarshi* by Swamiji. When he reached Madras he was honored by the citizens who gave him a reception resounding with the auspicious noted of *Nasasvara* and other propitious musical instruments. Youngsters draw the Swamiji's carriage and the people assembled on the public road

made him happy by a continuous shower of handful of flowers. He was also offered by a jasmine garland on the way. A series of lectures were delivered at meeting held there, and taking leave of his disciples in Madras, Swamiji went to Calcutta by sea. The people of Bengal, who were extremely happy, honoured him with surging pride. Later he came to the Baranagore Math, a seat of abiding religious devotion. At the end of the canto the Swamiji hails Shri Ramakrishna as an *avatara*.

The name of the nineteenth canto is Programme of work. "Homage to the great and venerable Master Sri Ramakrishna by the reflection of whose image our minds shine excessively." These words of homage jointly uttered by the co-disciples who were of great spiritual effulgence, purified their assembly. He spoke envisaging the course of future actions. Swamiji's exhortation to the co-disciples: Vedānta should be taught to the west, efforts should be made for the uplift of the Indians, service first and then spiritual emancipation, let one's hand be at work and mind be in Brāhmaṇ, brothers of the Buddha and Shri Sankara should cherish the ideals of renunciation and service, "Aries, Awake and Stop not till the goal is reached." And the co-disciples respond to the call. Here is the end of the canto.

Twentieth canto entitled with the Establishment of the Mission. Having drunk the nectar of the speech made by the distinguished sage, the co-disciples go to different parts of the country for missionary work. The Swamiji initiated disciples into *sannyasa*, and took family men also as disciples. Swamiji following the wishes of his Master,

planned and established a Mission with the object of serving the whole world and honoured it by naming it after Sri Ramakrishna. Swamiji went from place to place in north India, for some time, causing horripilation to his entire audience with his inspiring talk. At Alwar he found out one old woman who gave water to drink while wandering as and ordinary monk and honoured her with a gift of one hundred rupees, in all respect. After his return from wandering, he first established the Math at Belur on the banks of the Ganga. Swamiji assisted by his disciples, served with pleasure those who were afflicted by epidemic diseases. Then he went to the Himalayas to worship Amaranath and Kshira Bhavanī too. He immersed in the work of the mission, and found the Shri Ramakrishna Temple. Swamiji established Shri Ramakrishna Ashrams in different parts of the country. With a consolidating the missionary work already started by him, he in a happy mood made a voyage to foreign countries.

The title of the last twenty-first canto is Mahāsāmdhi. After returning from foreign countries Swamiji was interested in meditation throughout. After some time he went to the holy presence of Siva Kasi for getting the experience of spiritual bliss. He authorized a monk to establish an Ashram there and returned to Belur Math. He concentrated on the inner meaning the Vedas and meditated on Brahman and discussed with others on the future of the Math. Swamiji nominated the senior-most among the co-disciples as the president. Free from all ties of mundane attachment, Swamiji appeared to be a little child. He felt equality even with animals and birds, he saw God in all. As a result of continuous hard work for long, Swamiji was often attacked by

diseases. The Swamiji indicated the place for his cremation. He also examined the planetary position. On that sacred day the Swamiji in *nirvikalpaka samādhi* for a long time and craved for *mukti*. He sung hymns to Goddess and moved about in the courtyard. He dined with the inmates of the Ashram in a happy mood. The sage took his food at noon along with the monks talking to them in a humorous vein, also he went out in the evening for a stroll accompanied by a devoted disciple. Retuning after the stroll in the evening, he talked a little to the monks whom he met and retired to his own room in all tranquility and with his mind exclusively set on Brahman. Seated facing towards the east with a rosary of beads in his hand, Swamiji closed his eyes and his mind soon became absorbed in meditation. After a while, as his head began to get heated, he rose up suddenly and with his mind set on spiritual emancipation, lay down in *Mahāsāmadhi*. This is the end of the canto. Here is the end of the epic poem.

II Vivekānanda Vijayam

The plot of the play Vivekānanda Vijayam

Vivekānanda Vijayam is a play which is written by the Shridhar Bhaskar Varnekar. The play was divided in the ten chapters and also expressed the sublime character of Swami Vivekananda. The play beginning with the verses like “Jay Shivshankar!” “Jay Gaṅgādhara!” “Jay Gaṅgādhara!” “Jay Yogishwar!” etc. .⁷ Then *Nāndī* the *Sūtradhāra* entered. At that time *Nati* also reached there. She wanted to show her

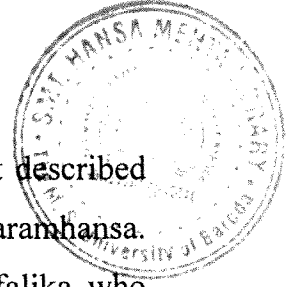
religiousness, she explained various types of fast and the food which are related to fast. *Sūtradhāra* told her that this is not a proper way of fast which is based on the food only. This is spoken by Swami Vivekānanda. Meanwhile *Natā* entered there and said that he has purchased the Vivekānanda charitra”. He briefly told that the character of Swamiji to *Natī*⁸ and at that time *Natī* and *Sūtradhāra* went outside to see the play of Vivekananda Charitam and here is the end of *Vishkambhak*.

Name of the first act is ‘Protector of the downtrodden’. The first chapter started with the conversation of the three students viz. Rehaman, William, and Vamacharan who were standing near the road of the University and they were discussing on Erotic sentiment, meanwhile Rehaman expressed his love towards one widow who was taking bath in the river Ganga. At that time Shefalika , another widow came there with the vessel of the flowers to worship Goddess Kali. Suddenly Vamacharan had gone to pay the fees of University and then Rehaman and William having seen Shefalika alone urged their sexual desire towards her. Narendra after giving his excellent performance in debut competition of university he was coming out with his companions where he suddenly heard the resentmental voice of some weak women. Rehaman and willian were harassing weak woman. Both were slapped and scolded by Narendra. Being afraid by the strength of Narendra they were begging for pardon from that woman and escaped out from there. She was one of the devotee of Sri Ramakrishna Paramhansa. When Narendra came to know, he told to her “we should avoid this type of sage”. He became very upset when he heard about

the poverty and helplessness condition of that child widow. Here is the end of the first chapter.

The second act begin with the birth day scene of Holikacharya. He was promoter of 'Pritiyoga' and also one of conceit person. Gopaldas, Shambhunath etc. who were his devotees gathered in his Ashram for his birth day celebration. Meanwhile one untouchable blind person entered in his hermitage, when he saw him, he ordered to throw him out. Shambhunath followed his order and throw him outside. Being too much harassed by Shambhunath that blind person falls down on the middle of the road and at that time Narendra helped him. When he heard again the name of Ramakrishna Parmhansa, he thinks "may be he is one of the pure wise person. I will also go to him to fulfill my curiosity to know more about god. Thus the name of the second canto is '*Pathdarshnam*' means Guide.

Third act is entitled with '*Shri Ramakrishna Kathashravanam*'. Narendra's mother Bhuvaneshvari Devi prayed to the God in the temple at evening. She was praying to god for Narendra's marriage and waiting for him for a long time. The maidservant informed to her that Narendra was in the deep meditation in the room. At that time Narendra's father expressed the tremendous character of Shri Ramakrishna Paramhansa which he heard from some wise persons. Narendra remembers the statement of his prof. Hesty about the sage of the people of Calcutta, and he became eager to meet him. Suddenly he heard some kind of welcome, he was engrossed. He firmly decided that he will meet Ramakrishna in very short time.



‘Shri Ramakrishndarshanam’ is the name of the fourth act described the first meeting of Narendra with Shri Ramakrishna paramhansa. When Narendra reached Dakshineshwar first he saw Shefalika who was reading the Shri Ramakrishnastotra and also saw Deveprasad who was blind was singing Sri Ramakrishna stotra in the temple of Goddess Kali. They both became impressed with personality of Narendra. Then they all reached to hermitage of Sri Ramakrishna and here is the end of *Vishkambhak*. Ramakrishna who was encircled by emotional persons, he was eagerly singing the verses of Goddess Kālī.⁹ When he completed his worship he eagerly spoke ‘Aagachchhat’ means come here. Meanwhile Narendra reached there with his well wishers. When Ramakrishna was discussing about the parameshwar with his devotees, Narendra saw his skill of presentation towards his subject, he became very impressed. He also expressed his curiosity and asked his question that “do you believe in the existence of God? Ramakrishna who was already impressed with Naren said to him “oh Son! Narendra having heard the worldly matters my ears became vexated, so extinguished vexation with your devotional songs. Narendra started to sing the songs. After hearing his songs Ramakrishna engrossed in the deep meditation. Then he send all the main persons like Sharda devi etc. outside and started to express his love towards Narendra.¹⁰

‘Tīrthayātrā’ is the name of fifth act. This is beginning with the scene of garden where William and Vamacharan are slowly discussing. At that time Vamacharan informed that incidently Narendra became a monk and he was going for traveling. William and Rehaman believed that it was happened due to their curse. *Vishkambhak* ends with this

discussion. Meanwhile Narendra with his Daṇḍa, Kamandalu and Saffron clothes, and having sing the glory of his Guru entered there.¹¹ In the way sailor saw Narendra. Narendra wanted to clear his mind from the differences of untouchables, he started to smoke with that cigar which was used by the sailor. Than he met with the young officer. When that young officer knows about the younger monk that he was one of the redeemer of the people that he became disciple of him. Then Maulavi and Purohit entered there. Vivekananda gives the massages of four Sūtras viz. Karma, Yoga, Bhakti, Jñāna) to that purohit who was one of overbearing persons but other side Maulavi who was humble, gave invitation to him for dinner with great respect and Narendra accepted his invitation when both were walking, Narendrea gave massages to some weak minded people and they also accepted his discipleship, after hearing his effective messages.

The name of the sixth act is 'Rājsabhā' which described the well known incident of Vivekananda's life. When Vivekananda reached Rajasthan, the king of Rajsthan Mansingh invited him for a dance programme, but as a *sanyāsī* he did not agree to go there. When dance girl came to know that she became very upset and she started to sing devotional song. After hearing her song Swamiji came there and he gave great respect to her. Except king Mansing, everyone gave respect to Swamiji. Than king asked Swamiji "you are one of the intelligent persons, and knower of eastern and western philosophy, so why are you wandering for alms? Swamiji replied him asking another question why do you pass your time behind the hunting? After knowing Swamiji's faith on incarnation one Pandit told " I am also one of the

incarnations by philosophical thought”. Then Swamiji asked him “who are you among the Matsyāvatār, Kūrmāvatār, Varāhāvatār etc.? Then maharaja asked another question about image worship? He told that he does not believe in image worship. The eyes of Swamiji alighted on a picture of the Maharaja which was hanging on the wall? Swamiji holding it in his hand and commanding the Dewan to spit on it. And then he explained the importance of image worship. Behind the curtain a queen asked “who is the ideal of women?” Swamiji replied Sita who is a chaste and devotional wife, the queen of Jansi Lakshmibai are the ideal of women. In the end of the chapter Swamiji expressed his desire that he will go to attain religion parliament and for this purpose some people gave their contribution of ornaments to Swamiji.

Seventh act entitled with ‘Shripadashila’, beginning with the scene where some children of the sailors is singing the song and dancing. Then one sailor informed to his wife that one young monk was in deep engrossed since three days on the rock which is middle of the sea and he said “ now I am going to take him back.” Here is the end of Praveshak. After the deep meditation on the rock swamiji told “During the deep meditation I feel that I should make some changes for the upliftment of India. In this chapter there are eighty four verses which describe the glory of India.¹²

The name of the eighth act is ‘America-praveshak’, started with the scene of Chicago where one dance teacher taught dance to her children, in the garden. Suddenly children became very afraid, when

he look at some strange person who had wearied saffron cloths. Then Vivekananda entered who is tired by the children's mischief. One lady come to near Swamiji and give her introduction. Swamiji told his purpose to attain religion parliament and suddenly Mrs. Hale came there and asked to Swamiji "Has he came with any certificate of Hindu religion Committee for attaining the religion parliament?" Then Swamiji explained his whole purpose of his tour. Mrs. Hale showed him to introduction form which was given by Prof. Right in the Boston city. She invited Swamiji to come with her to her house. Swamiji accepted her invitation and went with her.

Ninth act entitled with 'Dharamvijayah', described the incident of the religion parliament. First time swamiji became afraid but then he prayed to his Guru "oh Gurudev! Please give me the Strength. Hardly had he pronounced the very simple opening words, 'Sisters and Brothers of America', people rose to their feet with applause. The parliament gone mad. Every one cheering the Swamiji enthusiastically. When he heard some opposite feeling of some people he told them to leave their rigidness. Then he in his lecture give the massages of Vedas, immortality of Soul, existence of the re-birth, liberation by the Knowledge, importance of the three path Jnana, Bhakti and Karma, secret of the image worship, respect for all religion, with the based of these topics swamiji represents the excellence of India. During this time some listeners asked questions and swamiji carefully gave them answer.

Name of the tenth act is 'Pratyāgamanam'. This chapter started with the scene where Lokmany Tilak was very eager to know about the religious parliament and suddenly one disciple whose name is Narsopant entered there with the English News Paper and he came to know that Vivekananda represented Hindu Religion. He became satisfied. From the another news paper Narasopant was giving the news that Vivekananda come back. When Swamiji reached Calcutta, in his room he again thought about the poor condition of India and he became very nervous. Then suddenly Margaret Noble entered and Swamiji introduce her that she was his religion daughter. And Bhuvaneshwari, Lakshmi, Vamcharan, Shefalika, and Deviprasad entered there. Vivekananda met with Sharada Maa on the birth day of Shri Ramakrisna Paramhansa. and here is the end of the play with the *Bharat Vakya*.¹³

III Vivekānanda Caritam

This is a prose work written by Dr. Gajanan Balakrishna Palasule. In this work we can get the deep information about the life of Swami Vivekananda. Vivekananda Caritam^{is} divided into eighteen chapters. In Beginning of the work author has given the photographs of the Ramkrishna Paramhansa and Swami Vivekananda with two benedictory verses which is written by Swami Vivekananda.¹⁴

Name of the first chapter is "*Janma*". Chapter started with the auspicious verse which describes the birth of the Narendra.¹⁵ First the

author gives the family back-ground of Swami Vivekananda. Then he described the important incidents about the life of Durga charan Datta who is the grand father of Swami Vivekananda. Another important topic of the first chapter are: ‘*Prasāḍ Chinham*’ where Bhuvaneshvari Devi saw a dream of the Siva who is in the form of child came in her mind. ‘*Bhāvo hi lokābhudayā*’ in which author writes about his childhood nature, next is ‘*Bhāvormadhye Jyotirdarshnam*’ which expresses one or two incidents of his meditative power and his intelligence. Last topic is ‘*Svyamev Narendrata*’ which describes Narendra’s nature of leadership.

“*Bālyam*” is the name of the second chapter which divided into three parts. The name of the first part is ‘*Adbhut Smaraṇśhakti*’, second is ‘*upayajanata*’, and third is ‘*Nisrgdarshnen Samādhī*’. Narendra is the favorite of his friends and teachers. In the first part author described some incidents of his life which represent his love for the truth, his nature of fearlessness, and his nature of equality. In the end of the chapter author described his childhood and youth in the similar way that is found in *Raghuvāṇśa* of Kālidāsa.¹⁶

Third chapter is entitled with “*Athāto Devjījāṇasā*”. Title itself expresses the subject matter of the chapter. In the year 1879 Narendra got the admission in the college. German Pro. Hesty became very impressed by the intelligence of Narendra and he said that ‘*Nāsti Garman-Vidyapītheshvpi Narendranath-sadṛuṣh Chātrah*’ thus this is the name of the topic where Pro. Hesty said “there is no student in Garman university who is as intelligent as Narendra.” ‘*Shreyashcha*

Preyashcha Manushyametaḥ’ this is the next topic of this chapter which expressed the philosophical idea of the *Kaṭha Upanishad*. ‘*Brahmosamājāḥ*’ in this topic author describe the excessive curiosity of Narendra to know about God. First he joined Brahmosamaj to fulfill his curiosity but he failed. Then he reached to Devendranath Tagore. Narendra asked him ‘*Mahashaya! Api bhavatā Ishwar Sakshatkrutoasti?*’ this is the titled of the last topic. In the year 1881, first time Narendra met with Shri Ramakrishna Paramhansa. here is the end of the third Chapter.

Forth chapter entitled with “*Gurushēshyayoh Prathammelanam*” , begun with the verse which is taken from the Sri *Ramakrishnaparamhansiyam* of Shridahar Bhaskar Varnekar.¹⁷ This verse express the personality of Shri Ramakrishna Paramhansa. He was one of the great devotee of Maa Kali. Than author gives the information about the life of Shri Ramakrishna Paramhansa. ‘*Aadhyātmikī Prayogshala*’ is the name of the first topic. Author gives the reference from the Mahimna stotra¹⁸ and said one can follow the different path to achieve the highest stage of the Brahman. shri Ramakrishna Paramhansa’s messages also described here. ‘*Narendrāgamanam*’ is the name of the next topic. Shri Rama Krishna Paramhansa said if one overwhelmed for the God he can easily achieve the God. This is the name of the another topic ‘*Aartarodanen Ishwarlabhah*’. Next is ‘*Swapno nu māyā nu matibhramo nu*’ and the last topic of the chapter is ‘*Narendrāvatārasya Adbhutdarśhanam*’.

The name of the fifth canto is “*Tatvashikshaya Abhasaḥ*”. Chapter starting with the sloka which is from *Vivekacūḍāmaṇi*. The name of the major topics of this chapter are: 1) *Ananyasāmānyah Gurushishyasambandhaḥ* 2) *Narendra Nārāyaṇah* 3) *Narendra Ashtadasha Shaktaya* 4) *Advaitānubhavaḥ* 5) *Ramakrishnanam Paddhatiḥ*. Here author the special relationship of Ramakrishna paramhansa and Swami Vivekananda.

Chapter six describes the poor and helpless condition of Swami Vivekananda and its name is “*Annachinta chamtkārā*” in the year 1884 Narendra had lost his father Vishvanath Dutt. His family became very helpless and poor. Author described it by given topics first is *Khādatmodata Samāptā*, second is *Krūrasatyasa Prathamah Parichayaḥ*, Third is *Maanmahatām Agresaraḥ Shishyaḥ, Guṇakṛīṭashach Guruḥ*, fourth is *Ishwarasayavishayakasya Saṁsayasay Prādurabhāvaḥ, Sahasā Saṁsayanerasaḥ, Vivekaṁ Dehi* and last topic of the canto entitled with the *Mahatvapurnam Prayāṇakam*.

The name of the seventh canto is *Antimaḥ Antevāsaḥ*. Narendra’s soul wanted freedom from the galling fetters of existence. Very often, for the relaxation of his mental tension, he would run away from the stifling atmosphere of his home and take shelter at the feet of the Master in the holy temple-garden of Dakshineswar. The inner aspirations of Narendra’s soul were fully the spiritual illumined vision of sri Ramakrishna, who with infinite love and patience began to train him. These are included in the given topics *Pariprashnaḥ, Gabhiram*

Avagāhsva, Bhūtsevā na Bhūtdayā, Divyadarshnani, Ramakrishnanam Rogaprādurbhāvaḥ, and Iśwarajāñanam.

Shri Ramakrishna-Nirvaṇam this is the name of the eighth chapter. This chapter contains the topics like *Samadhitoapi Uchchatarām Avastham, Gachcha! Shantirnasti! Tābhyanti Prāṇāḥ, Prathamam Shaktiḥ Saṁchinu!, Vivekam kuru!, Buddhagayā-Yātrā, kav me Shariram?, Nrendraḥ Anyān Upadekshyati, Mahāsamadhiḥ.* On 16, August, 1886, Shri Ramakrishna passed away.

Ninth chapter is entitled with *Parivrajakasay BhāratBhramaṇam (pūrvārdśam).* After the death of the master, Narendra began to organize these disciples into a brotherhood. He went to the homes of those boys who had resumed their studies and by a whirlwind of enthusiasm, tried to induce them to return to Baranagore where the first monastery of the Ramakrishna order was started. These incidents are described in this chapter with the given points: *Vrāhnagar-maṭhaḥ, Maṭhajīvanam, Antapure Sannāyasaprtigñya, Parivrajan-paramparā, Bhramaṇārambhaḥ, Kaupīnvantaḥ khalu Bhagyavantaḥ, Varāhnagar-Mathe Vedabhyāsaḥ, Pavahārī-Bābā, Nāsti Ramakrishnasamaḥ Anayah.* Here is the end of the chapter.

Parivrājaksay Bhāratbhramaṇam (Uttarārdha) is the name of the tenth chapter. Narendra resisted the call to fight for two years, and apart from his short visits to some neighboring places. He was determined to break away from the monastery to test his own strength, to gather experiences of a new life, to make himself absolutely

fearless, and at the same time to force his brother-disciples to learn self-reliance and to stand alone. He therefore suddenly left Calcutta in 1888 and went to Varanasi, Ayodhya, Lucknow, Agra, Vrindaban, Hathras, and the Himalayas. Major topics of the chapter are *Himālaya-yātrā*, *Maulavigṛuhe Bhojanam*, *Rajachitre Thūtikriyatām*!, *Pashchatyani Shastrani Adhidhavam*, *Shakteḥ bandikṛutanam*, *Swaminam Prasāṅgāvdhānam*, *Vedānuvāde Sāhāyyam*, *Sarvadharmaparishad-gamanasankalpaḥ*, *‘Lokamānya’-Sahavāsah*, *Smaranashakti-Rahasyam*, *Maysore*, *Kanyākumāryām Jīvitakāryamnishchyaḥ*.

Eleventh chapter entitled with the “*America-Prayāṇam*”. The Swamiji next journeyed Kanyakumari to Rameswaram during the last days of 1892, and from there to Madras at the beginning of 1893. in Madras his intention to attend the parliament of Religions took a definite shape. Thus this is the beginning of the chapter and first topic is *Madrase*, then next topic is Bhaganagare, other topics are *Videshagamanārtham Aadeshah*, *Nartakītaḥ Adhyātmapāṭhaḥ*, *Narendrah Vivekānandaḥ Abhavat*, *Prasthanam*, *Prāchinjagataḥ Navīnam Prati*, *Prathamō Nirāshaghataḥ*, *Devdūtaḥ Pro. Right*, *Deivadurvilasitam*, *Atakryā Pārameshvarī Līla* here is the end of the chapter.

‘*Sarvad hramaparishad*’ this the name of the twelve chapter. This chapter started with the description of the Parliament of Religion. On Monday, September 11, 1893 the first session of the Parliament was opened in Great Hall of Columbus, where were seated representatives

of the religious beliefs of twelve hundred millions of the human race. Lecture of Swamiji is divided in five topics viz. *Hindutva-vishayakah Amar-Nibandhah*, *Utishtha*, *he Simhah!*, *Hindudharmasaya Paripūrtih-Buddhadharmah*, 'Kim me Pushkalābhiḥ Stutibhiḥ?'

Next two chapters described Traveling and activities of Swami Vivekananda in Western countries. Name of the thirteenth chapter is *Pashchimāyām Vedānta-Chakrapravatanam (pūrvārdham)*. Major points of the chapters are *Vyākhyān-Parayatanam*, *Gachchhat! Punarapi Khristam Sharanīkurut!*, *missionarybhiḥ Swāminam Charitryahanan-Prayatnah*, ...*Na Bibheti...*, *Bhartiyebhyo Margdarshnam*, *Brahmavādi- Sthāpanā*, *Rājayogah*, *Mukti-Punarjanma-Rahasyam Ekā Kathā*, *Te hi Divasah*, *Sannyāsigītām*, *Aaṅglabhūmau*, *Kumarī Mārgaret Noble*, and here is the end of the chapter.

Pashchimāyām Vedānta-Chakrapravartanam(Uttarārdham) this is the name of the fourteenth Chapter. On 6th December 1895 Swamiji reached at New York. He gave the lectures on *Karmayoga*, *Vishwadharmodarshah*, *Vishwasya utpatisamhāro*, etc. *Americāyām Nāgarikibhūtaḥ Vedāntah*, here author gives the detail information about the activities of Swami Vivekananda. Another topics of the chapter are 'Nāham Dharmāntarārtham Aagataḥ', *Abhuomā Mukhashreeḥ*, 'Vedānta-Society' *Sthāpanā*, *Sānskṛitisangamah*, *Anahāḥ aete Ramakrishna-charitashravaṇasya*, *Bhuvaneshwarī-Devyei Americiya-Mātrunām Kṛutagayñatāpatram*, *Max-Müllerah- 'Vedāntinam Vedānti'*, 'He Sāke! Pūraya Chaṣhkam!', *Aalpsa-*

Darshnam, Himālayīn-Maṭhasankalpah, Pro. Daysan-Melanam, Pravṛutti-Nivṛutti-Dwandvam, Shivāste Panthanaḥ Santu, and last is Pīndeshvnāstha Khalu Bhutikeshu.

“Punarāgamanam Saṁghaṭanākāryam cha” this is the name of the fifteenth chapter. *Nasīt Kashchit Yeshuḥ Khristo nāma :Svapnaḥ, Svāgatotsav-mālikā, Culcattāyam, Rashtrouddhararthaṁ Sannyasi-Saṁghatanā, Gurubandhūnam ManahParivartanam, Ramakrishna-sangaḥ, Uttarbharat-yātarā, Lāhore, Bhagini Niveditā, Almorayam Shishyaprashikshnam, Amaranāthen Amar-Varadānam, Saṁharakrīdanā Pramattanartanā, Samāpto me Deshabhimānaḥ, Belūr maṭhaḥ, Māyāvatyām ‘Advaitashramaḥ’* theses are the sub topics of this chapter.

Name of the sixteenth Chapter is “Punarapi Videshgamanam”. Sub topic of the chapter are *Dehāntsaya Padaravaḥ, Vyākhyānvikramaḥ, ‘Prabho! Aeshoham Aagachchhām’, Dharmetihas-Parishadi, Gautamabuddha-RamaKrishṇayoh Abhedah, Anūbhavgarathsya Antimāni Pr ushṭhani.*

Seventeenth chapter is entitled with “Mahāsamādhiḥ”. *Purvanga-tīrthayātrā, Kadāchit...Kadāchit..., Matuḥ Upayāchitapūraṇam, Daridranārāyaṇa-Sevanam, Brahmacharya-Mahimā, Antyayoh Masayoh (May-June), Anatimo Divasaḥ, Mahāsamādhiḥ* these are the sub topics of this chapter.

In the last two pages author has given two poems which are written by Swami Vivekananda. First is *stuti* of Shri Ramakrishna entitled with *Tasmat Tvameva Sharanam Mama Dinbandhao*, and second is *Jay Jay Naradev*. Thus the last and the eighteen canto is Vivekananda-Kavyam.¹⁹

IV Shrimad Vivekānandapañchakam

This is the work of Swami Shrimad Ramakrishnanada. Here is the collection of five verses in praise worthy of Swami Vivekananda. He also explains each verse in Sanskrit language.²⁰

REFERENCES

1. विजित्य मायां हृदि सारदर्शिनः
समस्तलोकोदयचादिताशयाः ।
सुदुर्लभाः सन्ति विशुद्धनाविकाः
सनातने तत्त्वविचार सागरे ॥ VB. I.9.p.39
2. भ्रमरुपमरीचिकाहरी
परिखीभूतपराध्यनिज्झरी ।
मुनिमानससोदरी परि-
रुफुरतात् काशिपुरी पुरीश्वरी ॥ *Ibid.* II.23. p.49
3. i) अनन्तमानन्दतरङ्गसङ्कुलं
प्रकाशरत्नाकरतुल्यमुज्ज्वलम् ।
निरस्तमायाकृतसर्वचापलं
चकास्ति रोचिर्मयदिव्यमण्डलम् ॥ *Ibid* I.I. p.37
ii) इति संस्तुतिविश्वनायका
परिदूरीकृतविश्वमायिका ।
चिति सा परिनिष्ठितात्मिका
प्रययौ वङ्गमलोचन्द्रिका ॥ *Ibid.* II.13. p.47
4. i) ऋषीशभृद्गलितस्त्रवन्तिका
चिरन्तनाध्यात्मिकसारवाहिका ।
पुनाति विश्वं बहुधा विमोहितं
पवित्रगङ्गेव चिराय भारतम् ॥ *Ibid.* I.13. p. 40

- ii) तदेतदात्मोचिततेजसां झरीं
प्रसारयत्यङ्गं तथापि दुर्भगम् ।
विदग्धवैदेशिकतन्त्रयन्त्रितं
समस्ति बन्दीकृतदेवकीनिभम् ॥ VB. I.14. p.40

5. i) ऋषीश्वरैर्दृष्टमुदारमार्यं
सनातनं दर्शनमद्य सन्नम् ।
नवीनभाष्यामृतसिक्तमुद्यत् -
प्रभं शुभं दास्यति मानवानाम् ॥
ii) त्यागश्च सेवा च निमग्नधर्म -
मन्थाचलोद्धारसमर्थकुर्मौ ।
समाश्रितौ तौ नियतं दधाता-
मनन्तमस्मज्जनभागधेयम् ॥ Ibid XIV.16. p.132

अन्यात्रापि

धर्मदुग्धोदधेर्धोरमथनाद् दिगतावधेः ।

वेदान्तामृतमादाय वातव्यं जनराशये ॥ Ibid. XIX.6. p.170

तथा भारतपुत्राणां दुविधेर्हतजीवनाम् ।

समृद्धारे महान् यत्नः कर्तव्योऽस्माभिरन्दहम् ॥ Ibid. XIX.7. p.170

6. विचिन्तियन्नेवमनुग्रहेच्छया
त्रियोन्मुखश्चेतसि निश्चिकाय सः ।
ऋषिः स्वमित्रोचितरोवने रतः
ऋमेण भूवाववतर्तुञ्जसा ॥ Ibid. I.25. p.43

- 7 अम्भोदेतरवारिबिन्दुविमुखो मान्यः स मे चातको,
वासन्तेतरवासरेषु च तथा वाचंयमः कोकिलः ।
गृहणन् क्षीरमपास्य नीरमरसं हंसस्तु वन्धो मम्
जीवः श्लाघ्यतमः स एव भुवने यस्मिन् विवेकः परः ॥

SVV. Act. 1. 1 p.2

8. i) फुल्लज्जीलाम्बुरुहनयनं निष्कलङ्केन्दुवक्त्रं
व्यूढोरस्कं दृढतमवृषस्कन्धमुत्तुङ्गकायं
तत्सौन्दर्यं ललितवनिताः वीक्ष्य कामेषुविद्धाः
यूना तैन प्रथिततपसा मातृवद्वन्दितास्ताः ॥

Ibid. Act. 1. 5 p.14

- ii) तत्सङ्गीतस्वरमधुरिमापानतृप्तान्तराणां
ब्रह्मानन्दोडनभुवपदवीं प्रायः सद्भावुकानाम् ।
तद्व्याख्यानश्रवणविगलत्सर्ववेद्यान्तराणां
ज्ञानानन्दः प्रतिपदसुधास्वादभाजां जनानाम् ।

Ibid. Act. I.7 p.16

- iii) शब्दशब्दे भुवनजयिनी तस्य सन्मन्त्रशक्तिः
पादे पादे सुदृढानिहिते कास्विदुत्साहशक्तिः ।
तद्वपातैर्जनगणमनः स्वाहिता राष्ट्रशक्तिः
तत्संचारैः प्रथममुदिता भारती धर्मशक्तिः ॥

Ibid. Act. I.10 p.20

9. शब्दातीते ! त्वमखिलगिरां सारभूतं निदानं
रूपातीते ! खजलधरणीगोचराणां तथैव ।
भावातीते ! लघुगुरुधनद्रावचंचञ्जाडानां
सोडहंमूढः कथमपि तवावाहनं चापि कुर्याम् ॥

Ibid. Act. IV.9 p.95

त्वं मे माता, त्वमसि भगिनी, त्वं पिता त्वं च बन्धुः
त्वं मे भर्ता, त्वमसि च गुरुर्ज्ञानपीयूषदाता ।
त्वं मे गीता, त्वमसि कविता, नृत्यगीतं त्वमेव
वेदाः शास्त्राण्यपि च बहुना किं, मे किं त्वमम्ब ॥

SVV. Act. IV.10 P.96

[Act - IV 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22]

10. विवेकानन्दस्य गीतः

(चल रे चल रे तूर्णम् । मनो निजकेतनम् । ॥
विदेश इव संसारे । धृतवेशान्तरं वृथा ।
भ्रमादेव परिभ्रान्तं । हा हन्त त्वमकारणम् ॥
चल रे निजकेतनम् ॥ १ ॥
भूतानां विषयाणां च परकीयं हि पंचकम् ।
स्वीयं ततो न किञ्चित् को कुरु तत्प्रेमवर्जनम् ॥
चल रे निजकेतनम् ॥ २ ॥
परप्रेमणि निर्मग्नो । वद केनासि हेतुना ।
विस्मरन्ति परप्रीत्या । सहसैव निजं जनम् ॥
चल रे निजकेतनम् ॥ ३ ॥
इह-सत्यपथे पुण्ये । मन आरोहणं कुरु ।
अनुक्षणं पुरो याहि । प्रेमालोकां विराचयन् ।
पाथेयमतियत्नेन । रक्ष पुण्यमयं धनम् ॥
चल रे निजकेतनम् ॥ ४ ॥
पथि दस्युगणो ह्येष । लोभ - मोह - मदादिकः ।
पथिकं हतसर्वस्वं कर्तुमेव समुद्यतः ।
शमं दमं च यत्नेन । कुरु प्रहरिणं जनम् ।
चल रे निजकेतनम् ॥ ५ ॥

साधुसंगाभिधानं च । पान्थधाम मनौरम्
परिश्रान्तो हि विश्रामं । कुरु तत्र यदा तदा ।
सम्यग् यादि पथभ्रान्तौ । पृच्छन् सत्पथिकं जनम् ॥
चल रे निजकेतनम् ॥ ६ ॥
पथि पश्यसि चेत् किञ्चित् । रौद्राकारं भयंकरम् ।
तमाकारय राजानं । प्राणैरपि, महाबलम् ।
मृत्योरपि भयं दत्ते । प्रभोस्तस्य प्रशासनम् ॥
चल रे निजकेतनम् ॥ SVV p.117- 118

11. i) योगारुढः प्रणवधनुपरोपितान्तः शराग्रः
चित्सामर्थ्यस्थगितनिजनिः श्वासबन्धप्रकम्पः ।
विध्यन्नात्मन्यसकृदभितो ह्यात्मनापि प्रसन्नः
स्वेच्छामात्रप्रहतषडरिः कोऽप्यसौ धर्मवीरः ॥ *Ibid* Act. 5.12 p.153
- ii) शब्दज्ञानां जटिलकुटिलैर्बन्धुनैः सूत्ररुपैः
वाक्याज्ञानामपि लघुदृढैर्वातिकैस्तार्किकाणाम् ।
सत्सिद्धान्ताः सुरगुरुलच्छात्रवद्बन्धखिन्नाः
संक्लीडन्ते तव शुभवचः प्राङ्गणे सुप्रसन्नाः ॥ *Ibid*. Act. 5.17 p.161
12. वसन्ते त्वं वाणी रसितरसिके कोकिलकुले
शरत्काले लक्ष्मीर्दिशि दिशि लसत्पद्मनिवहे ।
अपर्णा हेमन्ते खलु गलितपर्णेषु तरुषु
विलोके त्वां मातः सततमभितो दैवतमयीम् ॥ *Ibid* Act. 7 p.196

विधात्री धर्माणां निगमदृढमूलाऽतिविमला
सावित्री चार्थानां मणिकनकबीजा सुरुचिरा ।
प्रदाती कामानां बहुविधकलापुष्प सुफला
सुखच्छाया मातस्त्वमसि भुवने कल्पलतिका ॥

SVV. Act. 7.17 p.199

13. एकं द्वयं तत् प्रकृतिपुरुषयोदेवमूर्तित्रयं च,
वर्णानां वा चतुष्कं शुभतमतपसां पंचकं चक्रषट्कम् ।
द्वीपानां सप्तकं चाष्टकमय नवकं तद् दिशां तद् ग्रहाणां
शश्वत् कल्याणवर्ष वितरतु दशकं धर्मसल्लक्षणानाम् ।

Ibid. Act. 10.2 p.322

14. i) स्थापकाय च धर्मस्य सर्वधर्मस्वरूपिणो ।
अवतारवरिष्ठाय रामकृष्णाय ते नमः ॥ VC.
ii) 'विवेकानंदः' अहं सः अपारः महासागराऽस्मि
यस्य बुद्ध-ख्रिस्तादयः तरङ्गाः सन्ति ॥ Ibid.

15. दतान्वये शुद्धिमति प्रसुतः शुद्धिमत्तरः ।
नरेन्द्र इति योगीन्द्रः शिवांश इव मूर्तिभान् ॥ Ibid. I. 1 p. I

16. महोक्षतां वत्सतरः स्पृशन्निव
द्विपेन्द्रभावं कलभः श्रयन्निव ।
रघुः त्र्यमाद्यौवनभिन्नशैशवः
पुपोष गाम्भीर्यमनोहरं वपुः ॥ Ibid. P.13

17. ज्ञानाभोधिप्रकटित महातत्त्वमुक्ताफलाशी
भक्तिश्रद्धाकमल विलसन् मानसान्तविहारी
सारग्राही गगनसदृश - ब्रह्मसंचारशाली
गङ्गातीरे व्यवहरदनिशं कोऽप्यसौ राजहंसः ॥
(श्री रामकृष्णपरमहंसीयम् -३६) VC.p. 20
18. रुचीनां वैचित्र्याद् ऋजुकुटिल नानापथजुवां
नृणामेको गम्यस् त्वमसि पथसाम् अर्णव इवा । *Ibid* p.21
- 19 i) श्री रामकृष्णस्तवनम्
“तस्मात् त्वमेव शरणं मम दीनबन्धो”
विवेकानन्द : *Ibid* p.228
- ii) जय जय नरदेव
आचाण्डालाप्रतिहतरयो यस्य प्रेमप्रवाहः
लोकातीतोऽप्यहह न जहौ लोककल्याणमर्गम् ।
त्रैलोक्येऽप्यप्रतिममहिमा जानकीप्राणबन्धो
भवत्या ज्ञानं वृतरवपुः सीतयो यो हि रामः ॥ *Ibid* p.229
20. ¹*Srimadvevakānand pañcakam*
अनित्यदृश्येषु नित्यं
तस्मिन् समाधत्त इह स्म लीलया ।
विवेकवैराग्यविशुद्धचित्तं
योऽसौ विवेकी तमहं नमामि ॥ १ ॥
विवेकजानन्दमिग्नचित्तं
विवेकदानैकविनोदशीलम् ।
विवेकभासा कमनीयकान्त
विवेकिनं तं सततं नमामि ॥ २ ॥

ऋतं च विज्ञानमधिश्रयद्यत् ।
निरन्तरं चादिमध्यान्तहीनम्
सुखं भुरुपं प्रकरोति यस्य
आनन्दमूर्तिं तमहं नमामि ॥ ३ ॥

सूर्यो यथान्धं हि तमो निहन्ति
विष्णुर्यथा दुष्टजनान् छिनत्ति ।
तथैव यस्याखिलनेत्रलोभं
रूपं त्रितापं विमुखीकरोति ॥ ४ ॥

तं देशिकेन्द्र परमं पवित्रं
विश्वस्य पालं मधुरं यतीन्द्रम् ।
हिताय नृणां नरमूर्तिमन्तं
विवेक-आनन्दमहं नमामि ॥ ५ ॥

नमः श्रीयतिराजाय विवेकानन्दसूरये ।
सच्चित्सुखस्वरूपाय स्वामिने तापहारिणे ॥

अवतारः शिवस्येति विवेकानन्दसद्गुरुः ।
प्रसिद्धो भक्तलोके यस्तत्पदोरर्पितं मया ॥