CHAPTER VI

STOTRAS

Stotra Kāvyas are devotional lyrics sometimes as laghukāvya like Sreekrishnakaramīta and some times Mahakavya like Nārāyaṇeeya. The principal aim of it is sivetarakṣati i.e. removal of the inauspicious aspects.

The word stotra is derived from the root stu meaning to praise. Stotra is defined thus:


\[ \text{स्तोत्रोऽधिवधनम् स्तोत्रस्तोलक्षणम्} \]

Devotional poems can broadly be classified under two heads – laudatory, i.e. praise to the diety and prayer, request to remove the sins and sufferings. Nārāyaṇīya, Sūryāṣatakā etc. are prayers to the Gods to save the author from their suffering.

The Stotrakāvyas of RVP come under the first category. He praises Viśṇu, Devi, Pūrṇatrayīsa etc. in his stotras. The major part of his stotrakāvyas are praises showered on Pūrṇatrayīsa who is the family duty of the author.
The contribution of Kerala to Stotra literature.

Kerala’s contribution to stotra literature is very substantial both in quantity and in quality. Sri Sankara, Kulaśekhara Ālvar, Lilasuka, Narayanabhatta and Ramapanivada have composed many devotional poems. The name of RVP can also be included among the authors of Stotraśāyīs.

The earliest among the Stotraśāyīs, seems to be that of the great Sankaracharya (8th A.D.). Tradition ascribes about sixty works to Sankara such as Śivānandalahari, Saundaryalahari, Kanakadharastavam, Viṣṇubhujanga, Saradāstavam etc. A.B. Keith says – Sankara’s doctrine of the two aspects of the truth, the higher and lower permitted him to adopt, to the full popular beliefs and to express his feelings in a way acceptable to other than metaphysicians and there is no reason whatever to doubt that he composed such poems.

Among the outstanding lyrics of devotion one naturally places Mukundamāla² at the top to be followed by Saundaryalahari, Śivānandalahari and a few more lyrics of Sankara. The Śrīkrṣṇakarṇāmṛta of Bilvamangalam has a universal appeal while Narayaniya of Melputtur is reckoned as a gem among the work of its class. Bhaktimaṇjari of Śvātitirunāl³ also can be placed among them.
In the 11th century Bilvamangala wrote his Kṛṣṇakārnāmṛta, Nectar for Kṛṣṇa's Ears, 110 verses on the glorification of Kṛṣṇa, a poem that in Indian is held in great esteem.

Nārāyaṇiya of Narayana Bhatta, completed in the year 1590 AD is a stotra and fairly extensive, Mahākāvyya at the same time. The poem contains the whole story of the Bhāgavatapurāṇa and consists of ten Daśakas. In Kerala it enjoys the status of a devotional work such as Bhāgavata, and religious people chant stanzas from it every day. The legend was that the poet was suffering from rheumatism and was cured of this disease by his prayers to Kṛṣṇa.

**Bhakti in Stotra Literature**

Bhakti comes as dominant motif of stotra literature. The term Bhakti is derived from the root Bhaj by adding the termination 'Ktin' which expresses an action and means among other things service, devotion, attachment, loyalty, worship and homage.

**Definitions Of Bhakti :**

The term Bhakti is defined in different various ways.
According to Naradabhaktisūtra the profound and immortal love for God is known as Bhakti.  

The Śandilyabhaktisūtra states: An intense love for God is known as Bhakti.  

The Naradapañcasūtra defines Bhakti as serving God with a pure mind after banishing all worldly desires.  

For Madhusudanasarasvati Bhakti is a mental tendency directed towards God, excited by the hearing of God’s attributes.  

Rūpagosvamin in his Bhaktiirasāmṛtasindhu has defined Bhakti as being imbued with the love of the duty completely.  

Bhakti therefore means, an intense love for the lord.

According to Bhāgavata, ‘Bhakti is a complete dedication of soul, out of the innermost attachment developed for God.’  

Different authors have explained Bhakti as following:

1. ‘प्रीतिरविवेकानां विषयेश्वरपारंपारिः’
   
   तागनुसमत: समे हृदक्रम्यसरिपत्रु / \(^{(9)}\)

2. ‘स्वेयपूर्वमनुमृत्यजनू भक्तिसृष्टेः’ / \(^{(10)}\)

3. ‘उपाधिनुसृतानु च शेषकं भक्तिः’
   
   समुक्त यस्मात्म सेवनः /
The literal meaning of Bhakti is devotion or unselfish love. Bhakti is an intense attachment to God or deep interest in God and things concerned with God.

Development Of Stotra Literature

The stotra as a rule takes it for granted that God can assume any shapes as he desires. Topics incidentally dealt with therein such as life after death, role of sin in determining present and future lives, the part played by the threefold gunas, viz. Sattva, Rajas and Tamas have increased the values of stotras. The authors of Purāṇas and Mahākāvyas resort to stotra as and when occasion demands. Poets like Bana, Mayura, Jayadeva, Vilvamangala, Melputtūr and others wrote independent works in the field making the form extensive as well as ramified.

In his stotras Kīrtanabhāva is an important aspect. Almost all known slokas in the poem represents this mode.

This is surely one of the means of Mukti great divine persons like Narada, Valmiki, and Sukadeva in ancient times, Gurunanak, Tulasidas, Surdas etc. in comparatively recent times, have all attained perfection
through Kīrtanabhakti. In Kīrtanabhakti devotee is thrilled with divine emotion. He loses himself in the love of God. The devotee is ever engaged in Japa and repeats the lord’s name.

**Stotras Of R V P**

There is a collection of stotras on the family deity and other īstadevatas. R.V.P’s family deity is Pūrṇatrayeea. These stotras are known as Stotramāla. They are seven stotras dealing with the dieties mainly Kṛṣṇa and Devi.

They are

1. Śrīkṛṣṇalīlāstava
2. Śrīpūrṇatrayiśa stotra
3. Viṣṇuvibhūtīlaśastava
4. Prārthanāpañeṣaka
5. Devipādastuti
6. Śivastotra
7. Skandapañeṣaka
1. Śrīkṛṣṇalīlāstava

There are hundred and one slokas in this stotra. The poet describes Kṛṣṇa's birth and childhood. The main sentiment is Bhakti. The life of Kṛṣṇa gives adequate scope for the expression of it. In several slokas poet himself bows to Kṛṣṇa. His mastery and literary artistry express itself in the most striking manner when he employs the device of making the sound echo the sense. He uses different metres. Arthālaṁkāra and Śabdālaṁkāra are also used.

Sentiment

In this stotra each of the sloka indicate different types of sentiments. The main sentiment in this stotra is Bhakti.

Figures of Speech:

In the opinion of Vamana, the Alamkārās in the poetry generally stand for the beauty. They are such means of embellishments as to brighten the beauty endowed with gunas.

There are three types of Alamkaras. They are Arthālaṁkāra, Śabdālaṁkāra and Ubhayālaṁkāra. Śabdālaṁkara beautifies sound.
Arthālamkāra beautifies sense. Ubhayālamkāra beautifies both sound and sense. In this stotra Sabdālamkāra is used in so many ślokas.

1. Anuprāsa used in this stotra is noticable. According to Dandin Anuprāsa is the recurrence of varnas not too far remote from one another and whereby one is reminded by the impression produced by similar previous sequences of sound.

In the following verses poet uses Anuprāsa:

लक्ष्मीसिध्ये विलोकऽकोणा
कमलीयं कलये रणगिर्यमूण्य ।
नवनीतलावत्ये प्रवृत्तः
कुहलवल्लवलकर्ष्य बृलवं ।। SLS, P.4., Verse 12

In the above verse, the sounds la, tam, ni are used two or three times. So this is the example of Anuprāsālamkāra.

2. Dvitiyākṣarakrṣa & Antyākṣarakrṣa

R.V. P. uses Dvitiyākṣara Prasālamkāra and Antyākṣarakrṣa in the slokas. In this alamkaras the second and the last varnas of all lines are same. An example of Dvitiyākṣarakrṣa and Antyākṣarakrṣa
Varṇas beautify this śloka.

3. Yamaka

Yamakaṁkāra is also seen in this stotra. The following śloka is the best example of Yamakaṁkāra.

Vedāntrāṇa oṣepkal हि मूसो

Dvāntrāṇaḥ satāvat परितः प्रकितपत्रः ।

Avāpa raksāṇa vikṣilānān ति

Samānān prasūtī vādhin tātā: ।

SLS, P.8, V-25

Here Āśraya is used in all Padas. So this Yamakaṁkāra

4. Arthālaṁkāra - Upama

Arthālaṁkāra beautifies the sense. Profusion of similarity between two objects is expressed in Upama. In the verse 35 we can see this simile. The verse is as follows:

\[\text{Verse 35:}\]
Here the similarity is between the Cakorika and Sudhādhāma. The Cakora bird is fond of the nectar rays of the moon. Another is an example of Upama.

5. Rūpakā

Rūpakā is one of the figures of speech used from the time of the early poets. Here the Upameya is identified with the Upamāṇa without losing its own identity. This alāṃkāra has been used in almost all important sanskrit classical works. The sixteenth śloka of S.L.S. is an example for this rūpakālāṃkāra. The verse is as follows.

योहार्यत्व मलमुखोऽतिलयन्तुपायात्
सुनेषु बाणविववङ्गः धन येन ।
एषादुर्और स्वसहहां सुहृदा सुभद्रां
भद्राणि वर्षकु स वृषिणवराणवाहः । ॥

SLS, P.22, V-68
Here upamāna the sky is identified with Upameya word vyṣṇivara (vyṣṇu), without losing the identity.

6. Śleśālaṁkāra

In śleśālaṁkāra, same word denotes several meanings.

There are different metres used in this stotra. Few of them are illustrated here.

The metre used in the first verse is Upendravajra. Upendravajra is a metre in the Triṣṭup class of eleven syllabus in Pada in which each Pada will have Jatajastagāhāḥ i.e. two jagaṇas one tagaṇa and two gurus.

The example given in the stotra is

श्मायति प्रार्थनव्या सुराणां

भरसतःराव पुरा धराया: ।

अन्यायता जो वसुदेवपत्न्या

कृष्णालम्बा हन्त, तमान्तोऽरिन्म ॥

SLS, P.1, V-1

The next śloka i.e. the second śloka is Indravajra. Indravajra is also Triṣṭup class. It is two tagaṇas one jagaṇa and two gurus.
The following śloka is an example of Indravajra

जननावसरे विसारितेजया

धूतदित्यांबर भूषणायुधाभिः।

पितरी कुरुङ्गेम वरसभवित

प्रभद्वशंचर्यभरो, पातु नित्यं।। SLS, P.1, V-2

Mālinī vr̥tta used in many verses. Mālinī is a metre with fifteen syllables in Pada made up of the Gaṇas – na, na, ma, ya, ya. This metre is used in the following verse.

शिहतवनवतिदूरे लोभवं गोपसूनु

स्तरपदि समुप्यातो जानुचारी वृहीत्वा।

जयति वलितकण्ठ सारिसत वीक्ष्ण कुर्वन्

सुखसरितविन्यास्मातरं सारसाशः।। SLS, P.4, V-11

Sārdūlavikṛtīta comes in five verses. This is the long vr̥tta. In this metre there are nineteen syllables in a Pada, which consists of "Masajāstatagaḥ – Magaṇa, sagāṇa, sagāṇa, sagāṇa and two tagaṇas along with guru. It has a yati at the twelfth and the seventh syllables.
In the following verse poet uses सार्दुलाविक्रितिता metre.

हृद्या वन्दनकानननात सुगन्धसाँद्रलाबि जातादरं
वर्षन्तीषु सुराक्षासु कुतुकालोकप ललेक्षणं ।
गायलीष पदान्वूजं तदुपितं न्यस्मव्वचाणन्द्वपुरं
कल्प्याणं स करोतु कालिकयकारंजे पनुत्वन् प्रभुः ।।

SLS, P.8, V-24

Sragdharā metre is used in only one verse. Among the metres commonly used, sragdharā belonging to the longest with twenty one syllables in pada consisting of the gaṇas – ma, ra, bha, na and three yagaṇas with yati syllables seven, seven and seven.

The verse as follows:

वेणुवादकलमानशूषणोदितक्वणमनोहरं
पाणिपदम कृतविलासानुप्त पादविन्यसान सुन्दरम् ।
गोपिखानविमोहं विद्वानतोषणं शुचन पावनं
रासनृत्वमङ्कलोलमस्य गम शितवधानेन परिभाषतां ।।

SLS, P.12, V – 36
Here is only a few metres pointed out. Rest of the metres like vasantatilaka, mandākrānta, vamsastha are also used in this stotra. The meters used are to delineate the sentiment.

Style:

Sanskrit rhetoricians have dealt with a variety of styles in speech having subtle difference between one another. In the opinion of Vamana Rīti is the soul of poetry. Vamana introduced three types of Rīti. They are vaidharbhi, Gaudi and Paṅcāli. These names are said to have originated from vidharba, Gauda and Paṅcala countries respectively. Among the various styles vaidharba style is dominant. Vamana says that the Vaidarbhīrīti unites all the ten kāvyagunās.

The vidarbhī style is notable for its absence of long compounds. Considering the characteristics of Vaiddarbhi style it can be seen that R.V.P. used Vaidarbhi, Gaudi and Paṅcāli in this stotra.

For example of Vaidarbhi :-

वृन्दारकपण्डम्बुयः प्रसून
वृन्दारकाभरण कानवराजिरभ्यः ।
वृन्दावने विहरण सत्तगोदके अरे
वृन्दावन य इथेषु हरिन्तभीदे । ॥ SLS, P.6, V-17
For example of Gaudi:-

समा०दावेकेनैवा०मवामवहुनृणं
वल्लयो विजवभातु
हन्तयान्यजनिर्मवकु, सससलु, सलकृता
वाजवहुद्वातु भाय सभायां।
सन्तादु पार्ष्टी तात्विनितराचारण
संसृवज्ञण्मरौध्यम्
द्वृत्तवाचाराणुं विनितासुजजनुतः:
पातु मां भक्तवन्धु: || SLS, P.29, V-89

Pâñcâli's example is as follows:

लीलारसाकृष्टकलिन्दवादी
प्रकाशितावद्वर्तं करानुभावं।
कृष्णाब्रजं विज्ञवलोकितरागः
रामाभिधानं हरिमाद्र्यान: || SLS, P.27, V-82

Comparision between Nārāyaṇīya:

The story Bhāgavata narrated with details in Nārāyaṇīya is retold in this stotra. In Nārāyaṇīya each stotra contains ten slokas. But in the stotra each incident describes only one or two slokas. Even if the story in
the stotra has been dealt briefly no change has been made from Nārāyaṇīya.

Here described one sloka pointed out that.

As follows the example.

Nārāyaṇīya

वेणुवादकृतताबदानकलमानरामवतियोजना
लोभनीमुदुपादपानकृत तालमेलनमनोहरम् ।
पाणिसंकेतदेशुरणा च मुहुरसस्वतितकराम् ॥
श्रोणिविंचिचलबन्धर भक्ति रासकेलिसर डम्बरम् ॥

Rasakrida - 4

Śrīkṛṣṇalilāstavaḥ

वेणुवादकलमानभूषणभाणोदितचणमनोहरम्
पाणिपत्तकृत्तलिनक्कुमुदुपादविवयसन सुन्दरं ।
वृद्धक्षणनविनों विद्यारोपण भुवन पावनं
रामबृत्तमखिलोलतमस्य नम चित्तधानिक परिभाषां ॥

SLS - 36
Prārthanāpañcakam

Poet shows his Bhakti towards Viṣṇu. As the name indicates there are only five slokas in the stotra. Poet prays to Lord Viṣṇu to protect his life.

The five verses are in four different metres - Sragdhara, Sārdulavikridita, Prthvi and Sikharini are in this stotra.

Sragdharā

Sragdharā belonging to the longest with twenty-one syllables in the Pāda consisting of the ganas - ma, ra - bha - na and three yagaṇas with yati syllables seven, seven and seven. The first sloka is the sragdharā.

Example is given below:

\\begin{verbatim}
आभासुल्लक:ध्यराट्क स्वयभकुकुत यः  
पापकर्माणि यक्त 
ददैवान्वयान्बुताप स्सहितमुपवतो  
द्वयते याचानां: ।
क्षणवन्माम्पराधा इति, गमतु हरे।
कुल्तो धयाया घौघमू 
धिक्कृत्यान्वन्तवासे तदापि न सुकरं 
त्वत्कृत्यावोध्वन्तेमा ।।
\end{verbatim}

P.P., P. 93, V-1
Sārdūlavikrīditam

Sārdūlavikrīditam comes in the second verse. In this metre there are nineteen syllables in a Pada, which consists of Masajāstgāhaḥ – magaṇa, sагaṇa, jagaṇa, sагaṇa and two tagaṇas along with a guru. It has yati at the twelfth and the seventh syllables.

This metre is used in the following verse:

\[
\begin{align*}
\text{durdvāntamadmaḥhitamam pariṇa vyantarpan}
\text{dāvanti लघु तब तब कूटिलमधितदन्त्रालम्।}
\text{सर्वश्रानन्दे। काव्यपी विषयांवामिन्द्रालोभव}
\text{स्वाधीनङ्गकालया तथा कुवलापीताहर। विघ्नसंग।}
\end{align*}
\]


Prādhvi:

Prādhvi vṛtta uses in third sloka. That is

\[
\begin{align*}
\text{हरेगंधिरिनविन्दीकमित्तुरुख्वरंदरका}
\text{गनेव समुपासवे सवत्वबिज्जा। तस्मानस्वत्वविधु नवत्परीवरसी}
\text{नवत्परीवरसी झटटी मुयसागरहसां}
\text{दयाबिलय। भवितदा भवदु भवितरत्नवत्म।। V-3}
\end{align*}
\]
Śikhariṇi

Śikhariṇi Vṛtta used in two ślokas. This is also longest metre.

Example is given below:

पयः पारावारे बलदि तत्वांकार्यीतपदः
विषण्ण भोजीन्द्रे पुलकितमुनिवातस्तत्वः
परीतान्वित्यास्वैरारिद्विमुः: पीतवस्तनः
प्रसन्नं त्वां परयन् मुरधर! पराण्विसतिमियां // V-4

Śripūrṇatrayīśa Stotra

Śripūrṇatrayīśa is the family deity of Cochin kings. R.V.P. wrote many devotional poems about pūrṇatrayīśa. Trayi means three vedas i.e. Ṛgvada, Yajurveda and Sāmaveda. In the commentary of Śripūrṇatrayīśa stotra, Sri. Rama Pisaroti vividly explained the inner meaning of Pūrṇatrayīśa. There are thirty-eight slokas in this stotra. Pūrṇatrayīśa is Mahāviṣṇu.

This temple is in Tripunithura. Many poets have composed verses enlogising the lord of Pūrṇatrayīśa.

The stotra poet describes Pādādikeśa (foot to head) of Mahāviṣṇu.
R. V.P. uses beautifully Alamkāras and metres. In one sloka we can see that two or three Alamkāras. Mātrā vṛttas are also use in this stotra. The main sentiment is Bhakti. The diction is graceful.

**Alamkara**

Arthālamkāra, Sabdālamkāra and Udbhayālamkāra are in this stotra. In the first sloka Kāvyālamkāra and Anuprāsa are used. In this sloka the Varṇa “ya” is used several times, so this is Anuprāsālamkāra.

Sloka is as follows:

स्वच्छान्त्र बित्यसुखबोधसद्धन्याय
स्वेच्छानुसृतिकामनीय कलेबराय ।
नारायणाय भवते भवमद्वैयाय
पूर्णश्रीतिलयनाय बनोरस्तु बित्यन् ॥ V - 1

Here is arthaalamkāra and sabdāalamkāra are together used. So this sloka is example for Udbhayālamkāra.
Three alaṅkāras are also seen some ślokas. Second one is the best example of this type of śloka. Here comes Svabhāvokti, Rūpaka and Upama

Example is:

वाजन्य प्रसारं चरणं स्थरं सुरंगता

नाकुकुटव चेतरमहीन्द्रं विद्वेश्नीते ।

तिष्ठन्त वसन्नवदनो मदनाभिराग

निघत्ते विभादु सततं भजवत् भदवन्ये ॥ V - 2

Satatam mamam citte vibhatu - svabhāvokti
Peethatvarapam - rūpakam
Madanābhirāmaḥ - upama

There are only short ślokas in this stotra. Different types of metres are used in this stotra. The shortest metre is Ārya-Ārya is mātra vṛtta

Example:

कद्यूलुन्भा शुभद.घन्

विभुवनसवन्द्रसरसर्वस्वम् ।

पीतार्ज्ज्रवृत्तवते

कलये कमलक्ष सादरं हृदये ॥ V - 21
The śloka twenty-four and forty are also ārya vṛtta.

In the varṇa vṛttas, vamsastham, mālini, vasanthamālika, indravajra, upendravajra, etc. are used seventeenth syllables above vṛttas are not seen this stotra.

Vasantatilaka

There are fourteen syllables in which each pada will have,

i.e. the examples given in this stotra is;

देत्या चयोः कुटिलताः समिति समीक्षण
श्रीत्या पल्लायनपरस्त्र हि भविष्य संध: ।
तारवां हरे तव जितस्मरकामुकाब्यां
शून्यामो निविषितिविद्वृजेऽवरायां / / V - 5

Mālini vṛtta used is thirty-first śloka. It has fifteen syllables i.e. na, na, ma, ya, ya.

ViṣṇuVibhūtisastava

This devotional lyric describes in 37 verses the ten incarnations of Lord Viṣṇu. The first form slokas depict the greatness of the Lord, from ten to twentysixth incarnations. The Narasimha story is described vividly giving and portraying the sentiment of Raudra -
While describing the incarnation Rama, the Ramayana story is summed up beautifully. Kṛṣṇa’s childhood is portrayed in two verses. From twenty-seventh poet the following incidents in the life of Viṣṇu – Dhruvacarita, Ajāmilamoksā, Rugmāṇgadacarita and Gajendramoksa. Drupadi’s devotion to Lord is also beautifully described. The Poem ends with a reference to Melputtūr and his immortal work.
Devīpādāstuti

This is another short devotional poem by RVP. The poet in thirteen verses praises the Goddess Trailokyajanani. This poem is marked by its graceful diction. The figures of speech are attractive. For example

अति वितल्ल्वति खले महिषे जनत्यां

dunā eva vināśāyudha vijitam ।

पदम्यां विरोध स्य कातिवं वितपल्लवान्वयं।

विष्णुविन बत जगगे मुदुस्वरुपान्वयं।।

Śiva Stotra and Skanda Pañcaka

R.V.P. wrote devotional songs praising Siva and Subramania. There are eleven and five verses seen in these stotras respectively.

In the first verse, Śiva stotra, Poet bends towards Paramāśiva. Next ślokas narrate Paramāśiva - shortly. In this Stotra also, meters are different.

In the Skandapañcaka RVP praises Skanda as the son of Siva and Parvati. He also praises of Siva and Parvati.

Gangāstava is another short devotional poem praising river Gangā.

After studying his Stotra we can see that he praising his favourite deities, especially Viṣṇu i.e. Pūrnatrayiśa. His Stotras are not so popular
as those of Vilvamangala or Narayanabhatta. But they are noted for their simple lucid style and ardent devotion.
References:


2. Mukundamāla is a beatiful devotional poem of 31 verses by Kulaśekhara Ālvār. The poet praises Lord Kṛṣṇa.


4. सत्वरिमम् परम प्रेम रूप - Bhaktisūtra, 11-23.

5. परानुकृति: ईउवर: - Śāndilyabhaktisūtra, 1-1-2.

6. समायदिष्टिनिर्विकल्पः तापत्त्वेन निर्भिन्धम् ।
कृष्णकेन हर्षीकेता लेखनं भक्तिरघ्यते ।।


9. Viṣṇupurāṇa 1-20-16


12. ज्ञानदसांन्द्रोपि निषेधमाण
स्सीरुयायि, तुष्यन् सुरकार्यसिद्ध्यः
यो द्वारकायामवस्तु सदा स्मानुः
पायादपायात् स पयोजनेव: ॥
SLS, P. 33, V – 98

13. सृष्टवा सृष्टवा संहरनः विभवालं
्दृष्टा दृष्टा संसृजनं नूत्या एव ॥
दत्वाविधा भोजवंभवापि काँशिवत्
कृष्णस्वाश्री केवलस्सोर्वहेव ॥

14. अलड़.कृतितल.कारः । हि ति वामन: ॥ Kāvyālakārasūtra-vṛtti,
Vāmama

15. रौदीरात्मा कालस्तथ्य । Kāvyālamkārasūtra-vṛtti, Vāmama
CHAPTER VII
MINOR WORKS

DALAÑGAL

This is a collection of few verses and three critical essays in Malayalam where in R.V.P. opposed some of the views expressed by a couple of authors on the work of Sriharsa and Bhavabhuti. R.V.P. is firm in his convictions and establishes his views with incontrovertible facts.

The verses included in this collection are –

Stotra Nakṣatra Māla, Rāmāyaṇa Kathā and Vārdhakyam Sūktimuktāmanikal. The prose compositions are oru vimsāranam, oru maṇḍanam and swāgatha prasangam. The two articles, which are criticized, are appended for the ready reference of the readers.

1. Stotranakṣatramāla:

This is a beautiful collection of verses in Nathonnatha Vṛttā in which the poet depicts the ten incarnations of Lord Viṣṇu. He starts by saying that the act of Lord Viṣṇu is described to ward off the evils of the Kailiyuga. The style is simple and lucid. The composition is highly musical for which the metre chosen is very helpful.