CHAPTER – IX
LITERARY APPRECIATION

This chapter includes the literary appreciation of compositions pertaining to the medieval as well as modern poetesses and the discussions regarding the topics like, Form of the Kāvyā (Kāvyā Prakāra), Sentiment (Rasa), Poetic Blemish (Doṣa), Quality or Excellences (Guṇa), Literary Style (Rīti), Figures of Speech (Alaṅkāra), Propriety (Aucitya), Literary maturity (Pāka) and Metre (Chanda).

I have mainly followed the views of Viśvanātha (c. 1384 AD) the author of Sāhityadarpaṇa, while discussing the above-mentioned topics. Among the poetess belonging to the medieval period only Gaṅgādevī has defined – Kāvyā Laksanā, Kāvyā Prayogāna and Kāvyā Hetu.

Kāvyā Laksanā:

Numerous definitions of kāvyā have been stated by several rhetoricians. Earlier rhetoricians like Bhāmaha (6th Century AD) Rudrata etc. treat śabda (words) and artha (meaning) as equally prominent while others give prominence to śabda (words) in a kāvyā (poetry).

Bhāmaha (6th Century A.D.):

शब्दार्थः सहिती काव्यं काव्याल्प्प्माण्-१.१६॥

Rudrata (c. 850 AD):

ननु शब्दार्थं काव्यं काव्याल्प्प्माणं-२.९॥

Dandin (6th-7th Century):

तैः शरीरं च काव्यानांतःकारास्ति-।
शरीरं तावदिन्दवाल्प्प्माण्यतीत गद्यार्थं-१.१०॥

Mammata (12th Century AD):

तददयति शब्दार्थं समुपायनलंकृती पुनः बकापि-काव्यप्रकाश-३॥
According to Viśvanātha, the author of Sāhityadarpāna, the Poetry or kāvya is conceived here as human figure forming or having the body in the form of Sabda (word) and Artha (meaning) containing the Ātmatattva (soul) corresponding to Rasa, the principal factor in a Kāvya, endowed with the virtues like valour etc. equivalent to the poetic excellences like Mādhurya (Sweetness), Ojas (Forcefulness) and Prasāda (Perspicuity). Getting disfigured (Doṣa) by some drawbacks or defects like Śrutiḍuṣṭa, decorated by a particular style as well as the precious ornaments comparable with the figures of speech like Upamā Ananvaya, etc.

Thus we can say that Sabda and Artha form the outer part of the kāvya. Just as the physical body of a person should be healthy, faultless and charming as far as possible, similarly, the word and their connotations in the Kāvya should convey, the faultless and charming form of the poetry. In short, the words in the poetry should be soft, gentle, sweet and meaningful bereft of the harsh consonants.

Kāvya Prayojana:

Bhāmaha is said to be the first to mention four Puruṣārtha (goals) as the purpose of Kāvya:

The purpose of Kāvya is mainly, the attainment of fame and delight (Ānanda) as stated by Bhāmaha.
Mammata says:

काव्यं यशोऽर्थकृते व्यवहारविदे शिवेतर्कःतये।
सङ्क्तः परतित्रः कान्तासमतयतयोपदेशयुजे॥काव्यप्रकाशः-१.२॥

Viśvanātha, the learned author of Sāhityadarpana, lays down Dharma, Artha, Kāma and Mokṣa to be the aim of poetry:

चतुर्वर्गप्राप्तिः सुखादत्यपधिगामिः।
काव्यादेव वतस्त्रेन तत्तत्वर्प्यः निरुपयाते॥सांद-१.२॥

Among the medieval poetesses it is Gaṅgādevī who has specified the fourfold purpose of poetry. She says the poetry promotes fame, wealth, destroys baseness and awakens delight:

करोति कौतिश्याय कल्पते हनिः दुःखृतम्।
उपोबलितः चाहार्द किं न सूते कवे: कृति:॥मधुराविजयम्-१.२३॥

We can say thus that she might have composed this Mahākāvya to obtain fame, reputation and attain prestige in the court of king Kamparāya. Also, we can say that since she was the queen of Kamparāya, she might have composed this Mahākāvya for giving delight to her husband Kamparāya.

Poetess Rāmabhadrāmbā might have composed this Mahākāvya Raghunātha-Abhyudaya for attaining the reputation by composing such kāvya in praise of Emperor Raghunātha Nāyaka:

आनन्दिते भूमितले हरीराविभीषणे येन विशिष्य्य ताभयाम्।
नाप्रा च बहक्या रघुनाथनेतुर्भ्राणिः कुर्वित स रामभृतः॥रघुनाथयुद्यम्-१.१॥

Similarly, in the Khandaḥkāvya Santānagopāla poetess Lakṣmī Rājīrī has described the ardent desire (Kāma) for Santāna (Children):

हासा हरे!जगद्वैर्कृष्णम्बुरसे पादविन्दविन्दवाचवनलोपातम।
पापात्मः मम सूतेः यम्मभूद गतासु: श्रीवासुदेव सतदर परिपालयैनम्॥संभो-१.३॥

अत्ततं न्यावतत्तम्यशी सणेवण्य सर्ववर्तमरर्नापः।
शूलवा सूतेःस्य नित्ते विलापं विप्रस्य निःसहमना वचनं वभये॥संभो-१.१४॥
Kāvyā Hetu:

According to the celebrated poeticians like Bhāmaha, Daṇḍin, Mammaṭa, a poet must be endowed with certain virtues like Pratibhā (Imagination), Vyutpatti (Calibre) and Abhyāsa (Constant practice), while Rājaśekhara, Vāgbhaṭṭa and Jagannātha consider Pratibhā (imagination) only to be the main cause (Hetu) of the poetry.

Rhetoricians like Bhāmaha, Daṇḍin and Mammaṭa have defined Kāvyā Hetu:

Among the compositions belonging to the medieval period, we mostly find ‘Sakti’, (capacity) of composing good poetry. This ‘Sakti’ is also called Pratibhā revealed by the poetesses like Gaṅgādevī, Rāmabhadrāmbā, Devakumārikā and Lakṣmī Rājī. It is however found that the features like Nirmalam-śrutam (excellent scholarship), Ananya-ābhyoga (uninterrupted dedication) and Vyutpatti (calibre) are found only in few cases of some erudite poetesses like Gaṅgādevī (14th Century AD), Rāmabhadrāmbā (17th Century AD), Pandita Kshama Rao (21st Century AD), Nalini Shukla (21st Century AD), Uma Deshpande (21st Century AD) of the medieval and modern period.

Through the study of the Mahākāvyas and Khaḍḍakāvyas like Madhurāvijayam, Raghunātha-Abhyudaya, Vaidyanātha-prāśāda-prāśasti and Santānagopāla, we find that the poetesses Gaṅgādevī, Rāmabhadrāmbā, Devakumārikā and Lakṣmī Rājī are endowed with excellent Pratibhā (poetic imagination) creating the composition replete with literary beauty, poetic charm and historical depiction.
Moreover, copious references to celebrated authors and poets as well as to a number of well-known texts reveal their scholarship and in-depth study of several scriptures and different branches of knowledge. These ladies must have obtained appropriate education of not only Sanskrit literature, but also Grammar, Poetics, Prosody, Mythology, Metaphysics, etc.

In case of modern poetesses, Kshamadevi Rao has proved her capability to compose different forms of Sanskrit literature with ease and felicity. Such great poetic skill or *Pratibha* is not prominently found in case of other modern poetesses.

Since I have taken up the study of the *Mahākāvyas* and *Khaṇḍakāvyas* composed in the medieval period, I hereby, briefly discuss their characteristics and features in following pages.

The *Mahākāvya* is defined in various texts like Bhāmaha’s *Kāvyālaṅkāra* (II/18-23), *Agnipurāṇa* (chap. 337), *Kāvyamimāṃsā*, *Pratāprudraya-śobhūṣaṇa*, also but, all these definitions are almost similar to that of Daṇḍin (I.14-20) and Viśvanātha (chapter VI).

The well-known poetician Viśvanātha has enumerated prominent characteristics of *Mahākāvya* in following verses:

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सर्गान्ध्रो महाकाव्यं ततैचैको नायकः सुरः ||सा.द.-६.३१५||
संबंधः कृत्रियो वापि धीरोदात्तगुणाविनितः ||
एकवंशव्य भूपाः कुलजा बह्वोरशिप वा ||सा.द.-६.३१६||
श्रृंगारवीरसात्तानामेकोश्वरी रस इत्यते ||
अनुक्रिति सर्वेऽधिभ मार्गः सर्वो नाटकसंध्याः ||सा.द.-६.३१७||
इतिहासीद्रवं वृत्तमन्यः सज्जनासन्ध्यम् ||
चत्वारस्तर्गवः स्तुतस्तेश्वरेऽ च फलं भवेतु ||सा.द.-६.३१८||
आदि नमक्षिकाशीर्षेण वस्तुनिर्देशः एव ना ||
कथितिविद्या खलादः सता च गुणकीर्तिनम् ||सा.द.-६.३१९||
एकवृत्तमृटः परदेशसांन्यवृत्तकः ||
नातिस्वत्त्वः नातिदीर्घः सर्ग्यः अन्याधिकः इह ||सा.द.-६.३२०||
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According to Viśvanātha a Mahākāvya should contain the cantos, which are neither too long nor too short. Verses in each canto should be composed in various metres. Each canto should generally consist of one uniform metre, which should be changed at the end of a canto. There should be suggestion of the future events in the concluding verses of each canto.

In the Mahākāvya Madhurāvijayam the poetess Gangādevi has defined Kāvya. She says: “Even a single salt particle spoils the liquid essence of black sandal (Kālāgaru), so too, even the smallest defect in a poetic work renders it censurable:

Accordingly, there are nine cantos in the Mahākāvya Madhurāvijayam which are neither too long nor too short because we do not find more than 100 verses or less than 25 in any canto of this Mahākāvya. In each canto generally we find one metre, which is changed at the end.

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1 Agnipurāṇa (337.24-32), Kāvyadarśa (1.14-20), Sāhityadarpana-VI Pariccheda - Satyavṛta Siṣṭha Śāstrī
At the close of every canto generally we get the suggestion of the future event; e.g.: In the concluding verses of the third canto, it is said that on the advice of his father Bukka, Prince Kampana departs for the conquest of South. This is the information of the march undertaken by prince Kampana described in the next canto-IV:

अयुपसुतसामस्यमिथृभृत्तिः कर्म समां गतः
श्रणिमिथ गुरोराश्च ज्रान्त गणय निवेद्य सः।
विमत्वज्ञन्य्यद्रोहसाहि विहाय गृहयः तत
नरमत सुखी सर्वायांगेहं सरोरजमुखीं| ॥मधुरविजयम् ३.२४॥

The poetess has given the name to each canto except the first one. Similar title is also given by the commentator Subramanya Shastry.
Accordingly, there are twelve cantos in the *Mahākāvyya Raghunātha-Abhyudaya*, which are neither too long nor too short. In each canto generally we find one metre, which is changed at the end.

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<tr>
<th>Canto Number</th>
<th>Metre</th>
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<tr>
<td>I</td>
<td>Upajāti</td>
<td>Vasantatilakā</td>
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<td>II</td>
<td>Mālabhārīṇī</td>
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<td>III</td>
<td>Indravajrā</td>
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<td>V</td>
<td>Rathoddhātā</td>
<td>Mālinī</td>
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<td>VI</td>
<td>Indravajrā</td>
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<td>VII</td>
<td>Upendravajrā</td>
<td>Šālinī</td>
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<tr>
<td>VIII</td>
<td>Pañcacāmara</td>
<td>Vasatatilakā</td>
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<tr>
<td>IX</td>
<td>Upajāti</td>
<td>Mālabhārīṇī</td>
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<td>X</td>
<td>Śālinī</td>
<td>Śārdūlavikṛīditam</td>
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<td>XI</td>
<td>Varāṇastha</td>
<td>Śārdūlavikṛīditam</td>
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<td>XII</td>
<td>Mālabhārīṇī</td>
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Also, at the close of every canto, generally we get the suggestion of the future event. In canto VII youth of prince Raghunātha is described:

> कला: समस्ता: कोकत: समृत्य प्रवृद्धिभाज नरपालसूनुम्।
> प्रजा व्यलोकन्त तद्र प्रमोदातपित रजनया इव भासमानम्॥
> रघुनाथायमुदयम्-६.५४॥

After defeating Colaga, the ruler of Devikottah, king Raghunātha started his march towards Jaffna to get back the Kingdom from Portuguese to the king of Nepal:

> आयक्षावलसुधास्यैव पालैरत्वच्छत्वात्पाराक्रमतोऽविभेदः।
> प्रस्तूतमाननिजिवाहमहस्तदानीमानन्दसारमान्योजनेन भूमिपालः॥
> रघुनाथायमुदयम्-८.१०२॥
No canto has been given the name by the poetess but we find uniform colophon:

"इति श्रीरामभ्रेकल्पकाठालकेशारससारसस्वतेष्वर्मानशतलेखिनीसमसमयबलेखनी-वायुभाषाकल्पिततचतुर्विंधभविवातात्प्रायित्वसहित्यसािमान्यभ्रेकपीठारुढ़रामभ्रेकाविरिचिते रघुनाथायुद्यस्य प्रथम: सर्गः"

The main theme (Kāvyavṛttami) in this Mahākavya Madhurāvijayam is historical because the Nāyaka i.e. the hero of the kāvyā king Kamparāya belongs to the family of Saṅgama dynasty (14th century AD). The first Emperor of this dynasty was King Bukka and Harihara-I who established the Empire of Vijaynagar and ruled over it (1336-1374 AD). Hence it is Itihāsodbhava and not imaginary. Naturally, therefore, among the four Purusārthas Dharma, Artha, Kāma, Mokṣa; it is Dharma (Purity), which is mainly highlighted here. By establishing the Empire of Vijaynagar and by defeating Muslim kings like Jalaluddin Hasan Shah, the Sultan of Madhura, King Kamparāya and his ancestors strove to bring about communal harmony and peace in this part of South India.

Viśvanātha has stated that in the beginning of the kāvyā there should be salutation to the deities or indication of the theme - Vastu Nirdeśa.

Gaṅgadevī commences Madhurāvijayam Mahākavya with the salutation (or invocatory verses) addressed to deities like Lord Gaṇeśa, Pārvati-Parameśvara and Goddess Sarasvatī. She says: “May the elephant faced God, who like the divine Kalpavrksa, fulfils the desire of those that surrender to his grace be favourable to the good:

कल्याणाय सत्ता भूयादृ देवो दस्तावलाननः।
शरणागतांसुल्ल्प कल्पकल्पापदम् ||मधुराविजयम्-१.१||
खष्टु: जीपुरसनिर्माण रामकल्पवधारिणौ।
प्रथेचे प्रतिबोधिता चित्रकाशास्ती सिवौ ||मधुराविजयम्-१.२||
महत्तमविमुखातल्प म辽宁पच्चारारिकम्।
चैतन्यजलधिम्योत्त्य देवों वर्णे सरस्वतीम् ||मधुराविजयम्-१.३||
In the *Mahākāvya Raghunātha-Abhyudaya* the main theme is historical and not imaginary, because king Raghunātha belonging to the Tuluva Dynasty of Vijaynagar Empire is depicted here:

- Timma (1500 AD)
- Cinna Cevva alias Sevvappā (1549-1572 AD)
- Acyutappā (1572-1614 AD)
- Raghunātha (1614 AD)
- Vijayarāghava (1662 AD)

Naturally therefore, as it is pointed in *Mahākāvya Raghunātha-Abhyudaya* out of the four *Puruṣārthas*, *Dharma* is mainly highlighted in this composition.

Rāmabhadrāmbā commences *'Raghunātha-Abhyudaya Mahākāvya* with the salutation addressed to deities like Lord Rāma, Goddess Lakṣmī, God Śiva, Goddess Pārvatī, Lord Gaṅeṣa and Goddess Sarasvatī:

> आनन्दिती भूमितले हरीश्वरभीषणो वेन विशिष्य तात्वाम्।
> नामा च भक्तया रघुनाथनेतर्प्राणि कुर्वित स रामभद्रः॥ रघुनाथायायुदयम्-१.१॥
> परस्परस्परधित्वेव शकं प्रौढं सदेश्यमयि प्रसूते।
> भागवं यहुः स पाणालारात्राम् रघुनाथपूपम्॥ रघुनाथायायुदयम्-२.९॥

The *Nāyaka* (hero) of the *Mahākāvya Madhurāvijayam* is King Kamparāya.
born in the *Kśatriya* family of well-known *Cīṅgava* dynasty:

Like the earlier historical poems *Raghuvaṁśa Aśvaghoṣa Śiśupālavadha*, *Madhurāvijaya* also depict various celebrated personalities like king Harihara, king Bukka etc. This text sheds light on a number of events and episodes, which took place in the life of king Bukka and his son king Kampana.

King Kampana killed Śambuvarāya in the battle field. With the fame of his vistory, duly established in Kanchi, he set up a prosperous rule over Tuṇḍiramaṇḍalam destroying confusion in cast and religious orders, defeated kings like Jalaluddin Hasan Shah and the Sultan of Madhura as revealed from the following verses:

The hero of *Mahākāvyā Raghunātha Abhyudaya* is king Raghunātha born in a *Kśatriya* family of well-known *Tuluva* Dynasty ruling over Vijaynagar in the 17th century.

The ancestors of king Raghunātha Nāyaka are briefly depicted by poetess Rāmabhadrāmbā in canto VI of the *Mahākāvyā Raghunātha-Abhyudaya*. Timma was the first ancestor of the *Tuluva* Dynasty and his queen was Bayyāmbikā:

Other verses are :3.12; 9.37,38

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1 Other verses are :3.12; 9.37,38
King Cevva (1549–1572 AD) was their son who became the first ruler of Tanjore. Cinna Cevva’s son was Acyutappa Nāyaka, who ruled about 1572–1614 AD and married Mūrtyambikā and had a son Raghunātha, the hero of the *Mahākāvyā*:

सतीघुणां वसति: सतीघ पेशेव वाणीव जगत्त्रीति।
मूल्यमितिका शोभनमूलवर्तस्त्य भायभवद्व्यतरस्वच्चाय। ॥ रघुनाधाम्युदयम् ॥ ६.२० ॥

The majestic personality of young Raghunātha is depicted by the poetess in the final verse of the sixth canto:

विद्याविवेकविनयादिमयाम्भूमिः विश्वभराजनविलोचनभाग्यम्।
आन्दसानहदयावनुचेलानमालारत विलोक्य जननीजनकावभूताम् ॥ ७.६९ ॥

The prince was endowed with erudition, discretion and modesty and was a very fortunate person by working with whom the relatives including his parents experienced a great bliss and delight. He was the King who undertook a number of expeditions and various noble deeds and this fact is suggested in the above verse.

According to Viśvanātha, a *Mahākāvyā* should contain the description of various aspects of nature like sunrise, sunset, rivers, lakes, ponds as well as birth of a son and warfare etc.

In this *Mahākāvyya Madhurāvijayam*, we get beautiful depiction of nature. As described by poetess, the town gates were like the peaks of Sumeru emitting rainbow colours adorning the city. Moreover, the city had sporting lakes (*Kriḍāsaras*), fragrant with the smell of lotuses. Those lakes had gem-studded steps and were always full of beautiful swans. Poetess also describes the reddish orb of the moon which appeared on the eastern direction like the mark on the forehead of a beautiful maiden:

स्फुरन्णिणिप्रभाहुतु युहसतसारसनेः।
सुभ्यद्युसुरवस्कारी गौयुंदरुपशोभिता ॥ मधुराविजयम् ॥ २.४६ ॥

कमलामोदमुच्छीः कलहसंकलाकृतैः।
ऋौडासौरिहसतिः मणिसोपानसखिलैः ॥ मधुराविजयम् ॥ २.४७ ॥
Description of War:

Poetess Gaṅgādevī has described the scenes of the battle field and the fight of king Kampana with the Muslim ruler Jalaluddin Hasan Shah. As described by the poetess, the weapons falling down in the battle field lit up both earth and sky by their lustre:

अथ प्रवृत्ते युद्ध संयोगमयोर्धिः
पत्रदुर्बलांशु ज्वलितोर्वनमस्थलम् ||मधुराविजयम्-४.७०||
प्रयत्नास्फलानां मात्राः प्राकारात्मणातिताः
रणशीलकृतकार्यति विन्दुः वीरसूर्विः ||मधुराविजयम्-४.७१||
अध्यायानुतत्त्वनुपवत्तमेव कौशिकयो कालकरातरुपम्
व्यापदानाध्य खनेन्द्रवर्ध्यः वः प्रशितः प्राकलशोद्रवेन ||मधुराविजयम्-९.३५||

Description of City Vijaynagar:

The city Vijaynagar was prosperous and it was surrounded by river Tungabhadra. Besides, it was full of flowering trees like Campaka, Aśoka, Nāga and Kesara. The palaces too, were very lofty like the clouds of the autumn. The city looked like the mark of beauty adorning the forehead of the lady known as Earth’s southern Quarter:

तस्यासिद्धिनाम विज्ञायानिनिर्भरः
राजधानी बुधैन्द्राण्या साधस्येवामारावती ||मधुराविजयम्-१.४३||
विकाससिद्धिनावः विलासवचनवाचिका
दक्षिणाससोराज्यी फललीलालालाटिका ||मधुराविजयम्-१.५१||

Poetess Gaṅgādevī depicts love sports and water sports of king Kampana in the following verses. As depicted by the poetess, king Kampana enjoyed the company of the beautiful ladies and used to remain in the

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1 Other verses are : 1.44; 7.7,8,11,12
2 Other verses are : 9.13,17,31
3 Other verses are : 1.44,49,54,59
inner apartments with his beautiful spouse, whose breasts were besmeared with saffron paste:

बहुलकुंडमपुष्पः विलेपनः प्रसूतमोष्मपयोधरः।
अरमिताविरतं रण्योजीनेरगुणन्वितूं गर्भृहेषु स्। मधुराविजयम्-५.५५॥

अवनिष्ठतिरस्क दौर्षिकायां मूखकमलं सलिलेन साभिलाम्।
किमपि समग्धकार्यपक्षमलेखं वदनमभूदुरुषेष्वणं परस्या। मधुराविजयम्-६.५७॥

Religious Rituals:

Description of a Birth of a Son:

अथ प्रशस्ते दिवसे समस्ते: मोहृदिक्षेष्वास्थितपुष्पलग्ने।
असूतु सूतु नरनाथपलिने देवी महासेनमिवनि मूल्ये। मधुराविजयम्-२.१४॥

Moreover, king Acyuta and queen Mūrtymbikā were without any issue for a long time. But were blessed by Lord Viṣṇu with a son of unparallel greatness. There was happiness all around due to the birth of a son and it seemed as if all the directions have been brightened by the birth of a son:

एवं ब्रूतत्वेव रमाहर्दीशे प्रणयं भूष: पदयोरमुष्यः।
हस्ती समानीय तदावनीदु: पुजं वयवचे भूषवैकूङ्यम्। रघुनाथाभ्युदयम्-६.२५॥

In the Mahākāvyya Raghunātha-Abhyudaya poetess has described the Nāmakarana Samskāra (Name-giving Ceremony) of prince Raghunātha:

पुरातनीरघबरनैव: पुष्पच: पुजलबल्लाजः पुष्पोतमस्यः।
राजा स चक्रेषु रघुनाथनाम शाबोकमार्गण सथर्मदार। रघुनाथाभ्युदयम्-६.५६॥

Coronation Ceremony:

सभान्तरे तत्र शुष्केषु मृदूर्य महतरे मग्नलुर्ध्वोषे।
आरोपयन्तनमच्छुःतेनु: स्लिहसन्व सक्षिप्ताचिह्नम्। रघुनाथाभ्युदयम्-७.४०॥

राज्यमिच्छिकेषु रघुवाणेनु: पादाम्ब्रुजेहेमम्बै: प्रसूतः।
अथवर्च नीराजनमात्मोडलिमार्गित्यदिपेमिष्म्हिप्रा व्यतवत्। रघुनाथाभ्युदयम्-७.४१॥

1 Other verses are : 5.57,61,62; 6.58,60
2 Other verses are : 6.59,60,62
3 Other verses are : 2.22,28
4 Other verses describing the birth of a son are : VI.38, 39, 40, 41, 49, 50, 53, 54, 56.
The coronation ceremony of prince Raghunātha took place on an auspicious day where there was the holy sound of different musical instruments being played. King Raghunātha was endowed with all the royal marks of becoming a king.

The city Tajjānāgarī, presently called Tanjore, is elaborately and beautifully described by the poetess Rāmabhadrāmbā.

According to the poetess this city was an abode of the Goddess Lakṣmī and the divine beings. There were huge excellent elephants (Gandhanāga) capable of subduing even the divine elephant. Along with the elephants there were majestic horses, which were used by the kings on the battlefield:

अनन्दितो भूमिवले हरीशचिभीणो येन विशिष्य ताभ्याम्।
नामा च भक्तया रघुनाथनेतृप्त्वर्णित स रामम्बः॥रघुनाथाभ्युदयम्-१.१॥
करिणो नित्यारूढेण वस्यामधोरीकृत्य दिगन्तगन्धनागान्।
अजनात मदमष्ठा दधाना: प्रकटं तज्जितं प्रदर्शवतं॥रघुनाथाभ्युदयम्-२.१३॥

The gardens of the city were full of trees & creepers blossomed with fragrant flowers:

सततं प्रमदवने समन्ताद्विविधान्युपमीतिपादपान्तिलपक्षी॥
कथवति यददातर वसततं रघुनाथं रमणीजना वसतम्॥रघुनाथाभ्युदयम्-२.२७॥

In the Mahākāvyya Raghunātha-Abhyudaya, we get beautiful depiction of river Kāverī and various types of trees grown on the bank of river Kāverī, like Kramuka, Nārikela, Kera etc. Moreover, the city was protected by number of mountains as well as the ocean, which added to its beauty:

रक्षस्याद्वस्त्र रसोत्सरं सागरमचारणां सततं नसत्याम्।
रसालवेशां रसिका विलोक्ये मुकार्षेष॥मुहुर्वाचरति॥रघुनाथाभ्युदयम्-१.३२॥
समीपसकेतलान्त्रूप्ते संस्कृतवाणु: समवेत्तीय युृत।
गाढेपुरज कुमाकर यदवस्ताम्बूलवल्लक्ष्ये तथा श्रयते॥रघुनाथाभ्युदयम्-१.५६॥

1 Other verses describing the city Tanjore are: II.19, 20, 25, 29, 50, 56, 57.
2 Other verses describing the plants, trees and animals are: I.31, 35, 36, 41, 50, 57, 64, 75.
In this way composition *Raghunātha Abhyudaya* is an excellent specimen of *Mahākāvyya* comprising of the essential characteristics of a *Mahākāvyya* enumerated by the author of *Agnipurāṇa* (337.24-32), Daṇḍin the author of *Kāvyādāraśa* (I.14-20) and Viśvanātha the author of *Sāhityadarpaṇa* (VI. 315).

It is written by Queen Rāmabhadrāmbā who has paid homage to the ancestor of *Tuluva* Dynasty beginning with king Timma and ending with heroic king Raghunātha the ruler of Tanjore.

Rāmabhadrāmbā was protege in the court of King Raghunātha who being influenced by her talent married her and made her queen as rightly pointed by T. R. Chintamani who has edited the text *Raghunātha-Abhyudaya*. Rāmabhadrāmbā famous as an authoress seems to have been achieved fame in the court of king Raghunātha. Several anecdotes are related regarding the scholarship of Rāmabhadrāmbā. T. R. Chintamani states in his book ‘The Nayaks of Tanjore’, “Once the king in full court gave out the following *pāda* of a verse and asked the ladies assembled there to complete it. Rāmabhadrāmbā seems to have got up at once and completed the verse as follows:

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कति कति न: श्लिष्टिपतयः क्षि ते रघुनाथनाथनायने ।
भुजे बहवः किल तरवः क्षि ते सत्तनानपादपायने ॥
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The same information is furnished by the prominent scholars like Mādhavānanda in his text ‘The Great Women of India’.

Like the earlier historical poems viz. *Raghuvamśa, Aśvaghoṣacarita, Śiśpālavadha*, this historical *Mahākāvyya* sheds light on a number of events and episodes, which took place in 15th, 16th and 17th century AD during the reign of king Cevva, Acyutarāya and king Raghunātha.

In short, *Raghunātha-Abhyudaya* can be designated as one of the excellent examples of a historical *Mahākāvyya* replete with poetic charm and literary beauty.

In the *Mahākāvyya Madhurāvijayam* we find both *Śṛṅgāra* (erotic) and *Vīra*...
According to Viśvanātha, definition of Śṛṅgāra Rasa is:

śṛṅgāra hī maṇḍakāndastādaśagamahetuk: ।
utamaprabhūtāḥ pravṛttiḥ: śṛṅgāra iṣṭyāte ॥ सा.द.-३.९८॥

Examples of Śṛṅgāra Rasa found in the Mahākāvyya Madhurāvijayam are:

प्रणयिनी सलिलापवासिने स्पृशति करेण सलिलमूर्तिलम् ।
प्रकटितं स्फरिकं भाषामाल क्षीरदिति जनात्मकमममालिकः काव्यतः ॥ मधुरविजयम्-६.९॥

According to the poetess Gaṅgādevī king Kampana enjoyed with the ladies of his harem.

Examples of Vīra Rasa found in the Mahākāvyya Madhurāvijayam are:

संवर्तमास्तालिश्श समुद्रद्यमस्निंभो ।
व्यूहों यिदंकरणं नाथायोस्तुनिष्ठेतुः ॥ मधुरविजयम्-४.५॥

अस्त्रधारानि वीराणि सिंहनादेशवृत्तिः ।
दीर्घदन्तिनिम मुक्त फोटकारं मुमुरुरुहः ॥ मधुरविजयम्-४.५॥

As depicted by the poetess the scenes and the fight of King Kampana with the Muslim ruler are found in the following verses. King Kampana and the other army attacked each other like two oceans brought against each other by stormy winds at the time of Great Deluge.

This Mahākāvyya is rightly named Madhurāvijayam because the Nāyaka Kampana defeats the Muslim King ruling over the territory of Madhura. Also, it is rightly called Vīrakamparāyacaritam by Swāmī Mādhavānanda and Kunjunni Rājā.

The commentary on Madhurāvijayam called Bhāvaprakāśikā is written by Sri P. S. Shastri, Prof. Head of the Department of English Nagpur University. He explains here the great scholarship of the authoress Gaṅgādevī well versed in all Śāstras and conversant with many arts and statecrafts. The commentary reveals his versatility in which we find his knowledge in medicine, astrology, Vedānta, grammar and Alankāra

1 Other verses of śṛṅgāra Rasa are 6.60, 63, 67.
2 Other verses of Vīra Rasa are 4.79, 9.11, 17,19
Śāstra. Thus, we can say that Śri P. S. Shastri, the author of commentary called Bhāvaprakāśikā on the Madhurāvijayam of Gaṅgādevī, has rendered a great service to Sanskrit literature. In this way Madhurāvijayam composition is an excellent specimen of Mahākāvya.

It is written by queen Gaṅgādevī who has paid homage to the ancestors of Saṅgama Dynasty beginning with Harihara I and Bukka and ending with heroic King Kampana the ruler of Madhura. Gaṅgādevī was protege in the court of King Kampana who being impressed by her talent married her and made her the queen.

In short, Madhurāvijayam can be designated as one of the excellent examples of Mahākāvya replete with poetic charm and literary beauty.

The prominent sentiment in the Mahākāvya Raghunātha-Abhyudaya is Heroic (Vīra). Its illustrations are:

अमुष्य गाम्भीर्यमयं निधानमपाकोरोती तदन्तरस्यः ।
नेपालभूपादिनुपा: शरण्य भयाकुला यं शरण भजने ॥अघुनाथाभ्युदयम्-३.२६॥
प्राणावन्ध्यातिजुष्म परेषा यात्रासु भेरीनिन्दोशि यथस्य ।
पलावितानेव परार्निधाय प्राणावन्ध्यातिपरः समिद्वि ॥अघुनाथाभ्युदयम्-३.३०॥
कण्ठरशक्तारामय दृष्ण समागतं तं सह सैन्यसंबंधः ।
आकृण्य चार्णरभजनसदारा वनानि कैदिययना निगुर्दः ॥अघुनाथाभ्युदयम्-७.६३॥
सिन्द्वन्तरीपथमतोशीलगितक्षणं स नेपालदेशनुपशीतवनिग्रहः ।
कण्ठभूमिपतिनवीकरणं च सर्वसमाधायणम मम दिनिक्ष्यपदेशातः ॥अघुनाथाभ्युदयम्-८.३४॥

In the remaining verses of canto VII, poetess Rāmahadrāmbā has delineated very beautifully the bravery of the king Raghunātha who was Rāma to her and had defeated the enemies of Veṅkaṭadevarāya and thus helped in getting back the lost Karnat Empire. The next canto too suggests the same idea. In the concluding verses of canto IX, again king Raghunātha is described preparing for fight against the combined forces of the King of Pandya and Tundir at Topur.

Poetess Devakumārīkā’s composition Vaidyanātha-prāśāda-praśasti is
called a *Khaṇḍaṅkaṅva*. We would like to evaluate it under this form of literature in Sanskrit and try to analyse according to the points given by Rudrata and Viśvanātha.

According to the poetician Rudrata there are certain features of *Khaṇḍaṅkaṅva*. He has briefly referred to them in his text ‘*Kāvyālāṅkāra*’:

\[
\text{अष्ट लघू नाम काव्यदीनां लक्षणमाह} - \\
\text{कुयांशुदे काव्ये खण्डकथायां च नायक सुखिनम्}।
\]

According to him the short poems like *Khaṇḍaṅkaṅva* should depict the hero in a happy mood and generally an ordinary Brahmin, a servant or a merchant could be depicted as facing the difficulties (आपदतम). The main Rasa (sentiment) in the khandaṅkaṅva should be Karuṇa (Pathetic) as found in the *Meghadūta* of Kālidāsa. Generally in a *Khaṇḍaṅkaṅva* in the beginning there is a love story and at the end there is a rise of the hero (Nāyakābyudaya).

Moreover, the *Khaṇḍaṅkaṅva* should contain the description of nature, the four Puruṣārthas (goals of human life), the significance of moral values as depicted in *Mahākāṅva* also. Like a miniature painting, the *Khaṇḍaṅkaṅva* consists of concise, but charming pictures of nature etc. and the delineation of social and political events.

The definition of *Khaṇḍaṅkaṅva* given by Viśvanātha is as follows:

\[
\text{खण्डकायं भवेत्वकायस्यक्षेत्रानुसारि च हस.द.-after ६.३२॥}
\]

*Vaidyanātha-prāśada-prāśasti* comprises of the features of a *Khaṇḍaṅkaṅva* as mentioned above:

(1) In the beginning of the composition there is a reference to various kings like Bāppā Rāvala, Mokala, Kumbhā, Udayasiṁha,
Pratāpasimha, Rājasimha, Amṛtindra (the husband of poetess Devakumārikā) and Saṅgrāmasimha belonging to the Guhilot Dynasty:

(2) Here one of the ends of human existence Dharma is highlighted.

(3) The main Rasa is Heroic (Vīra) as the poetess depicts powerful personalities and the valorous deeds of the descendents of Bāppā Rāvala:

(4) The theme of this Khaṇḍakāvya is historical, since it depicts the king Bāppā Rāvala and his descendents who ruled from 8th to 18th century.

(5) It begins with a salutation to Lord Śiva and Goddess Pārvatī:

(6) There is a depiction of a council of king Saṅgrāmasimha and his victory over the Muslim rulers in canto-II.

(7) The metre is changed at the end of each canto.

Santanagopāla kāvya is also a Khaṇḍakāvya, fulfilling the conditions
(1) The hero of this kāvyā is a Brahmin who faces the difficulty of losing his children the moment they are born. At the end however God Kṛṣṇa becomes his saviour and gives back all his children:

कालेन कथन सुतौष्टि च तस्य जातः कालस्य हन्त वशतां स तदैव यातः।
आदाय तन्मूत्सरीरमुपेत्य सौरि शोकमुरो बहतरं विललाप विषपः॥ सं.ग. 1.2॥
अशोष्यमध्वन्त्यप्रसामनदिनेशाथितगुणः।
स कृष्णः कल्याणं कलयतु सदा वो बहुतरम्॥ सं.ग. 3.49॥

(2) The main Rasa is Karuṇa (Pathetic).

(3) Here one of the ends of human existence Dharma is established.

(4) It begins with the salutation to Lord Viṣṇu.

(5) The metre of each canto is changed at the end.

Rasa (Sentiment):

According to Viṣvanātha, Rasa alone is the sole of poetry. Without Rasa, a composition cannot be called a kāvyā. The word Rasa is derived from the root √ras to taste or relish and means what is tasted or relished.

बिभावानुभवब्यपितिरिश्चयोगारस्निधानति। नाट्यशास्त्रः 6॥

G. H. Bhatt states, “This is the famous Rasasūtra of Bharata Muni, which is the formula like, succinct statement about how Rasa arises. It will not be correct to take it as a definition of Rasa because Bharata explains later the meaning of the term Rasa giving a grammatical and etymological explanation”.

The earliest exponent of the Rasa school was the Bharata Muni (2nd Century AD) - the author of Nātyaśāstra who has recognized only eight Rasas. “न हि रसायनशक्तिदशः प्रबत्ते।”
According to Mammata, there is the ninth *Rasa* called *Sānta*:

*Śrūṅgarahastakṣarāṇīraśāṃśayānaka:*

*Śrūṅgarahastakṣarāṇīraśāṃśayānaka:*

According to Viśvanātha, *Rasa* only is the soul of poetry. He says:

*Śrūṅgarahastakṣarāṇīraśāṃśayānaka:*

In the *Mahākavya Madhurāvijayam* we find both *Śrīngāra* (Erotic), and *Vīra* (Heroic) *Rasa*:

In the above verse king Kampana, the hero of the *Mahākavya* and the ladies making love sports in the pleasure lake give rise to *vibhāva*. The young ladies of his harem entertained king Kampana with dancing, making gestures and erotic movements giving rise to *anubhāva*:

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1 Other verses of *Vibhāva* (*Śrīngāra*) are: 5.71; 6.67
2 Other verses of *Anubhāva* (*Śrīngāra*) are: 5.16, 30; 6.4, 62
According to Vişvanātha there are four types of Vīra Rasa:

The forces of both the Karnat and Tamil kings attack each other like two oceans brought against each other (Vibhāva):

In the following verse king Śambūvarāya is compared with a cobra emerging from an anthill (Anubhāva):

Moreover as depicted by the poetess king Kampana crossed the outer gate with numberless troops and as he marched, he caused quiver in the hearts of his rivals (Vyabhicāribhāva):
The principal 'Rasa' in the *Mahākāvyā: Raghunātha-Abhyudaya* is *Vīra* (Heroic):

i) **Dāna Vīra**:

यज्ञविद्याय कूटंग्राहेर चनाच्छायनं निच्छेन गर्गे ।
पर: सहसा: परसर्ज्जे स्थायकरं सवा भयात्साहनत ॥ रघुनाथाभुदयम्-३.२८॥

ii) **Yuddha Vīra**:

अमुग्य गाम्भीर्यमयं निधानमपाकरोऽस्तीति तदन्तरस्थः ।
नेपालभूपादित्यप: सत्यं भयाकुला यं सर्वं भजने ॥ रघुनाथाभुदयम्-३.२६॥

iii) **Dayā Vīra**:

अपि तत्तात्तत्तमेव संततं दातुरस्य धरणीसुधानिषे ।
हस्तदाननजैववाच्यरुष्मिका मणियुता किमूर्तिका: ॥ रघुनाथाभुदयम्-५.१६॥

tadatca iva vārāhāra-dhīnānāvakhāntaḥ pangunānaḥ ॥ रघुनाथाभुदयम्-७.७३॥

Moreover, poetess Devakumārikā in her composition *Vaidyanātha-prāsāda-prāsastī* has depicted *Vīra* (Heroic) *Rasa* (sentiment) as follows:

मलेच्छाधिपतीनिरपर युद्धदशे: संग्रामसिद्धस्य च योद्धमुखे: ।
धोरं महाविचित्रं नियुक्तं देवासुराणामिधि ततासिद्ध: ॥ वै.प्रा.प्र.-२.९॥

delalākhaṇo रणाविकीर्षस्त मावसिंहो युधि संजि: ।
सा चावधीरं समरंपि देवासुराणामिधि प्रतिज्जमुक्त: ॥ वै.प्रा.प्र.-२.२१॥

वन्दीमित्वोद्गुढ्य जयश्रीयं ते मलेच्छाधिपेत्योऽध्य नृपस्य योध: ।
व्यवर्त्ततस्माश रणप्रदाताः उद्देश्व सर्व शिविः रिखी: ॥ वै.प्रा.प्र.-२.२३॥

The predominant *Rasa* found in the *Khaṇḍakāvyā Santānagopāla* is *Karupa* (Pathetic).

According to Viśvanātha, *Karupa Rasa* is:

इष्टनासादिनिधारे: करुणान्यो रसो भवेत् ।
धीरे: कपोलवण्ड्य: कथितो यमदेवत: ॥ सा.द.-३.२२॥
Examples of Karuna Rasa from *Khaṇḍakāvyā Santāṇagopāla* are:

हहा हरे! जगदीश कृपामुखराशे पादार्बिनीदिविन्तावनलोपतम ।
Pāpañmolo mām सुतोऽयभूद गतासु: श्रीवासुदेव सदर्यं परिपलैणम् ॥ सं.गो.-१.३॥

रामदयो यदुराप्रक मदीयचित्तापमनोदनकृतो कुर्व प्रसादम ।
lokakṣetra दुष्करधोर भवता न किंचि देवाध स्पर्शति निदेशकृतो यतो च: ॥ सं.गो.-१.४॥

तथापि लोकानुनृक्षितस्वयं पदाधिकारानुग्रहेनुरै ।
पिपासुता हन्म पद्यप्रकाण्डा निजाश्रयाणामिव चालकानाम ॥ सं.गो.-२.३९॥

*Doṣa (Blemishes):*

In the case of human being there is a possibility of his having certain physical or psychological defects, which spoil his personality. Similarly in case of poetry certain defects like *Pada Doṣa, Artha Doṣa, Vākya Doṣa, Rasa Doṣa* etc. mar the poetic beauty of composition:

मुख्यायद्वितीयो रस्क्षे नुक्षस्तदाश्रयाध्याच्य ।
उभियोपयोगिनः स्तु: सब्दाधास्त्वेतेष्वपि स: ॥ काव्यप्रकाश-७.४९॥

According to Viśvanātha, रसापकर्षण को दोषा: ॥ सा.द.॥

A *Kāvyā* must be free from blemishes and therefore we shall discuss here the doṣas of *Pada, Kāvyā, Artha, Rasa*, etc.

*Doṣa* according to Viśvanātha again are of five types:

पदेत तदंशे चाक्षेर्षैं संभवति रसेश्च यतु: ॥ सा.द.-७.१॥

दु:नविरिदिभासलोशलायते निचितार्थामप्रयुक्ता: ।
ग्राम्याप्रतीतसंदिग्धनेतायाध्यन्तिधार्यता: ॥ सा.द.-७.२॥

अवचक्षर्व विकल्पत्व विद्वैमधिकारिता ।
अविमृत्तिविषयाष्टभावक्ष्यपदवाक्योऽ: ॥ सा.द.-७.३॥

1 Other verses of Karuna Rasa are: 2.32,33
Example of *Aśliłatva Dosa* is found in the following verses of the *Mahākāvyya Madhurāvijayam*. As defined by Viśvanātha, it is of three types viz.:

1. **Kliṣṭatva Dosa**

When we find to understand the meaning of a word or a part of word or a sentence difficult, it is called a *Kliṣṭatva Dosa*.

2. **Padāṃśeśrutikatutva Dosa**

In the *Mahākāvyya Raghunātha-Abhyudaya* we find *Kliṣṭatva Dosa* in the following verse:

3. **Cyutasamskara Dosa**

According to Viśvanātha, *Cyutasamskāra Dosa* is defined as follows:

We find *Cyutasamskāra Dosa* in the following verse:

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1 Other verses of Aśliłatva Dosa are: Madhurāvijayam-8.4,6; 9.7,16,17,18.
According to Bhattoji Dikshit, it should be चर्कीर्विर्षिति, चर्कीर्विर्षिति etc. and not चर्कीर्विर्षिति. Hence it can be called Cyutasantäratā Dosa:

**Guṇas (Excellences):**

Poetic qualities reside in the form of poetry in the same manner, as heat is inherent in fire. According to Bharata there are ten Guṇas viz. According to Bhāmaha they are three. According to Mammaṭa, poetic qualities are related to Rasa, the very soul of poetry. Just as bravery and other qualities are related to the self and not to the body, the external factor in the same way, the qualities like Madhurya (Sweetness), Ojas (Forcefulness) and Prasāda (Perspicuity) etc. are related to Rasa:

ये रसयात्रितिः धर्मः: शौर्यायतं इत्यत्तमः।
उत्कर्षितस्तस्ते स्तुत्वपलिपितयो गुणः: काव्यप्रकाशः।।

Guṇa is considered to be an inherent property of the Rasa by Viśvanātha:

रसयात्रित्वमातास्य धर्मः: शौर्यायतो यथा।
माधुर्यमोनोमथ प्रसाद इति ते त्रिधा। सा.द.-७.८।

**Madhurya Guṇa** according to Viśvanātha is:

माधुर्यः चित्रालीवायम्या झाडो मधुर्यमृच्यते। सा.द.-७.२।

It is found in संभोगे करणे विप्रलम्बेशान्तविधिक्रमात्।

Poetess Gaṅgādevī explains the Madhurya Guṇa in the following verses:

दिनविरामविशवर्मविलक्षिका कुमुक्तोत्सर्वहारियु सुधुवाम्।
कुच्चभरेव निवेदयतो मुखं नरपत्तेनिवृण्यमभूतम्। मधुराविजयम्। ५.२२।

मुखरक्षणामात्रकल्पेन चलितवहरतीलुतितालकरम्।
अधिगतात्ममस्य लघूज्ञो रतिविशेषमविशिष्टो डोलया। मधुराविजयम्। ५.४२।

1 Other verses of Madhurya guṇa are: Madhurāvijayam-६.१; ८.११; Raghunātha-Abhyudaya-१.३३,४७,४८; ३.५०; Vaidyanātha-prāśāda-praśasti-१.९; ५.८
According to Viśvanātha \textit{Oja Guna} is:

\begin{quote}
\begin{itemize}
\item ओजस्वितार्यति विस्तारर्यतं दीपत्तमुच्यते. \textsuperscript{8.4}
\end{itemize}
\end{quote}

It is found in \textit{वीरभद्रसौरभु क्रमेषाधिक्यमस्य तु}.

Poetess Gaṅgādevī says in the following examples that the streets where once the sacrificial smoke was seen rising, now there is a odour of the meat and resounding sound like the lion-roars of drunken Turuṣkas. Moreover, we find the description of the sword given to king Kampana, which looked like the fresh cloud bright with lightening within it. Hence we find here the \textit{Oja Guna}:

\begin{quote}
\begin{itemize}
\item सत्तात्त्वर्षु सेविते: प्राचीनोद्धोषणविनिर्द्विग्रहारीः।
\item अधुनानि विश्वासंगन्यरिधिशीलतुलुक्सिङ्गादि: \textsuperscript{8.7}
\item क्षयकालकालभुस्तिकाली गलकालगतकर्मवायांः।
\item महासां प्रसरितदीपहारम् किमष्ट्यात्मिक प्रकाशयतनम् \textsuperscript{8.19}
\end{itemize}
\end{quote}

According to Viśvanātha \textit{Prasāda Guna} is:

\begin{quote}
\begin{itemize}
\item चित्ते व्यापरिति य: किंप्रशुष्ककर्मविनाल: \textsuperscript{8.7}
\item स प्रसाद: समस्तेषु रसेषु रचनास्यु च।
\end{itemize}
\end{quote}

Poetess Gaṅgādevī has used simple and lucid language. The words which she has used in the following verse are easier to understand. She says that just an ugly woman, though virtuous is not pleasing to her husband, a faultless poetic composition, if devoid of qualities does not impress a learned person:

\begin{quote}
\begin{itemize}
\item निरोदाध्यमुण्या वाणी न विश्रजनरणिनि।
\item पतिभ्राताध्यरुपा सौ परिशेषे न रोचते. \textsuperscript{9.19}
\end{itemize}
\end{quote}

\textit{Rīti} (Literary Style):

Vāmana is the foremost representative of this school. He boldly asserts

\begin{quote}
\textsuperscript{1} Other verses of \textit{Oja guṇa} are: Madhurāvijayam-9.3,6; Raghunātha-Abhyudaya-3.27,42; Vaidyanātha-prāsāda-praśasti-2.11
\end{quote}

\begin{quote}
\textsuperscript{2} Other verses of \textit{Prasāda guṇa} are: Madhurāvijayam-3.6 and Vaidyanātha-prāsāda-praśasti 2.17
\end{quote}
that *Riti* is the soul of poetry:

रिति रूपम् काव्यस्य। विशिष्टपदरचना रीतिविशेषो गुणात्मा। काम्यालंकारः १.४१.४२।

पदसंघटना रीतिरङ्गसंस्थाविशेषवत्। सा.द.॥

It is like *Avayavasamsthana* of the human body which conveys the physical and psychological traits:

उपकर्ताः सरादीनाः सा पुनः स्थाचस्मु०। सा.द. १.९.१॥

वैदर्भी चाथ गोदी च पाथाली लाटिका तथा।

Poetesses like Gaṅgādevī, Devakumārikā and Lakṣmī Rājñī have used *Vaidarbhi* style while poetess Rāmabhadrāmbā has adopted both *Vaidarbhi* and *Gauḍī* style.

*Vaidarbhi* is defined by Viśvanātha as:

माधुर्यव्यक्तिर्वर्ण रचना ललितातिमका।

अवृत्तिरन्त्वसुतिवर्ण वैदर्भी रीतिरिप्यते। सा.द.-१.९.२॥

In the following verses poetess Gaṅgādevi has used words devoid of compound and which are easier to understand. She says, “the cool breeze by the reason of its contact with fine drops of water from the waves of Tuṅgabhadrā proved as if welcoming the march of the Army:

Examples from *Mahākāvyya Madhurāvijayam* are:

तं तुज्जइप्रकाशेऽल शोकरासङ्क्रास्तीतः।

आनुकृत्येन यात्रार्थ माचकर्मव माल्यः। मधुराविजयम् ४.४६॥

According to Viśvanātha definition of *Gauḍī* is:

ओजः प्रकाशकैवर्णवृन्ध आदम्बरः पुनः। सा.द.-१.९.३॥

समसाबहुला गोदी

Poetess Rāmabhadrāmbā has used difficult words full of compounds,

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1 Other verses of Vaidarbhi Riti are: *Madhurāvijayam*-2.42; 8.10; *Vaidyanātha-prāśadaprasasti*-3.10,15; *Santanagopāla*: 1.15; 2.7,19
which can be known from the following verse of the *Mahākāvya Raghunātha-Abhyudaya*:

कनकस्मृतकलिताधिवासयति सुगमनितरतेलभायति।
सम्भाव्यज्ञनपते: शिशुरस्त्रान्करकृत्तालकलनाद्यपुरुषः॥रघु-४.९॥

**Alaṅkāra (Figures of Speech):**

Alaṅkāras are also important as *Gūpa*, because they also help in beautifying poetic composition. Just as the beauty of a person increases by the ornaments, similarly poetic beauty increases through the usage of figures of speech (*Alaṅkāra*).

According to Viśvanātha definition of *Alaṅkāra* is:

शब्दार्थोपरस्थित्य वे धर्मा: सोभातिशामिनः।
रसादीनुपकृत्यनोलघुकृत्यरसात्मारस्तेऽसुवादिवुः॥सा.द.-१०.१॥

Poetesses of the medieval period have used many figures of Speech like *Upamā* (Simile), *Rūpaka* (Metaphor), *Utprekṣā* (Poetical fancy), *Atiśayokti* (Hyperbole), *Samāsokti* (Speech of Brevity), *Vyatireka* (Contrast), *Udātta* (The Exalted), *Ananvaya* (Self Comparison), *Svabhāvokti* (Natural Description), *Drṣṭānta* (Exemplification), *Arthāntaranyāsa* (Corroboration), etc. Some of the best examples of these *Alaṅkāras* are as follows:

**Upamā:**

The simile is fully expressed when the common property, the word implying comparison, the object of comparison and the standard of comparison are all expressed.

It is defined by Viśvanātha as:

साम्यं वाच्यमवैध्यं वाच्यबुध्यं उपमा हयो: ॥सा.द.-१०.१४॥

Poetess explains in the following verse that just as moon likes Rohinī
among many constellations, similarly king Bukka had more love for his wife Devāyī than other Queens in the harem:

Rūpaka:

Metaphor consists in the representation of the subject of description, which (subject) is not concealed, as identified with another (a well-known standard). Here Viṣaya and Viṣayin are equivalent to Upameya and Upamāṇa:

Poetess Gaṅgādevī, portrays the evening twilight. She says the sunset was fancied by people as the screen of the stage, where the dancer was about to act the part of night having taken of his disguise as day:

Utpreksā:

Poetical fancy is the imagining of an object under the character of another. In Utpreksā, the mind leans more towards Viṣayin (Upamāṇa) than towards Viṣaya (Upameya) and the Viṣaya is imagined as being almost the Viṣayin.

Poetess illustrates the prosperity of city Vijaynagar in the following verse. She says the city was the playground of all good fortune. It looked like a garland of precious stones on the shore of the sea of virtue:

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1 Other verses of Upamā Anaṅkāra are: Vaidyanātha-prāsāda-praṣasti-4.16; Santānagopāla-2.31

2 Other verses of Rūpaka Anaṅkāra are: Madhurāvijayam-7.36; Raghunātha-Abhyudaya-3.1; Vaidyanātha-prāsāda-praṣasti-1.9
Atisayokti:

When the intro-suspection is complete, it is styled hyperbole. When the Visayin swallows up the Visaya and there is, therefore, an apprehension of identity, it is Adhyavasaya (intro-suspection):

Poetess elucidates the lustre of child Kampana, which subdues the lustre of the lamps burning in the chamber, hence it is Atisayokti Alankāra:

Vyatireka:

When the Upameya excels Upamāna, it is Vyatireka, i.e. the excellence of the Upameya over the Upamāna or vice-versa, is pointed out:

Vyatireka:

When the Upameya excels Upamāna, it is Vyatireka, i.e. the excellence of the Upameya over the Upamāna or vice-versa, is pointed out:

King Saṅgrāmasimha is portrayed by poetess Devakumārikā as giving lots of donations to the needy people and removing their poverty:

Vyatireka:

When the Upameya excels Upamāna, it is Vyatireka, i.e. the excellence of the Upameya over the Upamāna or vice-versa, is pointed out:

King Bukka, father of king Kampana was endowed with marvellous virtues. He was more lustrous than the sun, cooler than the moon, more deep than the ocean and more firm than the mountain Sumeru:

1 Other verses of Utpreksā Alankāra are: Madhurāvijayam-7.37; 8.10; Raghunātha-Abhyudaya-1.63; Vaidyanātha-prāsāda-praśasti-2.13; 4.13
Arthāntaranyāsa:

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or vice-versa, either under a similarity or contrast, there is Arthāntaranyāsa:

कार्यं च कारणेनेदं कार्यं च समाध्यते।
साध्यं ज्ञेतरणां धान्तरणयासोऽध्यत: ॥ सा.द.-१०.६२ ॥

विहितविचारयथयथारूपं वाचसपतिसिद्धान्तं इति: प्रावहः।
नाहिं जाविकसमन्वितं चाहि भूतिविशिष्यतातं: कौँम ते मैथिनीम्।
मधुराविजयम्-६.६४॥

हरितं पररथय वाचस्वः हरिणाग्नि: कर्पतालीलयः।
स्पृशति प्रणयत्तुमुखतः वत विशासपदं न कामिन:।
मधुराविजयम्-७.४७॥

माता तदवयह विचार्यं चिते धर्मार्थं वुद्वं विद्यमानं निवः।
उत्कर्षमाध्यम्यति श्रेष्ठं जनेरार्थिति हि सम्यक्।
वैद्यनाथ प्र.प्र.-४.२०॥

कृत्यादिविच भुवनप्रिविष्टप्रभावितार्यान्तरमेत्र च चवं प्रभुस्वयम्।
दत्तीयप्रस्तवकविदरणचण्डेशिवनिकषीलवानुं समाधिं चितन्ति कं श्रुताल:।
सं.गो.-१.१८॥

Svabhāvokti:

The description of actions and characteristics of an object are peculiar to it and are not easily perceived by all is Svabhāvokti:

स्वभाविकिर्तुरूपार्थस्वक्रियारूपवर्णनम् ॥ सा.द.-१०॥

विक्रमपालगतिसमस्मृणस्यस्वालिककेरिपार्थणायते।
रजनि दैष्यहृदराधिकाः स्वविमोहिनिपरिभूयत।
मधुराविजयम्-५.१६॥

दलदुमुदस्तोदरसीमप्रसरणलिताः पन्नावच:।
मुहुर्ष:कृत्यनिवारणसकृष्टिभिन्नद्वारानां।
मधुराविजयम्-५.४९॥

भावार्थार्थं पल्यमानः प्रगतिमहोर्यं रणः पतन:।
प्रत्यर्थिप्रभुमीपतयो यत्स्ते स्तराज्ञवलः विचरन्ति चित्राः।
रघु.-३.४.५॥

Udātta:

The description of prosperity exceeding all ordinary experience is Udātta.
Also when the actions of the great become subordinate or collateral to the subject in hand is *Udātta*:

Also when the actions of the great become subordinate or collateral to the subject in hand is *Udātta*:

\[ \text{लोकातिभुक्तपरिच्छेदनोदातामुख्यते } \| \text{सा.द.-१०.१४} \|
\]

\[ \text{कस्तूरीहरिणाकारं कर्पुरसिद्धलीलस्य} \| \|
\]

\[ \text{मनोभवमहोदर् महिता केलिपवर्त्त: } \| \text{मघुराज्यरम.-१.४८} \|
\]

\[ \text{परिखानिपत्त: पति नदीनां निवसतं निशि निजरंखवति} \|
\]

\[ \text{शक्षिकान्तनिजवसोधवीथीवद्धमभछर्थलत: समैंति यस्याम् } \| \text{रघु.-२.१२} \|
\]

*Aucitya* (Propriety):

Kśemendra (c. 11th century AD) is the first person to define *Aucitya*. Like *Alañkāra* and *Guna*, *Aucitya* too is one of the factors required for good poetic composition.

According to Kśemendra *Aucitya* and its divisions are:

\[ \text{उचितं प्रासुराचार्यं: सदृशं किंत यस्य यथो} \|
\]

\[ \text{उचितस्य च यो भावस्तवकिचित्य प्रचक्षते } \| \text{अौ.वि.चर्चा-७} \|
\]

\[ \text{पदे वाक्ये प्रक्ष-पार्थ-युष्मद रत्नः रसे} \|
\]

\[ \text{क्रियाया कारके सिद्धे वचने च विशेषणे } \| \text{अौ.वि.चर्चा-८} \|
\]

\[ \text{उपसर्गं नियमे च काले दैसे कुले ब्रते} \|
\]

\[ \text{तत्त्व सत्त्वेन्यस्माये स्वभावे सा सरसंगहे } \| \text{अौ.वि.चर्चा-९} \|
\]

\[ \text{प्रतिभायमवस्त्राया विकारे नान्यशास्तिक} \|
\]

\[ \text{काव्यस्याङ्गेऽ च प्राहुरौदिचित्य व्यापि जीवितम् } \| \text{अौ.वि.चर्चा-१०} \|
\]

According to Kśemendra, definition of *Vākya-Aucitya* is:

\[ \text{औंचित्तरित्वं वाक्तं सततं समां सत्त्वं सत्त्वं} \|
\]

\[ \text{त्यागोदयमित्रिः सत्त्वान्वितवद्भवः} \| \text{अौ.वि.चर्चा-१२} \|
\]

\[ \text{स सत्यवादीयमित्रो धनुधरस्तुरक्षणार्णमर्मतमित्वत्} \|
\]

\[ \text{कुपाणविधानपुष्यः पृथज्जया नदिर्शः सन्त्तात हबैकतं गतः } \| \text{मघुराज्यरम.-३.३} \|
\]

According to Kśemendra *Guna-Aucitya* is:

\[ \text{प्रस्तुतार्थिचितं: कायमे भव्यं: सौभाग्यवान्गुणं} \|
\]

\[ \text{स्यंस्तीनुरिणान्त संभोगावसरदित: } \| \text{अौ.वि.चर्चा-१४} \|
\]
In the following verse, the word *Tūryaṇāṭha* is appropriately used by the poetess:

> वेदध्वनि: सोप्यथ तूर्यानादः संवर्धितोऽसोभत दिविविद्धुः।
> केकारव: सुस्वान ऊर्जिताङ्गे घनाघनस्य स्तनितैरविवेः॥८॥

**Definition of *Alāṅkāra-Aucitya*** is:

> अर्थोपितवता सुकिरक्षारेण सोभते।
> पीनस्तनसिखतेन वरेण हरिणेश्वरणा॥औऽ.च.चर्चा-१५॥

**Utpreksā-Alāṅkāra-Aucitya** is appropriately used by the poetess:

> अर्थोपि भृषुकमुकेन मतकङ्गेन मदोक्षदेन।
> क्रमः पुरी देवपुरुषिन्यो लोकाभिरामां नरदेव नस्मात्॥८॥

Moreover, the following example of *Santānagopāla* explains that king is always there for the welfare of the subjects like the clouds for the bird Cātaka:

> तथापि लोकानुकृतिस्वते यदावितानुष्ठाते वहृश्च हरे।
> पिपासुता हन्तव्योद्भारणा निजाश्यायामाय चातकनानं॥सं.गो.-२.३१॥

**Definition of *Āśirvacana-Aucitya*** is:

> पूर्णार्थिदेतुः काव्यस्य संनिशिष्टिमनीषिणः।
> उदिताशीशृपस्येव भवत्यमुद्यावह॥औऽ.च.चर्चा-३१॥

**Its examples are**:

> वंशो विस्तारिताः यातु राणभूमिभजायम्।
> याब्दमैरिजायारी स्वचनान् दिविविद्धुः॥८॥

> चिरं पुरुषां कुशलं भजनी पदं समाच्छमेत्तदेव।
> नवेतने विषय विक्रमुपान्त्रय प्रतिपुर्ण तदुत्तर भवत्यभाषाम्॥संतानन्दनाल-२.३५॥

**Pāka (Literary Maturity)**:

Rājaśekhara (c. 11th century AD) is the first person to mention about *Pāka* (Literary Maturity). According to Rājaśekhara 'Pāka' in a poetry means literary maturity, and it originates from the constant practice of
composing poems.

According to Rājaśekhara definition of Kāvya-Pāka is:

तत्तत्तमःस्ववशः सुकवे वाय्य ताकनाय्याति।काव्यमीमांसा-अध्याय-५॥

There are nine types of Kāvya-Pāka:

च च कविग्रामस्य काव्यमभयस्यतो नवशा भवति।काव्यमीमांसा-अध्याय-५॥

पिचुमन्द्र पाक (Neem), बदरपाक (Berry), मुद्रीकपाक (Grapes), वालकपाक (Brinjal), बिनिदीकपाक (Tamarind), सहकारपाक (Mango), रघुकपाक (Betel-nut), त्रुपुसपाक (Cucumber), नालिकेरपाक (Coconut).

Rājaśekhara defines each of them in chapter V of Kāvyamimamsā as follows:

आदावस्वादु वरिणामें मध्यम बदरपाकम्।
आदावस्वादु वरिणामें स्वादु मुद्रीकपाकम्।
आदावस्वादु वरिणामें स्वादु वालकपाकम्।
आदावस्वादु वरिणामें स्वादु बिनिदीकपाकम्।
आदावस्वादु वरिणामें स्वादु सहकारपाकम्।
आदावस्वादु वरिणामें स्वादु रघुकपाकम्।
आदावस्वादु वरिणामें स्वादु त्रुपुसपाकम्।
आदावस्वादु वरिणामें स्वादु नालिकेरपाकम्।

We find Nārikela pāka in the compositions like Madhurāvijayam and Santānagopāla. It is defined by Rājaśekhara as:

आदावस्वादु नालिकेरपाकमिति।काव्यमीमांसा-अध्याय-५॥

Illustrations of Nārikela pāka (coconut) from Mahākāvyamadhurāvijayam are:

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We find *Trapusapāka* (Cucumber) in the *Mahākāvya Raghunātha-Abhyudaya*. It is defined by Rājaśekhara as:

आदावुत्तमत्वमति मध्यमं त्रपुसपाकम्।

Citations of *Trapusapāka* from *Mahākāvya Raghunātha-Abhyudaya* are:

संवर्षितता सहायतामयः केहि कृतजतामालनि किं विचार्य।
तत्तयाः प्रबुद्धिः तदुत्ते यदीया मात्रनदवन्या मकरन्दपूर्ण।॥ रघुनाथायुदयम्-१.१२॥
सततं रघुनाथसर्वोभिः प्रविष्ठारंगेऽपि प्रजा यदीया।॥
नियमानु परिचयज्ञः नित्याद्यसर्वी भूपस्वतिरेव धम्मेद्वु।॥ रघुनाथायुदयम्-२.१०॥

*Khaṇḍakāvya Vaidyanaṭhā-prāśāda-praśasti* can be categorised under *Sahākārapāka* (Mango). It is defined by Rājaśekhara as:

आद्र मध्यममति स्वादु सहकारापाकम्।

Its examples are:

अथ प्रतिष्ठा विभिन्दा व्यक्तस्नेवः मुहूर्तं सति राजमाता॥
आद्रव राजाशकुष्ठोढ़ दृष्टान्तवशिष्य, सूर्यवान् सुविदान्॥ वैद्यनाथ प्र.प्र. -५.४॥
वेदविने: सोपथवृत्तवान्: संवर्षितोजयोभ दिवीविषु॥
केकारव: सूर्यन चार्जिताः वनाघनस्य वसन्निर्धेव॥ वैद्यनाथ प्र.प्र. -५.८॥

**Metre (Chanda):**

Generally a literary composition in any literature is manifested in two forms i.e. either in prose or in verse. The process of writing in verse is called versification. The science, which deals with versification, is known as “Prosody” or “Metrics”.

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1 Other verses of *Nārikēlapāka* are: Madhurāvijayam-1.62; 3.43; 5.56; Santānagopāla-1.21; 2.19,21; 3.11
2 Other verses of *Trapusapāka* are: Raghunātha-Abhyudaya-4.19; 8.38
Poetess Gaṅgādevī and Rāmabhadrāmbā have satisfied all the norms of a Mahākāvyā and have used different Metres in each Canto and have also changed the Metre at the end except Canto VII & Canto IX (Madhurāvijayam).

Metres employed by Gaṅgādevī are Anuṣṭup, Vasantatiłakā, Upajāti, Mālinī, Varṇāstha, Hariṇī, Śārdūlavikrīditam, Śikharinī etc.

Metres used by poetess Rāmabhadrāmbā are Upendravajrā, Indravajrā, Vasantatiłakā, Śārdūlavikrīditam, Rathoddhatā, Dṛta-vilambita, Mālinī, Mālabhariṇī etc.

In the text Vaidyanāttha-prāśaṇa-prāśasti, poetess Devakumārikā has used metres like Dṛta-vilambita, Mālinī, Rathoddhatā, Anuṣṭup, Vasantatiłakā, Upajāti, Sundarī, Puspitāgrā, etc.

In the text Santānagopāla Kāvyā, poetess Lakṣmī Rājī has used various metres like Vasantatiłakā, Mālinī, Upendravajrā, Upajāti, Dṛta-vilambita, Prthivī, Śikharinī etc.

In the Campū texts referred by me, we generally find the metres like Śārdūlavikrīditam, Sraigdharā, Vasantatiłakā, Anuṣṭup, Indravajrā, Upendravajrā, Upajāti, Svāgata, etc.

Literary Beauty in the Compositions of Modern Poetry:

Pandita Kshama Rao:

Pandita Kshama Rao has composed Satyagrahagītā, Kathāpaṇcakam, Vicitrarpapriṣadyātṛā, Śankarajivanākhyānam, Mīrālaharī, Uttarasaṭyagrahagītā, Tukārāmacaritam, Rāmadāsacaritam, Grāmajyoti, Jāneśvaracaritam, Kathāmuktāvalī and Svarājyavijaya.

Śankarajivanākhyānam is a Mahākāvyā containing 70 Ullāsas, which describes the great personality of her father Shankar Pandurang Pandit.

Mīrālaharī is a Khaṇḍakāvyā containing Pūrvakhanda and Uttarakhanda. It depicts the life sketch of the great saint poetess Mīrābāī.
In the *Mahākavyas Tukāramacarita* (13 cantos) and *Jñānesvaracaritam* (8 cantos) poetess throws light on the life of great saints Tukārāma, Rāmadāsa and Jñānesvara of Maharashtra:

> तपस्विनीं तां निजगाढ वाचं पीयूषकल्पामधपाण्डुरङ्गः।
> अवेदिः मा भक्तशरण्यनीसं तृतीय भक्त्र: रिप्रशस्तित्वाम्।।

*Satyaśāstra* and *Uttarasatyagrahagīta*, depict the events and episodes that took place during the freedom struggle in India. They include not only political, social and economic aspects of the struggle but also record details of interviews, the speeches and various anecdotes related with Gandhiji. *Uttarasatyagrahagīta* is divided into 47 cantos. The examples are as follows:

> वीररागो जीतक्रोषः सत्याहिंसास्वतः युनिः।
> स्थितिधीर्मिन्तिसत्त्सम्य महतमा सोऽभिहीतयेत्।।
> सत्याग्रहवीत्रः ।
> अहिष्ठस्का जिवक्रोषः प्रवर्तच्व स्वकर्मणि।।
> सत्याग्रहगीता-२.१९।
> सत्याग्रहगीता-२.२२।
> तत्स्थापितम चतुर्वेद पवित्रिपरस्परस्थापनम्।।
> उत्तरसत्याग्रहगीता-१६.१२।
> न निर्यर्थसुरुहलकृत्वै स सौधानि नमः स्मृषः।।
> उत्तरसत्याग्रहगीता-१६.१०।
Rāmanvanagamanam and Pārvatīparamesvarīyam by Vanmala Bhavalkar, are written in Vaidarbhī style.

Its examples are:

Manthara says:

किन न स्मरसि कैवकथि बुझो राजा वसे तव ।
तेन तुष्टेन दर्शं ते बरी श्री च पुरा शुभे ॥

Rāma says:

कैवकथि नो मध्यममाता वरपूर्णो काखवतानुष्णिन्द् मे प्रियतात्त ।
राज्य भ्राते भक्तिमते मद्दरताय रण्यं पुर्णं मे नव पश्चायवनानम् ॥

Poetess Nalini Shukla's (1977) poem 'Bhāvānjaliḥ' contains prayers to various deities.

Citations of Prasāda and Mādhurya Guṇas are as follows:

कृतकरतां श्रद्धकृतहारं क्षणमुखसमेतम् ।
भ्रमनवेंसं कृत्यकेशं मचुलवेशसुपेतम् ॥
सखि! कृतपुष्ये नन्द सुधनाम्! क्षणमवधानां देहि यसोदे! कृष्णकेलिगीतम् ॥

मदनविकां समताज्ञां प्रबलं गणयति नायम् ।
हर्षीङ्गेतः कृतसंकेतः त्रीठति दारं-चारं ॥
विषयसमर्थं सरस्वं गमीं विहरति मानसमीनः।
मकर इवायं विहरति लोभं प्रहरति भूसमतिपीनः: विषयमन्यनम् ॥
In the preface Baburam Pande of Dayanand University, Kanpur, states,

“संस्कृतप्राथ्यायिका निर्मिततानि मधुरसपुराणि, रसप्रवणानि, विताकर्षकोददाताभावभरितानि
देववाणीविवादानि ‘भावाणि’: इति नामा संगीतीतानि स्तोत्रवाणि पाठ–पाठ पार्थ–पार्थ च
tदनुशीलनस्वाभासःमानन्दस्य परां कोटिमुख्यामि। देवलक्ष्म्य: समर्थितानि स्तोत्राणि
केशान्धिनयो शान्तरसकाल्येकु अन्येष्यां च मते पवित्रसकाल्येष्ट्यन्तर्भविति।”

Vyāsaśataka (1982 AD) of poetess Mithileshkumari Mishra describes
the personality and scholarship of great sage Bādarāyaṇa Vyāsa, the
author of Mahābhārata:

यावदु व्यासस्य गीतास्य यावदु व्यासस्य भारतम् ।
यावदु भागवत्स्य वृत्तः न तावलक्ष्णकल्पना ॥१२॥

ब्रह्मणेषु महान् व्यासं व्यासो देवो न मानवः ।
दर्शन्यां महान् दशा साक्षाद गोविन्दे एव स: ॥३३॥

In Agnisikha, Pushpa Trivedi has expressed her longing for her husband
and has articulated her inner feelings and emotions, in her poems titled
याणित्र योद्धयो सम्, व्यथ वयो भवत विना, लेहन्यां विना, कथमिव न शायते श्राप, etc.:

विषयसाख्य वृत्तिरपि ते तावलसी विषयायति ।
यदुभौमननस्यस्य न किं पातिता न सरि: समम् ॥

एकाकृति: प्रतिभासेत् सुखसङ्गोलोकपानसे ।
धिरजीवनं जज्ञावनं जज्ञाच्यये श्रणात्रस्यपि भवतां विना ॥

रोचते नैव किंचिद्वने नो वने ।
अध जातारोभिषाः भवर्जने ॥

सुरसिरो विमलोन्तांशलोलो ज्ञित्येऽं चलवहिलिखा ।
अथि कथमिन न शीयते श्राप ॥

लेहन्यां विना शून्यमेव जीवनं
सत्तु कोटिसो जना मेंस्ति किं प्रयोजनम् ॥

लेहन्यां विना शून्यमेव जीवनम् ॥

मम शान्तिमिदं निभुंत सुखितं हदयस्य गृहं ज्ञितं ज्ञितम् ।
प्रतिभासितमेव न मे विषमे पथि जीवनमश्च कथं पतितम् ॥
their poetry is free from long compounds, while in the *Mahākavyas* Raghunātha-Abhyudaya we find Gauḍī and Vaidarbhī style where we find the usage of long compounds.

The poetesses have shown their scholarship by depicting literary aspects like *Rasa, Guṇa, Rīti, Alāṅkāra, Aucitya* and *Pāka*. Moreover, compositions of these medieval poetesses mainly contain references to major events that took place during 14th to 18th century.

Mostly the description of these *Mahākavyas* and *Khaṇḍakāvyas* contain similar topics like the description of a dynasty to which a king belongs as well as brave deeds of these kings. These *Mahākavyas* and *Khaṇḍakāvyas* mainly resemble the texts like *Raghuvamaśa* (4th century), *Navasāhasāṅka-caritam* (c. 11th century AD), *Vikramāṅkadevacaritam* (c. 11th century AD), *Prthvīrājadviyāya* (c. 12th century AD), *Madhurāvijayam* (c. 14th century AD), *Hamvira Mahākāvya* (c. 15th century AD), *Amarakāvya* (c. 17th century AD), *Rājapraṣasti* (c. 17th century AD) and *Rukmini-kalyāṇa Mahākāvya* (17th century AD). These texts thus reveal that these poetesses were proficient in various fields like Grammar, Philosophy, Mythology, Poetics, etc.

In the modern period, poetess like Pandita Kshama Rao whose talent is incomparable, has composed *Mahākavyas*, *Khaṇḍakāvyas* and stories composed by her which contain varied depiction of the subjects like the love towards Motherland, Indian culture and society as well as depiction of the saintly personalities like Mīrābāi, Tukārāma, Rāmadāsa, Jñāneśvara. There is no such poetess in modern period who has made such an important varied contribution to Sanskrit literature. Other modern poetesses have composed *Śatakākāvyas*, *Stotrakāvyas*, *Khaṇḍakāvyas* and *Muktakas*.

In case of some modern compositions, explicit expressions of the problems and difficulties faced by the ladies in their personal life are reflected. The poetesses like Nalini Shukla, Pushpa Trivedi and Pravesh
Saxena have articulated the anguish and agony through their compositions.

In short, the compositions of the medieval and modern poetesses consist of several charming hues of the spectrum of human life.