CHAPTER -III

LIFE, DATE

AND

WORKS OF THE POET
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Life of the poet

Pandita Tryambaka Bhandarkar, the writer of the epic poem- Sri-Swami-Vivekānanda-Caritam, was born in Toran village of Mahārāṣṭra state. In Toran village there were three Mahārāṣṭriyan Brahmin families. They were very learned and prosperous and Pandit Bhandarkar’s family was one of them. The name of poet’s father was Ātmār and mother’s name was Vajrabai. His father was a saintly person free from all worldly desires. His mother was also a lovable and good house wife. He had one elder brother whose name was Nārāyana. His maternal uncle Mahadev Bhatt was living in that village.

When the poet was five years old, his family celebrated his yajñopavita or sacred thread ceremony. At that time the poet had seen two persons who were in white garments trying to show him particular direction. He told his mother about this incident and when his mother came out side to see them, they disappeared. After some time the poet came to Kāshi and thought about that incident. At that time he realized that both persons were none but Rāmkṛishna paraṁahansa and Swami Vivekānanda. Swamiji died in 1902, in the same year this incident had happened. Thus, from this incident our poet Bhandarkar was attracted towards Swami Vivekānanda.
The poet lost his father at the age of five. He came to Brahmpuri with his widow mother and maternal uncle for his further study. He commenced his study from Anyajibhai who was a very polite and wise person. After some years the poet lost his mother also, and then he came to Padmapur village which is situated behind Brahmpur. He attracted the scholars by his intelligent discourses. Here he studied all the Vedas, Sāstras, Rudrāṣṭādyayi etc. He received the ‘Teacher Training Certificate’ and Certificate of drawing examination of Mumbai Art School.

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

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

He did not believe in upper and lower caste. For him every one is Brahmin in the world. He married to Malati Patil, who was one of the best students of Sharada Vidyalaya. Though some people opposed their marriage, it did not affect their married life. The poet lived happy married life. His wife Malati always was supporting in the progress of his
husband in all the possible manner. She was a teacher in Children Play School with the salary of three hundred rupees only. She passed away on 22nd December 1920. When Bhandarkar was just in fifth class at the age of ten, he lost his father in the year 1907. When he was in Varanasi in Bhosala Temple, he lost his elder brother also.

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

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

Poet’s Scholarship

Tryambaka Bhandarkar was not only a gifted poet but also a man of great learning. He was well-versed in various Sāstras and Arts. His knowledge is projected in his Mahākavya. His poem is rich with erudite references to the Sāstras such as Vedās, Upaniṣads, Epics, Bhagavadgīta. Grammar, Nyāya-philosophy, Prosody and poetics. At the end of every canto the poet provides brief information about his scholarship. He had deep
interest in Western Philosophy. He had also written a book on Western Philosophy in various metres. It will be discussed in the proper place in the thesis.  

The poet had a degree in Sanskrit Sahityasastra and it is known from his own words. Though he was quite familiar with the Vedas but there are no evidences in his mahākāvyya to show that he was fired by the wonderful poetic concepts and descriptions found in the Rgvedic poetry, all the same he speaks of Vedas in terms of reverence. He had knowledge of Purana and Itihasa also. He had studied Jyotisastra especially Falitajyotisa. The poet had continued his study up to the age of forty-five. 

Poet’s creation is not limited only to Sanskrit language. He had composed many Dance-dramas in Hindi language but all of them are not available in printed form. He had earned special fame for the painting and drawing. He had special interest in Campū-Kāvyā. Again, Bhandarkar was well-versed in the Upanisadic philosophy and he directly or indirectly referred to them. We do not find him frequently borrowing the immortal characters and perfect symbolisms and expressions of the Upanisadic poetic diction; but we certainly find Upanisadic ideas and thoughts glistening at many places in his work. The poet also referred to some systems of Indian philosophy. His proficiency in rhetoric may be seen in his beautiful presentations of Citralaṅkāra as well as other alaṅkaras and in metrics. He had good command over Sanskrit language. He knew the rules of grammar very well. So mistakes do not occur in his writing. By the adoption of the metrical style for the composition of Kāvyā, Bhandarkar has given apparent evidence of his confidence in the handling of metres and their appropriate applications. It is worth
mentioning here that his full knowledge of the metres and their proper application in accordance with different incidents and narrations, shines from each and every verse of the poem. The poet had deep knowledge of the Bhagavad Gita. He had used the words like “Lokasaṅgraha”. He had deep knowledge of Nyāya-philosophy. Similarly he had also profound knowledge of AdvaitaVedānta philosophy and Yoga-Śāstra. He had given an interesting definition of Yoga. He had studied almost all the works of Swami Vivekananda and Ramkrishna Paramahansa. So there are references to the books of Swami Vivekananda like Rājayoga, which was highly appreciated by the people.

Poet’s Works

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

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

In his poem Bhāratasya itihāsa the poet described India from the pre-history up to the attack of Muslim rulers. This poem contains total two
thousand verses. This book is very important for the students of Indian history.

*Paścatya Darsana* is also a good composition of the poet in Sanskrit language.

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

A campu-kāvya named *Kādambarī-campu* was also composed by him. 30

**Śrīrāmakṛṣnopadesa Sāhasri**

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

In this work the poet had rendered into Sanskrit the advises of Śri Ramakṛṣṇa in various lucid metres. The work is divided into eighteen chapters and 12 hundred verses. The first chapter is about the *Sākāra Nirākāra* form of God. In the second and third chapters he has dealt with various Śāstric principles, the fourth chapter is about the *Tyāga*, fifth
chapter is based on *Samsarasrama*, sixth is about *Grhsthasrama*, seventh is on *Sanyasasrama*. The main topic of the eighth chapter is about the form of *Atma*, the power of *Brahma*, difference between *Bhakti* and *jñana*; the nature of three *Guṇas* etc. entitled with the “Gross Body”. Chapter ninth is about the knowledge of *Yoga*, *Karmayoga* and *Bhaktiyoga* is in the tenth and eleventh chapters, *Dhyāna* is the main topic of thirteenth chapter and fourteenth chapter is on qualifications of devotees. Various types of messages of Sri Ramakṛṣṇa are found in the fifteenth chapter, the sixteenth chapter is entitled as *Iswara Darśanam*. In the seventeenth and eighteenth chapters the poet has wonderfully described harmony of all religious traditions.

**Pashchatya-darśanam**

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

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

In the first chapter poet gives the views of the different philosopher like Thels, Anamzimandar, Anagjaminij, Zenopheniz, Payathagoras, Hereklits,
Eliyatiqs, Anekatavvadin, Demokritas, etc, At the end of the canto he has also given their periods.

<table>
<thead>
<tr>
<th>Name</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thels</td>
<td>624-554 B.C.</td>
</tr>
<tr>
<td>Anagjamenij</td>
<td>588-524 &quot;</td>
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<tr>
<td>Anagjimandar</td>
<td>611-547 &quot;</td>
</tr>
<tr>
<td>Zenafenij</td>
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<tr>
<td>Payathagoras</td>
<td>570-500 &quot;</td>
</tr>
<tr>
<td>Hereklits</td>
<td>513- &quot;</td>
</tr>
<tr>
<td>Paramenedij</td>
<td>450- &quot;</td>
</tr>
<tr>
<td>Demokrits</td>
<td>470- &quot;</td>
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</tbody>
</table>

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

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

Sri Swami Vivekānanda cāritam

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

Vivekaḍīpa

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

Ramakṛṣṇa-Gīṭa

*Rāmakṛṣṇa Gīṭa* is published by Chowkamba Sanskrit Granthmala, Varanasi. Like *Bhagavad Gīṭa*, this work also contains eighteen chapters. The messages of Ramakṛṣṇa Paraṁhansa are described in this work. This book is published in the year 1973.

Thus, there are total 1158 verses in this work. Some verses are given here.

*Sri Rāmakṛṣṇa Gītā* begins with this given *sloka*.

**Ānandamayī Stavanam**

Dr. Saligram Sastri informs us about the composition of *Stavana* in praise of Maā Ānandamayī by Bhandarkar. Thus the poet has written many works, some are published, some are unpublished.

**Aim of the poet**

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

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

He had received first the Award for his work Svāmi Vivekānanda caritam mālīkaśīva from UP Govt. Education Department state Literary Award in 1874-75.38

In the same year he also received another literary award for his work Rāmakṛṣṇa Gītā from the same Govt.39

In the year 1978-79 he got another award for his composition Pashchatya Darshanam from UP Sanskrit Academy, Lakhēnow.40

Personality of the poet as reflected in the epic poem

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

Poet's Death

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

1. महाराष्ट्र प्रदेशान्तरस्थित पुराणयुगमण्डले।
   जातीहे तीर्णग्राम वैनाङ्गातातातिकम्। II VAC 1.7

2. आत्माराम: पिता वज्रावल्ल स्वेहवती प्रसुः।
   ज्यायाज्ञारायणी श्राता भण्डारकर वंशजा। II Ibid 1.6

3. i) इत्यं पश्चाब्धेश्यथ तीर्णग्रामवासिनः।
   मम चतोपवीताख्य संस्कारविन्नंभागतम्। II Ibid 1.22

ii). तवदेश निर्मिताद् रम्याव्राम्यो भण्डारवादवहः।
    मार्गं नमोदेत चक्सुर्वश्वं वृष्णवान्हम्। II Ibid 1.23

iii). शुक्ल वर्षाब्रवति कौपिन्धोध्यम्: शुभ्रावरिवान्।
    उद्वीच्छी दिशमुद्रिश्य धृतान्योनन्यकराचि:। II Ibid 1.24

iv) तत्कारण रजपुलष्ठ गृहाभ्यन्तरसुक्तवान्।
    अदाभूने वृष्णमाकाशो मातराम्योत्नं बप्पः। II Ibid 1.25

v) श्रुत्वेवं सा मया सार्थं सत्तवं वहिः।
    परं तत्समये तत्र युग गतम्मुद्रश्यताम्। II Ibid 1.26

vi). की तात्वकां किममथं च प्रसिद्धी गाननकम्।
    झाणुममतनमेन वृत्तिः कुण्ठितामृतमितम्। II Ibid 1.27

vii). अस्तु कार्यां समायात झाणवावन्यो नभोगति।
    गदाधर जनेन्द्री तात्वकामितान संख्य। II Ibid 1.32
4. ततों धार्मिक व्यक्तियों में भावानुरूप प्रदर्शन दिखाता हैं।
चतुर्दश: प्रकारः चतुर्दश: प्रकारः चतुर्दश: प्रकारः
यहाँ प्रकारः चतुर्दश: प्रकारः चतुर्दश: प्रकारः
अर्थ प्रकारः चतुर्दश: प्रकारः चतुर्दश: प्रकारः
परिचय: पश्चात् क्षणं रुद्राध्यायश्च चार्यानिवर्तित: \textit{Ibid} 1.39

5. सत्तनं पठनास्मात्: \textit{दृष्टिविक्रमां समाविष्टम्} \textit{Ibid} 1.51
मम्बापुरं कला राजा जीजीभाई कृतांति वा
तस्या: कला परम्पुराणों जातन: क्रमात् \textit{Ibid} 1.52

6. वेदोर्भविनिधिन्द्राश्च काशीमयी मार्ग: \textit{Ibid} 3.49
एतावमेव निवासोंभूमभोसलाराजमनि: वरे
आरब्रखे वधुनांके बन्धुवर्ये नृत्तभिरतनम् \textit{Ibid} 6.87
सहस्रदर्मिन्नेथान किता भूमिन्विता विस्तृता
कस्मीरामामी नार्त्त कलहे विज्ञानविन्त:
नंगनविनिधिभूवर्ये प्राविष्टा नवं गृहस् \textit{Ibid} 6.98
तथापि तालसासीधरृगृहस्थ राजद्रव्यतम् धनम्
पूर्ण मुनि: कृतस्य खेदनस्तव्यजव्विनिवधात् \textit{Ibid} 6.99

7. \textit{भूत शाहराम्राप्यादि तथा पश्चात् मीमांसा}
किंयमुः संस्कृतम्मां जातात्वें पदेश्वरः \textit{Ibid}
8. i) वेदीवीविधिचन्द्रान्तकाश्यस्मिन समागतः ।
   इव दिल्लिपरी क्षेव मध्यमाश्वाध्ययिश्रवः ॥ Ibid 3.49 ।
   ii) आप मध्यमया सार्थ भृतिपालये मया ।
   सांश्रुकप्रण वजुवेदाध्ययनोपक्रमः कृतः ॥ Ibid 3.51 ॥

9. i) शरलोकां क भूतं परीक्षातापि पारिता ।
   साहित्याचार्य एम.ए. सत्यदीपी भृपितोभवम् ॥
   ii) भारतीवेंतिहासंस्थ ॥ Ibid 6.56 ॥
   iii) वीणाय वर्णशास्त्र समस्तं पाठनक्रमे ।
   धनाभावं तत्रापि एम.ए. दातु कृतमिति: ॥ Ibid 6.71 ॥

10. गणिते दर्शितप्रज्ञा बीजज्ञानिकिनिनिये ।
    जाती गुरुमुखां पात्रं कक्षामुख्यतयास्थितं: ॥ Ibid 1.64 ॥

11. i) एतत्यिन्त्रते श्रीमान पादिलाख्य: सूहतमः ।
    विवाहायत्मम ममा स्मात्सत्त्रभट्टसरासभवत् ॥ Ibid 5.82 ॥
   ii) वरोरानगरे कण्वशास्त्रियम् सर मुकहमः ।
    अमृतात्मजदाजीवातस्य कक्षामुख्यनिश्चिता ॥ Ibid 5.82 ॥

12 ध्रुवं कलंक लाभेन निश्चितं मे मनोसज्ञसि ।
   सर्वभु गृहकार्यं पठने पाठने तथा ॥ 6.9 ॥ VAC
13 विवाहजन्त्रं पश्चातपरिवर्तितावधी ।
ममेणटर परीक्षा भूत कन्यारत्नजनिस्तथा ॥ Ibid 6.90 ॥

14 i) अश्रीवादे वसन्तद्रव्य साकारमहोदयः ।
कादम्बर्यं विवाहसंहुःकणीः पुरुषातने ॥ Ibid 7.58 ॥

ii) एम.बी.बी.एस पदेनावर्य भूषणः सजनो महानः ।
सेवावे चागदयारः काशीनगर पालिकाम् ॥

iii) तत: कादम्र्गरी कन्या एम.ए.बी.टी समजिता ।
अश्रेष्ठासनाशाहावर्य पाठेनस्वभूषितोऽजिता ॥ Ibid 7.4 ॥

iv). प्रस्योद्विजनप्रायं क्षरमाकं कुड़म्बकम् ।
विद्याते पश्चात्रास्त्रां बालकबालिका: ॥ Ibid 8.67 ॥

v) चन्द्रिका ज्योिषभिषगी तदवशातरी हर्ष समजी ।
उजवला रेवती चैव भ्रणविज्ञ्य: द्वे पितृप्रिय्ये ॥ Ibid 8.68 ॥

15 i) प्रत्येक्षश्चशाश्रोत्वोध विहितमहेष्वन नव्ये महाकाव्ये ।

ii) श्यामकसूरिणा विरचिते सर्गोऽन्तमादिर्गतः॥

SSVC 1.52 p14

iii) आर्येनाध सुपर्वस्वावस्यसुधारायण सेवे ।
महाकाव्ये श्यामकसूरिणा विरचिते सर्गोऽदितीयोऽध्याय: ॥

Ibid 2.54 p.30

16 अश्रविष्ठुतिशाश्रणभारतपुरातत्वेऽन जेवे महाकाव्ये ।
श्यामकसूरिणा विरचितेय संगीतस्तूतियो गतः: ॥ Ibid 3.77 p.46
17. तत्वज्ञानपुराणसंस्कृत्तमिरं शिश्नकृत्तास्मिन...\textit{Ibid} 5.58 p.71
18. काते ज्ञानितिष्ठाध्याशीलनपरस्वान्तेन शान्ते...\textit{Ibid} VI.54 p.83
बाणाभोधितातथ शिश्नाविधित्वाच्यों साभे...\textit{Ibid} VIII.80 p.112
19. हिन्दी भाषायं नवनाथि नृत्यनातकान्न कृता...\textit{Ibid} p.139
20. अस्मिन्धिरकालविशेषवशसा संस्कीर्तनीये...\textit{Ibid} XIV.58 p.190
21. चम्पुकालसत्दिशेषरूपिनिवासपूरंदरिपचये...\textit{Ibid} XVI.56 p.213
आनन्दं ब्रह्मणी विजयानपि प्रकृति दर्श्नात्...\textit{Ibid} VII.69 p.94
22. नरेन्द्र एवंजी निवानायमें शब्दो विहारस्थि विहायसं किद्...\textit{Ibid} XIV.11 p.49
शब्द गुणकमाकाशिमि आकाशलक्षणांतर्क्षाशि...\textit{Ibid}
23. यलोकसंग्रहकृते व सम्भवसति.....\textit{Ibid} 2.15 p.18
24. विना नरेन्द्र नहि सम्भवः:
श्रीरामकृत्तणः न विना नरेन्द्रः।
सम्बन्ध एषोदयसिद्धवाचः
वथा गुणानां गुणिनां सहस्ते...\textit{Ibid} 14.11 p.47
25. अंजानतः शुद्धमनाधयनन्तः
चैतन्यमें द्विविधचकासिः।
व्यस्तं समस्तं न तु वस्तुदस्तद्वस्तनस्य
तस्यविच स एव वृक्षः...\textit{Ibid} 4.29 p.53
26. यवरे: प्रत्येकमन्दिरात्मसाधारणं महतः।
तन्मनो योगशास्त्रेश्चमिनं केवलं पाध्यात्मिकम्...\textit{Ibid} 28 p.144
तत्त्वस्तवमाख्यानं तदास्तेष्वर्त्तमाति हिमातिकं परम्।
तेनेश्वरस्य संयोगो योगवादेश्चन्द्रमाति...\textit{Ibid} 29
वृत्तिरूप निरोदख्या प्राणायामादिसाधनीः।
चित्रशुद्धिः विनासत्तलं कार्यं किमपि दुष्करम्।
प्राणसत्ता शरीरदस्मिन् विधारकरुपवान्।
बहिर्महनी शक्तिः सूर्यश्चार्धि चालयेत्।
अयम् ज्ञाती नाशिमाध्यमेनासिः कारकः।
विभव्य पश्चात्तमामेकः सन्तः बहुः भावेत्।
सुभेश्वरतः स्थिता नासत्तिको मध्ये सुषुम्निका।
इडापिन्यः प्राणायामेन नियतिः योः।
यमक्रात् पार्थ्योररत्न भौतिको सत्तिस्मेते।
उपाध्याभावः प्राणः सम्यं सर्वशक्तिमान्॥

Ibid 31

27. राज्यक्षणी ‘वासभी’ पश्चात् भासक्ष्माशित्मृ।
हिंदी वाग्रतिं क्वापि स्थापितं नाट्कश्रयम्॥

VAC VI-II

28. i) रामकृष्णःपदेशान् सहस्रं संस्कृतं कृतम्।
वर्षाश्वर्तः नायांकक्षायायेघु विस्तुतम्।

Ibid VII-12

ii) श्री स्वाम्याश्रयःसणकात्मचनानाप्रतीति जीते।

SSVC I.85 P.153

29. तावोगीता भिन्नं चान्वत चीनदेशीयमुत्तमम्।
ञ्जानापूर्वं समालेखिः श्लोकः पश्चात्तिधिः।
“तावो ब्रह्मिनः तोरणं मितानं ब्रह्मपासकः।
निष्ठार्गसंभवति संतत्र प्रविश्चितं परं पदम्।
इत्याविशिष्टविश्वसत्तागीतायुगप्रवृत्ति।
वेदान्तेनार्थमुन्न्यस्य साम्प्रद्यम् तथेहन्ते”।

Ibid VII.35

139
30 चम्पुकाळ्यशस्यदिशेष रुपिना
"कांभरी चम्पु" इत्यादिचयम्पुकाळ्य रचना कृता।

SSVC VIII. 69 p. 94

31 सम्पूर्णाया वृत्तसृष्टिय भूतकारणम्
विशिष्टां तदकर्म य यम्च व छ। वर्षां स्मृतम्।
पद। I.1
अभिमित् काले ख्रिस्तधर्मोज्युधमोदितो विशन।
ईश्वरस्य पितृत्वः च मानवानाथ वन्धुतम।
Ibid IX.1
आतोंचना धार्मिकांणु पुराणाणमहादिविनाम्।
विचारकोरस्वनज्ञमविश्वासोऽध्वंदुदिष्पु।
Ibid XIII.1
समसूचिष्प्रभुतानाशो व्यक्तिगात्रवाज्ञान।
एतान्यास्नावरुणे लक्षणानि प्रधानत्।
Ibid XII.2

32 स्वदेशीति समाख्याते प्रारंभे तिलकाविभः।
आलंकृतेन प्रविश्। सन् प्रसूतेन खिल भारते।
नैरायणकोरभिषेक पूर्वमध्येवैषेढत:।
निष्कास्यो बलात्तत्त्वधिकारिसहायत:।
अण्यमावदकरोपयो विधायथ विज्ञाबलन्तः।
कुसृपिकण्डशालरायो शिख्रां जार्जितमहित:।
श्रीसाकाशमादगत: सोप्यथ विद्याज्ञपराोसिन्धुम।
चरणं माधुरी कुसृपिकपंक: कम्बल सम्बल:।
आक्रमात्म तामायानां साराचिन्ता प्रर्तन:।
सफलो जीवो जाती यथाशिक्ष क्रमाकथम।।
ज्ञानस्यृ उद्धवङ्गच्छ ज्ञानजेन रत्न रति।
लिखितं चरितं उद्भिं तेभ्य इव सम्पर्यः।
33. i) अभिमुखदयन्तरमके महाकाव्ये सम्मुक्तमानिकाश्रेणी: श्री स्वामी विवेकानन्द चरितनामकमहाकाव्य प्रस्तुत महाकाव्यशीर्षके सम्पद्य।

tस्वामीविवेकानन्दमहाकाव्यरूपय संतीय संस्कृति वर्तुः पर्यंत सरससरलस्य 
व्यूहभाषण सहवाहस्यार्थः पर्यंत: सुमधुरकाव्यशीलत्वा निहवधं 
सारासाराध्वेकोनिहुण्ये: संकृत तज्ज्विभ-व्यवस्थामभिन्नन्यथायो भविष्यतीति मदीयो विश्वासः। भारतराजदेशः तृतीये जूतजन्मन्वेंद्रात् 
स्वामीविवेकानन्दस्य विवाहारूपमत्तारायणाय निव्य वक्त्यमें त्यस्त- 
रुपाविवे पाठवर्गस्य स्थानं लभेतेति मम श्रुभांशनम्।

महाकाव्यास्तु स्वरूपम् SSVC. p. 9

तस्तात् सम्मे महाकाव्यरचनाकल्पनाः के वलं वीजः रूप्येन्द्र व 
स्थितासिरत। अध्यापनकार्यार्पूततया समयस्यावतिकभावात् 
नास्ति वीजाः सत्त्यात्:। कीष्टं कस्यकस्यनु भारतीयूपायमपकारकं 
स्वात्त्विको अथवाप्रभु: आसीदेव:। स्वामिविवेकानन्दस्य- 
जनमशताब्दीप्रत्यक्षयोजना नवनवयोक्तमाजायत दक्षिणा च 
सा कल्पने दांवः जाता इति सामान्य मन: काल्यास्मभिन्नम् 
२१-५-१९ जंगादशरा विकासमिह १९-५-१९६४ स्वातन्त्रतादिब्द rep:।

महाकाव्यास्तु पार्श्वभूमिः: भारतकालेयाचर्यावन्तयक्षमाः। 

SSVC. p. 14

शैलदुर्लितिचन्द्राब्दे (१९६९)

बसुमास स्वरूपम्।

स्वातन्त्रतादिब्द (१५ अगस्त) पृष्ठा

महाकाव्यमिदं शुभम्। SSVC. p. 236

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34 ईश - प्रसंग- वशत: ..............
ईशप्रसंगेति। ईशप्रसंगवशतः
भववर्जनािप्रसंगवशात् कवितक्प्रतिनि
रथाने परमभक्तगृहे अर्थित: अत्यावपर्णकं
प्रार्थित: सन् रामकृष्णनवेदः प्रासः आगति:। SSVC p.24

35 त्यागेन शांतिभेजनेन मुक्ति
ध्वनिपदेशन नृणां हितं स्थापत्।
इत्यवेव हेतुपुविनाद्ववलीणः
स रामकृष्णस्वतृतुं शिबं जः। II RG. 1.1
इत्यं विरुच्य भववर्जनमुखपि नवजोत्यं
मीतामृतं सुरागिरास्तवपश्चापूर्णम्
नृणां भवेघचविपलणेनलमिन्थं
भवत्या तवहिद्रुगसमर्पयामि। Ibid VIII.66

36 श्री मोक्षवा सम्भवनिमलान्गाम्।
साजनवान्नमवरी प्रसन्नाम्।
निरंतरं भक्तं हवस्वरस्तानम्
मात्रस्वरपां शरणं प्रपदे। II 1॥
माधुर्यमूर्तिः स्मितेश्वरीभितायाः, काष्ठाः प्रतिष्ठार्थिकीतिभासम्।
गोपालकृष्णािपिन्तसर्वभावाः, शक्तिस्वरपां शरणं प्रपदे। II 2॥
तारं परं विरितविवित्तमाता, नानाविभावकारधरं धारायम्
गुणानविताप्रपिन्तस्वरपां, बुद्धिस्वरपां शरणं प्रपदे। II 3॥
आद्यं शिबं पार्थिवपूर्वसिद्धमां रहस्यविज्ञातंशक्तिस्वरूपम्।
मुक्तं सदासंस्कृतविवन्धनेभ्यः सिद्धिस्वरपां शरणं प्रपदे। II 4॥
नन्दात्मनासकनिजान्तरां गङ्गेव साक्षादमलत्ववीज्ञ।
पराप्यं देवमयोऽन्मस्यां कान्तिस्वरूपं शरणं प्रपहे ॥ ५ ॥
वद्यमर्य पूणकुटावलोकां लोकर्ष्य शोकासरमाणस्रां ॥ ६ ॥
सनातनी धार्मशुभालम्बं पुष्टि स्वरूपं शरणं प्रपहे ॥ ७ ॥
समणहान सर्वं गुणिर्विशुद्धिः कामाविवर्गस्य जर्य समथा। ॥ ८ ॥
स्वेषं सर्विहाप्रतिपादनां लक्ष्मी स्वरूपं शरणं प्रपहे ॥ ९ ॥
यदी दिशानं नरसत्तमुके मनोहारं भक्तकदम्भकानाम ॥ १० ॥
वरामयाभ्यं सुखदानेऽतु धृतिस्वरूपं शरणं प्रपहे ॥ १ ॥
विश्वभरामाण्तिहरं नराणं भोगातिनं सर्वसमानमान्याय ॥ १२ ॥
जितरूपभावितकल्पवल्ली श्रद्धास्वरूपं शरणं प्रपहे ॥ १३ ॥
जग्नितामीक्षितिविद्यकीर्ति भक्तिप्रवाव विश्वजनकन्याधाम ॥
आकारमूर्ति सुविश्वुविद्यता विद्यास्वरूपं शरणं प्रपहे ॥ १४ ॥
वशस्विनी समापिधयदुःखं सौमयं पराक्षरविनम्यसावां ॥
महाराजामयं रसायं क्षान्तिस्वरूपं शरणं प्रपहे ॥ १५ ॥
तेजस्विनी विश्वविविकासंयोगम् वारां भिन्धं ज्ञानसुधासरस्य।
गीतं भूधं संस्कृतरपारां, शान्तिस्वरूपं शरणं प्रपहे ॥ १६ ॥

37. प्राक्षधनम्

(१) ते धन्या कवयो मानवः कान्तिसादवः परमः।
भुवि वेषं वशोमुर्तिरजामरतां गता ॥

(२) जयत्वभिनवा नित्य विद्या भारतभारती।
या साहित्यामसुभवती तेषां साधनतां यथै ॥

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(३)
समसिन्धुधितेषां वाक्वस्यप्रमेय स्वतेजसा।
जगति प्रसुता विषं समसिन्धुधितो सागरान्।

(४)
पामरस्तु प्रजनपदनुं संस्कृतेन मुतेन किम्।
मुक्तकण्ठ प्रशंसति प्रतीच्या अपि चेद्धिमभ्।

(५)
असारतत्वेदेयविचारविषपानत्।
मुतानुभुजीवयतीयमुहृत्वनिरन्तरम्।

(६)
एताद्वी भारती नं समूद्रं कारण घुष्कम्।
सप्रवचनप्रसाराहृ नूः देशविवेदेशयोः।

(७)
विभाष्येत्थ मघकारी प्रवतनोऽयं नवः किल।
विक्रातत्वय वालस्व क्रापि वाक्षीतुकावहा।

(८)
रज्ज्रूवध्य सुसाहित्यमन्त्रमणवलम्बते।
युवानो चेन जयेत्रेव्युक्तमार्गानुसारिणः।

(९)
साध्यात्मिकी भौतिकी नो भवेश्चौतिरिति स्वयम्।
विवेकं नायकीकृत्य जातस्तुदुगुणायकः।

(१०)
स्वामिनं को न जानितेवतेयव: केवल हेतुवा।
रसायं सरसो रज्ज्रू-विक्रातत्त्वात्सुमानती।

(११)
स हि विद्रोहिवाभोवगुणवलं क्षणमुन्मिष्यन।
तिमिरान्धिमिं चक्रं भारतं ज्ञानभारतम्।
(१२)
स्वामिनी वचनों पुण्यमय स्मरणीय भिन्नतरम् ।
स्वदिधायत्वप्रकाशस्य मानवः समजायत।
(१३)
शिक्षा नास्ते विवाचन ब्राह्मणन्यो वा ।
किं छात्रः कोविदमन्यं प्रणयलेखतनं यथा ॥
(१५)
देषभारपरिहारपूर्वक मित्रातां धर्मावृत्त भूविव भृक्कृषी पुनः ।
युष्मान्तरिक्तेजसोव्यो भारतस्य भवतारिनि ब्रह्मः ॥
(१६)
भारतभाषा भाषाय वर्धिता स्पर्धिता जनविषयते जीवितयः ॥
लोकसंसाहृति स्वर्णवर्धितः स्वर्णवर्धितां स्वर्णवर्धितानेव ॥

गणतंत्र विवाद
26 जनवरी, 1973
भण्डारकरोपाहरपुर्वम्पर्वम्
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38 प्रथम पुरस्कारः
उत्तरप्रदेश शासन
शिक्षा विभाग
राज्य साहित्यिक पुरस्कार
1874-75
श्री टी.ए. भण्डारकर को उनकी 'श्री स्वामी विवेकानंद चरित्र' नामक पुस्तक पर तीन हजार रुपये के कालिडास पुरस्कार से सम्मानित किया गया।

आयुक्त एवं सचिव
उत्तरप्रदेश शासन, शिक्षा विभाग,
दिनांक अगस्त ५, १८७५
श्री भूपण शरण
39 (भित्रीय पुरस्कार प्रमाण प्रतिलिपि: )
उत्तरप्रदेश शासन शिक्षा विभाग
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नामक पुस्तक पर ढी हजार पौँच सी रूपये के विशेष पुरस्कार से 
सम्मानित किया गया।
आयुक्त एवं सचिव अध्यक्ष साहित्यिक पुरस्कार समिति
उत्तरप्रदेश शासन, शिक्षा विभाग,
दिनांक
शशि भूषण

40 (तृतीय पुरस्कार)
उत्तरप्रदेश संस्कृत 'अकादमी,
लखनऊ संस्कृत-साहित्य पुरस्कार:
१९७६-७७

१९७६ ईश्वरीय वर्ष प्रकाशिता 'पाश्चात्य-दर्शनम् कृति:
अधिकारिविहींभि: पुरस्कार- योगसंग्रहिता इति तलेखक 
श्रीयम्बक आत्माराम भण्डारकर विद्वानसम 'एक सहस्राणपत्कारिण 
पुरस्कारिण सहस्रां समाजपति।

विश्वनाथ शर्मा
निर्देशक

बद्रीनाथ शुभक
अध्यक्ष