In this chapter I have discussed the title, date, work and scholarship of the poetesses belonging to the medieval period. They are Gaṅgādevī (1400 AD), Rāmabhadrāmbā (1700 AD), Devakumārikā (1800 AD) and Lakṣmī Rājī (1900 AD).

*Madhurāvijayam* composed by Gaṅgādevī:

The title *Madhurāvijayam* can be interpreted in the following ways:

1. दुर्गायां देवीं लोकः कालः अधिकारिति, कम्पकम्पाति न दिग्दिजीते, नीलालिकारः मद्युराविजयम्।

2. मधुरायां सिद्धान्तम् महाकाव्यम् मद्युराविजयम् (पाणिनी ४.३८७)

The *Mahākāvya Madhurāvijayam* comprises of nine cantos, having their own individual names. This *Mahākāvya* delineates the achievements of king Kampana and his march towards Kanchi and Madhura in order to defeat the Muslim rulers.

The Poetess says in the first Canto that she has written this text titled *Madhurāvijayam* dealing with the biographical details of king Kampana:

नन्दीयमिदं काव्यं विवेकं: शोतुमहिधं।
मधुराविजयं नाम चरितं कम्पभूषते:॥मधुराविजयम्-१.२५॥

This *Mahākāvya* comprises of the Kamparāya’s victory over the Muslim King Jalāluddin Hasan Shah (1361 to 1374 AD) ruling over the city Madhura on the bank of river *Vaigai*.

According to the commentator Potukucchi Subrahmanya Shastry, “History reveals that in the 14th century before (1340 AD) Jalauddin Hasan Shah, the commander of the Sultan of Delhi was holding sway over the Pandya kingdom. This *kāvya* enables us to conclude that he swallowed not only
the kingdom of Pandya but also of the Colas, driving away their kings. In describing the Sultan, it is stated 'पराक्रमाधः कृत्चोलपण्डितम्' (Madhurāvijayam-IX.29) that this Sultan is the last of those who ruled over Madhura for five years. This book enables us to assert that this Sultan Jalaluddin himself is the counterpart of the Hero.”

Poetess Gaṅgādevi has given name to each canto of the Mahākāvyya except the first one:

Canto I – Kumārajanam
Canto II – Jaitrayātrādeśa
Canto III – Kanchipuravijayapraśaṁsā
Canto IV – Kamparāya-rājyaparipālaṇa-ṛtūpabhoga-varṇanam
Canto V – Vanavihāra-jalakṛiḍā-varṇanam
Canto VI – Candrodhayakīrtanam
Canto VII – Madhurādhīdevatā-divyāstrapradānam
Canto VIII – Madhurāvijaya-sādhanam

In the third canto there is a depiction of the Vijayayātra (March) of king Kamparāya towards the city of Kanchi. King Bukka, father of prince Kampana reminds the latter of his duties as a king and asks him to march towards Kanchi and defeat Śambuvarāya, the ruler of the Tundirmandal (Kanchi). Thereafter winning over the people of Kanchi, king Kampana proceeds towards Madhura as a part of his campaign for victory:

अनेन देशानिधिकृत्य दक्षिणान् वित्तन्यते राष्ट्रसाधुन्यः।
लवयापि लोकजयतापहरिणा विधीयतात् राष्ट्रवक्षम निर्मलम्॥ ममपुरविजयम्–३.४३॥

In the fourth canto the poetess has described king Kamparāya’s march towards Kanchi and his victory over Śambuvarāya, the ruler of Kanchi.

In the fifth canto there is a reference to the establishment of the King Kampana’s rule at Kanchi.
Canto VI and VII describe royal recreations taking place in the palace of king Kamparāya.

In the eighth canto it is said that the Madhurādhīdevatā (presiding deity of Madhura) describes the devastated condition of the said city.

In the last canto, in first 20 verses dual combat between the Sultan of Madhura and king Kamparāya is depicted. The Sultan mentioned by poetess Gaṅgādevī in (IX.29, 36) was defeated and killed by king Kampana:

बाणा निरस्वा यवनेन तस्मिन्याग्रपञ्चपाता इव चारलक्ष्मः।
कम्पथे श्रेयश्रेयंधिपाकोणाके सहा: कतक्षा इव कालारत्रः: \#मधुराविजयम्-९.२९।।
विषयमकामूर्धमुक्तयिङ्गस्य कारारूढृता कर्तवालछेखः।
विषयम रेजे यवनाधिराज प्राणानिलाय निग्रासिष्योष्कुञ्जाहः: \#मधुराविजयम्-९.३६।।

In the Mahākāvya, Camparāya is named Yavanādhīrāja, who according to the commentator P. S. Shastry is no other than Jalāluddin Hasan Shah:

tतस्तंतुलुम्भान युध्य कान्तिशीका नालोक्य विषाणिष्कथोर्षाकः।
कम्पभोस्त्राद्वै यवनाधिराजः प्रत्यग्रहीदृश्त्र हवासमर्पनम् \#मधुराविजयम्-९.२३।।

In the penultimate verse, the poetess points out that the states of Kanchi and Madhura in the South were regained by king Kampana in 1374 AD:

प्रशान्तदानवेच वनातल्पर्शी गंतोपरता गानस्वल्लीव।
कलिन्दज्ञा मर्दितवलियवेच दिग्दक्षिणाः सस्ततपारसीका \#मधुराविजयम्-९.४१।।

Poetess Gaṅgādevī and her Scholarship:

Gaṅgādevī, the wife of king Kampana of Vijaynagar has written a fine Sanskrit Mahākāvya called the Madhurāvijayam in which she has described heroic deeds of her husband and has narrated his expedition to the southern part of India in 14th century AD.

According to the commentator P. S. Shastry,

वीरकम्पराजस्वेयं पाणिगृहीती। गङ्गेश्वर्या नाम। वीरपतीं कृताभिषेका भूतवा
King Kampana was married to Gaṅgādevī. After her marriage with king Kampana, she was called Gaṅgādevī. She was a lady from Andhra and was the princess of Kākatiya dynasty. She belonged to the place near a city named Ekaśilā. She became the queen of Vīrakamparāya in 1340 AD. Her Acārya was Kāvi Viśvanātha, the author of the play “Saugandhikāharana”.

Gaṅgādevī and king Kamparāya are depicted in the Mahākāvya like Śacī and Indra, Ramā and Viṣṇu, Satī and Śiva:

शचीव शक्तिय रमेव शारिण रसतीव शम्भो स्वुगितेव चेथसः।
अतिप्रिया तातु ब्रह्मव काचि न्याहीत्तसस्तस्य कृताभिषेकः॥

Kunjunni Raja, in the Catalogus Catalogorum volume V, remarks “She is known as the Queen of Vijaynagar prince (Vīrakampa) who ruled at Kanchi [1367 AD]”.


Gaṅgādevī has composed this Mahākāvya Madhurāvijayam in order to describe in short the life of great king Kampana as stated in the colophon of each canto of the text “इति श्री गंगादेव्य विष्णुते मधुराविजयनाधि वीरकम्परायचरिते प्रथमसर्गः।”

J. B. Chaudhari states, “The book has been edited from a single
incomplete and defective manuscript belonging to a private individual of Trivendrum”. The same information is given by Kunjunni Raja in his book “The Contribution of Kerala to Sanskrit Literature”.

Gaṅgādevī was a learned poetess who had studied a number of texts before writing this *Mahākavya*. She must have been brought up in an ancient tradition of learning. Her knowledge in various fields like Grammar, Philosophy, and Mythology is reflected in the verses she has used. For example, her knowledge of *Atharvaveda* and *Dharmaśāstra* is reflected in the following verses:

अच्छवेदिनो विहम त्वं विशेषचयायशाश्च ।
अथवेदनान्तेऽपूर्ति विविषितविवर वाचकम् ॥ मधुराविजयम्-४.१९ ॥

तत: परं वापहर: प्रजानां पुरोहितोक्त्वा पुरुषुक्तपु: ।
न्याथत काले विभावनुरुप: पुंसा वर: पुरुस्वनक्रिया: स: ॥ मधुराविजयम्-२.९३ ॥

तत: प्रतीतेवहि पुरोहितेन नरेन्द्रसूतु: कृतजातकर्म: ।
समिद्धते जासमतामयासीनान्त्यजीवो गम्भारलो नमेन। ॥ मधुराविजयम्-२.३३ ॥

She has also referred to various mythological personalities like Indra, Agastya, Kubera, Varuṇa etc.:

स तस्यामरात्या पुरुषुक्त इव स्थित: ।
अशिष्ठचिमिवीर्यो मनववपराक्रम: ॥ मधुराविजयम्-१.६७ ॥

अथ कालवेदो श्राण्डववर्त्यानां गततीवान्तवंशार्य कुम्भजन्याः ।
मनुजेश्वर मण्डलायमें मृत्यू गृहितवान् महाभुजाय ॥ मधुराविजयम्-८.२५ ॥

Poetess Gaṅgādevī is indebted to prominent poets like Kālidāsa, Bṛṇabhaṭṭa, Bṛhari, Daṇḍi, Bhavabhūti, Kāṇḍaṭaka, Tikka, Agastya, Gaṅgādhara and Viśvanātha, whom she has repeatedly referred in her present *Mahākavya*:

दासवते कालिदासस्य कवि: केन विप्रति ।
हिदानीमपि तस्यार्थाः नुष्णूतनस्योऽभाराय ॥ मधुराविजयम्-१.७७ ॥
Poetess Gaṅgādevī is indebted to several scholars and poets:

<table>
<thead>
<tr>
<th>Madhurāvījāyam (14th century AD)</th>
<th>Raghuvāmsam (c. 4th century AD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>तिलालोक दलदच्छाद्र</td>
<td>वांगधविविन्ध</td>
</tr>
<tr>
<td>सत्वांकुशा</td>
<td>ती स्नात</td>
</tr>
<tr>
<td>राजिणी</td>
<td>राजिणी</td>
</tr>
<tr>
<td>सरीरसादा</td>
<td>सरीरसादा</td>
</tr>
<tr>
<td>चक्र</td>
<td>चक्र</td>
</tr>
<tr>
<td>मनसा</td>
<td>मनसा</td>
</tr>
<tr>
<td>बाणकर्मण्य</td>
<td>बाणकर्मण्य</td>
</tr>
<tr>
<td>चर्चित्व</td>
<td>चर्चित्व</td>
</tr>
<tr>
<td>लोकिक</td>
<td>लोकिक</td>
</tr>
<tr>
<td>अभियुक्त</td>
<td>अभियुक्त</td>
</tr>
<tr>
<td>अथ</td>
<td>अथ</td>
</tr>
<tr>
<td>अनुभव</td>
<td>अनुभव</td>
</tr>
<tr>
<td>जगुरुक</td>
<td>जगुरुक</td>
</tr>
<tr>
<td>दलदच्छाद्र</td>
<td>दलदच्छाद्र</td>
</tr>
<tr>
<td>ब्रह्मदवरण</td>
<td>ब्रह्मदवरण</td>
</tr>
<tr>
<td>उपविता</td>
<td>उपविता</td>
</tr>
<tr>
<td>पासित्र भजन</td>
<td>पासित्र भजन</td>
</tr>
<tr>
<td>शाखासाहित्य</td>
<td>शाखासाहित्य</td>
</tr>
<tr>
<td>तस्मात</td>
<td>तस्मात</td>
</tr>
<tr>
<td>निशानु</td>
<td>निशानु</td>
</tr>
</tbody>
</table>

Kumārasambhāvatam
(c. 4th century AD)

| सुरसरकान्त | सरसरकान्त |
| सिद्धरंगिण | सिद्धरंगिण |
| बिकलपन | बिकलपन |
| शाश्वसन | शाश्वसन |
| चक्रवाहि | चक्रवाहि |
| प्रवभु | प्रवभु |
| परिक्रम | परिक्रम |
| विकतौ | विकतौ |
| अभिज्ञान | अभिज्ञान |
| विस्वास | विस्वास |
| सूक्ष्मक | सूक्ष्मक |
| महासात | महासात |

Abhijñāna Sākuntalam
(c. 4th century AD)

| वित्त | वित्त |
| सुभगसलिल | सुभगसलिल |
| अनुभव | अनुभव |
| परिवर्त | परिवर्त |
| विकलप | विकलप |

Mehadītām (4th century AD)

| परवर्धन | परवर्धन |
| सविता | सविता |
| तस्योक्त | तस्योक्त |
| अनुभव | अनुभव |
| विकलप | विकलप |

| अनुभव | अनुभव |
| सविता | सविता |
| तस्योक्त | तस्योक्त |
| अनुभव | अनुभव |
| विकलप | विकलप |

| परवर्धन | परवर्धन |
| सविता | सविता |
| तस्योक्त | तस्योक्त |
| अनुभव | अनुभव |
| विकलप | विकलप |
## Conclusion:

On the basis of the study of primary and secondary sources it is found that the *Mahākāvya Madhurāvijayam* is composed by poetess Gaṅgādevī, who is indebted several scholars and poets flourished earlier to her. The
Mahākāvyya is thus rightly named Maithūrāvijayam since it describes King Kampana’s victory over the Sultan of Madhura.

About The Commentator

Kasi Krishnamacharya, from Gutur (A.P.), in the introduction of the text ‘Madhūrāvijayam’ says about the Kāvyā and the commentator P. S. Shastry, “Sri Pothukuchi Subrahmanya Shastry can be called the Apara Mallinātha. He has brought out fully and beautifully the Bhāva of the poetess. His knowledge of Vyākaraṇa is amazing. The manner in which he has given the gist at the end of each Śloka is the unique feature of this commentary which gives great pleasure to a wide range of readers”.

Viswanadh Satyanarayan from Vijayawada, also observes, “He is a Sanskrit scholar of no mean height a man who studied Sanskrit grammar to the last word.”

K. Lakshmana Shastry, Dy. Director of Public Instruction Hyderabad (A.P.) states, “Gāṅgādevī has written the Mahākāvyya in Sanskrit describing the successful invasions of her husband, Veera Kamparāya of Vijayanagar dynasty. This book is, therefore called as “Veera Kamparāya Charitam” also. No scholar, so far, has endeavoured to write a commentary on this book. Now, Shri P. Subrahmanya Shastry, a lecturer in Sanskrit College, Tenali has written and published a very good Commentary in Sanskrit.”

Apart from these Scholars, Dr. C. M. Shastry, Inspector of Oriental Schools, Vijayawada (A.P.) remarks, “It is something to unearth and publish an old Sanskrit text but it is a very difficult task to write a complete and informative Sanskrit Commentary to it at the same time. Sri Shastry is highly successful in both. His versatility is reflected when he gives references in medicine, astrology and astronomy. His contextual discussions in Vyākaraṇa and Alāṅkāra are refreshing and enlightening.”

Dr. Aryendra Sharma, Principal, University College of Arts and
Commerce, Osmania University, Hyderabad comments, "Madhūrvījayaṁ otherwise known as Viśrakamparīyacaritam by Gangādevi, the royal consort of Kampana, the first son of Bukka I, is a poem of high merit and great historical value. Mallinātha has set up certain high standard, as it were, for a good commentary. Same method is applied here by the commentator P. S. Shastry."

Dr. C. S. Venkateswaran, Professor of Sanskrit, Annamalai University, states, "Sri Potukucchi Subrahmanya Shastry, the author of the commentary called Bhāvaprakāśikā on the Madhūrvījayaṁ of Gangādevi has rendered a great service to Sanskrit Literature. Couched in simple Sanskrit, the commentary is neither too short nor too long. The author's mastery of the Vyākaraṇa and Alaṅkāra Śāstras is evident throughout the work. His proficiency, in the Vedānta and Mantra Śāstra is clear in the explanation of the few verses of Canto I. The Bhāvaprakāśikā has significantly revealed the inner meaning of many verses and thereby has justified its name. The learned author deserves to be ranked along with the earlier commentators like Mallinātha."

Raghunātha-Abhyudaya written by Rāmabhadrāmbā:

The Title Raghunātha-Abhyudaya can be interpreted in the following ways:

1. रघुनाथायां नाथः रघुनाथः तत्स्य अभ्युदयः हि रघुनाथाभ्युदयः। स्वपराक्रमेण नेपाल-कर्नाट प्रदेशां जित्या तेन कृतः स्वराज्यस्य अभ्युदयः।

2. रघुनाथायस्य अभ्युदयः
   तमाषिकृत्य कृतः महाकाव्यं हि रघुनाथाभ्युदयम्। (पाणिनी 4.387)

(1) Raghunāṭhasya - Abhyudaya => Raghunāṭhābhhyudayam, successful victory of king Raghunāṭha.

He is called "Raghunāṭha" by the poetess Rāmabhadrāmbā at many places in the text Raghunāṭha-Abhyudaya. King Raghunāṭha is compared with God Rāma as he was endowed with all the characteristics of God Śri
Rāma as a son, a ruler and as a husband.

Poetess Rāmabhadrāmbā depicts his noble personality marked by noble virtues like those of Lord Rāma and Lord Kṛṣṇa:

Devotion Towards Lord Rāma:

Raghunātha Nāyaka, was a staunch devotee of Lord Rāma. He used to listen to the learned Brahmin reciting the whole Rāmāyana every day:

Like Lord Rāma, King Raghunātha is said to have constructed bridge across the ocean between India and Sri Lanka (Ceylon). He helped the king of Nepal (Jaffna), a part of Ceylon, alias Sri Lanka to regain his kingdom from the clutches of Parāṅgis (Portuguese):
Like Lord Rāma, king Raghunātha, was capable of destroying the evil and ignoble persons and thus established peaceful empire.

The ancestors of Raghunātha were also dedicated to the wellbeing of their subjects. Cinna Cevva, the forefather of king Raghunātha performed various *Tulādāna* (Weighing donations) and donated many *Agrahāras* (a grant of land given by kings to learned Brahmins):

King Acyuta, son of Cinna Cevva and father of the hero king Raghunātha, too performed various *Tulādānas* and donated *Agrahāras*. He also constructed various religious places and temples at SriRang and Rameshwar:

As a king, Raghunātha was capable of protecting the subjects and was
called 'Janaka' (father) by his subjects. He performed several good deeds for the well-being of his subjects. During his rule people enjoyed happiness, prosperity and security:

| परीश्य वृत्त सकलः प्रजाः प्रजा यथा ता: परिपालनाम् | जानेन रक्षाकरणेन नित्यं जनाधिपं यं जनकं वदन्ति। | रघुनाथाभ्युदयम्-३.४। |
| प्रतिसमुचितोपक्रमकृत्यां तत्सिद्धप्रभवति | कूतशुष्क इव नित्यं केवलं सर्वभोगानुभवति। | संततानन्दनन्यायः। | रघु-३.५२। |
| धरणिः प्रशास्यति | धरासुधाराती धनाधिकोधनन्युता: | शुभानन्तिः। |
| नियतस्वकर्मिनिर्ताधिकाः | भयदेवस्यसर्वरहितः: प्रजा वच्छः। | रघुनाथाभ्युदयम्-४.६८। |

Thus, the ancestors of king Raghunātha accomplished several works for the welfare of the people living in the Tanjore city.

There were many poets patronized by king Raghunātha. Many scholars too were honoured by king Raghunātha. The following verses state that the ladies in his court could compose poetry in various languages and were proficient in the performing arts like music and dancing. There is a reference to expert engineers and architects in the kingdom of king Raghunātha:

| अत्यगाध्यद्वान्तरोपक्रसन्निधनकल्पतां सुधः। | भासुरामाति सदा प्रसादो मैतिकालितमनिन्याहायपति। | रघुनाथाभ्युदयम्-५.२२। |
| सन्त सिलिपयवतिकलिटम भासुराण्यवस्तूपथसिपिभि। | पवरागमनंपरोतत्वावृत्तात्यंलिङ्गायितविविविविन्यन्तरसयं। | रघुनाथाभ्युदयम्-५.२९। |

Thus, king Raghunātha was among a few rulers of India who would be remembered in the future for his benevolent activities. He was endowed with several commendable virtues like self confidence, faith in the Supreme Reality, concern for the common citizens of his kingdom, Physical and spiritual strength as well as interest in different walks of life.

---

1 Other verses are 3.14; 5.54; 5.55; 11.61
Poetess Rāmabhadrāṃbā and her scholarship:

Rāmabhadrāṃbā was a learned poetess who adorned the court of King Raghunātha of Tanjore. Rāmabhadrāṃbā has written a historical *Mahākāvyā* in twelve cantos called the *Raghunātha-Abhyudaya*, describing the political and historical events that happened during the reign of King Raghunātha Nayaka (1614 to 1634 AD). She was the queen of King Raghunātha Nayaka and considered him Rāma incarnate and thus wrote a poem *Raghunātha-Abhyudaya* depicting his glory.¹

“In the above-mentioned colophon, occurring at the end of each canto it is pointed out that Rāmabhadrāṃbā, the author of this *Mahākāvyā* was an erudite poetess. She had attained the benign grace of God Śri Rāma as well as that of Emperor Raghunātha. Owing to his grace she was capable of writing hundreds of compositions and was adorning the auspicious literary empire in those days.

In new Catalogous Catalogorum too the work *Raghunātha-Abhyudaya* of Rāmabhadrāṃbā is mentioned on page 518.

Apart from its literary merit, the *Mahākāvyā* is of very great importance as a source of the historical development of Vijaynagar Empire (vide chapter no. IV). Therefore, this *Mahākāvyā* is important from historical point of view as it provides information regarding the great rulers like king Timma, king Cevva, king Acyutarāya and king Raghunātha belonging to the *Tuluva* dynasty which ruled the South India from 15th to 17th century AD.

V. Vriddhagirisan, the author of the book “The Nayaks of Tanjore” states “Rāmabhadrāṃbā’s version seems to be historically accurate and

¹ Madhavananda page 337; Krishnamachariar page 230; Varnekar S. B. page 428
sequentially probable. Rāmabhadrāmbā wrote her account mainly to exhibit her love and regard for emperor Raghunātha.”

Just as Sītā was dedicated to God Rāma poetess Rāmabhadrāmbā was also devoted to her husband king Raghunātha.

In the following verses of the Rāmāyana (Sundarakāṇḍa), we find Sītā’s dedication to God Rāma:

श्रव्या लोभनितुं नाहमेव वर्येण धनेन वा ।
अनन्या राष्ट्रवेणां भास्करे यथा प्रभा ॥२१.१५॥

प्रसादयर्थ तत्सं चैनं सरणागवतसलम् ।
मां चासमी प्रयत्तो भूत्वा नियन्त्रितवितुपर्यय ॥२१.२१॥

नाहं स्मृतं स्वतो गात्रमिच्छेऽय वानरोतम ।
वदहं गात्रसंस्थरः रावणस्य गता बलात् ॥२१.६२॥

Rāmabhadrāmbā, too has offered adoration to her husband Emperor Raghunātha resembling God Rāma:

अथ तं रघुनाथभूवलार्थि समरे चोलागनाशितारमेत्य ।
वहुथा वसुधाबुधा: प्रमोदाधिकृता रामभिवासुवच्चवाचवन ॥रघुनाथस्यह्यदयम्-८.९७॥

आचन्द्राताकर्मम् प्रमोदाधिकृतां शतां चार्थिकायां ।
जयवर्षाभिन्नायानात्मकानां दयानिश्चितस्य: प्रसादात् ॥रघुनाथस्यह्यदयम्-८.१००॥

विधाय विवेधिवधं स्योधीविभिषणं राम इवात्मकम् ।
नेपालभूपं रघुनाथेता तदायते तत्र समभविष्ठत ॥रघुनाथस्यह्यदयम्-९.२३॥

As it is pointed out in this chapter, the poetess has depicted fascinating facets of glorious personality of king Raghunātha, both as a king and as a connoisseur of several branches of knowledge. Thus, king Raghunātha was among a few rulers of India who would be remembered in the future for his multifarious activity, dedication to the well-being of people and the protection of Indian religion as well as culture by vanquishing the ignoble and alien rulers.

Raghunātha-Abhyudaya Mahākāvyā is therefore significant since it
depicts the prominent episodes and events as they took place during 17th century when Southern most part of India was ruled by the valorous kings like Timma, Cevva, Acyutappa and Raghunätha of Tuluva Dynasty.

The present Mahäkavya Raghunätha-Abhyudaya composed by a learned poetess Rämabhadrämä, gives information about indological branches like Poetry, History, Geography and Sociology related to Tuluva dynasty as well as the people living in the cities like Tanjore, Madhura, Kanchi during 17th century AD.

Several anecdotes are related regarding the scholarship of Rämabhadrämä. Once the king in court gave out the following pāda of verse:

“किं ते सन्तानपादपयान्ते ” and asked the ladies assembled there to complete it.

Rämabhadrämä seems to have got up at once and completed the verse as follows:

किते किते न श्लिष्टिपत्यः किं ते रघुनाथनायनायान्ते ।
भुवि बहवः किल तरवः किं ते सन्तानपादपायान्ते ॥

The above verse reflects scholarship and excellent speedy poetic calibre of poetess Rämabhadrämä.

Poetess Rämabhadrämä has used many synonymns for several objects viz.:

(i) Elephant : गन्धनागः, महागणेनः:
(ii) Horse : सैन्यवः, अशः, तुरः मः:
(iii) Sun : अहस्करः, तिमाशुः, भास्करः, आक्षुमालिनः, पयोजनान्वः,
           दिववकः, विभावः, भानुः, जलजातबाल्वः, बासरेशः:
(iv) Lady : चकोलङ्कोऽना, तत्तलोऽना, कमलेकऽना, मदिरङ्कोऽना

1 Introduction Text Raghunätha-Abhyudaya
In the whole *Mahākāvya* we find the mastery of poetess Ramabhadrambhā over Sanskrit language. There is a graphic description of city Tanjore, river Kāveri, king Raghunātha and his warfare throughout the *Mahākāvya* (vide chapter no. IV and V).

Poetess Ramabhadrambhā is indebted to several scholars and poets. The composition *Raghunātha-Abhyudaya* by poetess Ramabhadrambhā is replete with historical data and achievements of king Raghunātha. Poetess Ramabhadrambhā has mainly referred to compositions like *Raghuvaṁśam*, *Sūryaśatakam*, *Navasāhasāṅkacaritam*, *Vikramāṅkadevacaritam*, *Prthvi rājāvijayam*, *Madhurāvijayam* and *Hammśra Mahākāvya*.

<table>
<thead>
<tr>
<th>Raghunātha-Abhyudaya (17th century AD)</th>
<th>Raghuvaṁśam (c. 4th century AD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>निरीति ..................................</td>
<td>प्रजानाम् ॥ १७६॥</td>
</tr>
<tr>
<td>परीक्षय ..................................</td>
<td>बददिता ॥ ३४॥</td>
</tr>
<tr>
<td>कान्ता ................................</td>
<td>बददिता ॥ ३४॥</td>
</tr>
<tr>
<td>असूरच .................................</td>
<td>कुमारस् ॥ ६३॥</td>
</tr>
<tr>
<td>Sūryaśatakam (c. 9th century)</td>
<td></td>
</tr>
<tr>
<td>तपनोःसि ................................</td>
<td>तत्त्वगौरवम् ॥ ४४॥</td>
</tr>
<tr>
<td>अनिषतदीय ...........................</td>
<td>विषयेऽ ॥ ॥ १३॥</td>
</tr>
<tr>
<td>तिलफक ...............................</td>
<td>दिवाकर ॥ ॥ २४५॥</td>
</tr>
<tr>
<td>नाकोक: .............................</td>
<td>श्रेयसं उँच: ॥ ॥ १४॥</td>
</tr>
<tr>
<td>Navasāhasāṅkacaritam (c. 11th century)</td>
<td></td>
</tr>
<tr>
<td>परिक्षय .............................</td>
<td>साम्प्रदयुः ॥ ॥ २०॥</td>
</tr>
</tbody>
</table>

<p>| अस्ति .................................. | पियवङ्गः ॥ ॥ १७॥                 |</p>
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Century</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vikramāṇkadevacaritam</td>
<td>(c. 11th century)</td>
<td></td>
<td>Vaidya means one who dispels the diseases.</td>
</tr>
<tr>
<td>Prthvirajavijayam</td>
<td>(c. 12th century)</td>
<td></td>
<td>Vaidya: Relating to the Vedas.</td>
</tr>
<tr>
<td>Madhurāvijayam</td>
<td>(c. 14th century)</td>
<td></td>
<td>Vaidya: A learned man scholar, doctor.</td>
</tr>
<tr>
<td>Hammīramahākāvyaam</td>
<td>(c. 15th century)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rukminīkalyāṇamahākāvya</td>
<td>(c. 17th century)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Vaidyanātha-prāśāda-praśasti written by Devakumārikā:

The title *Vaidyanātha-prāśāda-praśasti* can be interpreted in the following ways:

- Vaidya: Relating to the Vedas.
- Vaidya: A learned man scholar, doctor.

Vaidya means one who dispels the diseases.

Vaidya: Relating to the Vedas.
Vaidya: A learned man scholar, doctor.
Family Deity

Lord Śiva, alias Ekālinga, alias Vaidyanātha is the family deity of Rāṇās of Mewar. Starting from Bāppā Rāvala, we find the devotion and dedication of Rāṇās of Mewar towards Lord Śiva. The king (Maharāṇa) of Udaipur is regarded to be the only representative (Diwāna) of Lord Śiva and he used to rule over the state on behalf of Lord Ekālinga. Apart from the temple of Ekālingajī, there is a temple of Vaidyanātha constructed by Devakumārikā, the chief queen of Rāṇā Amarasiṁha and the mother of Saṅgrāmasiṁha. In the last canto of the text Vaidyanātha-prāśāda-prāṣasti we get the description of the renovation and construction of the temple of Vaidyanātha. The temple of Vaidyanātha is located about 6 km. in the western direction in the village named Srisharam, near Udaipur, in Rajasthan:

रीशो हि कान्त्यारमतीति हेतोः श्रीशारमाग्राम वरो य आस्ते ।
शिवस्थिति तत्र विलोक्य देव्या प्रासाद सिद्धवर्मकारि बुद्धः॥३४.२५॥

श्री वैद्यनाथ शिव सवा भवां प्रतित्वां ।
देवी चकार फिल देवकुमारिकाख्या ॥३४.२६॥

Devakumārikā is said to have repaired the dome of the Temple and performed various types of donations in order to please Lord Śiva. The donations given by the poetess were the signs of her generosity and her strong faith in religious rites. For the construction of this temple she appointed a Brahmin named Śrī Nīvāsa, who looked after the construction of building of the great temple:

तं जाति वर्गार्पितसदुचलुपत्रादिकं रायमिहोप्रुद्धिः ।
शिवालयस्तवंकर्मकस्थिती सा श्रीनिवास कुशालं न्यायूक्तं ॥३४.२७॥

The dome of the temple looked lustrous like the golden peak of mountain Kailāsa:

सुदर्शनवाहीतत्वपराशिः शिवस्थिति प्राप्तिवतकल्पवृत्तः ।
सुवर्ण मूलृच्छ प्रतादूतश्रीः प्रासाद ईशानिरिवाचवभासे ॥३४.२८॥

।
Poetess Devakumārikā and her scholarship:

Devakumārikā, who has composed *Vaidyanātha-prāśāda-praśasti*, was the wife of Rāṇā Amarasinha the ruler of Mewar from 1699 to 1711 AD. She was the daughter of king Sabalasimha and sister of Sultanasinha:

> तस्माद गुणा: सबलाधिनानां समेच साक्षादुदितां भवन्त ।
> पितुरूपिः वर्धत सदगुणीधरन्तम्या युता देवकुमारिकः ॥ वैद्यनाथ प्र.प्र.-४.१६ ॥
> पिनाङ्क दता सबलने राजा वराय योग्यासारासिन्याम् ।
> शीष्णेन कृष्णाय महोङ्गार्योऽणामय किलशविभिन्नमिव ॥ वैद्यनाथ प्र.प्र.-४.१७ ॥

She was the mother of Rāṇā Saṅgrāmasimha and Candrakumārikā:

> तुला हितीयाया तया व्यथायि शीर्षकलिप्तेऽश्रवसिथाने ।
> ग्रैह विद्वेषयन्तकारिकायां सुतां च पौर्णिविषवधार्य ॥ वैद्यनाथ प्र.प्र.-४.२३ ॥

The composition *Vaidyanātha-prāśāda-praśasti* by poetess Devakumārikā is replete with historical data. Many verses therein have some historical bearing (vide chapter IV). After the death of her husband Māhārāṇā Amarasinha, she dedicated her life to the cause of religion. By performing various *Tulādānas* she helped her subjects.

*Vaidyanātha-prāśāda-praśasti* is the only composition attributed to Devakumārikā, as stated in New Catalogous Catalogorum, vol. 9, by Kunjunni Raja.

J. B. Chaudhari states, “The post colophon records the date of the manuscript as Sāṁvat 1775 i.e. 1719-20 AD:

> पञ्च श्रीयु गुणीनु वस्मित शर्चूक्ष्यासितार्धितः
> ध्ये सूर्य सुतान्विते द्विजवरो गोवर्धनस्यात्माजः ।
> प्रत्ययिः शिष्ठपूर्वः पराधिन्त्र कर्तिमणित ।
> ।
> ...........पानतरेशरस्त सचनाचूःरभभोजिनिकत ॥”

This text consists of five *Prakaras* (chapters) namely: (i) *Varṇa-varṇanam*, (ii) *Saṅgrāmasimha-pattābhiseka*, (iii) *Dānapraśaṁsā*, (iv) *Cāhuvāṇodbhava*, (v) *Pratiṣṭhā*
In the first *Prakarana* some of the Mewar kings and their achievement in life are depicted. In the second chapter the coronation ceremony of *Rāṇā Saṅgrāmasimha* is described. In the third chapter knowledge of poetess in the field of *Dharmaśāstra* is revealed through the references to various *Dānas* (donations) enjoined in the scriptures. We find the biographical information regarding poetess Devakumārikā in the fourth chapter. The fifth canto depicts the opening ceremony of the holy temple *Vaidyanātha* which was consecrated in 1716 AD by the mother of *Rāṇā Saṅgrāmasimha*, i.e. Devakumārikā herself.

The colophon of the text "इति देवकुमारिका हिंदी राजमातृकृतवैद्यनाथप्रासादप्रसस्तौ बंशवर्णनम्।" which comes at the end of each chapter reveals that Devakumārikā has composed this *Khaṇḍakāvyya*.

In this text, *Vaidyanātha-prāśāda-prāsasti*, we find references to various temples constructed and renovated by *Rāṇās* of Mewar. There is a reference to the installation of Lord *Ekalīṅga* by the King Bāppā Rāvala and his descendents.

Apart from the worship of Lord Śiva, the worship of Lord Viṣṇu, was prevalent in those days. Viṣṇu’s Temple was constructed by King Jagatasimha (1628 AD). Devakumārikā made relentless efforts to renovate the temple of *Vaidyanātha*.

The work begins with a prayer to Lord Śiva, Lord Gaṇeśa and Goddess Sarasvatī:

शिवं साम्भवमि वन्दे विद्याविभवसिद्धे ।  
जगत्सूति हरं श्रम्भु सुरासुरसर्वामर्षितम् ॥ वैद्यनाथ प्राणप्राण-१.१॥  

गुञ्जद्रश्मद्विवस्विरागृहाविविष्ठस्य स्तम्भरमाननमं नित्यं नमामि ।  
यत्रादपजंपोषासत्तानां प्रस्तूरसाय इह प्रशमं प्रस्थाति ॥ वैद्यं प्राणप्राण-१.२॥

The coronation ceremony of Saṅgrāmasimha is described in the second chapter, which reflects her knowledge in various rites and rituals:
Devakumārikā must have studied important texts of Dharmasāstra like Dānacandrika, Dānakriyākaumudi, Dāna Mayūka etc. In the third chapter she refers to the donations offered by king Saṅgrāmasimha to the learned priests and scholars like Dinakara, Sukhānanda, Devarāma, Kamalākānta Bhaṭṭa:

वाजपेय मुख्यवाचनक्रिन्युण्डरीकः इति नाम विश्र्वते।
ग्रामावेय सितवायजस्युतः चन्द्रपविणि समारिवत् प्रभुः॥ वैद्यनाथ प्राप्तसै-3.6॥

Moreover, poetess had studied a number of texts like Rāmāyaṇa, Mahābhārata, Bhagavadgītā, Manusmṛti as well as the compositions of Kālidāsa, Bhaṭṭi, Bārāvi etc. She was also aware of the contribution of the authors like Suṣruta and Vāgbhaṭṭa whose texts Suṣruta Samhita and Aṣṭāṅga Hṛdaya contain the knowledge of medical science and surgery respectively (vide table given below):

<table>
<thead>
<tr>
<th>Vaidyanātha-prāśāda-praśāsti</th>
<th>Bhagavadgītā (c. 400 BC-400 AD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>नृणामही ........................ विख्यातेन ॥१.४२॥</td>
<td>उच्चःश्रवसमवार्त्वाः । नारायणम् ॥१०.१७॥</td>
</tr>
<tr>
<td>सेतुरेव .......................... नमःवहम् ॥५.२०॥</td>
<td>सर्वः ॥१९.४०॥</td>
</tr>
<tr>
<td>राघुवर्मिः (c. 4th century AD)</td>
<td></td>
</tr>
<tr>
<td>शिवं ............................. समारिवत् ॥१.१॥</td>
<td>वाग्याविवच । परमेश्वरी ॥१.९॥</td>
</tr>
<tr>
<td>भात्तिकाव्यम् (c. 5th century AD)</td>
<td></td>
</tr>
<tr>
<td>अधागमत् ........................ इवाधिकारीः ॥३.८॥</td>
<td>वसूनि । निरास्त्रः ॥१.३॥</td>
</tr>
<tr>
<td>शदानुकूलः । मुख्ये ॥२.२१॥</td>
<td>किंसिन्ह । सर्वसंपदः ॥</td>
</tr>
<tr>
<td>राजप्रासादः (c. 17th century AD)</td>
<td></td>
</tr>
<tr>
<td>गुज्जद्धमदध्ममर । प्रायति ॥१.२॥</td>
<td>दध्नतिलकः । मंगलायः ॥१.६॥</td>
</tr>
<tr>
<td>अधाभवद् । शजने ॥१.१०॥</td>
<td>राजाविन्दद्विशेषः । पृष्ठः ॥४.३॥</td>
</tr>
<tr>
<td>रमेव । सार्थकतामवासम् ॥१.११॥</td>
<td></td>
</tr>
<tr>
<td>तत्तत्त्व नागपाल । पालयः ॥१.१५॥</td>
<td>तस्य पुत्रः । सुतोस्त्व तु ॥४.२॥</td>
</tr>
<tr>
<td>फिन्नत्वमेव प्रमाण मात्राः ॥</td>
<td></td>
</tr>
<tr>
<td>यशकर्णः । दिष्टवापि ॥१.१४॥</td>
<td></td>
</tr>
<tr>
<td>विष्णुवन नामितम् ॥</td>
<td></td>
</tr>
<tr>
<td>तत्तोऽभवत्</td>
<td>तनं ॥ १.१६ ॥</td>
</tr>
<tr>
<td>तस्माद</td>
<td>खलु भक्तिश्व ॥ १.१७ ॥</td>
</tr>
<tr>
<td>तस्माद</td>
<td>यदीशिष्ठः ॥ १.१८ ॥</td>
</tr>
<tr>
<td>तत् सुनुहसः</td>
<td>बुधोऽ ॥ १.१९ ॥</td>
</tr>
<tr>
<td>तदेव जन्मा</td>
<td>बभाज ॥ १.२० ॥</td>
</tr>
<tr>
<td>तस्मादमहाहृदयान्</td>
<td>भूमिः ॥ १.२२ ॥</td>
</tr>
<tr>
<td>ततोऽदिकसिंह</td>
<td>जयजनौधः ॥ १.२३ ॥</td>
</tr>
<tr>
<td>हमीर</td>
<td>प्रजासु ॥ १.२५ ॥</td>
</tr>
<tr>
<td>लक्ष्य</td>
<td>नरेन्द्रः ॥ १.२६ ॥</td>
</tr>
<tr>
<td>मकार</td>
<td>इत्यभाषाः ॥ १.२७ ॥</td>
</tr>
<tr>
<td>स मोकल:</td>
<td>कुम्भकर्णम् ॥ १.२८ ॥</td>
</tr>
<tr>
<td>स रायमलो</td>
<td>कथितः ॥ १.३० ॥</td>
</tr>
<tr>
<td>पार्श्वचात्</td>
<td>विनिर्धारितम् ॥ १.३३ ॥</td>
</tr>
<tr>
<td>प्रतापसिन्होऽथ</td>
<td>धर्मकायम् ॥ १.३४ ॥</td>
</tr>
<tr>
<td>अशोष</td>
<td>येषु चेले ॥ १.३६ ॥</td>
</tr>
<tr>
<td>तस्मादपूणु</td>
<td>करणः ॥ १.३७ ॥</td>
</tr>
<tr>
<td>ततोऽदिकसिंह</td>
<td>कल्पः ॥ १.३७ ॥</td>
</tr>
<tr>
<td>ततोऽभवदु</td>
<td>राजसिंहः ॥ १.३९ ॥</td>
</tr>
<tr>
<td>संग्रामसिंह</td>
<td>नृपः ॥ २.२२ ॥</td>
</tr>
<tr>
<td>तुला</td>
<td>देवकुमारिकयम् ॥ ४.२४ ॥</td>
</tr>
<tr>
<td>मुन्यङ्क</td>
<td>तदस्तीति ॥ २.२ ॥</td>
</tr>
<tr>
<td>तदेव जन्मा</td>
<td>वरिष्ठः ॥ १.४१ ॥</td>
</tr>
<tr>
<td>अध्याभवदु</td>
<td>भजन्ते ॥ १.२० ॥</td>
</tr>
<tr>
<td>दिनकारस्तु</td>
<td>पढ़वः ॥ १.९३ ॥</td>
</tr>
<tr>
<td>यशकर्ण</td>
<td>विद्वेशद्विधः ॥ १.२४ ॥</td>
</tr>
<tr>
<td>तस्माद</td>
<td>यदीशिष्ठः ॥ १.२८ ॥</td>
</tr>
</tbody>
</table>

Amarakāvyam (c. 17th century AD)

| नाम | तत्सु: ॥ ३.३ ॥ |
| नाम | तस्मादमहाहृदयान्: ॥ ०.५ ॥ |
| नाम | तस्माद: ॥ ३.२५ ॥ |
| नाम | पवारिः ॥ ३.२३ ॥ |
| नाम | ततोऽभवदु:  || २.१९ ॥ |
| नाम | तस्माद: ॥ ३.२५ ॥ |
Khaḍ̄akāvya Santanagopāla composed by Lakṣmī Rājāi:

The title Santanagopāla can be interpreted in the following way:

संवास्य दाता गोपालदेव: तम् उद्दीश्य कृतं काव्यं संतानगोपालकाव्यम्।

In this composition there is an anecdote based on the story depicted in the Bhāgavata Purāṇa (X.89). In this Kāvya the two concepts of Santāna and Gopāla are important. Firstly, Santāna means a child (progeny) extending a particular Kula (family). Secondly, Gopāla is one of the epithets of God Kṛṣṇa. It means (‘गां पालयति’), one who protects the cattle, earth, etc.
Poetess Lakshmī Rājñī and her scholarship:

Lakshmī Rājñī has written Santanagopālakāvyā in three cantos. J. B. Chaudhari rightly observes “Lakshmī Rājñī was a member of the Etavallatu branch of the family of the Katattanatu (Kings) of North Malabar. This Lakshmī Rājñī is altogether a different person from Rāṇī Gaurī Lakshmī Bāyī of Travancore (1811 to 1815 AD). K. Kunjunni Raja in his book “Contribution of Kerala to Sanskrit Literature” remarks, “In the Katattanat Royal family of Malabar there were some scholars in the 19th century AD. Queen Lakshmī of the same family, who lived during 1845 to 1909 AD is the author of Santanagopāla, a poem in three cantos.”

She had studied various scriptures and Purāṇas, particularly Bhāgavata-purāṇa (X.89) the story of which is illustrated in the present text. Lakshmī Rājñī was an erudite poetess; her composition Santanagopāla envisages the fact that she had mastered a number of literary and philosophical texts. We find several allusions as well as references quoted from the prominent Brāhmaṇa texts like Śatapatha Brahmaṇa, Upaniṣads like Taṅtirīya, Śvetāsvatara, Bhagavadgītā, Purāṇas like Agni, Kūrma, Bhāgavata as well as the poetic compositions like Raghuvamśa, Kumārasambhavam and Gīt Govinda of Jayadeva.

This shows that although the poetess was a queen belonging to a wealthy royal family, she was a versatile scholar blessed with, Lakshmī and Sarasvatī, Goddess of Wealth and Knowledge.

1 Śabdakalpadruma — page 358
Santanagopala is the only work of Laksiri Rajni known to exist as pointed out by J. B. Chaudhari in his introduction of the book “Sanskrit Poetesses”. He says, “The present work was composed by the Queen out of affection for Prince Ravivarman in spite of her ill health:

रोगार्त्यापि रविवर्मकुमारकस्य जातादेशं मनसा वचनि प्रकाशिः।
मौखर्य समर्थं विगणत्या कुतं सचैंतत् काव्यं पुदावुधवरः: परिषोधयन्तु। संस्कृतं.-३.५०॥

The text Santanagopalakavya contains three cantos in which it is said that the ten sons of a Brahmin died all of a sudden. Brahmin thereafter approached Lord Kṛṣṇa for His favour. Arjuna, the friend of Lord Kṛṣṇa, promised to save the children of Brahmin. Thus, when the tenth child was born, Arjuna made all his efforts to protect the child, but it was in vain:

गाण्डीव एष तथा खाण्डवदाः र्यो नानारिपुरंत्रशौर्यविमाणशीर्षः।
संसर्गलत्त्वं किमस्य च श्रवणमि मत्वा नयुंसंकल्पययापि च कथ्यत्धर्षसि। संस्कृतं.-१.३२॥

मा मा कृष्णः कृष्णसमात्त्व साः संस्त्रिमृत्वं धन्यवियशययेश्वर पञ्चतीर्थः।
हा हन्तू भूर्तिरकौतिनिनयंत्वन्धुते देहेऽविहारिनं घटस् दुर्विर्चारः। संस्कृतं.-१.३८॥

In the second canto, it is stated that both Lord Kṛṣṇa and his friend Arjuna approached Lord Viṣṇu who listened to their prayer:

चिरं पुष्पिन्यं कुशलं भजनति पदं समागच्छत्वमेतदेव।
नयेतमेतानं विभ्रमणूं प्रतिव्रद्धृतं ततु भवत्ववन्यम्। संस्कृतं.-२.३६॥

Arjuna, along with Kṛṣṇa returned to the Brahmin with his children in the last canto. Brahmin gave blessings to Arjuna and the canto ends with the glorification of Lord Viṣṇu:

जय हरे जय देव नागापते यदुकुलामुद्धिपूर्णशिकारः।
अयमहं प्रणतोदिष्टं सर्वपति तत्स पद्येण समाधस्तयम्। संस्कृतं.-३.१९॥

सततमेति जगत्तिरकृत्वा निकलमध्यद्वस्तत्तैः।
कृतं सायतव सा प्रधिता कृपा भूति तथा वित्ताभिं मा कृपा। संस्कृतं.-३.१६॥

The delineation of Avatāra is found in Brāhmaṇa texts, Upaniṣads, Rāmāyaṇa and Mahābhārata. Thus from the examples we came to know that she was aware of Viṣṇu’s incarnation as Matsya, Kūrma, Varāha,
**Nṛṣimha etc.**

1) इदं विष्णुविचक्रे मेघ निर्धेरदम् —— ऋग्वेद-१.२२.१७

2) In *Satapatha Brahmana* — *Vāmanavatāra* is described as:

बामनो ह विष्णुरासनम्

3) In *Taittiriya Aranyaka* — *Kūrmavatāra* is delineated.

अन्तास्तः कृष्णभूतः तमम्ब्रवीतः मम वै च्वज्ञासासांतसमभूत नेत्रम्ब्रवीतः पूर्वमेवाहिमहासम् इति
तत्पुरुषप्य पुरुष: स: सहख्याश्च: पुरुष: सहख्याश्च: सहख्याश्च: पूर्वोददिशात्
॥ अनुबाद २०३ ॥

Also there is a description of *Varāha avatāra* in *Taittiriya Aranyaka*:

आपो ह वा इदमग्रे सतिलमासीतुः तस्मिन् प्रजापिति वायुपूर्वचा चरत् सह मामपरस्त ्र तं
वराहो भुजवचा हर्तु स वराहो रूपं कृत्वा अपि नयमज्ञतः स पृथ्वी मध्ये आच्छादनो उद्धृतातसि
वराहेण कृष्णो न शताबाहु न।

Upaniṣad

Her knowledge of some *Upaniṣads* and *Bhagavadgītā* is reflected from the following verses:

<table>
<thead>
<tr>
<th>Santānagopāla Kāvyā</th>
<th>Upaniṣads</th>
</tr>
</thead>
<tbody>
<tr>
<td>नमोढितीययो चुपुर्वराय सं.गो.२.१७</td>
<td></td>
</tr>
</tbody>
</table>
| सर्वत्रामने नमस्ते सं.गो.२.१९ || सत्यो योमनं व्यामायो वैशार्दुरी उप.सीर विश्वाय विश्वम् वैशाशाय वैशाशतर-२२ होकनृतु लोकला कैवल्यम् ब्रह्मसुनृत विश्वासुनृत विश्वासुनृत विश्वासुनृत
| यस्मादिद्यो च वैभवाय सं.गो.२.२० || यो योमि ...... शासनितमानमेकी श्रेष्ठां उप.१९ ततो ब्रह्मो वैशार्दुरी उप. सवरी उपासीत छां उप.३.१७
| नमोढितीययो चुपुर्वराय सं.गो.३.१७ || आहमतमा ..... युज कच्छामसं.गो.२.२० ईशर स्मायमा ब्रह्मीयम् भर.गो.२.३.६९ ब्रह्मुनि .. ...र्ष्ट्रतप भर.गो.२.५ यदा यदा ...... स्वात्मयम् भर.गो.१.७ परिष्ठाणाय ...... युज्युयु भर.गो.२.६

¹ Shastri Mahadev and K. Rangacharya, page 139
She is more conversant with Bhāgavata Purāṇa from the point of view of heroic deeds performed by Lord Kṛṣṇa. Although she has taken the theme from Bhāgavata Purāṇa, the work is unique in presentation. She has described Viṣṇu’s incarnations as Matsya, Kūrma, Varāha, Nṛsiṁha etc.

<table>
<thead>
<tr>
<th>Santānagopāla Kāvyā</th>
<th>Purāṇas</th>
</tr>
</thead>
<tbody>
<tr>
<td>दिष्टि पुरा ............... पुरा ॥ ३.१७॥</td>
<td>शाल्वा ............ हरिरीश्वर: ॥ भा.पु.९.॥</td>
</tr>
<tr>
<td>प्रमाणिते............. उपास्महे ॥ ३.१८॥</td>
<td>कूर्मरूपं .......... हथू ॥ अग्रिपुराण-८.॥</td>
</tr>
<tr>
<td>शरणमस्तु ............. रिपु: ॥ ३.१९॥</td>
<td>तन्मीव  .......... जनार्दन ॥ चर हपुराण।</td>
</tr>
</tbody>
</table>

The exploits of Kṛṣṇa as a coward boy as described in Bhāgavata Purāṇa, are mentioned by poetess. They are: episode of killing of Pūtanā, killing of demons Śakaṭa and Vāta, the episode of uprooting the twin Arjuna trees, the subduing of serpent Kālīya, the episode of the lifting up of Govardhana mountain, episode of Gopi-cīra-haraṇa, episode of Gem Syamantaka, episode of Pradyumna etc.

Lakṣmī Rājñī is indebted to several scholars and poets.

<table>
<thead>
<tr>
<th>Santānagopāla Kāvyā</th>
<th>Bhāgavata Purāṇa</th>
</tr>
</thead>
<tbody>
<tr>
<td>दशमनन्दन ........... चाःनयम ॥ ३.४॥</td>
<td>इत्यादिश्च ....... हारकान् ॥ १०.८९.६१॥</td>
</tr>
<tr>
<td>दिष्टि पुरा ............... पुरा ॥ ३.२७॥</td>
<td>शाल्वा ............ हरिरीश्वर: ॥ ८.२४.९॥</td>
</tr>
<tr>
<td>सप्ति ............ बालकाः स्या-गो- ॥ ३.२७॥</td>
<td>तस्मिन् ....... पिन्न ॥ भा.पु.-१०.६.२०॥</td>
</tr>
<tr>
<td>मख ............... भूर्ह्वा ॥ ३.२८॥</td>
<td>एवमुक्तवा ....... अच्छेन: ॥ १०.१०.२३॥</td>
</tr>
<tr>
<td>निखिल ............. रुष्कुलाः ॥ ३.२९॥</td>
<td>त मत्वा .......... चा: ॥ १०.९.४॥</td>
</tr>
<tr>
<td>सकल गोप ........... विस्मयम् ॥ ३.३०॥</td>
<td>गावतनी: ....... तथिता: ॥ १०.२४.३॥</td>
</tr>
<tr>
<td>स्वस्थिष्ठ ........... चाहुरीम् ॥ ३.३१॥</td>
<td>यद: ............... नाग: ॥ १०.१६.२॥</td>
</tr>
<tr>
<td>रसित वासव .......... व: ॥ ३.३२॥</td>
<td>हस्य: .......... ॥ १०.५६.१॥</td>
</tr>
<tr>
<td>कृष्णादिविभेष्य ... शृङ्गाल: ॥ १.१९॥</td>
<td>तत्त्वाद: ....... विमु: ॥ १०.८९.३॥</td>
</tr>
<tr>
<td>कृष्णोहस्मस्य ...... साधम् ॥ १.२१॥</td>
<td>नाह: ............... वै श्रुन: ॥ १०.८९.३॥</td>
</tr>
<tr>
<td>आक्षेपता ........... पार्श्व: ॥ १.२६॥</td>
<td>एवं ............... निःसामयम् ॥ १०.८९.३॥</td>
</tr>
<tr>
<td>निषाधूले मेव......... दिना-नैनीचे ॥ १.२७॥</td>
<td></td>
</tr>
<tr>
<td>काटे सु: ............. सट्वी: ॥ १.२८॥</td>
<td>न्यरुस्तः ....... शरपरम: ॥ १.०.८९.३॥</td>
</tr>
<tr>
<td>गा इँये ............. कण्येश्वरोऽस्म ॥ १.३२॥</td>
<td>धिगारुन: .......... दुमतः ॥ १.०.८९.४॥</td>
</tr>
<tr>
<td>स्वसुदेव: ॥ १.४॥</td>
<td>दसये ............... स्याधियत्वत: ॥ १.०.८९.४॥</td>
</tr>
<tr>
<td>पाणिनि</td>
<td>दीर्घातांमृ</td>
</tr>
<tr>
<td>----------</td>
<td>--------------</td>
</tr>
<tr>
<td>ललाट</td>
<td>शोभमृ</td>
</tr>
<tr>
<td>मूठच</td>
<td>मालमृ</td>
</tr>
<tr>
<td>पीताम्बरस</td>
<td>महान्यकारमृ</td>
</tr>
</tbody>
</table>

**Kumārasambhavam**  
(c. 4th century AD)

| नमो नमस्ते  | महीरुखाय   | 2.16 | नमालिमुःत्वे  | प्रेमदृपयुपे  | 2.4 |
| नमोद्वितियाय   | वपुर्धराय   | 2.17 | तिसृभि   | गत:  | 2.6 |
| यस्मानितं  | वेळवाय   | 2.20 | जगाधोनिर्योनि  | निरीक्षर:  | 2.9 |

**Gītāgovinda**  
(c. 11th century AD)

| दिवि खुवा  | पुरा  | 3.17 | प्रलय  | हरे  | 1.1 |
| प्रामधिते  | उपास्महे  | 3.18 | शितिरिति  | हरे  | 1.2 |
| सारणस्तु   | रिपु:  | 3.19 | वसति   | हरे  | 1.3 |
| दितिसुत्रं | हदि:  | 3.20 | तव करकमल    | हरे  | 1.4 |
| तमहिरिम्न्र   | मुदा  | 3.21 | छलयसि   | हरे  | 1.5 |
| हदि:  | कृता:  | 3.22 | क्षत्रिय   | हरे  | 1.6 |
| सुर   | तापहा:  | 3.23 | वितारसि   | हरे  | 1.7 |
| सित   | अध्युत्तथामृ  | 3.24 | वहसि   | हरे  | 1.8 |
| कलियुगे   | वहवृ  | 3.25 | म्लोच्छ   | हरे  | 1.90 |
Since I have not elaborately studied the *Compu Kavya* in the present thesis, I hereby present a brief profile of the medieval poetesses, who have composed the *Compu Kavya*.

**Compu Literature**

The composition with mixed prose and poetry is called *Compu*.

Dandin (600-700 AD) was the rhetorician to define this literary form of *Compu* literature:

\[ \text{गणचयिक चम्पूरिति प्रकोपं प्रकोपं} \text{ते} \text{काव्यादर्श} - १.३९ \]

*Agnipurana* (700-1100 AD) classifies a poetry in three forms, viz., Prose, Verse and Prose Poetic form. Further the last is divided in *Compu* and *Prakirna*:

\[ \text{मिश्र चम्पूरिति ख्यात प्रकोपं मिति च दिया} \text{ता} \text{म्पुरण} - ३३८.३८ \]

Viśvanātha, (1400 AD), the author of *Sāhityadarpana*, defines it as:

\[ \text{गणचयिक चम्पूरिति प्रकोपं मिति च दिया} \text{सा} \text{द्र } - ६.३३६ \]

From the above given definitions it is clear that *Compu* is an admixture of prose and verses.

Dr. D. G. Vedia states in his book *Viśvagunādarśa Compu*, “All the major *Compu* are written in South India, while only a few are written in North India. Kanchi, Madhura, Tanjore, Trivendrum etc. were the centres where the kings patronised the poets. Approximately 245 *Compu* are available, published and unpublished, i.e. 245 among which only 46 are composed in North India, while remaining all are written by the authors from South India. Approximately two hundred and fifty years from the beginning of the 16th century most of the *Compu* were composed, hence this period can be considered as the golden period of the *Compu* literature.

After the fall of the Vijaynagar Empire, the kings of Tanjore and Travancore came forward to patronize the *Compu* authors. King
Kṛṣṇadevarāya, Acyutarāya, Sāhajī were poets themselves. The later half of the 18th century AD is the beginning of the fall of the literary period of Campū literature.

Dr. D. G. Vedia and Shridhar Bhaskar Varnekar has enumerated the following Campūs of the 16th and 17th century:

Most of the Pariṇāya Campūs seem to be written during the reign of Kṛṣṇadevarāya (1509-1530 AD). The author of Rukmiṇipariṇāya Campū is Amalācārya (later half of 14th century). The story of this Campū is based on the Rukmiṇi's marriage episode.

Varadāmbikāpariṇāya Campū is one of the most popular and famous Campūs. Author of this Campū, Tirumalāmbā was a queen of the king Acyutarāya of Vijayanagar Empire (1529-1542 AD). The Campū includes depiction of Cola and Tundir region, valorous deeds of king Nṛṣimha and emperor Acyutarāya and the coronation of the prince Venkaṭādri, son of king Acyutarāya.

Author of Tīrthayātrāprabandha Campū is Samarapuṅgava Dikṣita (c. 1574 AD). He describes the sacred places of India, particularly South India on account of pilgrimage.

Keralābharaṇa Campū of Rāmacandra Dikṣita (later half of 17th century) resembles Viśvagunadarsa Campū.

Viśvagunadarsa Campū is written by Venkaṭādhvarin (17th century). Various descriptions of the sacred places, regions and people are found and a good graphic picture of the contemporary society during his time is depicted here. A synthesis of descriptions through dialogues is a novel feature of this Campū.

Dattātreya Campū is composed by Śrī Vāsudevānanda Sarasvatī (1854-1914 AD) which is the latest Campū found so far. It includes all together

---

1 Varnekar S. B. — Arvācīna Sanskṛta Sāhityano itihāsa, page 65, 69, 74
a philosophical subject matter and is composed in prose and verses. Different episodes of Śrī Dattātreya devotees are skilfully presented here. Śrī Vāsudevānanda Sarasvatī has written a number books in Sanskrit and Marathi.

Some prominent features of Campū texts are:

(i) Campū is an admixture of prose and verse.

(ii) No equal proportion of prose and verse, which was expected, is maintained. Gradually verse portion increased and sometimes, greater portion is occupied by verse and lesser by prose.

(iii) A verse is not always especially reserved as one would expect, for an important idea, a poetic description, an impressive speech, a printed moral, sentimental outburst etc. and prose for narration of the subject matter. But Campū authors did not follow it rigidly. They have used both Gadya (prose) and Padya (verse) sometimes, nay mostly for the same purpose. Sometimes verse is used to intensify the idea or sentiment or the subject described in prose or to summarise the whole narration.

(iv) Subjects for descriptions are not fixed as we may find in the epic poem or Kathā and Ākhyāyikā. General sources of the subjects for narrations are taken up from the Purāṇas. But in the later period such subjects were mixed up. Campū authors were at liberty to choose the subjects for the composition in hand.

(v) Usually main sentiment was either erotic or heroic as one may find in dramas. But this rule is not observed very strictly by the Campū authors.

Among the writers of the Campū texts, we find some learned ladies like Viśvāsadevi (1500 AD), Bīnabāyī (1518 AD) and Tirumalāmbā (1529 AD) who have made interesting contribution to this genre of Sanskrit literature.
Poetess Viśvasadevi, the Author of *Gangā-vākyāvali* (500 AD):

Viśvasadevi, the authoress of the work *Gangā-vākyāvali* was the wife of Padmasimha, younger brother of Śivasimha, king of Mithila. After Śivasimha’s death, his brother Padmasimha became the king and after Padmasimha’s death Viśvasadevi ascended the throne. As stated by J. B. Chaudhari in his book *Gangā-vākyāvali* (vol-IV), “The Śaiva-sarvasva-sāra of Vidyāpati, however, states that Viśvasadevi was the wife of Padmasimha and ruled Mithila with great success:

Moreover, it is observed by Mādhavānanda that she was born in a very noble Brāhmaṇa family and was a very pious lady who performed the rites known as *Svarṇadāna, Tulādāna*, etc.

Some Remarks on the Authorship of the *Gangā-vākyāvali*

J. B. Chaudhari opines, “Some scholars have attributed the *Gangā-vākyāvali* to Vidyāpati. It cannot, however, be doubted that it was composed by Viśvasadevi as it is evident from the following verse:

The scholars who have attributed the work to Vidyāpati have not assigned any reasons for doing so. As Vidyāpati was a very great poet, and the court poet of Mithila also during the reign of Viśvasadevi, perhaps they thought that the work was really composed by Vidyāpati himself who assigned the authorship to the Queen, his patron, in order to please her.
This is but a mere conjecture, not supported by any evidence whatsoever internal or external, on the contrary it goes directly against the informations furnished by the work itself. From this it is absolute clear that Viśvāsadevī composed the work and Vidyāpati collected some authoritative statements (Pramāṇas) from a few Nibandha-granthas in support of the arguments of Viśvāsadevī. Unfortunately these Nibandhas have not been specified by the authoress, only this much is certain that she accepted some help from Vidyāpati who found out some authoritative statements in the text Gaṅgā-vākyāvalī. She knew the scope of her work thoroughly well and had collected and arranged systematically the materials that had remained scattered in the Purāṇas, Smṛtis, Jyotiṣa works etc.:

विशानुजाय्य विद्यापति कृतिनमसो विश्वविख्यातकृति: ||
श्रीमद्विशासदेवी विरचयति सिंव शैव सर्वस्य सारम्॥

Similarly, if the Gaṅgā-vākyāvalī had been composed by Vidyāpati at the instance of the Queen, he would have probably stated the fact as he did in the Śaiva-sarvasva-sāra."

As stated by Madhavananda, “Viśvāsadevī’s great scholarship, specially her vast knowledge of Smṛtis and Purāṇas, is displayed in every page of her work. It abounds in quotations from almost all the Purāṇas and Smṛtis, which prove beyond doubt her mastery over these literatures, though he frankly acknowledges her debt to Vidyāpati for adding to the quotations, probably, while revising her book:

कित्विनिर्बन्धनमालोच्य श्रीविद्यापति सूरिणा ।
गद्धावासावली देव्या: प्रमाणेणविभिन्नीकृता ॥”

Work Gaṅgā-vākyāvalī and its evaluation as a Campā text:

Gaṅgā-vākyāvalī is a book on Smṛti (Ritual). It describes all sorts of rites connected with the worship of the holy river Gaṅgā. The work gives an account of the blessings, mundane or supra mundane, which one obtains
through (Smarana) thinking of the holy Gaṅgā, (Kīrtana) uttering her holy name, (Snāna) bathing, (Śravaṇa) hearing about her glory, (Viksāṇa) having an actual site of her, (Namaskāra) bowing down to her, etc.

Gaṅgā-vākyāvalī is a Campū containing prose and verses in Sanskrit. It contains only one subject matter, viz. This Campū describes all sorts of rites connected with the worship of the holy river Gaṅgā. Moreover, it gives the account of the uttering the holy name, having an actual sight (Darśana) and bathing in the sacred river Gaṅgā.


Here, her knowledge especially in Smṛtis and Purāṇas is reflected. The text Gaṅgā-vākyāvalī abounds in quotations from the Purāṇas like Bhaviṣya Purāṇa and Brahmāṇḍa Purāṇa.

Poetess Bīnabāyi, the author of Dvārakā-pattala (1518 AD)

In the beginning of the text edited by J. B. Chaudhari poetess furnishes her personal information. The poetess states that her father was king Maṇḍalika (12th-15th century) who flourished in the Yadu race and excelled all others in royal qualities and also that she was the chief queen of Harasimha who ruled over Saurashtra during 16th Century AD:
On the basis of the data found in the introductory portion of Dwārkāpatīlam, it can be assumed that Bīnābāyi was a talented daughter of the celebrated king Maṇḍalika, born in the family of Yadu (यादव). She was married to the king Harasimha who was equally a great ruler. The poetess was an ardent devotee of God Gopāla (the brother of Balarāma) whom she calls as the Brahma (Supreme Reality).

There is a reference to the poetess Bīnābāyi in Catalogous Catalogorum, volume nine, page 113.

The colophon of the book Dwārkāpatīlam also points out that it was composed by Bīnābāyi in 1518 A.D.: संवत् १५७४ वर्ष भारतद चुनि सोमे लिखितम्।

The verses are found at the end of each chapter as indicated below:

The first chapter is called Tirthayātrāviveka.

विहिततनेकसतीर्थायायांतिपतितविच्या।
हरसिंहमहादेव्या मण्डलीकस्य कन्या॥
झारकापतले बीनाबाय्या चिरचिते सुभें।
तीर्थायात्राविवेकोऽर्थ प्रथमः सम्मतः सताम्॥झारकापतलम्—१॥

The second chapter is named Prāṇāmādīviveka.

कन्या मण्डलीकस्य द्वारसन्मुखतीर्थया।
हरसिंहमहादेव्या बीनाबाय्या विनिमिति॥
झारकापतले पुष्पेऽप्रणामादिविवेककः।
सताम्मतो हिरीयोज्ज सुकुमारविविचरनः॥झारकापतलम्—२॥

The third chapter is named Arghasnānaviveka.
The last chapter is named *Pūjanādiviveka*.

The concluding verses of the last chapter *Pūjanādiviveka* states that, *Dvārakāpattalam* is composed by chief queen Bīnabāyī and daughter of Maṇḍalika for the pleasure of the religious, removing sins, and adorning the necks of the wise:

> हंद तत्स्य महादेव्या बीनबायया महोदयम्।
> कृपः सुकृतिनां प्रीत्वै मण्डलीकस्य कन्या॥
> शारकापत्तलं शेषः कण्ठेऽय सस्तात् सताम।
> पुण्योत्साहप्रद दापनासनं कण्ठमूलश्रुणम॥
> माहात्म्यस्याचारणं द्वारकाया हंद कृतम्।
> नानादरोज्जर्ज कर्त्तव्यो ग्राह्य गुणिमिरादराद॥

J. B. Chaudhari, a renowned Indologist has edited and published the text *Dvārakāpattalam* at Calcutta in 1940, which gives a brief reference to the date of the poetess. As rightly pointed out by J. B. Chaudhari in Introduction, “the verses in the Kaviprasāasti must have been composed by some other poet. Among the three verses, in the first two verses the poet glorifies the divinity of the river Gaṅgā and greatness of the poetess Bīnabāyī who has taken the shelter to the lotus feet of Śrī Kṛṣṇa.”

Even in the texts pertaining to the History of Sanskrit Literature authored by Krishnamachariar, Krishnachaitanya and in the book named ‘Great Women of India’ by Madhavananda there is no reference to this poetess of
Work *Dvārakāpattalam* and its evaluation as a *Campū* text

J. B. Chaudhari states, “Poetess Binabāyi, a versatile scholar was endowed with excellent poetic skill and scholarship. No other work apart from *Dvārakāpattalam* is attributed to her. The authoress has, no doubt, written the work on the basis of the *Dvārakāmāhātmya*, but her originality lies in the fact that the ritualistic development of the work and the modes and procedures enunciated are characteristically her own. As a matter of fact, the arrangement of the whole work is her own. The last verse refers to the poetess Binabāyi. It states that poetess was born in a *Yadu* race and the text was written in 1518 AD:

> मजनु संसारपायोनिधि खलजलप्रकोटवत्पावरतां—
> वर्ग सद्वृत्तपोतेः सुद्धमुण्युजवृत्तः पुण्यकोक्त्याः।
> धर्मेऽश्रीदीपयायायं किल कलियुगे जातवा यादवे किं
> चंद्रे तत्ततिंतिं स हरिवधरदे यत्र धर्मं प्रसुत: ॥"

Although *Dvārakāpattalam* is based on *Dvārakāmāhātmya*, given in *Skanda Purāṇa*, the present text has its own speciality.

Binabāyi has studied and quoted the authority of other *Purāṇas* like *Śiva Purāṇa*, *Viṣṇudharma Purāṇa*. All this reveals that the poetess is endowed with original research acumen and has highlighted various rituals in the text. Although *Dvārakāpattalam* is a ritualistic text, still the language and the style of poetess is simple and graceful.

In *Dvārakāpattalam*, equal proportion of Sanskrit prose and verses are found. It contains the depiction showing the importance of the holy city Dvārakā and its surrounding places like Beta Dvārakā, Rukmiṇī Lake, Gopikā Tank, etc. and also describes the reward of the religious merit by the pilgrimage of the sacred place of Dvārakā. It contains the quotations mainly from *Skanda Purāṇa*, *Śiva Purāṇa* and *Viṣṇudharma Purāṇa*.

It is stated by Binabāyi quoting *Skanda Purāṇa*, “one acquires religious...
merit by visiting Dvārakā. She further states that the pilgrim acquires at his every step towards Dvārakā from home the same religious merit as acquired from the performance of the Āsvamedha (Horse Sacrifice):

यावत् पदाति कृष्णस्य मार्गं गच्छति मानवः।
पदे पदेः श्रमेक्षंस्य व्यायस्य लभते फलम्॥ स्त्र-पुराण-प्रारकामाहात्म्यम्-४.२०॥

She remarks that a person who inspires other people to visit the shrine of God Kṛṣṇa situated at Dvārakā, attains the highest divine state of Lord Viṣṇu:

यात्रार्थ कृष्णदेवस्य यः प्रेरयति चापरान्।
मानवात्राय सन्देहो लभते वैण्यविं पदम्॥ स्त्र-पुराण-प्रारकामाहात्म्यम्-४.२१॥

अध्यनि आत्मदेहस्य वाहनं यः प्रच्छति।
हंसयुक्तेऽन स नरो विमानेन दिवं ब्रजेत्॥ स्त्र-पुराण-प्रारकामाहात्म्यम्-४.२२॥

By providing food to a hungry pilgrim on his way to Dvārakā, a person acquires the merit of satisfying the manes with food and drink:

यात्रायं गच्छमानस्य मध्यवेष्टे सुधितस्य च।
अन्ने ददाति यो भक्त्या सुपुर्णां याच्छिमते फलम्॥ स्त्र-पुराण-प्रारकामाहात्म्यम्-४.२३॥

In the chapter named Praṇāmadīvīveka she asks one to pay homage to various deities like God Gaṇeṣa, Balarāma (brother of God Kṛṣṇa), God Kṛṣṇa.

The line one should recite is:

अघ्य बाल्यकौमारयोधनकुटपपपाणकामनाया धारकाधिकरण-कृष्णदर्शनमहं करिष्ये।

In the chapter named Arghasnaṇāviveka materials like rice, grass, flowers, and water are offered to Lord Viṣṇu. At the end directions for making various gifts to Lord Viṣṇu are described and then she has prescribed the regulations for the gifts of silver, jewels, paddy, cotton and garments.

The chapter called Pūjanaṇaṇaiveka describes the worship of Kṛṣṇa with saffron mixed with camphor, musk, sandal:
Finally she states the procedure related to the worship of Lord Viṣṇu, which includes bathing, offering garments and wholehearted prostration marked by the total devotion to the divinity.

Poetess Tirumalāṁbā, the author of Varāḍambikāparināyaçaṁpu (1600 AD)

Tirumalāṁbā who has composed Varāḍambikāparināyaçaṁpu was the beloved queen of Emperor Acyutāraya (1529-1542 AD).

The epilogue to the Varāḍambikāparināya furnishes some valuable information about her. According to her own statement she was the favourite wife of emperor Acyutāraya:

“राजाधिकारायायुद्धार्थभौमपेमसवर्विविव्याशास्त्रोऽपुष्या, निरुपाप्रिवापरतारिवारावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावरावराना।” (Page No. 151)

She was the confident and the beloved wife of the emperor Acyutāraya, king of kings, well versed in all the sciences. Her lotus-like hands were expert in making gifts and in writing all scripts. Her voice, sweet as Cuckoo, swells with the sweetness of Pañcama, produced by the lute played by goddess Sarasvatī. Her good fortune and prosperity were enhanced by blessings of the Brāhmaṇas at the Vājapeya, Puṇḍarika and Sarvatomukha sacrifices, held in high esteem in different countries. May this Campū kāvyā named Varāmbikāparināyam prosper as long as the moon and the stars shine.

Mādhavācārya observes, “Poetess Tirumalāṁbā was a poetess in the court of king Acyutāraya of Vijaynagar; whose duty was the reading of poetical
and other compositions to the ladies of the royal family as well as the royal court. The text deals with a romance in Sanskrit celebrating the wedding of king Acyutarāya and his senior queen Varadāmbikā. It is learnt from epigraphic and other sources that Varadāmbikā was the principal queen (Paṭṭa Mahiṣī) of Acyutarāya and it is interesting to note that a junior queen should have celebrated in song the marriage of her rival without showing any jealousy. Possibly she might have been a good-natured woman and wrote the prose verse (Campū) romance only out of regard and affection for Varadāmbikā”.

More over J. B. Chaudhari opines, “She does not refer to herself as a queen in the long colophon at the end, but speaks of herself as very dear to the king (प्रेमसार्वस्तव) and his confidant (विशेषभूवा), so, from the colophon it is clear that she was a court lady, or an intimate friend of the king or one of his queens. She was not the chief queen as she is clear in her writing:

पद्माधिकिरिणीपदमवन्यमूल्ये
दत्ताधिकपराणदर्शितकौतुकांशीः ||
श्रोणीपति सह तथान्तरसत्तमसतान्
विष्णुतारायसुभागान् विष्णुप्रभोगान || ब्रदाम्बिकापरिणगमणम् १२७॥

Nowhere in the Campū there is any reference to Tirumalāmbā either as a queen or otherwise.”

In the colophon she also speaks of herself as a versatile genius - a musician, a grammarian, rhetorician, writer, connoisseur of various arts, linguist, and a patron of scholars and poets. She was religiously minded - making rich offerings to priests and various religious institutions.

The same information is given by Krishnamachariar M., Varnekar Shridhar Bhaskar and Dasgupta S.N.

Work Varadāmbikāparināyaya and its evaluation as a Campū text:

Sarup Lakṣmana in the introduction opines, “Varadāmbikāparināyaya must
have been written during the reign of Emperor Acyutarāya. King Acyutarāya was crowned Emperor in 1529 AD. The Campū, therefore, must have been written after 1529 AD. It resembles to that of Subandhu and Bāṇa. The prose contains long compounds. Tirumalāmbā’s verses are more charming and simpler than her prose. Her language changes according to the subject matter”.

King Nṛsiṁha was married to Queen Ombamāmbā and by the grace of God Acyuta he had a son. He named him Acyuta and stood gazing at his son’s moon like face, with all his desires fulfilled as described by the poetess in the following verse. Thereafter, coronation ceremony of king Acyuta takes place:

In the chapter titled Rājāpraśasti, there is a glorification of king Acyuta proficient in riding horses and elephants:

Later the marriage ceremony of king Acyutarāya and Varadāmbikā takes place. King Acyuta brings Varadāmbikā to his place, as Viṣṇu did Lakṣmī from the ocean.

In the chapter titled Salilakelivargana, the water sports of king are described:
The days and nights of king Acyuta thus pass in her company and when queen Varadāmbikā becomes pregnant, king Acyuta performs the rites like *Pumsavanam* etc. for the benefit of a child in the womb and on an auspicious day Varadāmbikā gives birth to a son:

अंतूमालिनिमिवादिमा दिशा दुर्गसिन्धुलरीव कृष्टतमस्।
वासरे भरमुद्धरशालिनि प्रसविहर वरदाम्बिका सुतस्। वरदाम्बिकापरिणवचमयूऽ १६६॥

The childhood and the naming ceremony of the son of king Acyuta are depicted by the poetess in the chapter titled *Kumārasya Śaiśavam*. Son of Acyuta, Cina Veṅkaṭādari is appointed Yuvarāja and the *Campū* ends with the benediction:

अत्यादारायुजयेवरायं वरेण्यवीरं वरदाम्बिका च।
श्रेयोनिधानं विचिन्त्तन्यायं श्रीवेंकटेश्वराकालमव्यात्। वरदाम्बिकापरिणवचमयूऽ १६९॥

In *Varadāmbikāpariṇayacampū*, there is a admixture of prose and verses. The story is partly in prose and partly in verse; neither prose nor verse being of any special importance. It contains the description of the marriage of Acyutarāya with Varadāmbikā and the birth and the installation as the heir apparent of their son Cina Veṅkaṭādari. Only one defect in the story is that poetess depicts the father of Acyutarāya Nṛsiṁha and his heroic adventure in details which is not needed, because one expects Acyutarāya's adventures and he being the hero one expects the romance of Acyurarāya in detail and not of his father Nṛsiṁha.

Tirumalāmbā's *Campū* abounds in charming descriptions. Poetess has given the title to the chapter according to their contents like *Nṛsiṁharājavarṇanam, Tundiradeśavarṇanam, Coladeśavarṇanam, Kāverī varṇanam* etc.

The Tundira and Cola countries are described by poetess which shows the influence of the region to which she belongs:

अथ तत्र गच्छेच करटि वदन समाराधन समुत्तकादर चोलाबुद्धुकलधर्चतुष्टयस्मृतिभूरि
नारिकेल वारिष्ठारूपितिसारणीसंस्तरितसुकुमारानार्ज्ञातुचलवःस्मतातः।
The poetess beautifully describes the birth ceremony, naming ceremony and the coronation ceremony of prince Acyuta:

\[
\text{Birth Ceremony: } \text{Naming Ceremony: } \text{Coronation Ceremony: }
\]

**MODERN POETESSES (DURING LAST 50 YEARS)**

<table>
<thead>
<tr>
<th>NO.</th>
<th>POETESSES</th>
<th>LITERARY FORM</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pandita Kshama Rao</td>
<td>Satyagrahagītā</td>
<td>1932 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kathāpaṅcakam (5 short stories)</td>
<td>1933 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Vicitrapariśadyātrā</td>
<td>1939 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Śaṅkarajīvanākhyānam</td>
<td>1939 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mirālaharī</td>
<td>1944 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Uttarasatyāgrahagītā</td>
<td>1948 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tukārāmacaritam</td>
<td>1950 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rāmadāsacaritam</td>
<td>1953 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Grāmajyoti (3 short stories)</td>
<td>1954 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jñāneśvaracaritam</td>
<td>1955 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kathānuktāvalī (15 short stories)</td>
<td>1955 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Svarājāvijayam</td>
<td>1962 AD</td>
</tr>
<tr>
<td>2.</td>
<td>Vanamala Bhavalkar</td>
<td>Ballet (i) Rāmavanagamanam</td>
<td>1965 AD</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(ii) Pārvatijāparamesārīyam</td>
<td>1966 AD</td>
</tr>
<tr>
<td>3.</td>
<td>Nalini Shukla</td>
<td>Bhāvānjaliḥ</td>
<td>1977 AD</td>
</tr>
<tr>
<td>4.</td>
<td>Mithilishkumari Mishra</td>
<td>Vyāsaśatakam</td>
<td>1982 AD</td>
</tr>
<tr>
<td>5.</td>
<td>Pushpa Trivedi</td>
<td>Agniśikhā</td>
<td>1984 AD</td>
</tr>
<tr>
<td>6.</td>
<td>Uma Deshpande</td>
<td>Arcanam</td>
<td>1991 AD</td>
</tr>
<tr>
<td>7.</td>
<td>Pravesh Saxena</td>
<td>Anubhūti (Muktakam)</td>
<td>1996 AD</td>
</tr>
</tbody>
</table>

Modern Poetesses
Like the poetesses flourished during the Vedic and the medieval period there are a number of learned poetesses who have contributed to Sanskrit Literature during last six decades. I have presented here a brief Summary of the major well-known compositions of the ladies belonging to the present century.

Pandita Kshama Rao

Kshamadevi was born on 4th July 1890 at Poona. Her father Shankara Panduranga Pandita was a great Sanskrit scholar. He was administrator of Porbandar and Baroda for a number of years. He died at the age of 52.

Kshamadevi was very intelligent and passed her matriculation with high marks and got a number of prizes for English and Sanskrit. Her great ambition was to become a graduate and later, to go to Oxford for higher education. She was married to Dr. Raghavendra Rao, an eminent physician in those days. She wrote numerous short stories and plays in English and most of them were published in various journals. Apart from works in English, she has written a number of texts in Sanskrit. They are as follows:

Satyagrahagītā (1932 AD) consists of 18 Adhyāyas (chapters), depicting the great personality of Mahātmā Gāndhī. It also depicts the events and episodes that took place during the freedom struggle. It includes not only political, social and economic aspects of the struggle but also records details of interviews, the speeches and various anecdotes related with Gandhiji. Verses in which personality of Mahātmā is depicted are as follows:

वीतरागे जीतक्रोधः सत्याहिंसाब्रतो मुनिः ।
स्थितधीनिर्विस्तर्वस्य महात्मा सोदिष्ठियते ॥ सत्याग्रहगीता-१.९ ॥
अहिःसकम् जितक्रोधः प्रवृत्तत्वं स्ववक्रमणः ।
ञचाबलिनीनां वलं सत्याग्रहः परम् ॥ सत्याग्रहगीता-३.२९ ॥

Kathāpañcakam (1933 AD) contains five short stories describing various
aspects of Indian life.

In *Vicitraparīṣadayāṭrā* (1939 AD), Pandita Kshama Rao narrates her personal experiences at the Trivendrum session of All India Oriental Conference.

*Sāṅkarajīvanākhyānam* (1939 AD) containing 70 *Ullāsas*, describes the impressive and scholarly personality of the father of Pandita Kshama Rao.

*Mīrālāharī* (1940 AD) is a *Khandaṅkāvyā* comprising of *Pūrvakaṅḍa* and *Uttaraṅkaṅḍa* in which the personality of Mīrābai, ardently dedicated to Lord Kṛṣṇa is depicted.

In 1944, the *Gāndhī Āśrama* in Tiruvellanur invited Sanskritists all over India to write a biography in Sanskrit of Mahātmā Gāndhī. Kshamadevi took up the challenge and composed *Uttarasatyāgraḥagītā* (1944 AD) within five months.

It is divided into 47 cantos:

\[
\begin{align*}
\text{तस्यासीत्सरं त्थ्येयं पद्मसपिरसाधनम्} & | \\
\text{शुचार्द्वीनकोटीनां वसन्यग्रासनार्थयो:} & \text{उत्तरसत्याग्रहगीता-}15.9| \\
\text{न निर्मित्तूरलक्ष्मै स सौधानि नम्भ: स्पृश:} & | \\
\text{न च वाणिज्याधाम जलघे: सेतुवधनम्} & \text{उत्तरसत्याग्रहगीता-}16.10| \\
\text{निदानं तवन्तरमन्यां भवदीतं निश्मयताम्} & | \\
\text{मया ब्राह्मणश्चाध्यायं} & \text{उत्तरसत्याग्रहगीता-}17.16| \\
\text{निरस्वास्यसहस्ताबुद्धि हिंजे शृद्धे तथात्त्वजे} & | \\
\text{कष्टिर्ये चर्मकारे च स्थितोवस्मिम समदर्शन:} & \text{उत्तरसत्याग्रहगीता-}17.17| \\
\text{अहिंसासायनमः इति यस्त्याम्बकयम्} & | \\
\text{तस्मां सत्याग्रहाय क्यम्बयाय नम्भ नम:} & \text{उत्तरसत्याग्रहगीता-}47.18| \\
\text{जयतु जयतु गान्धिः} & \text{शान्तिभाजा चरंयो} \\
\text{यमनीयमसुप्रिष्ठ: प्रीडसत्याग्रहीन्तः} & | \\
\text{हिमश्चन्त्रिते पूर्णः साज्जलकाञ्च्यकरः} & | \\
\text{विशादुन्यमोषरंशुजालानिरस्वन्} & \text{उत्तरसत्याग्रहगीता-}47.21| \\
\end{align*}
\]

*Tukārāmacaritam* (1950 AD) consists of 9 cantos describing the life and
devotion of saint Tukārama (1608-1650 AD) of Maharashtra

Saint Tukārama was born in a small village called Dehu near Pune, situated on the bank of river Indrāyaṇī:

Many episodes by poetess Kshama Rao are depicted, prominent one of which is Tukārama’s greatness known to a Brahmin Cintāmaṇi and a Brahmin Rāmeśvara. His deep meditation towards Hari is reflected in the following verses:

Rāmadāsacaritam (1952 AD) contains 13 cantos and it depicts the personality of great Maharashtrian saint Rāmadāsa (1608-1681 AD). He was born in the family of Raṇubāi and Sūryāji Thosar residing at Jambh (Maharashtra). Poetess Kshmadevi Rao has depicted the personality of saint Rāmadāsa in Śrī Rāmadāsacaritam in 13 cantos:
In the second and third canto his childhood is described. In the twelfth canto Śivājī is blessed by sage Rāmadāsa, who imparts him the duties of a Kṣatriya:

राजन्यधर्मं प्रतिपद्य राजन् सम्प्रदत्त ज्ञातुमिदं स्वराज्यम्।
मल्लेच्छाहामोच्छय मातृभूमिमिल्येष धर्मं: प्रथमस्वेह ॥ रामादासचरितम्-५.३६॥

In his forward S. Radhakrishnan remarks “This new book gives the life of Rāmadāsa which I hope, will appeal to Sanskrit readers not only for the nobility of its theme but also for the grace and charm of its style.”

Saints like Tukārāma, Rāmadāsa, Jñāneśvara popularise the ethical and moral values through singing and preaching. They attempted to bring about the social harmony and unified all the people under the common fold of one God. They have tried hard to destroy discrimination and classification of men and women and have tried to create an atmosphere in which races, communities, castes, sects, get dissolved into one social entity.


Another excellent composition of the poetess is Śrī Jñāneśvaracaritam (1955 AD). In 8 cantos she beautifully delineates the life and works of Śrī Jñāneśvara (1275-1296 AD), a scholarly saint of Maharashtra:

आत्मनो वपुष्टि भास्ते प्रतिविस्मर्न दिनमणेष्टि यथा ।
चौपाणिररूप सर्वदेहेणु व्यापक: सकलविश्वगम स: िबानेश्वरचरितम्-४.३८॥

विद्वज्ञानानमुक्तिनाद्विविद्विन्न आसीतदधीतिमार्गः ।
आध्यात्मिकानं स्वातुभवस्य द्वन्द्वा महाप्रवर्तानं स पपाठ चाल: ॥वानेश्वरचरितम्-५.२॥

P. V. Kane in his forward to Śrī Jñāneśvaracaritam thus applauds her work, “I hope that as the years roll on, the contributions to Sanskrit
literature made by Pandita Kshama R?r will receive greater and greater recognition and the charm of her Sanskrit works will be appreciated more and more by generations of the covers of Sanskrit”.

*Kathāmuktāvalī* (1955 AD) is a collection of 15 short stories in Sanskrit.

Vanmala Bhavalkar:

Vanmala Bhavalkar is a retired professor of Sanskrit from Sagar University (M. P.). She is the author of the ballet *Rāmavanagamanam* and *Pārvatī-Parameśvariyaṃ*. In 1968, *Pārvatī-Parameśvariyaṃ* was staged at Kālidāsa Samāroha, Ujjain.

The ballet *Rāmavanagamanam* is based on the *Ayodhyākānda* of *Rāmāyaṇa* written by great sage Vālmīki and contains three scenes. In the first scene described by the poetess, Kaikeyī feels happy because Rāma is going to be coronated:

```
मञ्चलदिनसुषमा सुनिर्मिला वसुधैच सुभाषाराघवला।
अष्टिष्टके भविताः हो भाय्यं रामभद्रको मे युज्याया:।
```

Thereafter Mantharā reminds her of the two boons which Daśaratha had promised her:

```
किं न समरसि कैकेयी बृद्धो राजा वर्षो तव।
तेन तुडेत्य दत्ती ते तरी हो च पुरा शुभे:।
```

Kaikeyī asks the two boons:

```
शुष्णु राजन् वर्ष वाचे प्रधमे मनोगतं भरतो भजतामय सौवराज्यमकण्ठकम्।
बने वसतु रामस्व वर्षाणि नव रम्य च हितियोऽस्तु वरोऽस्मे देवा: सर्वेऽस्म साधिणां:।
```

Daśaratha says:

```
लघसि यद्र भरताय नु देहित तद्र न तु विवासाय राममिति बने।
कुरु दया मथि दीनवदर्षे चरणयोशभ पतामि कृतात्मलि:।
```

Soon thereafter Rāma comes to have blessings from Kaikeyī and says to his father:
The second scene consists of the dialogue between Kausalyā, Sītā and Lakṣmana with Rāma. Sītā and Lakṣmana too become ready to accompany Rāma. Sītā, as an ideal chaste wife tells Rāma to take her with him.

Kausalyā says: हे बल सत्य किमहं श्रुणोभि स्वयं नु माया भ्रम एष को वा।

Sītā says:

रथोक्तमत्वन्दन वन्दे स्तामायपतन्त्र धन्यवहम्।
सहयोग-चारिणी या दिश्य तत्व-प्रतिज्ञेयस्य॥
एकैव तु प्रतिज्ञा ममापी सुकृता पतिब्रतार्थे।
मा तस्मा मां लम्य मष्टि चायतृमेवव यज्ञ त्वम्॥

Lakṣmana also insists to join Rāma by saying:

श्लोकनु पद्धतिमं ते मार्गशं पथं कण्ठकानु।
पादी सत्वाहः पूज्यो तालवृत्तिर्विलापस्य॥
चरित्यति धनुर्वशी रामायणे भुवि लक्षणं।
न जनधारिनिन्त्यं चरणी धिरसेवकः॥

The scene ends with Rāma taking permission from his father Daśaratha to go to the forest:

धन्योहमेवमनुजः प्रणवी सुशीलो भारयेन यस्य गृहीणाद्यकुष्ठात् च।
श्राच्चां सहैव चिनतोसु जिह्दुमोह आपूर्वेऽपूर्वपितरं प्रवसाम शीत्रेम्॥

In the third scene Rāma takes permission from elders to go to the forest and gets the blessings from Daśaratha, Sumitṛa and Kausalyā. Daśaratha becomes unconscious and Vasiṣṭha tries to console everyone:

सर्वः सुखः सत्यं सत्यं निरामयः।
सर्वं भद्राणि परशयं मा कथिदु सः खमाघवेत॥
Parvatī Prameśvarīya (1966 AD) consists of three scenes. The subject matter of this ballet is based on the Mahākāvyya Kumārasambhavam of Kālidāsa. The Ballet starts with the description of the mountain Himalaya and the dialogue between Himālaya, Menā his wife and Parvatī the daughter.

In the first scene as illustrated by the poetess, Himālaya says:

स्मरामि ताम्भ्रुगतां शिशुते या कन्दुके: कृत्रिमपुत्रकेश् ।
मन्दाकिनी सैकलन्तेदिकाभि: क्रीडारस निर्विशालीव बाल्ये ॥

दिने दिने सा परिवर्धमाना लब्धेदा चान्द्रमसीव लेखा ।
जाता च पूर्णेन्दुसमा मद्दया दृष्टिन्भ तस्यां नन्तु याती तुदिम् ॥

Parvatī attained adolescence and in the meanwhile Nārada enters and there is a conversation between Himālaya, Menā and Nārada about Parvatī's marriage, where Himālaya, the father of Parvatī, expresses his feelings as a father:

त्यादिद्या पूर्वे मुनिवर भविजृ हरवधूः ।
कर्थं देया यावतृ न स शिवो याचत हमाम् ॥

Thereafter Parvatī comes and says:

आत्मा गुरुणां न विचारणीया ब्रवीम्यतो तदू वचसमातीतम् ।
कृत्ता कर्यंचत स्वमुखे इदिस्य श्रमस्य भूत्वभिंदर च सहसम् ॥

रात्रिदिव्यान्यन्त्यस्वतया मया सवने सुषुभावय जागरे च ।
मनोरथस्वाभिमयोर्इप्यनन्दो ध्रुवः स एव प्रमुखर्यूर्गः: ॥

Thus, the first scene ends.

Parvatī says:

मा भूभम्ब व्याकुलतास्ति मदर्य भाग्येनेव प्राप्त्ये पुण्यमीदुकृ।
अन्वास्तिहं सत्याविस्तयकां ता भिष्ट कर्क लक्ष्यसिद्धिमयते ॥

In the second scene there is a dialogue between Rati, Vasanta and Madana. The episode of Madanadhana and Rati's lamentation is described at length. At the end of the scene Parvatī decides to practise
penance.

Second scene starts with the dialogue between Rati, Vasanta and Madana:

याचे नाथ त्यां विरमात्याहितकार्यत क स्वामित्ते पुष्पधुर्हित क पिनाकम्।
कुण्ठ वशं तत्र हरे कि कसुमाश्च मा तं स्थापूर्व कोष्ठ करमे स्मर भीता॥

Śiva, pleased by Pārvatī, speaks to her:

एकान्तत्वत्वा तव गौरी सेवया प्रस्तवचितोड्सित कृतं श्रमण ते।
अनन्वधार्य वतिमापूर्विसितूं शुभे किमन्यत् करवाशि ते प्रयम्॥

Pārvatī stands looking to Lord Śiva and at that moment Madana enters. Lord Śiva gets angry and burns Madana in seconds. Thereafter there is Rati’s lamentation. Pārvatī is very much disappointed and utters:

हा धिरुं रूपं विफलमये मे चालता प्रिये सौभाग्यक ला।
सौन्दर्यः मम तुणीकृतोसिस्मान् व्यवसमयं तव लोचनोत्सवः॥

Himalaya consoles Pārvatī:

निष्क्रियं झटितं निन्दितं देवं त्वाकालाङि यतं स महात्मा।
कातारं त्वमसि कि हड्डवल्ला वासिः तव लक्ष्मय हि पुत्र।॥

The scene ends by firm decision of Pārvatī to observe severe penance:

उमारं पितां पूज्यपद्धति नमाक्षि प्रणम्याय यायि प्रसीद्ध क्षमसि।
ममैकान्तमालम्बरं युष्मादशी स्तपस्याप्युर्दुर्गमे पारमेतुरुम।॥

The last scene starts with the talk between Jayā and Vijayā, describing the severe penance practised by Pārvatī. Śiva disguised as a Brahmacārī approaches her and after some formal questions wants to know the reason of her practice. On learning that she wants to secure Śiva as her husband, the Brahmacārī ridicules her and the scene ends.

Third scene starts with the talk between Jayā and Vijayā describing severe penance practised by Pārvatī:

परा हि काष्ठ तपस्यो गता सा न हस्तते किन्तु फलस्य लेनश:।
को नानुकोम्पेत सुकोमलायः सर्वेष्वरः सन्तू कृपणस्तु शय्य:॥
Thereafter when Parvati tells both Jaya and Vijaya to go away, Brahmacāri in the form of Lord Śiva enters in the hermitage and asks the reason of her penance:


Poetess Vanamala Bhavalkar has written ballet in Sanskrit literature like Shri S. B. Varnekar, S. B. Valenkar and Parikshit Sharma (see chapter X).

Nalini Shukla:

Poetess Nalini Shukla a scholar and a profile writer in Sanskrit hails from the well-known city named Kanpur. S. Ranganath states in his book “Contribution of Women to Post Independence Sanskrit Literature” “She was born in the village Kandosi of Itāvā district of the state Uttar Pradesh. Her father’s name was Indra Datta Mishra and mother’s name was Padmavati. She is a professor at Acarya Narendra Deva Mahila Mahavidyalaya at Kanpur and has written a collection of Stotras called “Bhāvanjali” (1977 AD).

In the Bhāvanjali many stotras are replete with Bhaktirasa, (devotion to the God). Prof. Babu Rama Pandey rightly remarks that he experiences a great pleasure on reading Bhāvanjali, which is very interesting and charming.

Poetess Nalini Shukla therefore by eulogising various deities has given the names to her compositions like Jagadīśvarāya-bhāvamālyārpaṇam, Dīnabandhustava, Naṭavaradhyānam, Vrajakīśorastavanam, Gaṇapaticintanam, Sāradāyācanam, Ambāvandanā, etc. She has shown her Bhāva, and has rightly revealed her capacity as a poetess by composing the panegyrics on various forms of the Supreme Reality as shown in the chart.
<table>
<thead>
<tr>
<th>GODDESS</th>
<th>SUPREME BEING</th>
<th>KRŚNA</th>
<th>GANEŚA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) भारती चतुःक्तोकी</td>
<td>1) जगदीश्वराय भावमात्यार्पणम्</td>
<td>1) नटवरध्यानम्</td>
<td>1) गणपतिचिन्तनम्</td>
</tr>
<tr>
<td>2) वाणीपत्रवदनी</td>
<td>2) दीनवन्युत्तमः</td>
<td>2) कृष्णकेलिगीतम्</td>
<td></td>
</tr>
<tr>
<td>3) शारदायाशनम्</td>
<td></td>
<td>3) ब्रजकिशोरस्तवः</td>
<td></td>
</tr>
<tr>
<td>4) चरणाचित्तनम्</td>
<td></td>
<td>4) गोपीकृष्णलीला</td>
<td></td>
</tr>
<tr>
<td>5) कल्यायायचनम्</td>
<td></td>
<td>5) रामानुजः</td>
<td></td>
</tr>
<tr>
<td>6) श्लोकक्रयः</td>
<td></td>
<td>6) विषयमन्यनम्</td>
<td></td>
</tr>
<tr>
<td>7) अम्बावरदना</td>
<td></td>
<td>7) व्यासमन्यनम्</td>
<td></td>
</tr>
<tr>
<td>8) देवीदेवनम्</td>
<td></td>
<td>8) पदाभिमुक्तचननम्</td>
<td></td>
</tr>
<tr>
<td>9) दुर्गारसः</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10) मानसोच्चाररूपानम्</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Babu Rama Pandey’s view is quoted in the book ‘Kavayitrī Kaṇṭhābharaṇam’ by Sushama Kulashrestha:

स्तोत्रकाये ये केचिद् गुणा अपेक्षिता भवति । ते प्रायः सर्व एवामिनः लघुकलेवरे स्तोत्रग्रन्थे प्रभूतत्वम् समुपलभते । यथा-आराध्यदेवानाः सुप्रवर्णनस्याकबर्षकत्वं, भावनामुक्ततता, गाम्भीर्य च, भगवद्गुणानां लीलानां च कीर्तनम्, पादसेवनम्, मानसार्चनम्, आत्मनवेदनम्, उपालभनम्, देवस्यकुलतागार्य प्रदर्शनम्, भावासुकृत्तमानायः प्रयोगः गीतमापुर्द्दम्, पदलालिक्यं छद्रप्रयोगायिचित्यम्, माधवप्रसादी गुणी, रीत्पन्नद्वारादीनां सम्प्रक्ष सशिष्येशं हन्तनय।

Acarya Keshava too in the book Kavayitrī Kaṇṭhābharaṇam comments:

सा काश्च प्रतिभा यस्यः संस्कृते सुकविः स्वयम् ।

नलिनीलेखकमेवेदुतरं मुच्यं तदा ॥

भव्यभचिंभािरोगी देवदेवनदेवनः ।

सुरीतिभूषणश्च भावान्धकलरूपः ॥

In Jagadīśvarāya Bhāvanālīyāraṇam, the creator of the universe is glorified:

अहो सुूः कर्त्तचः । सकलप्रेमस्यकर्तनानम् ।

त्वमेवश्रयंगाः पृथ्विविमलरत्नम् ॥

In Dīnabandhustava poetess prays and says:

<table>
<thead>
<tr>
<th>GODDESS</th>
<th>SUPREME BEING</th>
<th>KRŚNA</th>
<th>GANEŚA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) भारती चतुःक्तोकी</td>
<td>1) जगदीश्वराय भावमात्यार्पणम्</td>
<td>1) नटवरध्यानम्</td>
<td>1) गणपतिचिन्तनम्</td>
</tr>
<tr>
<td>2) वाणीपत्रवदनी</td>
<td>2) दीनवन्युत्तमः</td>
<td>2) कृष्णकेलिगीतम्</td>
<td></td>
</tr>
<tr>
<td>3) शारदायाशनम्</td>
<td></td>
<td>3) ब्रजकिशोरस्तवः</td>
<td></td>
</tr>
<tr>
<td>4) चरणाचित्तनम्</td>
<td></td>
<td>4) गोपीकृष्णलीला</td>
<td></td>
</tr>
<tr>
<td>5) कल्यायायचनम्</td>
<td></td>
<td>5) रामानुजः</td>
<td></td>
</tr>
<tr>
<td>6) श्लोकक्रयः</td>
<td></td>
<td>6) विषयमन्यनम्</td>
<td></td>
</tr>
<tr>
<td>7) अम्बावरदना</td>
<td></td>
<td>7) व्यासमन्यनम्</td>
<td></td>
</tr>
<tr>
<td>8) देवीदेवनम्</td>
<td></td>
<td>8) पदाभिमुक्तचननम्</td>
<td></td>
</tr>
</tbody>
</table>
In *Krṣṇakelīgītām* poetess depicts the physical beauty of Lord Kṛṣṇa who is holding butter and curds in his hands:

अथि निजपूजः पत्रय सुपुर्णं करुमुख्धृतनवनीतम्।
मधुरसहस्रं ललितविलासं कुसुमायुधजयशीलम्॥

Similarly, in *Carapaścintānam* she offers prayer to Goddess:

यत्पादया मककरन्दैवतिन्धभूता विशिष्येतः शिवः कमलजालिकचेवचन्द्रः।
तन्मचुरी मधुपाभावविलासरुपं चित्तं प्रयाती शरणं सुभद्रे!प्रसीद॥

In the compositions like *Ambāvandana, Devīdevanam, Durgāstava*, the poetess appeals the Goddess to be kind and compassionate to her:

मातरितार दृष्टि मे वास्तवस्तीपुरिताम्।
चैलोक्वचचविषयं माहसय च दुर्लभाम्॥२॥

आधार एक एवासदा नामस्वरगमः ते।
चेन केनापि भावन नवासनेनेतरेण वा॥४॥

In some other compositions entitled *Viṣayamanthanam, Vyathāmanthanam* and *Padābjamuktācayanam* the poetess has expressed her mental agony and anguish.

In *Viṣayamanthanam* poetess describes how the fish in the form of her own mind is merged in the ocean of worldly objects. Mind is said to be wondering in this material world and its objects.

In the first verse she tries to explain that there is an attraction for worldly objects to fish, which is in the form of mind, and heart, which is in the form of a bee:

विषयसमीरे सरस्वति गम्भीरे विहरति मानसमीनः।
मकर इवाय विहरति लोपः प्रहरति भूषामतिपीनः॥
Finally, poetess implores Goddess to bring an end to this vicious game by destroying *Mānasamīna*:

\[
\begin{align*}
\text{श्रमणिविल्यं गरलिनम...} & \text{मैनं चैनम्} & \text{करुणागारे! संसृतिसारे! हुर्ग! संहर खेलिम्} & \text{॥ ॥}
\end{align*}
\]

In *Vyāthāmanthanam* the poetess has revealed her pitiable plight. She is beset with a number of weaknesses like anxiety, fear, and sorrow and mental as well as physical indisposition. She is therefore constantly in search of peace and serenity. She addresses the mother Goddess with ardent devotion and totally surrenders her with a desire to get rid of her intense pain:

\[
\begin{align*}
\text{अस्तव्यस्तदशामवाप्य सततं शून्येक्षणा दुःखिनी} & \text{॥} \\
\text{प्राणत् श्राणनिवानकन्तिरिहिता नेत्रामुक्षोपयोर्} & \text{॥} \\
\text{विनायित् विनयते प्रदाहविषिकला तता भयाश्वाकुला} & \text{॥} \\
\text{दुर्गिर्या भूस्मीशितायनुदिन मृत्युभि मार्ग युद्धाम्} & \text{॥}
\end{align*}
\]

In the final verse, poetess prays mother Goddess to uplift her from the world of miseries and relieve her from this pitiable condition:

\[
\begin{align*}
\text{हे विश्वभर्तुर्के! परशिवे! बालस्तव्यसिन्यो! शुभे!} & \text{॥} \\
\text{मामुद्रशाय तत्वारतिविज्ञाने किंसा व्याश्वाकुलाम्} & \text{॥}
\end{align*}
\]

In *Padābhjāmuktācayanam* she asks her mind to concentrate on the feet of Lord in whose prayer Yogis, Brahma and even Viṣṇu are engaged:

\[
\begin{align*}
\text{प्रचिनु चित्त! पदामब्बस्मीकिंकम्} & \text{॥} \\
\text{निर्खलक्षणाशिविशमयम्, इदाय विस्तुटतपमेवपहम्} & \text{॥} \\
\text{अभिक्षणत्वीर्थिविभास्तरम्, प्रचिनु चित्त! पदामब्बस्मीकिंकम्} & \text{॥ ॥}
\end{align*}
\]
Therefore, O mind! You surrender yourself to the feet of Lord.

And the mind becomes free from attachments, which can be done by meditation upon Īśvara as said in Yogasūtra.

So the practice should be done for a long time without stoppage. Therefore, the practice is the effort for steadiness.

In short, all her poems contain highly philosophical concepts and devotional fervour with melodious rhymes.

Mithilesh Kumari Mishra

Mithilesh Kumari Mishra is a poetess from Bihar and has composed Vyāsa Śatakam describing the glorious personality of the great sage Vyāsa and his immortal works. Veda Vyāsa, the author of Mahābhārata and the Purāṇas was the son of Parāśara and Satyavatī. Personality of sage Vyāsa is portrayed in the following verses by poetess Mithilesh Kumari Mishra:

न यष्टीं नैव कदापि दृढं कृतं केनापि मनुष्यलोके।
कृतं त्वम् व्यास ! विना प्रयासं ततो विशिष्टं तव कीर्तिगाथा॥४॥
प्रभवा भाति कविता सचितुं दृढ़ंतेव या।
सरस्वत्वा: प्रवेता स व्यसं विजयपतेवराम।॥५॥
काव्यस्य सुभाषिण्यास्यास्यरसस्य परिभाववः।
छन्दसं जम्भदयात्रां स कविता यस्य कामिनी॥३०॥
ब्रह्माण्डेयु महान् व्यासो व्यासो देवो न मानवः।
दर्शनानां महान् द्रष्टा साक्षाद् गोविन्द एव स।॥३३॥
As it is pointed out in the *Mahābhārata* sage Vyāsa, classified the whole volume of Vedic Literature into four categories, *Ṛgveda*, *Yajurveda*, *Sāmaveda* and *Aṭhārvaṇedā*:

- *Ṛgveda* (र्गवेद)
- *Yajurveda* (यज्वेद)
- *Sāmaveda* (सामवेद)
- *Aṭhārvaṇedā* (अथर्ववेदः)

He has also composed eighteen *Purāṇas*. We find the list of these *Mahāpurāṇas* in *Nārādiya Purāṇa*, *Bhāgavata Purāṇa* and *Viṣṇu Purāṇa*.

- *Nārādiya Purāṇa* (नारादिया पुराण)
- *Bhāgavata Purāṇa* (भागवत पुराण)
- *Viṣṇu Purāṇa* (विष्णु पुराण)

Works of sage Vyāsa as depicted by the poetess:

- *Vyāsa* (व्यास): त्ययः विरचितायाम महापुराणायाम दिव्यवचनायाम सुमञ्जलायाम
- *Sankarashāstra* (संकरशास्त्र): संस्कृतम् सत्सम्भवः तस्मात्तथमेव विद्वान् निवर्जः
- *Sukhāstrea* (सुखास्त्रीय): स्तुवैत वित्वानि सुभाषितिः शमिवित्वानि
- *Vishālakapūrana* (विशालकपुराण): कांस्य चकरूप सुभवित्वानि गुरुविकृतस्तिं हिंनित्वम्
- *Atharvaveda* (अथर्ववेदः): अय्यादशपुराणानि कर्तः व्यासो विचारकः
- *Mahābhārata* (महाभारत): वस्तुतिः सुवेदनाय तत्रेत श्रवणार्थेन
- *Bhāgavata Purāṇa* (भागवत पुराण): श्रीमद्भगवतम् पुराणम् सुवर्णवर्णमिदं रथे महाभारते
- *Viṣṇu Purāṇa* (विष्णु पुराण): गीताशास्त्र सुकष्मविर्तं विषमपि व्यासो कली दुर्युगे
- *Atharvaveda* (अथर्ववेदः): दर्षं येन समस्त साधनमहो व्यासाय तस्ये नमः

His name was Kṛṣṇa and he had the appellation *Dvaipāyana* because soon after birth he was abandoned by his unmarried mother in a *Dvīpa* (island):

- *Dvīpa* (द्वीप): जनायामास यं काली शस्त्रे: पुजावरसारारतः
- *Dvīpa* (द्वीप): कन्यैः यमुनाशीरस्य पाण्डवानां पितामहम्
Scholarship of sage Vyāsa is nicely depicted by the poetess:

यावद् व्यासस्य गीता स्वाद् यावद् व्यासस्य भारतम्।
यावत् भागवतं वृत्तं न तावतंकन्तम्॥१२॥

तत्तदेवास्ति कैवल्यं परमार्थस्य साधनम्॥१७॥

अविद्या भौतिकभोगसाधनं प्रसाधितं देशयुगानुकुलम्।
तथा ल्या व्यास! सुविद्या सदा प्रसारितं मुक्ति विमुक्तिं धनम्॥२१॥

Sataka Kāvyas occupy a unique position in the Sanskrit Literature. The prominent authors of the Sataka Kāvyas are Bhartrhari (7th Century), Amaru (before 7th century AD), Mayūra (7th century AD), Bhallaṭa (9th century AD) etc.

In medieval as well as modern period also we find many Sataka Kāvyas written by various authors describing different topics. They are:

<table>
<thead>
<tr>
<th>17th Century</th>
<th>18th Century</th>
<th>19th Century</th>
<th>20th-21st Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>अधरश्चतकम् – by Nilakaṇṭha (1610-1670)</td>
<td>द्वारश्चतकम्, मातृभूतश्चतकम्, वाराणसीश्चतकम् – by Śrīdhara Veṇkaṭesā</td>
<td>काननश्चतकम् by Tejaḥbhanu</td>
<td>भारतश्चतकम् by Mahādeva Śāstri</td>
</tr>
<tr>
<td>वैराग्यश्चतकम्, अन्तपदेशस्चतकम् – by Nilakaṇṭha Dīkṣita of Madurai</td>
<td></td>
<td>वाचेयश्चतकम् by Ramkaran Sharma</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>काननश्चतकम् by Tārāchandra</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>पालश्चतकम् by Kaluri Hanumant Rao</td>
</tr>
<tr>
<td></td>
<td></td>
<td>मीनाक्षी, मालिनी, हनुमत, लक्ष्मीनुसिंह by Kṛṣṇa Kavi</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>प्रहलिदासश्चतकम् by Ramashish Pandey</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>17th Century</th>
<th>18th Century</th>
<th>19th Century</th>
<th>20th-21st Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>अधरश्चतकम् – by Nilakaṇṭha (1610-1670)</td>
<td>द्वारश्चतकम्, मातृभूतश्चतकम्, वाराणसीश्चतकम् – by Śrīdhara Veṇkaṭesā</td>
<td>काननश्चतकम् by Tejaḥbhanu</td>
<td>भारतश्चतकम् by Mahādeva Śāstri</td>
</tr>
<tr>
<td>वैराग्यश्चतकम्, अन्तपदेशस्चतकम् – by Nilakaṇṭha Dīkṣita of Madurai</td>
<td></td>
<td>काननश्चतकम् by Tārāchandra</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>वाचेयश्चतकम् by Ramkaran Sharma</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>काननश्चतकम् by Tārāchandra</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>पालश्चतकम् by Kaluri Hanumant Rao</td>
</tr>
<tr>
<td></td>
<td></td>
<td>मीनाक्षी, मालिनी, हनुमत, लक्ष्मीनुसिंह by Kṛṣṇa Kavi</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>प्रहलिदासश्चतकम् by Ramashish Pandey</td>
</tr>
<tr>
<td>No.</td>
<td>Title in Devanagari</td>
<td>Title in English</td>
<td>Author</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------</td>
<td>------------------</td>
<td>--------</td>
</tr>
<tr>
<td>5</td>
<td>गुरूचनुयुतेश्वरत्रस्तकम् व्याप्रप्रयोगशतकम् प्रोणादीश्वरत्रस्तकम्</td>
<td>Heart of the Universe by Vasant Patel</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Kerala Verma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>श्लोकपाणिश्वरत्रस्तकम्</td>
<td>The Art of Living</td>
<td>Siyaram Saxena</td>
</tr>
<tr>
<td></td>
<td>by Kasturi Śrīnivāsa Śāstrī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>केतुश्वरत्रस्तकम्</td>
<td>The Power of Love</td>
<td>Harshdev Madhav</td>
</tr>
<tr>
<td></td>
<td>by Gaṇapati Śāstrī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>वीराणन्यश्वरत्रस्तकम्</td>
<td>The Valor of the</td>
<td>Jaydev Jani</td>
</tr>
<tr>
<td></td>
<td>by Śrīśaila Diksita</td>
<td>Shiva</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>विषवाण्यश्वरत्रस्तकम् कचश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Varada Krishnamāchārya</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>कालिकाश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Batukanātha Śarmā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>गांघोश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Gaṇapati Śaṅkara Śāstrī</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>भारतगान्यश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Dineshchandra Datt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>पाणिवश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Rāmakṛṣṇa Śarmā</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>गांधीवरितश्वरत्रस्तकम्</td>
<td>The Power of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>by Vrajananda</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(See Introduction)
Pushpa Trivedi

Pushpa Trivedi was born in Jabalpur on 12th June 1943. Her father was Pandit Sundarlal Shukla, a well-known physician and a devoted scholar of Indian Philosophy and Sanskrit literature. She was awarded three Gold Medals by Jabalpur University on securing top position in the year 1965. She did her research work under the guidance of Dr. Hiralal Jain and was conferred Ph. D. by the University of Jabalpur in 1968. She specialised her studies in *Navyavyākaraṇa* under the close supervision of Pandit Vishvanath Tripathi, Principal, Gayatri Sanskrit Mahavidyalaya, Jabalpur.

Her composition *Agniśikhā* is a collection of 50 poems in which she has expressed her inner feeling and ardent emotions towards her lover. In her compositions she has expressed her longing for her husband and her love-lorn condition. She says as a sun within a little time destroys the frost likewise your auro destroyed my patience but how can this fact be told in words? She further complains and says “You have given me this unbearable pain. If I regard you equal to my life was not it your responsibility to protect me?”:

महिला हि ते दीर्घिरिपि महिलाकाणिं मम कौर्यराशिम्।
हृतमपाकृत्वेत तथापि गिरा कथं समुदीर्याणि।
तत्त्व नवतनामाक्षराणि॥

अविषयाद्वामिं मम सौकमन्वै! ददता भवताः न समीक्ष्य कृतम्।
ननु जीवितमेव मलोदसि मया दयया परिरक्ष्य विनीतजनम्।
तत्त्व नवतनामाक्षराणि॥

She feels depressed and expresses her agony in the following words “Afflicted with the heat of desertion, my heart took shelter of yours assuming it to be a thick dense tree. But it was an unfruitful attempt of my heart to run to that shady place, where on reaching my heart could neither get coolness nor any relief.”:

समधिगीयं मनस्त्वदीयं सचतत्तवस्वरस्विश्वम्।
आतपाकुलितेन मनसा त्वमनस्तसर्ना श्रितम्॥
In the next composition ‘विप्रलम्ब एव शिवयते’ poetess Pushpa Trivedi addresses the creator and says: “My life would definitely be fruitful on having merely a look of you. But for you it seems to give a look is to make one obliged.”:

जन्मता कृतार्थतामुच्चिति यस्य दर्शने ।
दर्शन प्रदानमयनुयोगाय मन्यते ॥
किं समायुंतं मनोजितिनिद्रे तथाविषये ॥

रचिष्या विगमसु तं विद्विदेविधानकारणं
चेन वज्ञधारया विनिर्मितं मनो हि ते ॥
किं समायुंतं मनोजितिनिद्रे तथाविषये ॥

In another composition ‘लब्धं न रमेकम्’ she says that the whole world is based upon the affection of one for another and impatience is bound to come, in case affection is one sided:

उभ्यानुरुस्यने लोको भवेत् । स्थिरेऽयम् ।
अथि ! पाणिकेषु नुरार्युदये भवेत् धैर्यम् ॥
रत्नाकरेऽपि मथिते लब्धं न रमेकम् ॥

मानसे राजाः तावकीनाकृतिः ।
सावधिशिष्या पिपासा भवदर्शने ॥
रत्नाकरेऽपि मथिते लब्धं न रमेकम् ॥

In ‘कष्ठमिव न क्षीयते क्षण’ she says: “why this long night does not come to an end in spite of efforts to pass it.”:

नीलाम्बर हि चन्दनवित्तितयु ।
अथि ! कष्ठमिव न क्षीयते क्षण ।
अथि ! कष्ठमिव न क्षीयते क्षण ॥

She replies that O love! Your lovely words resound in my ears, so this night does not come to an end:
In the composition 'तो लम्बसे वस्त्र चेत्र' she says: “neither have I taken poison nor have burnt myself. It is but my keen passion of lust that has kept me alive.”:

नास्वादीत विषं वा नास्वादितोऽनलो वा।
संजिगिम्भा चनास्तित यदहं जिजीविषामि।

Finally poetess says that there is no end to her pain and miseries and says: “O dear! What I experienced is inexpressible by words. Moreover due to continuous flow of my tears, even the alphabets have become faint and are not able to narrate the tail of this ruined heart.”:

न वर्ष्णस्तू वर्ष्ण्यं प्रयं! यद्यन्त्वृत्तं हुदि मया
शक्त्यं गच्छेन्मेनवर्तविलापेः श्वरकुलम्।

About this text Meena Shukla observes in the book *Kavyātīrī-kanṭhābharaṇam*:

“अप्रिशिक्षा कवित्रिके विरहविद्वोर्ण हुदय का सहज भावोत्तार है। यह एक आश्चर्य की बात है कि पुष्पाञ्जी के हुदय में गीतियों के पुष्पित होने के बदले अंग्रेजी की शिखा प्रज्वलित हो उठी है।”

Uma Deshpande

Uma Deshpande was born on 26th August, 1944. She is working at present in M.S. University of Baroda, and is the Ex-head of the Dept. of Sanskrit, Pali and Prakrit. She received her B.A. and M.A. Degrees in First Class securing Gold Medals, Prizes and Scholarships. She has also obtained with distinction the Diploma in German Language and Literature and P.G. Diploma in Linguistics. She has written several research papers in English and Gujarati and published in Standard Academic Journals. Besides, she has also composed plays and poetry in Sanskrit and has directed, presented and acted in Sanskrit plays broadcast on All India Radio as well.

1 Kulashreshtha Sushma — page 243
as given several Radio Talks. She has attended several Seminars and Conferences at National and International level. She was awarded Dr. V. Raghavan Prize by All India Oriental Conference in 1985.

In her composition 'Arcanam' poetess Uma Deshpande has paid tribute to various deities and has shown her respect to deities like God Krṣṇa, Goddess Sarasvatī, Śrī Gaṇeśa and also to great Saints like Śrī Vāsudevanandaji Mahārāja, Śrī Raṅga Avadhūta, Śrī Nānā Mahārāja, Śrī Dattakovēśvara etc.

This text contains forward (Āsirvacanam) of late Dr. S. D. Varnekar (Pragna Bharti) who remarks:

"स्कृतकाव्यसंग्रहायत्कन्य ‘अर्चनम्’ नाम पुस्तके मुद्रणसंस्कारान्तर झटकेय सा मां प्रति प्रेमितवति। 'कवितां चुरुल्लं लोके' हि कवितानुसारं संकृतवाच्यतने कृतपूर्तिः प्रशमाणपि सुदुर्लंबं कवित्वम् उपयोग 'कवित्वम् अलंकरोति हि ‘अर्चनम्’ अवलोकयता मया अनुभूतम्।

एवं इत्यत् ‘अर्चनम्’ रचयिता श्रीमती उमा अनादिकालतः रससिद्ध: कविवर्षे: विविधे: वाङ्मयोपहर: समारसिद्याय: सुरुभारतीदेवय: 'नमः पतंज्यायसमं पतंज्याय: हि न्यायेन यथाशक्ति अर्चनां कृतवति। सेवं वाङ्मयेः अर्चना: भागवत्या: शारदादेव्या: कृपानुग्रहाय कल्पतातम् इत्येव आशास्थाने।"

Swāmī Vāsudevanandaji (1854-1914 AD):

Vāsudevanandji was born in the family of Ganesha Bhatta, in Managoa (Maharashtra). From childhood he had sharp intellect and extraordinary calibre. Swāmijī has written a number of books both in Sanskrit and Marathi languages. Among them the prominent ones are:

Shṛī Dattapurāṇa written by him in 1892 AD follows the Rgvedic style. 350 verses are divided into eight Aṣṭakas having several Adhyāyas (chapters). The regular performance of our duties will lead us to the grace of God:

ईश्व प्रसादप्राप्तवर्ष सत्यसुदृढ्ययमेव च।
नित्यनितिनिरस्तवत्तमानुस्यति: स्मृति। २१.३.२७, ४६॥

Also, highlighting the nature of karma and the Supreme Being, it is said:
The work *Shri Gurusamhitā* as the name suggests explains the indispensable role played by the Guru in one’s spiritual pursuit.

*Dwisāhasrī* was composed by Swāmījī in Managao in 1884 AD comprising of some two thousand verses.

*Dattacampū* composed in prose and verses and contains different episodes of Śrī Dattātreya devotees.

Poetess Uma Deshpande has rightly said in her poems about Swāmījī:

> तीर्थानुत्तरं तेन समग्राः संदर्शितं तेन परार्थतत्त्वं।
> साक्षात्त्वरं तेन श्रीदत्तसारं श्रीवासुदेवम् प्रणवतास्ति नित्यम्। अर्थानम्।

In the last phase of his life, he settled in Garudeśvara on the bank of river Narmada and while meditating of the Supreme Brahmān he left this world and got merged into Supreme Reality in 1914 A. D.

Śrī Raṅgāvadhūta (1898-1968 AD):

Śrī Raṅga Avadhūta alias Pāṇḍuraṅga Viṭṭhala Valāme of Nareshwar was not only the author of profound philosophical treaties, propounder of metaphysical, ethical and spiritual values of life but also an alleviator and savior of thousands of people suffering from mental, physical and worldly stresses and strains.

After his *Upanayana* ceremony at Devale, he was taken to Narsobawadi where H. H. Swāmī Vāsudevānandaji blessed him and accepted him as his own child i.e. pupil.

He has written mainly in three languages, Marathi, Gujarati and Sanskrit.

His compositions are – *श्रीरंगतरंगः, बासुदेवसस्तिकः, श्रीसाक्षीमुच्चित्रसमनुवाचः, श्रीमुलसमानम्, अच्छुंतीआनन्दः, श्रीरंगप्रतमसृष्णः (in two parts), फत्रायिता, संगीतगीता, प्रशोत्तर गीता, अमर–आदेश, गीर्वाणभाषाप्रवेशः, बालबोधिनी, दलितायणपद्वतिः, श्रीरंगहदयम्.*
It is rightly said by the poetess:

प्रवाणमिष्टयो सचिदानन्दप्रकः
आनन्दं चूर्णं बिन्धनं श्रीशरा रमसदृशः।
तपस्यानु इति यो वेद क्रियावानं पण्डितो महान्
पराः यथा सत्कर्म्यां पावनं सत्यं परम्॥अर्चनम॥

Śri Aurobindo (1872-1950 AD)

Śri Aurobindo was born on 15th August 1872, his father was Dr. K. D. Ghosh and mother Swarnalata Devi. Śrī Aurobindo was admitted to St. Paul’s School, London in 1884. He married Mrinalini Devi, daughter of Benipal Chandra Bose at Calcutta in 1901.

Śri Aurobindo came to India (Bombay) in 1893 and made a concentrated study of the great literatures of India in Sanskrit and several Indian languages. He translated into English many lyrical verses of the old Bengal poets like Candidāsa and Jñānadāsa.

From Sanskrit he made translation of three remarkable works. They were Kālidāsa’s Meghadūtam, and Vikramorvasīyam and Bhartṛhari’s Nīti Śatakam.

Poetess has portrayed Śri Aurobindo as follows in her kāvya:

आनन्दोपमुत: शान्त: सीताशुरिव निर्मलः।
अरविन्दस्यो योगी न पूतो न भविष्यति ॥अर्चनम॥

क्रांतद्वीर: कविश्वेष्ट: साविक्रीमनन्दगायकः।
प्रशा ऋतंत्रो यस्य अरविन्दो महामुनि: ॥अर्चनम॥

आर्यभूमिसुपुरोजयं भारते भाति भानुमान्।
विरंज्ञी कर्मयोगी अरविन्द: सदासय: ॥अर्चनम॥

Nānā Mahārāja (1896-1993 AD):

Martanda Śankara Taranekar alias Nānā Mahārāja was born in Śaka 1818. (1896 A. D.) in Indore. His father’s name was Śaṅkara and mother’s name was Lakṣmī. As a child he was a very talented and hardworking boy. He
studied the four Vedic texts along with Upanisadic texts, Sanskrit Grammar and classical literature. Right from the beginning he had a great curiosity in spiritual pursuit. He used to practise meditation and read the Sanskrit texts pertaining to God Dattatreya. He visited a number of sacred places in and around Himalaya as well as the centers of pilgrimage like Vrindavan, Mathura, Mount Girnar. He himself performed a number of sacrificial rituals and he was invited to officiate at such religious rituals.

It is believed that he was blessed with the direct perception of the Supreme Reality. He was therefore endowed with a great Yoga-Śakti (spiritual prowess). Numerous people had great faith in Nana Guru who relieved them of their mental and physical agonies as well as diseases.

Rightly therefore is said by the poetess:

\[
\begin{align*}
\text{छात्राणां बुद्धिदेव नित्यं गृहस्थानां च सोीख्येदः ।} \\
\text{परमात्मा मुमुक्षणां श्रीनानासुदुर्मपानाः॥अर्चनम्॥} \\
\text{परार्य जीवनं वस्तूं चरितं पुण्यसंभुतम् ।} \\
\text{आत्मनिष्ठा परा वाणी नानासदुर्रश्वे नमः॥अर्चनम्॥}
\end{align*}
\]

In the kāvyā “अमूर्तता: सकला चयम्” the essential characteristics of Indian people are briefly depicted:

\[
\begin{align*}
\text{वर्यं च राहसेवकाः: समस्तदेवपूजकाः:} \\
\text{विविधधर्मपर्यः: परस्परस्य भावकाः॥अर्चनम्॥}
\end{align*}
\]

Finally the poetess says that we all Indians are concerned with the delight and happiness of each other, we do our best in contributing to the Natural development as it is said by God Śrī Kṛṣṇa in Bhagavadgītā:

\[
\begin{align*}
\text{एव व्रत्तिं च चन्द्रं नानुक्तर्वलोकं यः ।} \\
\text{अष्टादशिरिप्रणालो मोचं पार्श्व स जीविति ॥भ.गी.-३.२६॥}
\end{align*}
\]

Whatever our religions and cultural faith is, we all Indians adore our ancient civilization (संस्कृति) and try our best to appreciate it, to study it and to propagate the same:
In the composition ‘दैनिक प्रार्थना’ Poetess pays homage to prominent deities. She bows down to Goddess Sāradā everyday to obtain knowledge and she begins it with a prayer to Lord Gānēśa, the giver of intellect.

चन्द्रेश्वरा शारदा देवी प्रत्येक सणाप्रासये ।
गणेशं बुद्धिव च चन्द्रेश्वरे सार्वकर्मणाम् ॥ अर्चनम् ॥

In स्लेहसुन्दर्णः प्रत्येक सणाप्रासये ।
कुतुम्भकम्भ चन्द्रेश्वरे सार्वकर्मणाम् ॥ अर्चनम् ॥

In स्लेहसुन्दर्णः प्रत्येक सणाप्रासये ।
प्रेमशृद्धं नो गुहं प्रियम् ॥ अर्चनम् ॥
बालानां सुप्रियं च सदनम् ।
यथा खगानां वृक्षं नीतं ॥ अर्चनम् ॥

tat: किम्?

The essential human virtues useful for the betterment of the society are enumerated in this poem:

नरो यः सदा सर्वसीख्यस्य भोजः ।
यशस्वी वदनायः सुप्रभावत्स्य मानं ।
परं मानुषीं नालिति दीनान्ध्रितः ।
तत्र: कि तत्र: कि तत्र: कि तत्र: किम् ॥ अर्चनम् ॥

Yugandhara

Yugandharā is that lady who is endowed with great wisdom, who is efficient in her activities and who has the power to integrate and unite the society as a whole. In India, we find the examples of Yugandharā in every era starting from the Vedic age:

अपाला विश्वास्रा च भोजय व्रद्ध च दक्षिणा ।
उवैशी वाकू तथा मेघो ऋग्वेदे ऋषिका: भुताः ॥ अर्चनम् ॥

Similarly, during the period of Rāmāyana and Mahābhārata we find
Jyotirmayī Jānākī and Draupādi who constantly inspired the Pāṇḍavas for leading the better life.

In modern age, it was Jijāmātā, the mother of king Śivājī who guided him for vanquishing the Mogal kings and for achieving well-being of the people. Likewise the queen of Jhānsī actively fought with the British soldiers in 1857 AD and illustrated the spirit of patriotism:

वीरभद्री: रणचण्डी च ज्ञासीराजी मनस्विनी।
भास्वती राष्ट्रभक्ति: सा चंदनीया युगंधरा॥अर्चनम॥

Pravesh Saxena

Dr. Pravesh Saxena was born in Delhi in 1945 and passed her B.A., M.A., and Ph.D. from Delhi University. She has given many talks at A.I.R. as well as in Television. In various Sanskrit Journals and magazines, her poems are well received. Her works in Hindi are: संस्कृत, संस्कृति और पर्यावरण, मरीचिका (हिन्दी कविता संग्रह).

Her Kāvyā Saṁgraha “Anubhūti” contains 35 small poems, in which she has depicted a number of events, personality, social, philosophical and natural beauty in various topics like – स्वतंत्रता दिवस:, बालवर्षम:, बालिकावर्षम:, एकविंशतीशताब्दीय प्रवेश:, हे जगन्नि, प्रिय, तत्त, नमामि गुरुगुविन्दम:, हे गुरो, हें वस्स प्रणव, प्रिय वस्से, निर्दशोरसिम:, कि कि नाति वेदेशु, जैसलमेरस्थ सूर्योदय:, वर्ष्य नीरम:, ऋतुरुक्षण कुर्यम।

In the poem, ज्वल रे दीपक poetess addresses the lamp and requests it to give the light to the whole world without any break. She says “ज्वल रे दीपक ज्वल रे ज्वल।” Although there is dense darkness like rows of cloud, although the sky showers collyrium, although there is no Śāśibimba (orb of the moon), along with the stars the Dīpaka (lamp) has to spread the light on the Amāvasyā day (full of Darkness). She says further and implores the lamp to strive to give light although there is thundering noise coming from the sky and agitation of ocean. She urges the lamp to give light dispelling the darkness of ignorance:
Finally, poetess explains the significance of the light of lamp (दीपक) by which the internal and external world would be nicely lit with the blaze light of lamp. This lamp is the cause of light, which is welcomed by all people because lamp spreads the message of knowledge and delight when it spreads the bright light in the whole world.

For the poetess the brilliant luster of the lamp is like celebration of illumination.

ज्वल रे दीपक
ज्वल रे ज्वल।
धनवच्छयामल निविड़े तिमिे
ज्योति: प्रसरं कुर्बन्न ज्वल।

In her poem entitled “निन्दन्दश्रसिम” poetess feels a great experience in being one with the Lord who is Sat, Cit and Ānanda:

कलस्य
इदं विशिष्टम्
शणम्
केवलमेकमेवासि
तच्छ क्रियदपि
लघु भवेत्
परं संपूर्णंस्ति
तत् ‘सत्’
‘चिद’स्ति
‘आनन्दं’मयावासित्।

In the poem स्वतंत्रतादिवसः, The poetess has highlighted the significance of 15th August celebrated as Independence Day. She has also pinpointed the poverty and calamities faced by the people even after achieving freedom
from the foreign rule.

In the first part of poem, she shortly describes unfurling of the National Flag by the Prime Minister at Red Fort Delhi, the Capital of India. In his speech every Prime Minister expresses his/her desire for the wellbeing of the people and announces various schemes for the same. But, Alas! The reality is different. The poetess rightly observes that the common people wearing torn clothes would sleep in front of the Red Fort as usual and no scheme of the Government has been capable of changing their fortune.

भाष्यनिधि:

स्वतन्त्रता-दिवसः
पुनर्षितः
आगतः।
राजधानीम्
‘लालकिला’ इत्यार्थव्यास्य
प्राचीनस्वस्वस्य
प्राचीरे
अर्ध
राष्ट्रियस्वारोहणम्
भविष्यति
सुप्रभाते
प्रधानमन्त्रिणः
भाषणे
अनसाधारणस्य
कल्याणां योजना:
आधारनानि च
गतवर्षणागमिव
भविष्यति।

d्वारोहणम्
भाषणम्
योजना:
आधारनानि च
tेषां भाग्यलिपिम्
Thus, this poem is written in a tone of Satire of the celebration of the Independence Day.

Similarly in poem ‘एकविंशताब्दवर्ष ग्रामेश्’ , the poetess has described some of the problems faced by the common people in the 21st century.

In the next poem बालिकावर्षम्, she has described the pitiable condition of small girl leaving in rural area and always engaged in doing all the household activities for her parents and thus has no time to play:

तस्या: शिक्षाया:
दीक्षाया: का कथा?
क्रीडनार्थमपि
समयो नसि
तस्या: समीपे
बालिकायें
समर्पितस्य
वर्षस्य
इत्यमस्ति परिणति:।
She says, that though there are plans and various functions arranged for the upliftment of the girls, their condition is the same as it was before the independence:

Similarly, we celebrate बालवर्षम्,


tasya
आशानिराशायुतोऽः
नयनोऽः
बालवर्षस्य
उत्साहम्
सार्थकताम् च
अन्वेषितुमिच्छामि
परन्तु
शून्यम्
तत्र केवलम्।

The poetess refers to the deplorable conditions of children in India in spite of the speeches and announcement of the ministers and political leaders.

In other poem, titled “प्रिय, तात, हे जननी!” she recollects the message of her father and mother and tries to remain happy in all the condition of her life.

She address her mother and thus says:

हे प्रेरणादातिनि
तुथ्यं नरामिः।
तव स्नेहस्य
सरस्वती
मम मातसमहस्तः
जीवनसंस्थः
पराजयनुभवती
यदा उद्विग्नाःसिम
tदा तव क्षमाशीलस्वरूपः
स्मृत्वा स्मृत्वा
In the next poem poetess Pravesh Saxena remembers the last day with her father, before his death. She remembers his smile. Her father would always remain happy in all circumstances, and also advise the same to his daughter:

प्रिय तात
एका
चिरपरिचिता
समति:
या तब मुखे
सदैव विराजमाना
आसीत् कठिनेषु
शणेषु
अन्तमसमयेःपि
यदा महाप्रयाणं कर्तुम्
तत्परः आसीद्व भवन्
तदापि सा समति:
मम प्रेरणामृता
तव अधर्मोः
विराजिताःसीत्
एकमेवाशीव्वचनम्
उपदेशश्रवासीत्
महाम भावुकायेँ
भवदीयायें कन्यायें
‘प्रसन्ना तिष्ठ सदैव’

In the poem, नमामि गुरुगोविन्दम्, poetess Pravesh Saxena, pays tribute to Guru Govind, who is the giver of life of culture, who is the destroyer of the wicked ones, who is the uplifter of the good ones and who is also the
In her next poem, she addresses her child and experiences a great joy in the company of her child. Her innocent face is always before her eyes and thus she rejoices with him every moment:

हे वल्स, पश्चव,  
मम शून्ये प्राङ्गणे  
तव कारणात्  
प्रतिदिनमुनेरो भवति  
तव रूपे जानामि  
मम गत श्रीश्रवेश  
पुनरागतम्।

The same idea is reflected in her poem प्रिय वल्से,

प्रिय वल्से,  
श्रेयसि।  
मम नयनयोः  
न्योतिरसि सत्म्।  
तव श्रेयस्करी  
उपस्थिति:  
आनन्दप्रदा  
सुखदा, वरदा,  
श्रेयः वितरति  
प्रतिपलम्।

In the poem, काव्यमत्स्यावस्यकम्, poetess ridicules this machine age and the man living in this age:
Finally she urges a poet to write melodious lyrics and defeat death:

परं रे कवे,
Purusha
SIINDOPRASVA
Rakshaksthamaye
तब गीतानि
Mahanapapi
पराजयन्ते।

In the poem, किं किं नास्ति वेदेषु, poetess has excellently highlighted the greatness of Vedic texts. In the Vedic text there is no reference to any idol worship or to any temple. Neither to any ascetic putting on saffron colour. There are no references to any academic holidays due to the birth or death of prominent citizen of the country. We do not find any reference to any child marriage, widow marriage, nor to any caste system. The poetess rightly observes:

वेदेषु
Nastisv kavyadhari
Sadhu: kathit
N dharma-karnata
Kathitam.
तव तु
Pramyak mantrastha
Aatman: margadarshak:
StvanirbhAsh.
Vedic dharmsatu
Dharma propounded in the Vedic text is Manava Dharma, glorification of humanity meant for the well being of the people in general.