

CHAPTER- IV

LITERARY STUDY OF THE KHAṆḌAKĀVYAS AND OTHER POEMS OF THE POET

IV.I. KHAṆḌAKĀVYAS

Here in this chapter I have summerised all the *Khaṇḍakāvyas* written by Śrīrāma Dave viz. *Saundaryalīlāmṛtam*, *Kāruṇyakāḍmbinī*, *Bhāratīvilāsa*, *Apāṅgalīlā*, *Parikhāyuddham*, *Kālakautukam*, *Kelibhūkaitavam*, *Meghopālabhanam*, and *Śatakakāvya* viz. *Kāmadhenuśatakam*, *Laharīkāvya* viz. *Lalitālaharī* and a *Laghukāvya* viz. *Kavitāmañjarī*.

IV.I.I. SAUNDARYALĪLĀMṚTAM

Saundaryalīlāmṛtam (SL) of Śrīrāma Dave is a unique master piece. It is a short poem consisting of 143 verses. The poem is divided into topics like मङ्गलम् (3 verses), सौन्दर्यविभावना (16 verses), सौन्दर्यलीला (55 verses), मौनमृतम् (11 verses), अभिसारिका (10 verses), विवशाः विरहिणः (35 verses), वैराग्यसंवेदना (13 verses).

SL is written in 1949. After the partition of India the poet returned to Bombay via Sindh, Rajasthan. Due to the scarcity of residence, he stayed with friends in a small house. They very often used to go for outing to sea beach of Bombay in the evening. On sea beach he saw various beautiful scenes and these scenes combined with the imagination became the theme for this *Khaṇḍakāvya*. This poetry narrates the beauty, both in union and separation. He describes the beauty of nature. The poem gives a sketch of the beauty of the Mumbai city. In the 1st verse of the poem the poet says that all types of beauty are found in this city. The beautiful ladies

mesmorised the hearts and as a result eurotic feelings arise. The entire world is in search of exploring the true nature of a beauty. The great leaders of our country honour the most beautiful lady with the award ‘Miss India’. In the style of the classical Sanskrit poet, Śrīrāma Dave describes the physical features of women. The hands of women are like the creepers of sandal wood, different hair styles, fair cheeks, lips like Bimba fruit, thighs like banana stem, etc. which enhance the beauty of women.

The poet writes that the entire nature is overwhelmed with the nector like beauty of women. Vasuki, the Lord of snake, thirsty for lock of hair on heads of women, cuckoos are jealous of sweet voice of women, the hills are looking for the buttock of women, lion, elephant, and swan imitate the gait of women, the moon is imitating the face; deer are imitating the fickleness of the eyes, moonlit is following the sweet smile of the women. Those who are not fortunate to enjoy the beauty of the nature and the natural objects, they move in the forest with frustration. Love is the essence of beauty for those who fall in love. They sacrifice everything for this cause and experienced the highest pleasure. Those who hate love are like barren women.

अहो कियन्तः प्रणये प्रबद्धाः

प्राणान् जगत्यां विजहुर्वियोगे।

त एव जानन्ति तदीयरागं

प्रसूतिपीडां नहि वेति बन्ध्या॥ ३४॥

In short the poet brings home the sublime features of beauty. The poem embodies some romantic feelings and the philosophy of love.

When the poet describes the beauty of females we experience Śṛṅgāra sentiment.
When the poet talks about the miserable condition of women, we feel *Karuṇa* sentiment.

An example of *Śṛṅgārarasa*:

त्वत्सङ्गमौत्सुक्यतृषावसादा,
वियोगदावानलतीव्रतापा ।
एकाकिनी दारुणविप्रयोगं
कथं सहेऽहं वद चित्तबन्धो ! ॥ २४ ॥ पृ. ४४
पाष्णिर्युत्तानविधायितापादरलसद्गौरांधिरम्यक्रमा
धृत्वा हाटकचन्द्रखण्डखचितां शाटीञ्च काचिच्चला ।
यस्याः पीनपयोधरौ प्रकुरतः क्षोभं पयोधेरपि
निर्गन्तुं बहिरुत्सुकौ स्मरकरोत्क्षिप्तौ यथा कुन्दकौ ॥ ८ ॥ पृ. ११

An example of *Upamā*:

यथार्थसंज्ञा नगरी विशाला,
हालाहली मोहमयीव बाला ।
अत्राङ्गनानामपि कास्त्यवाच्या,
सौन्दर्यलीला-ललिता च माया ॥ ५३ ॥ पृ. २५

An example of *Utprekṣā*

उत्सेधिरस्तनमण्डलं नु सहसा छिन्ने निबन्धे मनाक्
जातं चोलक-निग्रहेऽपि चरतां यूनां दृशां गोचरम् ।
दृष्ट्वा क्षुब्धमहो मनोऽपि जलघेर्वीचीमिषैः सत्वरम्
मन्ये तत्परिरम्भोत्सुकमतिः संलक्ष्यते सागरः ॥ २१ ॥ पृ. १६
धृत्वा पीन-नितम्बबिम्ब-कवचं जङ्घोत्सवं सुन्दरम्
चञ्चच्चारुपदक्रमोपरसिकं सत्वारसंज्ञाम्बरम् ।

प्रावारं नवकञ्चुकञ्च ललितं काचित् पञ्चाम्बुजा

यूनां चित्तचकोरमोहजननी गच्छत्यहो चन्द्रिका ॥ ५ ॥ पृ. १०

The following are the metres used by the poet:

TOPIC	NO. OF VERSES	METRES
मङ्गलम्	3	<i>Vasantatilakā</i> - 1, 2 <i>Śārdūlavikrīḍita</i> – 3
सौन्दर्य विभावना	16	<i>Śārdūlavikrīḍita</i> - 1 to 10 <i>Upajāti</i> - 11, 12, 14 <i>Indravajrā</i> - 13 <i>Anuṣṭup</i> - 15, 16
सौन्दर्यलीला	55	<i>Śārdūlavikrīḍita</i> - 1 to 10, 12 to 15, 18 to 21 <i>Sragdharā</i> - 11, 16 <i>Mandākrāntā</i> - 17, 22 <i>Upajāti</i> - 23 to 42, 44 to 51, 53, 55 <i>Indravajrā</i> - 43, 52 <i>Vasantatilakā</i> - 54
मौनामृतम्	11	<i>Upajāti</i> - 1 to 3, 5, 6, 9, 11 <i>Indravajrā</i> - 4, 7 <i>Vasantatilakā</i> - 8, 10
अभिसारिका	10	<i>Mandākrāntā</i> - 1 to 10
विवशाः विरहिणः	35	<i>Mandākrāntā</i> - 1, 2, 19 <i>Śārdūlavikrīḍita</i> - 3 to 18, 21 <i>Vasantatilakā</i> - 20, 27 <i>Upajāti</i> - 22 to 26, 28 to 35

वैराग्य संवेदना	13	<i>Vasantatilakā</i> - 1 to 4, 8 to 13 <i>Śikhariṇī</i> - 5 <i>Indravajrā</i> - 6 <i>Upajāti</i> -7
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An example of *Mandākrāntā* metre:

भूयोभूयः प्रगतिकरणां कुञ्जिकां चालयन्ती
पादाघातैर्गमनदमने साहसं दर्शयन्ती ।
चक्रे यत्नं विविधविधिभिश्चालने लब्धदीक्षा
जाता चान्ते श्रमपरिहता फल्गुयत्ना कृशाङ्गी ॥ २ ॥ पृ. ३१

The description of dresses which Chinese girls wear:

काचिज्जूटकनद्धचारुकुसुमा ह्यश्वानना कामिनी,
जानु स्पर्शिविचित्रचीनवसना चञ्चन्नितम्बाशुंका ।
श्यामेनाम्बर-खण्डकेन पिहितानङ्गाभिरामाजिरा
पादत्राणनिबद्धचारुचरणा व्याहिण्डते चीनजा ॥ १९ ॥ पृ. १५

The kinds of ornaments have been mentioned as follows:

गलोलसच्चारुसुवर्णकण्ठी, वक्षोलसन्मौक्तिकहारिहारा ।
सत्कञ्चुकीनद्धपयोधरैषा, ग्राम्याप्यहो नागरिकाभिकाम्या ॥ २७ ॥ पृ. १८

The atmosphere of the Mumbai sea beach:

लावण्यतीर्थे पुलिनेऽत्र सिन्धोः
चौपाटिसंज्ञावति मोहमय्याः ।
आयान्ति रामा धृतचारुवेशाः,
लावण्यलीला कलनाय मन्ये ॥ ५२ ॥ पृ. २५

Thus, this poem describes the concept of beauty in literary style. The descriptions are so vivid and lively that we feel as if on the sea beach itself. The poet is fond of using

various metres and figures of speech but certain flaws of the metre mar the beauty of poetry. The language is simple and lucid.

IV.I.II KĀRUṆYAKĀDAMBINĪ

Kāruṇyakādambinī (KK) is a unique poem with an elevated theme. It is a poem in honour of the author's mother 'Mathura Devi'. Various aspects of her life and personality have been highlighted in 118 verses. The KK is divided into topics like समर्पणम् (3 verses), कारुण्यकादम्बिनी (1 to 52), वात्सल्यवैभवम् (53 to 73), ते हि नो दिवसाः गताः (74 to 89), कलितं परिवर्तनम् (90 to 108) and यौतुककौतुकम् (109 to 118).

While depicting the kindliness, simplicity and spirituality, the poet has used marvelous poetical fluency. As a daughter-in-law, she is obedient to elders. As a mother she is very affectionate. She impressed all by her extraordinary spirituality, humour and profound wisdom.

After the death of her husband, she faced many problems in domestic and social life. The family suffered from poverty, she was crying in isolation and prayed to divinities for solace. In adverse condition people behave like strangers. She kept herself isolated. She has to protect herself from vulgar behavior of people. She regularly recites the religious texts and gets mental courage to face the inevitable realities.

She was very compassionate towards saints, monks, needy house holders and also towards birds and animals. Birds and animals feel secured under her kindness.

The poet's heart moved the most because of her selfless care and emotion for her only son, the poet. She was the divine mother. It was her *Kripā* that saved him and nourished him to become what he is today.

The poet is the faithful spokesman of the cherished ideals of ancient India. He leaves the message to honour and respect our mother. Thus the poem is the expression to hard life and sacrifice of mother. This shows how the poet has placed her mother in his conscience. The beauty of diction and choice of metre make the poem beautiful.

For the mother's tenderness and affection poet says:

यस्याः स्तन्य-सुधारसेन सरसा तन्वी मदीया तनुः

हृद्य स्नेह-निषेक-निर्मलतम-प्राण-प्रदीपस्तथा ।

वात्सल्यामृता-वर्षिणीं शिवतमां पुण्य-प्रभां निर्मलमां

वन्दे तां मथुरां तपोऽतिमधुरां तीर्थोपमां मातरम् ॥ १ ॥

The poet uses many adjectives for his mother 'Mathura' in the above verse. Women are given proper respect and position by intellectuals in Indian culture. The ideology of fidelity to husband is approved by all the learned and theologians, lived by Gods and Goddesses in Indian society.

In Indian culture women are respected and addressed as *Āryā*, *Gurumātā*, *Bahena*, *Sakhī* etc. For the children, Mother plays an important role. Talking about the importance of mother, Yadarama Meena says:

“माँ सदैव गौ की तरह पुत्र को परिपुष्ट करने वाली होती है। वह विषाद रूपी सागर में डूबी रहने पर भी पुत्र-स्नेह के कारण कभी अपने मुखमण्डल पर दैन्यभाव प्रदर्शित नहीं करती। ऐसी सत्त्वगुणी माँ आतिथ्य-सत्कार, देवपूजा आदि गृहस्थ धर्म का पालन करते हुए भी

पुत्र की मंगलकामना के लिये क्या-क्या नहीं करती। अपने लाडले के
भाग्योदय के लिये सदैव तत्पर रहती है।¹

An example of *Karūṇa* sentiment.

वैधव्योदितवेदनातिविकला शून्या श्रिया वाटिका
दैन्यप्लुष्ट-समस्त-सौरव्य-सुषमा भग्नश्रया वल्लरी।
दुर्भाग्येदितझंझया कलिलतां याता रजोव्यापृता
धृत्वा डिम्भ-निबन्धनं हि कथमप्येषा दधे जीवनम्॥ ६॥

An example of *Dṛṣṭānta-Alaṃkāra*

धर्माचारपरायण द्विजकुले जातेति सत्त्वे स्थिता
ब्राह्मण्योचितकर्मबोधनरता वर्णव्यवस्थानुगा।
जातिथ्ये सुरपूजने विधियुते गुह्येऽवधानान्विता,
शुद्धान्तः करणा जहौ न सुकृतं कष्टेऽपि घोरे स्थिते॥ १७॥

An example of *Utprekṣā-Alaṃkāra*

वार्धक्ये स्मृतिभंगदोष-विकलो लोकोऽस्मि मन्दो मतः
काव्याराधनतत्परस्य तु परं भावाः न जाड्यं गताः।
मन्ये संविद्देवतां हृदिगतां सम्प्रार्थयन्तीं दिवः
अम्बा में ह्यधुनापि संस्मृतिगता जाने हितं चेष्टते॥ २२॥ पृ. १३

The following are the metres used by the poet in the poem:

TOPIC	NO. OF VERSES	METRES
समर्पणम्	3	<i>Śikharinī</i> -1, 2 <i>Śārdūlavikrīḍita</i> - 3

¹ Yadrama, Meena, Pt. Śrīrāma Dave Virachita Kāruṇya Kādambinī Me Jananī Viśayak Mūlyabodha, Dṛk- Vol, 28-29, p.66

कारुण्य कादम्बिनी	1 to 52	<i>Śārdūlavikrīḍita</i> - 1 to 31, 39 to 52 <i>Mandākrāntā</i> - 32 to 38
वात्सल्य वैभवम्	53 to 73	<i>Śārdūlavikrīḍita</i> - 53 to 57, 68 to 73 <i>Vasantatilakā</i> - 58 to 67
ते हि नो दिवसाः गताः	74 to 89	<i>Śārdūlavikrīḍita</i> - 74 to 82, 84 to 89 <i>Vasantatilakā</i> - 83
कलितं परिवर्तनम्	90 to 108	<i>Śārdūlavikrīḍita</i> - 90 to 92, 96 to 108 <i>Mandākrāntā</i> - 93 to 95
यौतुक कौतुकम्	109 to 118	<i>Śārdūlavikrīḍita</i> - 109 to 118

An example of *Śārdūlavikrīḍita* metre:

गो-सेवा-निरता सदैव सरसा हव्येन गव्येन या
चक्रे मे परिपोषणञ्च भागिनी युग्मस्य स्निग्धान्तरा।
तातस्यापि च पण्यपुण्य-कलिते सत्संश्रया सद्गनि।
श्वश्रृञ्चापि सदा जरावलयितां भक्त्यन्विताऽसेवत॥ ४॥ पृ.४

The condition of the poet's mother after the death of his father:

रम्यैषा गृहवाटिका मधुरिमा- पूर्णैः सुमैः शोभिता
क्रीड-ङ्गिभक- कोकिला-शुककुलैर्नित्यं वसन्तोत्सवा।
गव्यैः पुष्टकलेवरातिरुचिरा वाजैर्वरैः शाद्वला
दुर्देवात् सहसैव तातनिधने जाता व्यथा खण्डिता॥ ५॥ पृ.५

We see the hard working nature of poet's mother in the following verse.

दुर्भिक्षे या गतवति लयं वापिकाकूपनीरे
ग्रामादूरं तटिनिजठराद् गर्तलभ्याम्बुराशिम।
आनीयैषा प्रशमितवती नस्तृषां क्लान्तदेहा
तन्नो कष्टं विदितमधुना गेहलभ्याम्बुभाजाम्॥ ३५॥

IV.I.III. BHĀRATĪVILASA

Bhārativīlāsa (BV) “Graceful play of Goddess of speech” of Śrīrāma Dave is a eulogical poem in which the poet describes the power of speech. There are 191 verses in the BV. In our tradition the speech is considered as the form of Goddess Saraswati. Vedas glorified speech in its various manifestations of essence ‘*Aumakāra*’. The great grammarian philosopher Bhartṛharī calls the speech as *Sabda Brahma*. In *Kāmadhemutantra* the letters are called *Siddha Mātrkā*. Bhartṛharī explains the four forms of speech viz. *Parā*, *Paśyanti*, *Madhyamā* and *Vaikharī*. The *Śabdabrahma* is eternal and it has no beginning and end. The poet has described all these philosophical aspects of speech in a very lucid and interesting style. He says that all the beautiful objects of the world, the wonderful machines and all the modern gadgets are the product of ideas originated from speech. All the sentiments *Sṛngāra*, *Hāsyā*, *Karuṇā*, *Raudra*, *Bhayānaka*, *Vīra*, *Adbhūta*, *Śānta*, *Vātsalya*, *Bhakti* are the manifested forms of speech. The same speech appears in metres, songs, lyrics, speech, poems and amuse the hearts of people. All the great writers Vālmīki, Vyāsa, Kālidāsa, and the present poet himself earn universal appreciation, name and fame, wealth and status due to the grace of the speech. It is a very good *Stutikāvya* exclusively devoted to the Goddess *Varṇamātrkā*.

An example of *Raudrarasa*

क्वचिद् रुद्राराध्या भवसि रणचण्डी भयकरी
रणे शस्त्राघातैः रिपुजन-विनाशे च निरता ।
सरोषं भ्रूभङ्गैः द्विषदुरसि पादाहतिपरा
प्रकम्पं देवानामपि मनसि भीमा कलयसि ॥ ४७ ॥

An example of *Bhayānakarasa*

भीत्युत्पादनतत्परा क्वचिदहो कालाधिरूढाऽसिता
चेष्टाभिर्भयदाभिरेव कुरुषे चित्ते प्रकम्पोदयम् ।
वैवर्ण्यं स्खलितञ्च वाचि सहसा सम्पादयन्ती भृशम्
सम्मोहं जनमानसे प्रकुरुषे भीमाकृतिर्भारति ॥ ४९ ॥

An example of *Bibhatsarasa*

चित्रं नीलकलेवरा कृतमहाकालाश्रया भीषणा,
मांसाऽसृक्परिलिप्तविग्रहवती मज्जास्थिमग्नलया ।
भीमा प्रेतकरंकदारुणतनु निष्ठीवनालम्बिनी
मोहावेगजुगुप्सितैर्वलयिता बीभत्समालम्बसे ॥ ५० ॥

An example of *Adbhutarasa*

आश्चर्योदयकारिणी क्वचिदहो गन्धर्वदेवार्चिका,
संश्रित्याद्भुतमिन्द्रजालकलितं पीताम्बरावेष्टिता ।
नानावेगवितर्कविभ्रमसमुत्कण्ठाकरैश्चेष्टितैः
लोकान् विस्मयकारकैः प्रकुरुषे मुग्धान् विदग्धान् निजैः ॥ ५१ ॥

The following are the metres used by the poet

TOPIC	NO. OF VERSES	METRES
मङ्गलाचरणम्	6	<i>Śārdūlavikrīḍita</i> - 1 to 4 <i>Vasantatilakā</i> - 5, 6

भारतीविलासः	191	<i>Śārdūlavikrīḍita</i> - 1, 2, 4, 8, 9, 11 to 13, 17, 28, 29, 41, 42, 49 to 52, 80, 90 to 96, 99, 100, 102 to 104, 107, 112, 114 to 124, 151 to 158, 160 to 165, 169 to 171, 176 to 188, 191 <i>Mandākrāntā</i> - 3, 5, 10, 16, 31, 38, 39, 54 to 61, 76, 77, 81 to 86, 111, 113, 137, 142, 159, 190 <i>Mālinī</i> - 6, 7, 189 <i>Śikharinī</i> - 14, 15, 40, 43 to 48, 53, 73, 87 to 89, 101, 149, 150, 166, 172 to 175 <i>Upajāti</i> - 18 to 20, 22, 24, 25, 27, 32 to 37, 74, 75, 78, 97, 126, 128 to 136, 138 to 141, 143 to 145, 148, 167 <i>Indravajrā</i> - 21, 23, 26, 98, 146, 147, 168 <i>Vasantatilakā</i> - 30, 79, 105, 106, 108 to 110, 125 <i>Drutavilambitam</i> - 62 to 71 <i>Hariṇī</i> - 72 <i>Vamśastha</i> - 127
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An example of *Hariṇī* metre:

जनयति परां प्रीतिं चित्ते त्वदीयनवं नवम्
रसिक-रमणं चारु स्निग्धं कलाकुलमण्डितम्।
नव रससुधासिक्तं गात्रं रुचा समलंकृतम्
अभिनवपदास्पन्दानन्दं कवीन्द्रसुखावहम्॥ ७२॥ पृ.४०

IV.I.IV APĀṄGALĪLĀ

Apāṅgalīlā (AL) is a *Khaṇḍakāvya* published by Hansa Prakashan, Jaipur, in 2004. The poem consists of 184 verses. In this poem, the poet has described Lalitā, the goddess of knowledge. AL means ‘the graceful play of the glance of Goddess *Lalitā*’. The poet has used different metres in it. This work is translated into English by Prof. T.S. Krishnamurti, Bangalore, and Gopilal Dave in Hindi. The translation is *Padyātmaka* made in tune of the original. There are one hundred and eighty nine verses in total. The present *Khaṇḍakāvya* has subtitles viz. *Maṅgalācaraṇa* (5 verses), *Sṛṣṭilīlā* (36 verses), *Yugalīlā-I* (12 verses), *Yugalīlā-II* (27 verses), *Rāsalīlā* (10 verses), *Kṛpāpāṅgalīlā* (15 verses), *Nivedanam* (11 verses), *Samarpaṇam* (5 verses), *Vyaṣṭilīlā [Mūla]* (46 verses), *Kṛpālīlā [Mūla]* (12 verses), *Caṇḍikāpāṅgalīlā [Mūla]* (10 verses).

There are plenty of writings on the Goddess Lalitā. The *Lalitāsahasranāmastotram* is very famous in the history of Sanskrit literature. The poet has written two poems on the Goddess Lalitā i.e. LL and AL. In the LL, the poet narrates the glory of Goddess and in the AL, the poet defines that she is a goddess of knowledge. She is the family goddess of the poet. She is the supreme mother of this universe. She is not comprehensible by sense organs including mind. She is omniscient, omnipresent and all pervading. She gives us right guidelines and support at the time of obstacles of life. She is absolute i.e. *Sata* (truth), *Cit* (consciousness) and *Ānanda* (bliss). She is incomparable beauty and grace. The poet relates the Goddess *Lalitā* as a *Tripurā Sundarī*. She is elegant by nature, senses and mind. She is beauty of the beautiful and power of the powerful. She is gentle, noble, kind and cultured. She is energy and the main source for the universe. She is material cause, primeval force and primeval illusion. The poet depicts that Goddess *Lalitā*

has two forms *Raudra* and *Bhadra*. When she is angry her face is *Raudra* (fierce form). And when she is happy her face is *Bhadra* (graceful).

The poet has explained Goddess as a housewife. She is serving her Lord. So we say that she plays many roles. She is also called the Goddess of prosperity. She removes the poverty. She is eternal and supreme bliss. She has created all these wonderful objects of the world. The intelligence of the wise with its power of discrimination of the truth and untruth is a wonder. And that is also the creation of this mother. Goddess has also created the amazing nature in all its forms and varieties. The creation is nothing but a play of Goddess. Goddess Lalitā is in essence nine sentiments of the *Kāvya*. The best of those nine sentiments is *Śṛṅgāra* and that *Śṛṅgāra* has sweetness and that sweetness exists in the mother Goddess.

Thus in the present poem, all the qualities of mother Lalitā have been nicely described by the poet. It is interesting and simple. The language is simple and lucid. So we say that it is written in *Vaidarbhī* style. The poet describes the character, glory, importance, and simplicity of the Goddess. By this poem we see the poet's extreme love and devotion towards Goddess. He was ardent devotee of the Goddess *Lalitā*. The poem is a unique in its own way. The Poet's narrative style is very unique. The poet uses many metres like *Aśvaghāṭī*, *Kanakamañjarī*, *Vasantatilakā*, *Toṭaka*, *Bhujāṅgaprayātam*, etc. in the poem. The main sentiment is *Bhakti* and *Śānta*, *Karuṇa* comes as a minor sentiment.

The following are the metres used by the poet

TOPIC	NO. OF VERSES	METRES
मङ्गलाचरणम्	5	<i>Aśvaghāṭī</i> - 1 to 4 <i>Vasantatilakā</i> – 5
सृष्टिलीला	36	<i>Upajāti</i> - 1, 3 to 36 <i>Upendravajrā</i> – 2
युगलीला	12	<i>Vasantatilakā</i> - 1 to 10 <i>Śikhariṇī</i> - 11, 12
युगलीला द्वितीय	27	<i>Toṭak</i> - 1 to 11 <i>Upajāti</i> - 12 to 21 <i>Indravajrā</i> - 22 <i>Bhujāṅgaprayātam</i> - 23 to 27
रासलीला	10	<i>Aśvaghāṭī</i> - 1 to 10
कृपा पाङ्गलीला	15	<i>Upendravajrā</i> - 1, 13 <i>Upajāti</i> - 2 to 10, 14, 15 <i>Indravajrā</i> - 11, 12
निवेदनम्	11	<i>Kanakamañjarī</i> - 1 to 11
समर्पणम्	5	<i>Mālinī</i> - 1,3 <i>Śārdūlavikrīḍita</i> - 2,4 <i>Upajāti</i> – 5
वृष्टिलीला	7	<i>Upajāti</i> - 1 <i>Anuṣṭup</i> - 2 to 6 <i>Mālinī</i> – 7
गृहिणीलीला	7	<i>Anuṣṭup</i> - 1

		<i>Śārdūlavikrīḍita</i> - 2 to 7
कामेश्वरी	11	<i>Śārdūlavikrīḍita</i> - 1 to 11
शिवविष्णु संवादः	29	<i>Vasantatilakā</i> - 1 to 6, 8 to 12, 25 to 28 <i>Śikharinī</i> - 7, 9 to 24 <i>Upajāti</i> - 13, 15, 18 <i>Indravajrā</i> - 14 <i>Mālinī</i> – 29
कृपालीला	7 + 5	<i>Mattamayūra</i> - 1 to 7 <i>Pañcacāmaram</i> - 1 to 5
चंडिकापाङ्गलीला	10	<i>Śikharinī</i> - 1 to 10

An example of *Aśvaghāṭī* metre:

नीलालकाललितवक्त्रारविन्दमधुपानोद्यतालिसुषमा
 ऽपाङ्गोदितातिरसलीलाञ्चनेरचितवृत्तानुबद्धकविता ।
 नानाविधैर्ललितवर्णोद्भवैः सुभगवाक्यैः रसाश्रयवती
 भूयात्त्वदीयपदपद्मेऽलियुक्तसुममाला हि देवि ललिते!॥ ४॥ पृ.३

An example of *Kanakamañjarī* metre:

जनकनन्दिनी रामभामिनी लवकुशाम्बिका धरणिजा सती ।
 दनुजसंहतेर्हेतवे वने विकटसङ्कटे वसतिमाश्रिता ॥ ५ ॥ पृ.६५

Description of Nature found in *Apāṅgalīlā*

प्रचण्डरश्मिः सविताम्बरस्थो
 विश्वोपकारं कुरुते व्रतस्थः ।

उदेति कालेऽस्तमुपैति चायं

तवैव सङ्केत-निदेशनिष्ठः॥ ६॥ पृ.८

The poet has prowess over purāṇas and hence he has nicely described about three *Yugas* in *Apāṅgalīlā* like *Satyuga*, *Dwāparayuga* and *Kaliyuga*:

सत्ये सत्यपरायणा हि मनुजाः शास्त्रोपदिष्टं निजं

चक्रुः स्वात्मधियैव कृत्यमखिलं कामानपेक्षाः सदा।

नो राज्ञः खलु दण्डभीतिविवशाः धर्मे रतास्तेऽभवन्

सर्वेषां निजकर्मपालनरुचिः स्वाभाविकी चाभवत्॥ १॥ पृ.२६

त्रेतायामपि धर्मनीतिनिरताः पादोनकृत्याः परं

प्राप्ते द्वापरनामके ननु युगे जाता मनाङ्गन्यूनता।

शास्त्राज्ञापरिपालनञ्च विदधुर्दण्डस्य भीत्यैव ते

भूपालाः मुनिशासने च निहितञ्चक्रुः प्रजापालनम्॥ २॥ पृ.२७

The dialogues are very effective and simple in this poem. Let's see an example of conversation which took place between *Kāmeśwara* and *Kāmeśwarī*:

कामेश्वरः -

नूनं स्वार्थपरायणा हि सततं भोगोन्मुखा निर्जराः,

दायादानपि सर्वदैव सुखतस्ते वञ्चयन्त्यात्मनः।

भ्रष्टाः संकटकर्मणे च विकलाः आयान्ति तेऽस्मत्पदम्,

दक्षैश्छद्मनि सर्वदा सविनयं स्वीयं हितं साध्यते॥ ६॥ पृ.७६

कामेश्वरी -

सत्यं स्वर्ग-सुखोपभोगनिरताः स्वार्थकलक्ष्याः सुराः,

नीता वारिधिजा सुधापि कुटिलैः किं वा सुराप्यात्मने।

जाता अप्सरसोऽपि लास्यनिरताश्चेतोहरा नाकिनां

प्राप्ते संकटसंभ्रमे च विकला आयान्ति नौ पादयोः॥ ७॥ पृ.७६

In short, the supreme itself has been envisaged in this *Kāvya* in the form of Devī, the supreme mother. The language is lucid, simple and carries lot of synonyms epithets and small compounds. Many vocatives are used for mother and many names are used to show various traits of mother like गजमुखाम्बिका, शङ्करप्रिया, रसिकराधिका, कृष्णवल्लभा, विष्णुवल्लभा, वागधीश्वरी, जनकनन्दिनी, रामभामिनी, लवकुशाम्बिका, धरणिजा, जनकसुता, रामवल्लभा, शिवशिवाङ्गना, मुण्डघातिनी, दैत्यमर्दिनी, चण्डी, विश्वधारिणी, हृदयवासिनी, विश्वधारिणी and मोक्षदायिनी.

IV.I.V PARIKHĀYUDDHAM

Parikhāyuddham (PY) is a *khaṇḍakāvya* consisting of 126 verses composed in various metres. This is translated in to Hindi by poet himself. PY is written on the theme of Gulf war i.e. *khāḍīyuddha*. *Parikhā* is a feminine form and it is derived as परितः खन्यते - खन् +ङ+टाप् the place at the four sides of city or fort. A kind of gulf area. Lord Viṣṇu observed impact of *Kaliyuga* everywhere. He appointed various gods to control it and slept on the *Śeṣasaiya*.

The activities of disaster and downing continues in this world. The god creates these worldly concerns, nourishes and nurtures it and destroys them. But there are reasons of destruction. Destructive *Mahābhārata* war was a result of the misconduct of stupid rulers like Duryodhana and Duṣṣāsana etc. The several generations together perished within no time in front of Śrīkrṣṇa.

Because the *Kṣatriya* rulers became the opposer of our religion, the *Yādavas* came into picture. Indraprastha slipped off from the *Kṣatriya*. The rule of Moghal was implemented. The Yavanas ascended the throne. The patriotic and religious persons like Rāṇā Pratāpa and Śivāji etc. opposed the Yavan rule.

As the time proceeded the temptations for wine and women increased and the Moghal rulers get defeated by British soldiers. In the wheel of time, the Britishers also fled away due to the defeat in the independence war by Indians. The activities of war could not stop till, though the democratic rule had been in force around the world. Defense of own mastery still exists. There is a competition with the democratic countries to increase the atomic weapons. America became prosperous in the world of destructive weapons. The country Japan experienced the bitter fruits of this attack with these weapons.

The people of the scorching land of Iraq also became prosperous by extracting the petrol from the land and humiliated people of the small countries. The ruler of Iraq Saddam Hussain had made attempts to bring neighbour country Kuwait under the rule by power. Britishers made pieces of many nations during their rule. Saddama Hussain attempts to capture Kuwait, which was the part of Iraq previously. America intervended to stop the war of Iraq. The president of Iraq did not give up the stubbornness, in spite of urg by America's president. Hence all western countries together attacked the Iraq. Due to burning flames of oil, Iraq gets destroyed.

What would be the situation of Lord Viṣṇu, who is resting on the bed “*ŚeṣaŚaiyā*” in the ocean because of fire in the ocean? These unwanted worries arose in the poet's mind, which is revealed through this poem. For the cause of nurturing activities of the era, Indra with other gods, the Jupiter alongwith other Gurus, act according the orders of Viṣṇu.

All the Goddesses in the heaven went to hear the occurrence of war, to Lakṣmī, the wife of Lord Viṣṇu and inquired the well being of their husband. The increase of praise slander is obvious when ladies meet together, Indrani with other Goddesses

were believing that the crises of their periled husbands were due to Lord Viṣṇu; the husband of Lakṣmī. Ladies blame each other and created controversy. Meanwhile world reporter Nāradamuni entered in and described the war along with the well being of gods; hence the worries of goddesses simmered down and they return to their homes. This is the subject matter of this imaginary conceptual poem, which was inspired due to Iraq war. The poem sounds that, when any leader engaged in any struggle associates people with him. But when any crises arise, the wives of the associated people blame the leader and satire the leader. This poem is narrated in dialogue form between Lakṣmī, Brahmani, Rudrani, Indrani. *Vīra* is the main sentiment of this poem as it describes the incidence of war.

Character of Saddama Husain is described as:

गर्वोन्नतं सकृदिदं समरे मदीयं
शक्तिप्रभाकर-करोज्ज्वल भालपट्टम्।
छिन्नं पतेदवशिनो धरणौ नु कामं
नो जीवते परमिदं भविताऽवनम्रम् ॥ १०६ ॥

Description of war is also described aptly by the poet:

इतोऽम्बराद् गोलक-चण्डवृष्ट्या,
इतश्च टैंकौघ- विमुक्त - शल्यैः।
इतोऽम्बुधिव्यापृता – पोत – मुक्तैः
भीमायुधैर्व्यग्रमभूत् समस्तम् ॥ ११२ ॥
अनारतं व्योम-चरद्-विमान-
निर्घोष-भीति-स्खलितात्मगर्भाः।
शतघ्निनादैर्व्यथिताश्च नार्यः
युद्धाभिभूता विदधु-र्विलापम् ॥ ११३ ॥

The following are the metres used by the poet:

	NO. OF VERSES	METRES
	126	<i>Upajāti</i> - 1, 75 to 82, 84, 85, 87 to 96, 107, 109 to 116, 118, 120, 121, 124, 125 <i>Anuṣṭup</i> - 2 to 13, 19 to 22, 25, 26, 34, 35, 38, 40, 41, 46 to 58, 61 to 74, 97, 117 <i>Śārdūlavikrīḍita</i> - 14 to 18, 23, 24, 27 to 33, 37, 39, 42 to 45, 60 <i>Vasantatilakā</i> - 36, 98 to 106, 108 <i>Indravajrā</i> - 83, 86, 123 <i>Drutavilambitam</i> - 119 <i>Upendravajrā</i> - 122 <i>Mālinī</i> - 126

IV.I.VI KĀLAKAUTUKAM

Kālakautukam is a short poem written by Śrīrāma Dave and it is included in *Kāvyamañjūṣā*. It is divided into following sections:

1.	कालाय तस्मै नमः	३१
2.	धर्मनिरपेक्षता-कौतुकम्	१०
3.	नवोन्मेष कौतुकम्	१३
4.	नवताकौतुकम्	१७
5.	तन्त्रकौतुकम्- १	१६
6.	तन्त्रकौतुकम्- २	२५
7.	बलवान् कुरसिका मोहः	१५
8.	दोषदर्शननिरपेक्षस्योक्तयः	०६
9.	भग्नमनोरथः	०७

10.	गृहिण्याः गृहवेदना	०५
11.	याञ्चाभङ्गे तरुकृतं लताकुत्सनम्	०५
12.	इन्द्रः प्रस्थं समीहते (सर्वप्रधानोऽपि उच्चपदं समीहते)	०९
13.	लीलायितं सकलमम्ब! तवैव नूनम्	१०

There are total 164 verses. The word “*Kāla*” means time, and the word *Kālakautukam* means the magic of time. There is nothing permanent – the matter, men and the management in this wheel of time. Nobody could know the unknown action of the time. The great ascetics, hermits or even immortal gods could not save themselves from the morsel of the time. The great saint is equivalent to Veda Vyasa, who had written the big volumes like Purāṇas and *Mahābhārata*.

The gods, who as a result of virtuous acts gained heaven, had to migrate from heaven forcefully by demons who are generated by the influence of time. Suryavanśī and Chandravanśī kings were defeated by Moghals who came from far distance. The Moghals, who governed the India for a very long period had to be surrendered to Britishers. Britishers had to leave India without an actual war.

The leader of independence struggle Mahatma Gandhi told that “let my body in parts, but I will not allow the India to be broken into the parts”. But the same India had been converted into the parts in front of him.

According to the scripture’s tradition, a king becomes by the fragments of eight lokapals. This tradition of scripture is swallowed by the time. The start of democracy because of the influence of time in the world had been raised in India. Pro religious, cast systems were broken. In so called religious India, secularism

from other countries of the world is firmly established. All the cast and creeds are treated equal. To attain the ruling chair public power is a stronger force. Due to the rise of this new instrument of ruling power, the fox turned in to the lion. Thus, forgetting the principles of mortality believed since infinite period, recent covetous ruling leaders believe that they are immortal, and are adopting proper-improper ways to establish their dreamy unbreakable regime.

The ministers who have undergone punishment of imprisonment because of their crimes are not feeling ashamed on the sinfulness. They do not hesitate to get co-operation of their opponent to save their chair of power. These so called lions do not consider the damage of own self respect. The feelings created in poet's heart due to the period of time, he wrote this poem "*Kālakautukam*". Basically in this poem, the description is being made by *Ślesālamkāra*.

The following are the metres used by the poet

TOPIC	NO. OF VERSES	METRES
कालाय तस्मै नमः	31	<i>Śārdūlavikrīḍita</i> -1 to 27 <i>Vasantatilakā</i> - 28 to 31
धर्म निरपेक्षता कौतुकम्	10	<i>Mattamayūram</i> - 1 to 10
नवोन्मेष कौतुकम्	13	<i>Bhujāṅgaprayāta</i> - 1 <i>Śikharinī</i> - 2, 13 <i>Śārdūlavikrīḍita</i> - 3 to 12
नवता कौतुकम्	17	<i>Anuṣṭup</i> - 1 <i>Āryā</i> - 2 to 6 <i>Mālinī</i> - 7 to 17

तन्त्र कौतुकम्-१	16	<i>Śārdūlavikrīḍita</i> - 1, 10, 11 <i>Vasantatilakā</i> - 2 <i>Mālinī</i> - 3 to 5 <i>Anuṣṭup</i> - 6 to 9 <i>Śikhariṇī</i> - 12 to 16
तन्त्र कौतुकम्-२	25	<i>Anuṣṭup</i> - 1 to 7, 11 to 25 <i>Sragdharā</i> - 8 to 10
बलवान कुरसीका मोहः	15	<i>Anuṣṭup</i> - 1 to 7, 12 to 15 <i>Śārdūlavikrīḍita</i> - 8, 10 <i>Mandākrāntā</i> - 9 <i>Vasantatilakā</i> - 11
दोषदर्शननिरपेक्षस्योक्तयः	6	<i>Anuṣṭup</i> - 1 <i>Upajāti</i> - 2 to 5 <i>Indravajrā</i> - 6
भग्नमनोरथः	7	<i>Anuṣṭup</i> - 1 to 7
गृहिण्याः गृहवेदना	5	<i>Śārdūlavikrīḍita</i> - 1 to 3 <i>Aśvaghātī</i> - 4, 5
याञ्चाभङ्गे तरुकृतं लताकुत्सनम्	5	<i>Anuṣṭup</i> - 1 to 5
इन्द्रः प्रस्थं समीहते	9	<i>Anuṣṭup</i> - 1 to 9
लीलायितं सकलमम्ब! तवैव नूनम्	10	<i>Vasantatilakā</i> - 1 to 10

An example of *Mattamayūra* metre:

जातः पुण्ये त्वं रघुवंशे सुरवन्द्ये,

सीताऽऽनीता शंकर चापोद्धति सन्धा ।

स्वीकृत्याज्ञाञ्चापि कठोरां जनकेष्टाम्

गत्वाऽरण्यं निर्व्यूढासाप्यति कष्टा ॥ ५ ॥ काव्यमञ्जूषा (202)

Thus *Kālakautukam* is a very beautiful poem written on a very rare and unique theme.

IV.I.VII KELIBHŪKAITAVAM

Kelibhūkaitavam (KB) is a *Khaṇḍakāvya* containing 193 verses. KB is included in the book *Kāvyamñjuṣā* with Hindi translation. In this poem, the poet has highlighted the social problem of dowry, late marriage, immoral relation, illegal offspring, problem of illegal children. The marriages of the girls can not become possible without dowry; while boys live bachelor for the want of employment, but the natural thirst of the body could not be satisfied. The thirsty youth roam on the roads and follows the immoral path. Due to this, sometime maiden girls become mother and the bachelor boy the father, these helpless maiden girls dies. Because of social fear these maiden are been forced to throw their loving child into the canal or to leave them in the cradle named *Mātrchhāyā* at an orphanage managed by the government. The poet has describes pathetic condition of these children. The poet has seen all these miserable conditions by his own eyes.

These weak and diseased orphans are lying on the floor with empty stomach. The milk provided to them by donors has been consumed by care taker ladies. They are been feed with used food meals. Insect are biting them. The death also rejects these

helpless orphans to accept into the lap. Unfortunately, their fortune is variable according to their acts of rebirths. Infertile wealthy couples adopt those children who are from poor family. The conditions of girls are worst. Beautiful girls are taken in brothels for prostitution. They are living merely on the faith of luck. In spite of number of girls, the marriage problem of youth stands still. Educated in English medium and employed boys get married to noble and beautiful girls. But educated, having degree and cultured, do not get girl to marry due to not having knowledge of English.

The advertisement in the matrimonial of the print media for the desired husband or wife is an open option. Some people select this option for desired life partner, but their married life also proved unfortunate. Divorce occurs in case of beautiful girls too.

This, poet demonstrated the modern situation with one story. Kautsamisra is a hero of this poem to whom, somebody thrown in orphanage. One of the priests of temple adopted him, nurtured and educated him in Sanskrit school. Lastly, he had handed over his worshipping profession and died. Nobody, living was willing to give own daughter to this young handsome man who was on priestly profession. The helpless youth requested many people but nobody agreed to give their daughter to the bachelor young one; because he was educated in Sanskrit not in English, hence was not entitled for employment. People of even same profession rejected to give their daughter. As in the *Durgāpāṭha* version “bless me a beautiful wife” he worshipped to goddess Durgā was fruitless. Due to depression he reads in news papers the matrimonial and he put his efforts towards it. One of the prostitutes, who were a regular worshiper of the temple, inspired him for the same. This selfish inspiration was a part of the self attraction plans. She sends her beautiful attractive photos and

puts forth conditions and terms for the marriage. The innocent young craving for woman, this young priest agreed for the terms and condition against own will. He goes to the woman as shown by her. But the prostitute woman could not reach at that place because she was engaged with the other at that time. The servant lady was brought from some orphanage. Hence this lady servant takes away the young man to save him from evil minded prostitute from that place. Due to circumstances the young man leaves the place to protect himself from that evil minded woman.

Fortunately, those two orphaned met their parents in the *Śivālaya*. The priest considered this as a sweet fruit of goddess Bhagavatī's worship and enjoyed the rest of life with parents and appropriate house wife. Thus, the poem is written on this assumed story.

The following are the metres used by the poet:

NUMBER	NO. OF VERSES	METRES
1	34	<i>Mandākrāntā</i> - 1 to 3 <i>Upajāti</i> - 4 to 25, 27 to 34 <i>Indravajrā</i> - 26
2	31	<i>Upajāti</i> - 1, 9, 19 <i>Śārdūlavikrīḍita</i> - 2 <i>Mandākrāntā</i> - 3 to 8 <i>Anuṣṭup</i> - 10 to 18 , 20 to 31
3	38	<i>Upajāti</i> - 1 to 8, 10, 13, 14, 19, 20, 22, 25, 27 to 35 <i>Anuṣṭup</i> - 9, 21, 23, 36 to 38

		<i>Indravajrā</i> - 11, 12, 15, 16, 24 <i>Vasantatilakā</i> - 17, 18, 26
4	27	<i>Anuṣṭup</i> - 1 to 27
5	26	<i>Mandākrāntā</i> - 1 to 11, 23 <i>Anuṣṭup</i> - 12 to 21, 24 to 26 <i>Śārdūlavikrīḍita</i> - 22
6	37	<i>Upajāti</i> - 1, 14, 16, 17, 20 to 26, 28 to 34 <i>Anuṣṭup</i> - 2 to 13 <i>Śārdūlavikrīḍita</i> - 15 <i>Indravajrā</i> - 18, 35 <i>Vamśastha</i> - 19 <i>Vasantatilakā</i> - 27, 36 <i>Mālinī</i> - 37

IV.I.VIII MEGHOPĀLAMBHANAM

The *Meghopālambhanam* (MP) is a *Khaṇḍakāvya*. The MP is included in the book *Kāvyaamañjuṣā*, published by Rajasthan Sanskrit Academy, Jaipur in 2008. In this poem, we find descriptions of farmers who were wandering with their animals during the famine and the wives of distressed farmers complaining to the cloud about their condition without rain. There are 121 verses in total and the whole poem is divided into topics viz. 1st (25 verses), *Meghopachhandanam* (15 verses), *Virahiṇyāḥ Praṇayine Sandeśārthamegham prati yāñcā* (5 verses), *Meghaprasādanam* (15 verses), *Durbhikṣe Vikalā Dharā* (5 verses), *Ativrṣṭyākulā Dharā* (13 verses), *Nīradānā Gaganalīlā* (5 verses), *Vicitrāste Vāridā Vilāsāḥ* (5 verses), *Kimartham Kutsyate Meghaḥ* (5 verses), *Meghasyāpi Dāsya Nibandhanam* (5 verses), *Ime Mugdhāḥ Meghāḥ* (15 verses), *Śṛnvantu Bhoḥ Kim*

Kathayanti Meghāḥ (verses 16 to 18). It is a messenger type of poem requesting the cloud to rain in time. So that the farmers, the travellers and the labourers will be relieved from the pain that they are experiencing due to the extreme heat of a summer. It is composed in the style of Kālidāsa's *Meghadūtam*. The poet very nicely described the sufferings of the earth in the summer season. In this poem the earth is personified as the heroine who is in love with the cloud and seriously waiting for the cloud to come. Since there is no rain there are no waters in the river, ponds are very dry, trees and creepers are looking pale. There is no pleasure anywhere. There is no water to drink. Still there is hope that the rain will definitely fall. Clouds are just cheating people like the leaders of our time. The poet compares leaders of today with the cloud. The *Mandākrāntā* metre is used by the poet which suits the theme of the poem.

In Sanskrit literature many sentient and insentient elements are made messengers and trend of *Dūtakāvya* became prevalent. The cloud is personified as man. The poet's world is unique. Following the trend of *Dūtakāvya*, Śrīrāma Dave has also written this poem and has described various *Vilāsas* of cloud. In some places he appreciated the clouds who rain, he criticizes waterless illusionary clouds, he shows as if clouds are playing with each other like children.

The following are the metres used by the poet:

TOPIC	NO. OF VERSES	METRES
-	25	<i>Mandākrāntā</i> - 1 to 25
मेघोपच्छन्दनम्	15	<i>Mandākrāntā</i> - 1 to 15

विरहिण्याः प्रणयिने सन्देशार्थमेघं प्रतियाञ्चा	10	<i>Mandākrāntā</i> - 1 to 10
मेघ प्रसादनम्	15	<i>Drtavilambitam</i> - 1 to 15
दुर्भिक्षे विकला धरा	5	<i>Vasantatilakā</i> - 1 to 5
अति वृष्ट्याऽऽकुला धरा	13	<i>Mandākrāntā</i> - 1 to 13
नीरदाना गगनलीला	5	<i>Upajāti</i> - 1 <i>Mālinī</i> - 2, 3 <i>Indravajrā</i> - 4, 5
विचित्रास्ते वारिदा विलासाः	5	<i>Mandākrāntā</i> - 1 to 5
किमर्थं कुत्स्यते मेघः	5	<i>Mandākrāntā</i> - 1 to 5
मेघस्यापि दास्य निबन्धनम्	5	<i>Vasantatilakā</i> - 1 to 5
इमे मुग्धाः मेघाः	15	<i>Śikharinī</i> - 1, 2, 4 to 6 <i>Vasantatilakā</i> - 3 <i>Mandākrāntā</i> - 7, 8 <i>Vasantatilakā</i> - 9, 10 <i>Upajāti</i> - 11, 12, 14 <i>Indravajrā</i> - 13, 15
मश्रुण्वन्तु भोः किं कथयन्ति मेघाः	16 to 18	<i>Upajāti</i> - 16 to 18

Like Kalidasa, the poet begins with the line आषाढस्य प्रथम दिवसे!

An example of *Drutvilambita* metre :

विटप-संगम-पुष्पवती प्रिया

ललित-पत्र-ललाम-कलेवरा ।

विमथिता विटधर्मकरैः लता

समुदिते त्वयि मेघ! मुदान्विता ॥ ५ ॥ पृ. १०६

An example of *Mālinī* metre:

क्षितिज-सलिलराशोर्वीचयः प्रोच्छलन्त्यः

समरजलधिपोताः विग्रहाभ्यास सिद्धाः ।

वियदनलसगर्भान् शस्त्रवातान्क्षिपन्तः

गगन-समर-भूमौ युद्ध लीलां दिशन्ति ॥ २ ॥ पृ. ११८

IV.II. ŚATAKAKĀVYA

IV.II.I KĀMDHENUŚATAKAM

Dattasarananandji Maharaja of Pathameda village in Jalora district was protecting and devoted his entire life in service of cows. This is the main source of KS. The book is published by Śrī Gopāl Govardhana Gośālā, Aanandvan Pathameda, district Jalor, Rajasthan, and the year of publication is not given. There are one hundred and twelve verses in total and ten verses are written on the occasion of Anti-cow slaughter movement organized by RSS in Vikram Era 2009.

The “*Kāmdhenuśatakam*” is written by Pandita Śrīrāma Dave, a great and elderly Sanskrit scholar of Rajasthan. He described the divine personality of Dattasarananandji Maharaja in this poem. His heart experienced the divine feelings

which had been transformed into poetry by the inspiration from God, during the visit and look of a greatest “*Godhāma*” on the earth, of course the inspiration from the God is an important factor for the format of poem. The pious *Godhāma Pathamedā* was started in 1993 A.D. by Dattatraya Maharaja when he protected and released eight cows from the slaughter’s hands. Maharaja spreads the message of *Gorakṣā* among the people and gradually he released one lakh cows from slaughters and keeps them in village.

Like a guard of “*Gośālā*” Dattatreya incarnation, great man of the earth, is always worrying and thinking for the well being of entire cow race. He is feeling sorry, when saying, alas, why the killings of cow race of this land of saints of Bharat, even after the independence is not restricted?

The poet, in “*Sā Nandinī Krandati*” and “*Krandatiyam Kāmadhenu*” titled chapters, explained the pains of cow race, lamentation and the loud crying in the verse no 71 to 97. The poet Pandit Śrīrāma Dave had plunged in the ocean of heart of Swamiji, narrating the internal pains of Swami Dattasharananandji regarding the cow race security, and converted this pain into Godly speech, and presented before all Indians in the present poetry form. This poem is first of its kind written on subject of slaughter and protection of cows. The poet deserves appreciation for selection of the theme.

The poet pays tribute to the mārātyrs, the great men, brave *Kṣatriyas*, saints, followers of Guru Śikha, guards of religion, the preceptors, the celibates who contributed to ban these brutal killings of cows. He also opines that under the pretence and eyes closed, the said religious saints do not react to this sinful act of killing cows.

The poet narrates the mythological as well as the historical importance of Pathamedha Godham in the first verse of the poem. There “*Vedokta Śrauta Yajña*” was performed. There is a dense shadow of Jala trees; a flow of Sarswati and Sindhu rivers is flowing. The products for fire, food and medicines had been exported in bulk from this place to various areas. The jungles were as delightful as *Vṛndāvana*. They are also known “*Ānandavana*”. Many religious personalities, *Kṣatriyas* and members of cow lovers sacrificed their souls for the protection of cows. This holy land had received an ascetic Gurudev Swami Dattasharananand Maharaja for the safety of cows. The land of Pathamedha proved as being a “*Gotīrtha*” (holy place of cows) of the world because of the glittering services of Swamiji towards the cow race.

The chapter “*Jayati Kāmadhenu Suranandinī*” in the verse no 29, the poet had written that because the Dharamaraja Parikshit leaved this land and the *Kaliyuga* (new era) entered this land. In this *Gośālā*, the gods resides in the form of man to serve the cows. This emotional description can be seen while reading the verses 41 to 75 of the chapter “*Manuṣyarūpeṇa surāścaranti*”.

The poet criticized that Pandit Madana Mohan Malviya, Mahatma Gandhi and Bala Gangadhar Tilaka are not honoured by the makers of the policy of *Gorakṣā*.

The poet Pandit Śrīrāma Dave, follower of *Ṛṣi* tradition, in this poem of 114 verses uses metres like *Śikharinī*, *Upajāti*, *Dṛṭavilambita*, *Viyoginī*, *Śārdulavikrīḍita*, and *Vasantatilakā*.

TOPIC	NO. OF VERSES	METRES
समर्पणम्	1	<i>Śārdūlavikrīḍita</i> -1
जयति पथमेडावनितलम्	1 to 14	<i>Śikharinī</i> - 1 to 12 <i>Śārdūlavikrīḍita</i> - 13 <i>Anuṣṭup</i> - 14
कामधेनुगौरवम्	15 to 30	<i>Indravajrā</i> -15, 25, 28 <i>Upajāti</i> - 16 to 24, 26, 27, 29, 30
जयति कामदुधा सुरनन्दिनी	31 to 40	<i>Drutavilambita</i> - 31 to 40
मनुष्यरूपेण सुराश्चरन्ति	41 to 63	<i>Upajāti</i> - 41, 43 to 49, 52 to 56, 58 to 63 <i>Indravajrā</i> - 42, 50, 51, 57
विराजतेऽम्बापि च वैष्णवीह	64 to 68	<i>Upajāti</i> - 64, 65, 68 <i>Indravajrā</i> - 66, 67
सा नन्दिनी क्रन्दती	69 to 79	<i>Indravajrā</i> - 69, 77, 78 <i>Upajāti</i> - 70 to 76, 79
क्रन्दतीयं कामधेनु	80 to 95	<i>Śārdūlavikrīḍita</i> - 80 <i>Viṣamavṛtta</i> - 81, 82, 86, 88, 91 to 95 <i>Viyoginī</i> - 83, 84, 87, 89, 90 <i>Āryā</i> - 85
दत्तात्रेयोद्घोषणम्	96 to 100	<i>Śārdūlavikrīḍita</i> - 96 to 100
दानाभक्तस्य अन्धत्व निवारणम्	101 to 103	<i>Śārdūlavikrīḍita</i> - 101 to 103

देवान् प्रति अभ्यर्थनम्	104 to 109	<i>Vasantatilakā</i> - 104 to 109
राष्ट्रभक्तानप्रति	110, 111	<i>Śārdūlavikrīḍita</i> - 110 to 111
समर्पणम्	112	<i>Anuṣṭup</i> - 112
Verses written on the occasion of Anti-cow slaughter movement organized by RSS in Vikram Era – 2009	10	<i>Vasantatilakā</i> - 10

IV. III. LAHARĪKĀVYA

IV.III.I LALITĀ-LAHARĪ

Lalitā-laharī is a *Laharīkāvyā*. The poem is written in the praise of Goddess Lalitā, the family goddess of the poet. There are sixty eight verses in total where the sixty three verses stand for the main text and five verses stand for the *Lalitāpañcakam*.

The poet once went to his native Samadadi village of Rajasthan in *saṁvata* 2055 to pray to goddess Lalitā in a very remote place. The poet observed the facilities that are created for pilgrims like road, *dharmaśālā*, *bhojanaśālā*, drinking water etc. The temple is also renovated but the *garbhagrha* is still not changed. The *Vigrahapūjā* has now become open for people and that is why it is now not any more attractive.

The poet offers *naivedya* to goddess and starts reciting the *Stuti*. He also remembers old sweet memory of his young life, his uncle Magadattji's devotion towards goddess.

The poet describes the beauty of nature in this poem like old bushes, stony narrow path, flowing water, water pond, flowing water in village, the scene observed from the temple, flood of river Luṇī and natural scenes. He also describes goddess Lalitā in middle, other side of her idol of Mahākālī, another side *prācīna-vigraha* of Saraswatī, Gaṇapatī in the front at the last Batuka-bhairava with Bhagavatī. He also describes the place of Boṭanātha Mahādeva in the middle of Luṇī river.

The poet gets overwhelmed with *Vātsalyabhāva* of goddess Lalitā and wrote this poem. The poet has used three meters viz. *Śikharīṇī* (1 to 61), *Mālinī* (62nd) and *Upajāti* (63rd) in the LL. He has also given interesting description of temple of Botanātha Mahādeva, which is situated on the bank of the river Luṇī. We can also find an attractive and memorizing picture of sacrificial pit, bees, plants, hills, birds, animals etc. The cubs of the lion are playing in the lap of the cave and forest animals are also rested under the trees. The lion, monkey, deer, hare etc are moving with mutual understanding though they are enemy.

The Goddess Lalitā is taking care of the whole world sitting inside the cave, because she is omnipotent, omniscient, omnipresent and all pervading. She has a very good friend named Goddess Mahākālī is taking care of her as a guard, and also giving full entertainment to the children. Sometimes Gaṇeśa is also punished whenever he crosses his limits for his mischief. The Goddess Saraswatī, the wife of Brahmā, is also clever. The mouse, vehicle of the Gaṇeśa is playing in her lap without fear.

In the *Navarātri* of the spring and autumn, Brahmins worship her for their happiness. Vaiśya people worship her in his business is to receive the benefits of mass finances. Vīravratī Durgādās of Māravāda followed the path of good shelter

by austerity. On the full moon day a fair is held, beautiful *tilaka* on her forehead is done on that day by Brahmins. The poet also talks about the condition of today's Brahmins. Today Brahmins do not worship lawfully. Goddess is sitting in silence. At the end, the poet prays to the Goddess for the welfare of all people.

Bhakti is the main sentiment of this poem and *Vīra* and *Hāsyā* are subordinate sentiments. In the description of the temple and family members of the Goddess *Lalitā Hāsyarasa* is delineated. In the description of Goddess *Mahākālī Vīrarasa* is delineated, because she is taking care of Goddess *Lalitā* and her family members as a guard.

An example of *Vīrarasa* :

यदा सिंहारूढा समरभुवि बध्वा परिकरम्,
धनुः खड्गं पाशं वहसि कुलिशं पाणिकमले।
रूषारुण्यं दृष्ट्वा स्मितललितवक्त्रे तव शिवे!,
भवन्त्येते देवा अपि चकितचिता खलु तदा॥ ५१॥ पृ.२६

The poet expresses his pain and agony when he observed that how people are taking away stones which enhances the beauty of that pilgrimage, cutting the beautiful trees and thus spoiling the nature in the following words:

खनन्तः पाषाणान् तव सदनसौन्दर्य-निचयान्,
हरन्तो वृक्षाणां श्रियमपि च निष्कोषनिरताः।
प्रदुष्टां कुर्वन्तः प्रकृतिमपि जीवोपकरणीम्,
अजानन्तो मूढास्तव जननि! कारुण्यकलनाम्॥ ३३॥

The poet has used three meters viz. *Śikharinī* (1 to 61), *Mālinī* (62nd) and *Upajāti* (63rd) in the present poem. The five verses of *Lalitāpañcakam* are written in *Vasantatilakā* metre. Here is an example of *Vasantatilakā* metre.

TOPIC	NO. OF VERSES	METRES
ललिता पञ्चकम्	5	<i>Vasantatilakā</i> - 1 to 5
Main Text	63	<i>Śikharinī</i> -1 to 61 <i>Mālinī</i> - 62 <i>Upajāti</i> – 63

The language is very simple and lucid. A reader can understand easily. He uses only four metres and it is also very easy and famous. The poet sings the glory of Goddess Lalitā in a very nice manner.

IV.IV. LAGHUKĀVYA

IV.III.I KAVITĀMAÑJARĪ

Kavitāmañjarī is a collection of 37 poems presented under different titles. The KM contains 360 verses in total. Some of them are lyrics. He has written some small occasional poem on the occasion like Sanskrit conference, repentance of Purusottam Dasa Tendon on Nehru's becoming the president of congress, earthquake of Gujarat, in the memory of Hedagevar who is the founder of RSS, poem on Kālīdāsa and Māgha, significance of *Ālasya* etc. The titles of poems are as under:

No.	Title of the Poem	No. of verses
१.	स्वागत-गीतम्	४
२.	सारिका-गीतम्	६
३.	कुरु न गर्व कुसुम! चित्ते	६
४.	कौमुदीमहोत्सवः	६
५.	कादम्बिनी	७
६.	शारदी	६
७.	दिवाकरः	८
८.	दीनहृदयानि	८
९.	बाधतेऽयं शीतकालः	११
१०.	मरुगङ्गा	९
११.	भारतविभाजनवेदना	२२
१२.	शरण्याः शरणार्थिनः	६
१३.	संस्कृतसेविनो व्यथा	१३
१४.	ध्येयनिष्ठं प्रति	५
१५.	शंखनादः	६
१६.	नरकेसरी	७
१७.	हे महापुरुष! वन्दे	५
१८.	केशवस्मृतिः	११
१९.	भारते भातु भारती	६
२०.	दिव्यास्ति नः संस्कृतिः	११
२१.	स्वतन्त्रता	१०
२२.	स्वयमेव मृगेन्द्रता	६
२३.	स्वार्थाय तस्मै नमः	५
२४.	पुरुषोत्तमस्य प्राधान्ये पण्डितस्य मनोव्यथा	१३

२५.	राजीवं हतसौरभम्	६
२६.	कथं पङ्कजे पङ्कला दृष्टिरेषा	७
२७.	गुर्जरे भूमिकम्पः	१५
२८.	आकर्ण्योत्कलविप्लवं समुदिता	१०
२९.	समस्यापूर्तिः	९
३०.	कालिदासकविता	८
३१.	माघे विमुग्धाः वयम्	११
३२.	माघोल्लासरसः	२६
३३.	चायां मायावतीं नुमः	१५
३४.	चाय प्रातः स्मरणम्	५
३५.	विजयाप्रशस्तिः	११
३६.	वृत्तपत्र! नमोऽस्तुते	२३
३७.	आलस्यमाहात्म्यम्	१७

Śrīrāma Dave has enriched the field of contemporary Sanskrit writings by writing eight *khaṇḍakāvya*s. They are as important as *mahākāvya*s. The themes of all this *khaṇḍakāvya*s are new and no other poet has written any work on these themes. However, his style, diction, mode of expression, descriptive techniques and linguistic pattern remain the same. The poet had equally put labour in making these *khaṇḍakāvya*s good, interesting and enjoyable.