

**CHAPTER -III**  
**LIFE , DATE**  
**AND**  
**WORKS OF THE POET**

## CHAPTER III

### LIFE, DATE AND WORKS OF THE POET

#### Life of the poet

Pandita Tryambaka Bhandarkar, the writer of the epic poem- Śrī-Swami- Vivekānanda-Cāritam, was born in Toran village of Mahārāstra state.<sup>1</sup> In Toran village there were three Mahārastriyan Brahmin families. They were very learned and prosperous and Pandit Bhandarkar's family was one of them. The name of poet's father was Ātmāram and mother's name was Vajrabai. His father was a saintly person free from all worldly desires. His mother was also a lovable and good house wife. He had one elder brother whose name was Nārāyana.<sup>2</sup> His maternal uncle Mahadev Bhatt was living in that village.

When the poet was five years old, his family celebrated his *yajñopavita* or sacred thread ceremony. At that time the poet had seen two persons who were in white garments trying to show him particular direction. He told his mother about this incident and when his mother came out side to see them, they disappeared. After some time the poet came to Kāshi and thought about that incident. At that time he realized that both persons were none but Rāmkrishna paramāhansa and Swami Vivekānanda. Swamiji died in 1902, in the same year this incident had happened. Thus, from this incident our poet Bhandarkar was attracted towards Swami Vivekānanda.<sup>3</sup>

The poet lost his father at the age of five. He came to Brahmpuri with his widow mother and maternal uncle for his further study. He commenced his study from Anyajibhai who was a very polite and wise person. After some years the poet lost his mother also, and then he came to Padmapura village which is situated behind Brahmpur. He attracted the scholars by his intelligent discourses. Here he studied all the Vedās, Śāstras, Rudrāṣṭādhyaṣi etc.<sup>4</sup> He received the 'Teacher Training Certificate' and Certificate of drawing examination of Mumbai Art School.<sup>5</sup>

Poet's immense interest for Darshan Śāstras and the Bhagvad Gītā brought him to Vārānasi which is famous for Sanskrit study. He got settled in Varanasi for the entire life. First he stayed in "Bhosala mandir" and then purchased a plot in Nārāyan Nagar and built a bungalow of his own. In the year 1942 he began to live in this new house with his family. Even today that house represents poet's love for the art and architecture.<sup>6</sup>

Bhandarkar had studied Shankar Bhāshya and Pañchdashi.<sup>7</sup> In the year 1941 when he reached Kashi, with in two year he had completely studied Siddhant Mukatāvali, some epic poems, Yajurvaveda, the knowledge of computer at Vedavidyālay.<sup>8</sup> He had achieved M.A. degree in three subjects, Sanskrit, Ancient History and Culture and Philosophy.<sup>9</sup> He has knowledge of Jyotisa and Mathematics. He had interest in cooking also.<sup>10</sup>

He did not believe in upper and lower caste. For him every one is Brahmin in the world. He married to Malati Patil,<sup>11</sup> who was one of the best students of Sharada Vidyalaya. Though some people opposed their marriage, it did not affect their married life. The poet lived happy married life. His wife Malati always was supporting in the progress of his

husband in all the possible manner.<sup>12</sup> She was a teacher in Children Play School with the salary of three hundred rupees only. She passed away on 22<sup>nd</sup> December 1920. When Bhandarkar was just in fifth class at the age of ten, he lost his father in the year 1907. When he was in Varanasi in Bhosala Temple, he lost his elder brother also.

After five years of his marriage he became father of a girl, whose name was Kādambarī.<sup>13</sup> The poet had a sister by name Sumati, who was staying in Narayana nagar. The poet himself was serving in Vasant Mahila College . Her husband Vasant Sakalkar was M.B.B.S doctor and was doing his practice in the Kashinagar Municipal Hospital. Kādambarī was a teacher in the Vibhushitagrāsena School. In this family there was one daughter Prabhvati who was serving as a Professor. Thus there are thirteen members in the poet's family. He had five grand children; two elder grand -daughters; two grand-sons, Harsh and Sanjay. All the members of the family were highly educated and were serving in some educational institutions.<sup>14</sup>

The poet had provided this information in his book Vidhyarthi (*Ātamacāritam*).

### Poet's Scholarship

Tryambaka Bhandarkar was not only a gifted poet but also a man of great learning. He was well-versed in various Śāstras and Arts. His knowledge is projected in his *Mahākāvya*. His poem is rich with erudite references to the Śāstras such as Vedās, Upaniṣads, Epics, *Bhagavadgītā*, Grammar, N̄yaya-philosophy, Prosody and poetics. At the end of every canto the poet provides brief information about his scholarship. He had deep

interest in Western Philosophy. He had also written a book on Western Philosophy in various metres. It will be discussed in the proper place in the thesis.<sup>15</sup>

The poet had a degree in Sanskrit Sahityaśāstra and it is known from his own words.<sup>16</sup> Though he was quite familiar with the Vedās but there are no evidences in his *mahākāvya* to show that he was fired by the wonderful poetic concepts and descriptions found in the R̥gvedic poetry, all the same he speaks of Vedas in terms of reverence. He had knowledge of Purana and Itihasa also.<sup>17</sup> He had studied Jyotisaśāstra especially Falitajyotisa. The poet had continued his study up to the age of forty-five.<sup>18</sup>

Poet's creation is not limited only to Sanskrit language. He had composed many Dance-dramas in Hindi language<sup>19</sup> but all of them are not available in printed form. He had earned special fame for the painting and drawing.<sup>20</sup> He had special interest in *Campū-Kāvya*.<sup>21</sup> Again, Bhandarkar was well-versed in the Upanisadic philosophy and he directly or indirectly referred to them. We do not find him frequently borrowing the immortal characters and perfect symbolisms and expressions of the Upanisadic poetic diction; but we certainly find Upanisadic ideas and thoughts glistening at many places in his work. The poet also referred to some systems of Indian philosophy. His proficiency in rhetoric may be seen in his beautiful presentations of *Cītralaṅkāra* as well as other *alaṅkaras* and in metrics. He had good command over Sanskrit language. He knew the rules of grammar very well. So mistakes do not occur in his writing. By the adoption of the metrical style for the composition of *Kāvya*, Bhandarkar has given apparent evidence of his confidence in the handling of metres and their appropriate applications. It is worth

mentioning here that his full knowledge of the metres and their proper application in accordance with different incidents and narrations, shines from each and every verse of the poem.<sup>22</sup> The poet had deep knowledge of the *Bhagavad Gītā*. He had used the words like “*Lokasaṅgraha*”.<sup>23</sup> He had deep knowledge of N̄yaya-philosophy.<sup>24</sup> Similarly he had also profound knowledge of Advaita Vedānta philosophy<sup>25</sup> and Yoga-Śāstra. He had given an interesting definition of Yoga.<sup>26</sup> He had studied almost all the works of Swami Vivekānanda and Ramkrishna Paramahansa. So there are references to the books of Swami Vivekānanda like *Rājayoga*, which was highly appreciated by the people.

### Poet's Works

The poet Bhandarkar has composed many literary works. At Brahmpuri, when he was studying in the school he had published a journal entitled **Womb** for children. At the age of fifteen, he composed a poem in Marathi entitled *Gajendramokṣa* in *Sārdulavikrīḍita* metre. He has also written more than two hundred letters in the form of poems, which are unfortunately completely lost.

Again, when the poet was in Hamadabad he had written *Jayaram stuti* in Sanskrit for a devotee. He translated two chapters of this work in Marāṭhi. When he came to Varanasi he had composed *sāmasyapurti* type of poems on *Pikāvilāpa* of the *Kādambarī*. He published some papers in the *Sārada* magazine. He has also written three plays in Hindi based on the plays of Bhasa viz, *Rajyasri*, *Vasatami*, *Pañcarātram*.<sup>27</sup>

In his poem *Bhāratasya itihāsa* the poet described India from the pre-history up to the attack of Muslim rulers. This poem contains total two

thousand verses. This book is very important for the students of Indian history.

*Pāścatya Darśana* is also a good composition of the poet in Sanskrit language.

He had also written *Ramākṛṣṇa-upadesa-dwisati* in two hundred verses, *Vivekānandopadesa- Dwisati* and *Vivekānandacāritam*, a *khandakāvya* which is not available to us.<sup>28</sup> The *Tao-Gītā* is a famous work of China written in five hundred verses. Here the meaning of the word 'Tao' means the devotees of *Brahma*, they are very pure, fearless persons and always engaged to achieve the highest places. Our poet has described the similarity between *Tao Gītā* and Vedānta philosophy.<sup>29</sup>

A *campu-kāvya* named *Kādambarī-campu* was also composed by him.<sup>30</sup>

### **Śrīrāmākṛṣṇopadesa Sāhasri**

*Śrīrāmākṛṣṇopadesa* was published by Ramakrishna Shivanand Āshram, Barasat Janapad, Culcatta, in the year 1977. The name of the publisher was sri Vishwanath Dutt, the Urika Private Limited, Bodolia, Varanasi. The editors of this work are Ācharya Ānand Jha, H.O.D. of the Sanskrit Department., Chakravarti Vedānta Sāstri, and Mahāraj Jodapurnanand.

In this work the poet had rendered into Sanskrit the advises of Śrī Ramākṛṣṇa in various lucid metres. The work is divided into eighteen chapters and 12 hundred verses. The first chapter is about the *Sākāra Nirākāra* form of God. In the second and third chapters he has dealt with various Sāstric principles, the fourth chapter is about the *Tyāga*, fifth

chapter is based on *Samsarasrama*, sixth is about *Grhsthasrama*, seventh is on *Saṅnyasasrama*. The main topic of the eighth chapter is about the form of *Atma*, the power of *Brahma*, difference between *Bhakti* and *jñāna*; the nature of three *Guṇas* etc. entitled with the “Gross Body”. Chapter ninth is about the knowledge of *Yoga*, *Karmayoga* and *Bhaktiyoga* is in the tenth and eleventh chapters, *Dhyāna* is the main topic of thirteenth chapter and fourteenth chapter is on qualifications of devotees. Various types of messages of Sri Ramaṅṛṣṇa are found in the fifteenth chapter, the sixteenth chapter is entitled as *Iswara Darśanam*. In the seventeenth and eighteenth chapters the poet has wonderfully described harmony of all religious traditions.

### **Pashchatya-darśanam**

The poet Bhandarkar has composed this book on western philosophy so it is a philosophical text which presents the philosophical doctrines of Hume, Kant, Hegel, Decart and other prominent philosophers. He has simplified the difficult philosophy and written in simple and lucid language. Some examples are given .<sup>31</sup>

This work divided into three parts first part contain first to sin cantos, seven to eleven chapters are in the second part and twelve to eighteen chapters are in the third part. The name of the first part is *Greece Darshnam*, second chapter entitled with *Madhyayugdarshnam*, and the name of the third part is *Ādhunikyugam*.

In the first chapter poet gives the views of the different philosopher like Thels, Anamzimandar, Anagj aminij, Zenopheniz, Payathagoras, Hereklits,

Eliyatiqs, Anekatavvadin, Demokritas, etc, At the end of the canto he has also given their periods.

Thels	624-554	B.C.
Anagjamenij	588-524	“
Anagjimandar	611-547	“
Zenafenij		
Payathagoras	570-500	“
Hereklits	513-	“
Paramenedij	450-	“
Demokrits	470-	“

The name of the first canto is Purvasofestmat, second canto is Sofestsacratismat, third is platomat, fourth is Aristotalmat, in the fifth canto there is the view of three philosophers and its name is Epicuras-Stayecs-Sceptekmat, name of the sixth canto is platinasamat and here is the end of the first part. Seventh canto is Agastinmat, eight is scalesticmat, name of the ninth canto Equinamat, eleventh canto is Scatsmat, poet described the view of the philosophers of the fourteenth century, and here is the end of the second part. Second part begun with the twelfth canto and its name is Becan- Harbsmat, thirteenth canto is Dekart Darshnam, name of the fourteenth canto Spinozadarshnam, the name of the fifteenth canto is Lokmat, the name of the sixteenth canto is Berkle Human Darshnam, Seventeenth Canto is Libenzmat, the name of the eighteenth canto is KantmatDarshnam. Here is the end of third part. The last nineteenth canto is parishisht $\alpha$ .

## Vidyārthi (Ātmacāritam)

In this work the poet Tryambak Bhandarkar has written his Biography. The book is published by Tara Printing Works, Varanasi.<sup>32</sup>

## Śrī Swami Vivekānāda cāritam

This is one of the best composition of the poet Bandarkar. This epic poem is published by the Chowkhāba Sanskrit series Office, Varanasi, in the year 1973. This is the epic poem on the life of Swami Vivekānanda. Mangaldev Sāstri remarks about this work. On 29<sup>th</sup> May 1966 the poet started to write this work and on 15<sup>th</sup> August 1969 this work is completed.<sup>33</sup>

## Vivekadīpa

*Vivekadīpa* is an auto commentary on the epic poem Śrī Swami Vivekānada cāritam. It is a lucid commentary. It clarifies some of the difficult word. It also gives the names of the *chhandas* and *alamkaras* with their definitions and facilitates the study of the *kavya*. The present commentary is very much useful for the study of the *kavya*. The commentary of the first verse is given here.<sup>34</sup>

## Ramākṛṣṇa-Gītā

*Rāmākṛṣṇa Gita* is published by Chowkhamba Sanskrit Granthmala, Varanasi. Like *Bhagavad Gītā*, this work also contains eighteen chapters. The messages of Ramākṛṣṇa Paramhansa are described in this work. This book is published in the year 1973.

The title of the chapters and number of verses therein are: 1) *Avatāratattvam* (62) 2) *Īśvaradarśanam* (86) 3) *Sākāra Nirākārśca* (42) 4) *Śāstrapāṇḍityam ca* 5) *Tyāga* (27) 6) *Gṛhasthāśrama* (73) 7) *Saṁsāraśramasādhana* (106) 8) *Saṁnyāsāśrama* (75) 9) *Gyānasvarūpam* (86) 10) *Gyānāvasthā* (90) 11) *KarmaYoga* (42) 12) *BhaktiYoga* (87) 13) *Yogatattvam* (62) 14) *Dhyānatattvam* (40) 15) *Bhaktagūṇa* (52) 16) *Sarvadharmasamvaya* (30) 17) *Vividhopadeśa* (76) 18) *Nityūpadeśa* (66). Thus, there are total 1158 verses in this work. Some verses are given here.

*Śrī Rāmakṛṣṇa Gītā* begins with this given *sloka*.<sup>35</sup>

### **Ānandamayī Stavanam**

Dr. Saligram Sastri informs us about the composition of *Stavana* in praise of Maa Ānandamayī by Bhandarkar.<sup>36</sup>

Thus the poet has written many works, some are published, some are unpublished.

### **Aim of the poet**

According to Mammata, a literary composition provides with fame, money, the knowledge of the practical conduct, destruction of what is inauspicious. According to Bhāmaha, fame is one of the aims of a scholar. As regards the S.V.C. the poet Bhandarkar has composed this poem for highlighting the noble life of Swāmi Vivekānanda, which will inspire the youths of India.<sup>37</sup>

## Poet's achievements

Our Poet Bhandarkar had achieved a good number of awards and prizes from the state government for his published works. These awards and certificates show the talent of the poet Bhandarkar. Here we give some specimen of his original certificates:

He had received first the Award for his work *Svāmi Vivekānanda caritam mahākāvya* from UP Govt. Education Department state Literary Award in 1874-75.<sup>38</sup>

In the same year he also received another literary award for his work *Rāmakṛṣṇa Gītā* from the same Govt.<sup>39</sup>

In the year 1978-79 he got another award for his composition *Pashchatya Darshanam* from UP Sanskrit Academy, Lakhnau.<sup>40</sup>

## Personality of the poet as reflected in the epic poem

From the study of the epic poem it is clearly known that the poet was a profound lover of knowledge. He had continued his study up to the age of forty five even after marriage. He had studied many subjects and did M. A. in three subjects. He also studied the western philosophy with equal competence and zeal. He was a devotee of Paramahansa and Swāmi Vivekānanda. It is also known that he was a humble person. Nowhere he has boosted about his scholarship and in depth knowledge about various branches of Indology. From the number of works it is inferred that the

poet was a disciplinarian and a dedicated person who had sacrificed his life for the propagation of Sanskrit language and literature.

### **Poet's Death**

The poet was very active all through his life. On the day of his death, he had gone to his college in the morning by rickshaw; and on the gate of the college he became unconscious and passed away on 13<sup>th</sup> April 1974. It was *Dvitiya Tithi* of the month *Chaitra*. Though he has left his mortal body he is still leaving through immortal works.

## REFERENCES

1. महाराष्ट्र प्रदेशान्तश्चन्द्रपुराख्यमण्डले ।  
जातोहं तोरणग्रामे वैनगंङ्गातटान्तिकम् ॥ VAC 1.7
2. आत्मारामः पिता वज्राबाई स्नेहवती प्रसुः ।  
ज्यायान्नारायणो भ्राता भण्डारकर वंशजा ॥ *Ibid* 1.6
3. i) इत्थं पश्चाद्देश्यस्य तोरणग्रामवासिनः ।  
मम यज्ञोपवीताख्य संस्कारदिनमागतम् ॥ *Ibid* 1.22  
ii). तदर्थं निर्मिताद् रम्यादागतो मण्डयाद्वहिः ।  
मार्गे नमोदेत चक्षुरर्द्भुतं दृष्टवानहम् ॥ *Ibid* 1.23  
iii). शुक्ल वस्त्रावृतौ कौचिदधोऽधः शुभ्रावरिदान् ।  
उदीचीं दिशमुद्दिश्य धृतान्योन्यकरावितः ॥ *Ibid* 1.24  
iv) तत्क्षणं रजननीमेत्य गृहाभ्यन्तरमुक्तवान् ।  
अर्द्भुते दृष्टमाकाशे मातरागभ्यतां बहिः ॥ *Ibid* 1.25  
v) श्रुत्वेदं सा मया सार्धं सत्वरं बहिरागता ।  
परं तत्समये तत्र युग गतमदृश्यताम् ॥ *Ibid* 1.26  
vi). कौ तावास्तां किमर्थं च प्रसितौ गगनक्रमे ।  
ज्ञातुमेतन्मनो वृत्तिं कुण्ठितामून्मतिर्मम ॥ *Ibid* 1.27  
vii). अस्तु कार्शीं समायातो ज्ञातवान्यौ नभोगतौ ।  
गदाधर नरेन्द्रौ तावास्तामिति संशय ॥ *Ibid* 1.32

4. ततोऽहं पावनीक्षेत्रं वेनगङ्गापवित्रितम् ।  
चण्डिकानिलयं प्राप्तो मुरलीधरभूषितम् ॥ VAC 1.34  
अख पापलये कुत्रप्यप्रत्येऽध्ययने रतः ।  
परिताः पञ्चषाः कक्षाः रुद्राध्यायश्चशिक्षितः ॥ Ibid 1.39
5. सततं पठनासक्तेः त्रेण्डिकक्षां समाविशम् । Ibid 1.51  
मम्बापुर कला राजा जीजीभाई कृतान्ति या  
तस्याः कला परीक्षासूक्तिर्णो जास्ततः क्रमात् ॥ Ibid 1.52
6. वेदोर्वीनिधिन्द्राब्दे काशीमस्मि समागतः ॥ Ibid 3.49  
एतावन्मे निवासोऽभूद्भोसलाराजमन्दिरे ।  
आरब्धं खयुगांकेन्दुवर्षे नूत्मनिकेतनम् ॥ Ibid 6.87  
सहस्रद्वयखिन्नेन क्रीता भूमिर्न विस्तृता ।  
कश्मीरस्वामिना सार्धं कलहे विजयान्वित ।  
नत्राब्धिनिधिभूवर्षे प्राविशाम नवं गृहम् ॥ Ibid 6.98  
तथापि नालसासीघरगृहार्थं राष्ट्रियतम् धनम् ।  
पूर्तिं पुनः कृतस्य स्त्रीधनस्वर्णविक्रयात् ॥ Ibid 6.99
7. श्रुतं शाङ्करभाष्यादि तथा पञ्चदशीमया ।  
कियन्मे संस्कृतज्ञानं जातात्येव पटेश्वारः ॥

8. i) वेदोर्वीनिधिचन्द्रान्देकाशीमस्मि समागतः ।  
इयं दिव्यपरी क्षेव मध्यामाब्धद्वयेऽभवत् ॥ *Ibid* 3.49  
ii) आप मध्यमया सार्धं श्रुतिपामलये मया ।  
साङ्गकण्व यजुर्वेदाध्ययनोपक्रमः कृतः ॥ *Ibid* 3.51 ॥
9. i) शरलोकं क भूर्वेष परीक्षासापि पारिता ।  
साहित्याचार्य एम. ए. सत्पदवी भूषितोऽभवम् ॥  
ii) भारतीयेतिहासंऽथ ॥ *Ibid* 6.56 ॥  
iii) वीक्ष्याथ दर्शनस्यात्र समस्यां पाठनक्रमे ।  
धनाभावंच तत्रापि एम.ए. दातुं कृतमतिः ॥ *Ibid* 6.71 ॥
10. गणिते दर्शितप्रज्ञो बीजङ्गज्यामितित्रये ।  
जातो गुरुमुदां पात्रं कक्षामुख्यतयास्थितः ॥ *Ibid* 1.64 ॥
11. i) एतस्मिन्नन्तरे श्रीमान् पाटिलाख्यः सुहृत्तमः ।  
विवाहार्थम् ममा रुमात्सत्प्रयत्नेपराऽभवत् ॥ *Ibid* 5.82 ॥  
ii) वरोरानगरे कण्वशाखीयम् सर मुकहमः ।  
अमृतात्मजदाजीवातस्य कन्याप्रतिनिश्चिता ॥ *Ibid* 5.82 ॥
- 12 ध्रुवं कलत्रं लाभेन निश्चितं मे मनोऽजनि ।  
सर्वेषु गृहकार्येषु पठने पाठने तथा ॥ 6.9 ॥ VAC

- 13 विवाहनन्तरं पञ्चशरत्परिमितावधौ ।  
ममेण्टर परीक्षा भूत कन्यारत्नजनिस्तथा ॥ *Ibid* 6.90 ॥
- 14 i) अत्रैवाब्दे वसन्ताद्रव्य साकारमहोदयैः ।  
कादम्बर्या विवाहोऽमुत्फणीन्द्र पुरपत्तने ॥ *Ibid* 7.58 ॥  
ii) एम.बी.बी.एस पदेनायं भूषितः सज्जनो महान् ।  
सेवते चागदंकारः काशीनगर पालिकाम् ॥  
iii) ततः कादम्बरी कन्या एम.ए.वी.टी समन्विता ।  
अशसेनाख्यशालायां पाठेनऽभून्नियोजिता ॥ *Ibid* 7.4 ॥  
iv). त्रयोदशजनप्रायं यदस्माकं कुटुम्बकम् ।  
विद्यन्ते पञ्चसंख्याकास्तत्र बालकबालिकाः ॥ *Ibid* 8.67 ॥  
v). चन्द्रिका ज्येष्ठपौत्री तदभ्रातरौ हर्ष सञ्जयौ ।  
उज्जवला रेवती चैव भगिन्यौ द्वे पितृप्रिये ॥ *Ibid* 8.68 ॥
- 15 i) प्रत्यग्दर्शनशास्त्रबोध विहितप्रज्ञेन नव्ये महाकाव्ये ।  
ii) त्र्यम्बकसूरिणा विरचिते सर्गोऽन्तर्मादिर्गतः॥  
SSVC I. 52 p14  
iii) आर्येणाथ सुपर्वऽवाऽमयसुधाचार्येण सेव्ये ।  
महाकाव्ये त्र्यम्बकसूरिणा विरचिते सर्गो द्वितीयोऽप्यागत ॥  
*Ibid* 2.54 p.30
- 16 अभ्यस्तश्रुतिशास्त्रभारतपुरातत्वेन गेये महाकाव्ये ।  
त्र्यम्बकसूरिणा विरचितेय सगेस्तृतीयो गतः ॥ *Ibid* 3.77 p.46

17. तत्त्वज्ञानपुराणसंस्कृतगिरां शिक्षाकृतास्मिन्...॥ *Ibid* 5 58 p.71
18. कान्ते ज्यौतिषशास्त्रशीलनपरस्वान्तेन शान्ते...*Ibid* VI.54 p.83  
बाणाम्भोधिताब्द शिक्षणविधिव्यग्रेण साग्रे ....*Ibid* VIII.80 p.112
19. हिन्दी भाषायं नवनानि नृत्यनाटकोन कृता..॥ *Ibid* p.139
20. अस्मिन्श्चित्रकलाविशेषयशसा संकीर्तनीये..॥ *Ibid* XIV.58 p.190
21. चम्पुकाव्यलसद्विशेषरुचिनाऽपूर्वेऽपि चर्च्ये .॥ *Ibid* XVI.56 p.213  
आनन्दं ब्रह्मणो विद्वानपि प्रकृति दर्शनात् ॥ *Ibid* VII.69 p.94
22. नरेन्द्र एवात्र निदानमेकं शब्दो विहायस्ति विहायसं किम् ॥  
*Ibid* XIV.11 p.49  
शब्द गुणकमाकाशमिति आकाशलक्षणंतर्कशास्त्रे ॥ *Ibid*
23. यल्लोकसंग्रहकृते व सम्भवोऽयं ..... ॥ *Ibid* 2.15 p.18
24. विना नरेन्द्रं नहि रामकृष्णः  
श्रीरामकृष्णं न विना नरेन्द्रः ।  
सम्बन्ध एषोऽयुतसिद्धतुल्यो  
यथा गुणानां गुणिना सहास्ते ॥ *Ibid* 14.11 p.47
25. अज्ञानतः शुद्धमनाद्यनन्तं  
चैतन्यमेकं द्विविधं चकास्ति ।  
व्यस्तं समस्तं न तु वस्तुतस्तद्धनस्य  
तस्यैव स एव वृक्षः ॥ *Ibid* 4.29॥ p.53
26. यन्नरैः प्रत्यगुद्भूतैरात्मसाधारणं मतम् ।  
तन्मनो योगशास्त्रेऽस्मिन् केवलं पाश्चात्तमिकम् ॥ *Ibid* 28 p.144  
यत्परन्तत्त्वमाख्यातं तदास्तेऽभौतिकं परम् ।  
तेनेश्वरस्य संयोगो योगस्योद्देश्यमुत्तमम् ॥ *Ibid* 29

वृत्तिरस्य निरोद्धव्या प्राणायमादिसाधनैः ।  
चित्तशुद्धिं विनाऽत्यन्तं कार्यं किमपि दुष्करम् ॥ *Ibid* ॥ 31  
प्राणसतथा शरीरेऽस्मिन् विचारबलरूपवान् ।  
बहिर्यो महती शक्तिः सूर्यश्चन्द्रादि चालयेत् ॥ *Ibid* 32 P.145  
अयमन्तःस्थितो नाडीमाध्यमेनास्ति कारकः ।  
विभज्य पञ्चधाऽऽत्मानमेकः सन् बहुधा भवेत् ॥ *Ibid* 33  
सुमेरुवन्तः स्थिता नाऽयस्तिस्त्रो मध्ये सुषुम्णिका ।  
इडापिङ्गलयो प्राणायामेन नियतिर्द्वयोः ॥ ॥ *Ibid* 34  
यमनात् पार्श्वयोरन्तर्भौतिकं सन्नियम्यते ।  
उपाध्यभावतः प्राणः समर्थः सर्वशक्तिमान् ॥ ॥ *Ibid* 35

27. राज्यश्री 'वासभी' पञ्चरात्रं भासकथाश्रितम् ।  
हिन्दी वाग्रचितं क्वापि स्थापितं नाटकत्रयम् ॥ VAC VI-II
28. i) रामकृष्णोपदेशानां सहस्रं संस्कृते कृतम् ।  
यदीशदर्शनाद्यष्टादशाध्यायेषु विस्तृतम् ॥ *Ibid* VII- 12  
ii) श्री स्वाम्याश्रयखण्डकाव्यरचनानाप्रीतेन गीते ॥ SSVC I.85 P.153
29. तावोगीता भिधं चान्यत् चीनदेशीयमुत्तमम् ।  
ज्ञानामृतं समालेखि श्लोकैः पञ्चशताधिकैः ॥ VAC VII- 27  
“तावो ब्रह्मनैव तत्रोक्तं नितान्तं यदुपासकः ।  
निर्भयाः निर्मलाः सन्तः प्रविशन्ति परं पदम् ॥ *Ibid* VII- 28  
इत्यादि विषयस्तावागीतायुगपवर्ण्यते ।  
वेदान्तेनास्य मार्गस्य सामञ्जस्यं तथेक्ष्यते ॥ *Ibid* VII.35

- 30 चम्पुकाव्यलसद्धिशेष रुचिना  
 “कादम्बरी चम्पु” इत्याख्यचम्पुकाव्य रचना कृता ॥  
 SSVC VIII. 69 p. 94
- 31 सम्पूर्णया दृश्यसृष्टेर्य भूवकारणम् ।  
 तज्जिज्ञासा तदर्थं च प्रयत्नो दर्शनं स्मृतम् ॥ PD. I.1  
 अस्मिन् काले ख्रिस्तधर्मो ज्युधर्मोदुदितो दिशन् ।  
 ईश्वरस्य पितृत्वं च मानवानाश्च बन्धुताम् ॥ *Ibid* IX.1  
 आलोचना धार्मिकाणां पुराणमतवादिनाम् ।  
 विचारकर्मस्वन्त्यमविश्वासोऽन्धबुद्धिषु ॥ *Ibid* XIII.1  
 समष्टिप्रभुतानाशो व्यक्तिगौरवगर्जना ।  
 एतान्यासन्नवयुगे लक्षणानि प्रधानतः ॥ *Ibid* XII.2
- 32 स्वदेशीति समाख्याते प्रारब्धे तिलकादिभिः ।  
 आन्दोलने प्रविष्टः सन् प्रसृतेऽखिल भारते ॥  
 गौराङ्गसर्वकारेण पूर्वमध्येप्रदेशतः ।  
 निष्कासितो बलातत्रत्यधिकारिसहायतः ॥  
 अण्णामाद्वकरोपह्यो विद्यार्थी विद्धषनन्तपम् ।  
 कुत्रापि पाठशालायां शिक्षां नार्जितुमर्हेति ॥  
 श्रीकाशीमागतः सोऽयं विद्यार्जनपरोऽनिशम् ।  
 चरन् माधुकरी वृत्तिमेकं कम्बल सम्बलः ॥  
 आक्रमान्तरायाणां सारयित्वा प्रयन्तः ।  
 सफलो जीवनो जातो यथाशक्ति क्रमात्कथम् ॥  
 ज्ञास्यन्ति सृहदछात्रा ज्ञानाजेन रता रति ।  
 लिखितं चरितं स्वीयं तेभ्य इव समर्पये ॥

33. i) अस्मिन्नष्टादशसर्गात्मके महाकाव्ये सगीणामादिमाश्रयैः श्री स्वामी विवेकानन्द चरितनामकमहाकाव्य मिति महाकाव्यशीर्षके सम्पद्यते । स्वामीविवेकानन्दमहाकाव्यरूपं द्वितीयं ग्रन्थरत्नं सरससरलैर्मञ्जुभिश्च सहृदयहृदयावर्जकैः पद्यैः सुमधुरकाव्यशैल्या निबध्दं सारासारविवेकनिपुणैः संस्कृतज्ञवि-द्वद्भिरवश्यमभिनन्दनीयं भविष्यतीति मदीयो विश्वासः । भारतराष्ट्रस्य कृते नूतनसंदेशदातृ स्वामीविवेकानन्दस्य विचारामृतधाराप्रस्यन्दि काव्यमेतच्छा-रूपादि- पाठ्यग्रन्थे स्थानं लभेतेति मम शुभाशंसनम् ।

मङ्गलदेवशास्त्री SSVC. p. 9

तस्मिन् समये महाकाव्यरचनाकल्पना केवलं बीजरूपेणैव स्थितासीत् । अध्यापनकार्यव्याप्ततया समयस्यात्यन्तिकभावात् नाजनि बीजाङ्करोत्पत्तिः । कीदृशं कथावस्तु भारतीययूनामुपकारकं स्यात् अयमपि प्रश्नः आसीदेव । स्वामिविवेकानन्द-जन्मशताब्दीमहोत्सवेन तद्बीजमङ्करोद्भवयोग्यमजायत साकारा च सा कल्पनेदानीं जाता इति सामोदं मनः काव्यरम्भदिनम् २१-५-९९ गंगादशहरा समाप्तिश्च १५-८-१९६७ स्वातंत्र्यदिनस्य ।

महाकाव्यास्य पार्श्वभूमिः भण्डारकरोपाह्वयम्बकशर्मा ।

SSVC. p. 14

शैलर्तुनिधिचन्द्राब्दे (१९६९)

वसुमासे सवृत्तिकम् ।

स्वातन्त्र्यादिवसे (१५ अगस्त) पूर्ण

महाकाव्यमिदं शुभम् ॥ SSVC. p. 236

- 34 ईश - प्रसंग- वशतः .....  
 ईशप्रसंगेति । ईशप्रसंगवशतः  
 भगवद्भजनादिप्रसंगवशात् क्वचित्कुत्रचित्  
 स्थाने परमभक्तगृहे अर्थितः अत्यादरपूर्वकं  
 प्रार्थितः सन् रामकृष्णदेवः प्राप्तः आगतिः ॥ SSVC p.24
- 35 त्यागेन शान्तिभेजनेन मुक्ति  
 धर्मोपदेशेन नृणां हितं स्यात् ।  
 इत्येव हेतोर्भुवि योऽवतीर्णः  
 स रामकृष्णस्तनुतां शिवं नः ॥ RG. I.1  
 इत्थं विरच्य भगवन्मुखपङ्कजोत्थं  
 गीतामृतं सुरागिराष्टदशाङ्गपूर्णम्  
 नृणां भवेद्भवविपदलनेलमित्थं  
 भक्त्या तदडिधयुगलाय समर्पयामि ॥ *Ibid* VIII.66
- 36 श्री मोक्षदा सम्भवनिर्मलाङ्गाम् ।  
 सानन्दमानन्दमयीं प्रसन्नाम् ।  
 निरन्तरं भक्त हृदन्तरस्थानम्  
 मातृस्वरूपां शरणं प्रपद्ये ॥ १ ॥  
 माधुर्यमूर्तिं स्मितशोभितास्यां, काश्यां प्रतिष्ठार्पितकीर्तिभासम् ।  
 गोपालकृष्णर्पितसर्वभावां, शक्तिस्वरूपां शरणं प्रपद्ये ॥ २ ॥  
 तारां परां दर्शितदिव्यमातां, नानाविद्याकारधरां धारायाम् ।  
 गुणान्वितामप्यगुणस्वरूपां, बुद्धिस्वरूपां शरणं प्रपद्ये ॥ ३ ॥  
 आद्यां शिवां पार्थिवमूर्तिरम्यां रहस्यबीजादमुं तशक्तियुक्तम् ।  
 मुक्तां सदासंस्कृतिबन्धनेभ्यः सिद्धिस्वरूपां शरणं प्रपद्ये ॥ ४ ॥

नन्दात्मनासक्तनिजान्तरङ्गां गङ्गेव साक्षादमलत्ववीजम् ।  
 परात्परां देवमयीं नमस्यां कान्तिस्वरूपां शरणं प्रपद्ये ॥ ५ ॥  
 दयामयीं पुण्यकृतावलोकं, लोकस्य शोकापहरामजस्त्रम् ।  
 सनातनीं धर्मशुभालम्बां पुष्टिस्वरूपां शरणं प्रपद्ये ॥ ६ ॥  
 समण्डनां सर्वगुणैर्विशुद्धैः कामादिवर्गस्य जयं समर्थम् ।  
 स्वेषां सदीहाप्रतिपादनार्ही लक्ष्मीस्वरूपां शरणं प्रपद्ये ॥ ७ ॥  
 ययीं दिशन्तीं नरबन्धमुक्तेः मनोहरां भक्तकदम्बकानाम् ।  
 वरामयाभ्यां सुखदानहेतुं धृतिस्वरूपां शरणं प्रपद्ये ॥ ८ ॥  
 विश्वम्भरामार्तिहरां नराणां भोगातिगां सर्वसमानमान्याम् ।  
 जितरूपहामल्वितकल्पवल्लीं श्रद्धास्वरूपां शरणं प्रपद्ये ॥ ९ ॥  
 जगद्धितामीक्षितदिव्यकीर्तिं, भक्तिप्रदां विश्वजनैकबन्धाम् ।  
 आकारमूर्तिं सुविशुद्धचितां विद्यास्वरूपां शरणं प्रपद्ये ॥ १० ॥  
 यशस्विनीं साम्यधियंधुताधां सौम्यं परार्थवितनैजसर्वाम् ।  
 महार्हरत्नामरणं रसायाः क्षान्तिस्वरूपां शरणं प्रपद्ये ॥ ११ ॥  
 तेजस्विनीं विश्वविकासंयोगाम्, वारां निधिं ज्ञानसुधारसस्य ।  
 गीतां भृशं सद्भिरपारसारां, शान्तिस्वरूपां शरणं प्रपद्ये ॥ १२ ॥

### 37. प्राक्कथनम्

(१)

ते धन्या कवयो मान्याः कालिदासादयः परम् ।  
 भुवि येषां यशोमूर्तिरजरामरतां गता ॥

(२)

जयत्वभिनवा नित्यं दिव्या भारतभारती ।  
 या साहित्यसमुन्नत्यै तेषां साधनतां ययौ ॥

(३)

सप्तसिन्धूत्थितेयं वाक्स्वयमेव स्वतेजसा ।  
जगति प्रसृता चित्रं सप्तातिक्रम्य सागरान् ॥

(४)

पामरास्तु प्रजल्पन्तु संस्कृतेन मृतेन किम् ।  
मुक्तकण्ठं प्रशंसन्ति प्रतीच्या अपि चेदिमाम् ॥

(५)

असारतरवैद्येयविचारविषयानतः ।  
मृतानुज्जीवयन्तीयममृतैवनिरन्तरम् ॥

(६)

एतादृशी भारती नः समृद्धेः कारणं ध्रुवम् ।  
सप्रचारप्रसारार्हा नूनं देशविदेशयोः ॥

(७)

विभाव्येत्थं मयाकारी प्रयत्नोऽयं नवः किल ।  
यथाजातस्य बालस्य कापि वाक्कौतुकावहा ॥

(८)

राष्ट्रोदय सुसाहित्यनिर्माणमवलम्बते ।  
युवानो येन जायेरन्युक्तमार्गानुसारिणः ॥

(९)

साध्यात्मिकी भौतिकी नो भवेद्भूतिरिति स्वयम् ।  
विवेकं नायकीकृत्य जातस्तुदुणगायकः ॥

(१०)

स्वामिनं को न जानीतेऽवतीर्णः केन हेतुना ।  
रसायां सरसो राष्ट्र-शिक्षादीक्षासमुन्नतौ ॥

(११)

स हि विद्युदिवाग्भोदमुज्ज्वलं क्षणमुन्मिषन् ।  
तिमिरान्धमिदं चक्रे भारतं ज्ञानभारतम् ॥

(१२)

स्वामिनो वचनं पुण्यं स्मरणीयं निरन्तरम् ।  
स्वदिव्यत्वप्रकाशार्थं मानवः समजायत ॥

(१३)

शिक्षा नास्ते विवादाय त्रोटनस्फोटनाय वा ।  
किं छात्राः कोविदमन्या मन्यन्तेऽद्यतना यथा ॥

(१४)

द्वेषभारपरिहारपूर्वकं मित्रातास्तु भूवि भूयसी पुनः ।  
युष्मदान्तरिकतेजसोदयो भारतस्य भवतादिने दिने ॥

(१५)

भ्रातृभावमतिरघु वर्धता स्पर्धतां जनहिते जनैर्जनः ।  
लोकसंग्रहसृतिः प्रवर्ततां वर्ततां नियमपालनेऽखिलः ॥

गणतंत्र दिवस

२६ जनवरी, १९७३

भण्डारकरोपाह्वस्यम्बकशर्मा

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38 प्रथम पुरस्कारः

उत्तरप्रदेश शासन

शिक्षा विभाग

राज्य साहित्यिक पुरस्कार

१८७४-७५

श्री टी.ए. भण्डारकर को उनकी 'श्री स्वामी विवेकानन्द चरिते'  
नामक पुस्तक पर तीन हजार रुपये के कालिदास पुरस्कार से  
सम्मानित किया गया ।

आयुक्त एवं सचिव

उत्तरप्रदेश शासन, शिक्षा विभाग,

दिनांक अगस्त ४, १८९५

शशि भूषण शरण

आद्याप्रसाद मिश्र

अध्यक्ष साहित्यिक

पुरस्कार समिति

39 (द्वितीय पुरस्कार प्रमाण प्रतिलिपि: )

उत्तरप्रदेश शासन शिक्षा विभाग

श्री टी.ए. भण्डारकर को उनकी १८७४-७५ 'श्री रामकृष्ण गीता' नामक पुस्तक पर दो हजार पाँच सौ रुपये के विशेष पुरस्कार से सम्मानित किया गया ।

आद्याप्रसाद मिश्र

आयुक्त एवं सचिव अध्यक्ष साहित्यिक पुरस्कार समिति

उत्तरप्रदेश शासन, शिक्षा विभाग,

दिनांक

शशि भूषण

40 (तृतीय पुरस्कार)

उत्तरप्रदेश संस्कृत 'अकादमी,

लखनऊ संस्कृत-साहित्य पुरस्कार:

१९७८-७९

१९७६ ईशवीये वर्षे प्रकाशिता 'पाश्चात्य-दर्शनम् कृत्तिः अधिकारिविहदभिः पुरस्कार- योग्यघोषिता इति तल्लेखकं श्रीयम्बक आत्माराम भण्डारकर विद्वान्सम 'एक सहस्ररुपयकारिण पुरस्कारेण सहस्रं समाजपति ।

विश्वनाथ शर्मा

निर्देशक

बदरीनाथ शुक्ल

अध्यक्ष