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श्रीचन्द्रशेखरेन्द्रसरस्वतीविश्वमहाविद्यालयः

Sri Chandrasekharendra Saraswathi Viswa Mahavidyalaya

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Sanskrit Syllabus for All under Graduate Courses
(BCA/BBA/B.Com/B.Sc)

L-4 Sanskrit

Semester IV

Unit - I भागः - क

Ramodantam - Balakanda 1-20 Verses

Unit - II भागः - ख

Ramodantam - Balakanda 21-30 Verses

Unit - III भागः - ग

Vyasavacanabhagavatam (From Kathamukham to Putanavadha)

Unit - IV भागः - घ

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॥ अथ बालकाण्डः ॥

1. श्रीपतिं प्रणिपत्याहं श्रीवत्साङ्कितवक्षसम् ।
श्रीरामोदन्तमारव्यास्ये श्रीवाल्मीकिप्रकीर्तितम् ॥

Having bowed to Lord Śrīpati (Viṣṇu), whose chest bears the mark of Śrīvatsa, I shall narrate the story of Śrī Rāma, as glorified by the sage Vālmīki.

2. पुरा विश्रवसः पुत्रो रावणो नाम राक्षसः ।
आसीदस्यानुजौ चास्तां कुम्भकर्णविभीषणौ ॥

Long ago, there was a son of Viśravas named Rāvaṇa, a mighty demon. He had two younger brothers—Kumbhakarna and Vibhīṣaṇa.

3. ते तु तीव्रेण तपसा प्रत्यक्षीकृत्य वेधसम् ।
वत्रिरे च वरानिष्टानस्मादाश्रितवत्सलात् ॥

Through severe austerities, they made Brahmā, the Creator, appear before them and each sought boon according to his desires from that protector of devotees.

4. रावणो मानुषादन्यैरवध्यत्वं तथानुजः ।
निर्देवत्वेच्छया निद्रां कुम्भकर्णोऽवृणीत च ॥

Rāvaṇa asked that he be invincible to all beings except humans. His brother Kumbhakarna, by mistake (due to confusion caused by the gods), asked for eternal sleep instead of divine supremacy.

5. विभीषणो विष्णुभक्तिं वत्रे सत्त्वगुणान्वितः ।
तेभ्य एतान्वरान्दत्त्वा तत्रैवान्तर्दधे प्रभुः ॥

Vibhīṣaṇa, endowed with goodness (sattva), sought devotion to Lord Viṣṇu. Brahmā granted their boons and vanished from their sight.

6. रावणस्तु ततो गत्वा रणे जित्वा धनाधिपम् ।
लङ्कापुरीं पुष्पकं च हत्वा तत्रावसत्सुखम् ॥

Then Rāvaṇa, having conquered Kubera (the god of wealth) in battle, seized the city of Laṅkā and the aerial chariot Puṣpaka, and lived there happily.

7. यातुधानास्ततः सर्वे रसातलनिवासिनः ।
दशाननं समाश्रित्य लङ्कायां सुखमावसन् ॥

Then all the demons (Rākṣasas) living in the netherworld (Rasātala) came to Laṅkā and lived there happily under the protection of the ten-headed Rāvaṇa.

8. मन्दोदरीं मयसुतां परिणीय दशाननः ।
तस्यामुत्पादयामास मेघनादाह्वयं सुतम् ॥

Rāvaṇa married Mandodarī, the daughter of Maya the demon, and through her begot a son named Meghanāda (Indrajit).

9. रसां रसातलं चैव विजित्य स तु रावणः ।
लोकानाक्रमयन् सर्वाञ्जहार च विलासिनीः ॥

Rāvaṇa, after conquering both the earthly and nether regions, began to overrun all worlds and carried away many celestial women.

10. दूषयन्वैदिकं कर्म द्विजानर्दयति स्म सः ।
आत्मजेनान्वितो युद्धे वासवं चाप्यपीडयत् ॥

He corrupted Vedic rites and tormented the Brāhmaṇas; along with his son, he even harassed Indra, the king of gods, in battle.

11. तदीयतरुरत्नानि पुनरानाय्य किङ्करैः ।
स्थापयित्वा तु लङ्कायामवसच्च चिराय सः ॥

He brought the precious trees and ornaments from Indra's heaven, placed them in Laṅkā, and dwelt there for a long time in great luxury.

12. ततस्तस्मिन्नवसरे विधातारं दिवोकसः ।
उपगम्योचिरे सर्वं रावणस्य विचेष्टितम् ॥

At that time, the gods approached Brahmā (the Creator) and described to him all the wicked deeds of Rāvaṇa.

13. तदाकर्ण्य सुरैः साकं प्राप्य दुग्धोदधेस्तटम् ।
तुष्टाव च हृषीकेशं विधाता विविधैः स्तवैः ॥

Hearing this, Brahmā, along with the gods, went to the shore of the Ocean of Milk and praised Lord Viṣṇu (Hṛṣīkeśa) with various hymns.

14. आविर्भूयाथ दैत्यारिः पप्रच्छ च पितामहम् ।
किमर्थमागतोऽसि त्वं साकं देवगणैरिति ॥

Then Lord Viṣṇu, the destroyer of demons, appeared before them and asked Brahmā why he had come there with all the gods.

15. ततो दशाननात्पीडामजस्तस्मै न्यवेदयत् ।
तच्छ्रुत्वोवाच धातारं हर्षयन्विष्टरश्रवाः ॥

Brahmā then described to Him the oppression caused by Rāvaṇa. Hearing this, the all-glorious Lord spoke joyfully to Brahmā.

16. अलं भयेनात्मयोने गच्छ देवगणैः सह ।
अहं दाशरथिर्भूत्वा हनिष्यामि दशाननम् ॥

“O Self-born (Brahmā), have no fear! Go with the gods. I shall be born as the son of King Daśaratha and slay the ten-headed Rāvaṇa.”

17. आत्मांशैश्च सुराः सर्वे भूमौ वानररूपिणः ।
जायेरन्मम साहाय्यं कर्तुं रावणनिग्रहे ॥

“And let all the gods be born on earth in the forms of monkeys to assist me in the destruction of Rāvaṇa.”

18. एवमुक्त्वा विधातारं तत्रैवान्तर्दधे प्रभुः ।
पद्मयोनिस्तु गीर्वाणैः समं प्रायात्प्रहृष्टधीः ॥

Having thus spoken to Brahmā, the Lord disappeared there itself. Brahmā, with the gods, returned delighted to his abode.

19. अजीजनत्ततः शक्रो वालिनं नाम वानरम् ।
सुग्रीवमपि मार्ताण्डो हनुमन्तं च मारुतः ॥

Then Indra begot a monkey named Vāli; the Sun begot Sugrīva; and the Wind-god begot Hanumān.

20. पुरैव जनयामास जाम्बवन्तं च पद्मजः ।
एवमन्ये च विबुधाः कपीनजनयन्बहून् ॥

Earlier, Brahmā had already created Jāmbavān (the bear). Similarly, many other gods produced numerous monkeys (vānaras).

21. ततो वानरसङ्घानां वाली परिवृढोऽभवत् ।
अमीभिरखिलैः साकं किष्किन्धामध्यवास च ॥

Among all the monkey hosts, Vāli became the most powerful, and along with the others, he dwelt in Kiṣkindhā.

22. आसीद्दशरथो नाम सूर्यवंशोऽथ पार्थिवः ।
भार्यास्तिस्त्रोऽपि लब्ध्वासौ तासु लेभे न सन्ततिम् ॥

There was then a king named Daśaratha of the Solar dynasty. Though he had three wives, he had no children.

23. ततः सुमन्त्रवचनादृष्यशृङ्गं स भूपतिः ।
आनीय पुत्रकामेष्टिमारेभे सपुरोहितः ॥

Then, following the advice of his minister Sumantra, the king brought the sage Rṣyaśṛṅga and began the sacrifice known as “Putrakāmeṣṭi” (to obtain sons) with his royal priest.

24. अथाग्नेरुत्थितः कश्चिद्गृहीत्वा पायसं चरुम् ।
एतत्प्राशय पत्नीस्त्वमित्युत्त्वाऽदान्प्राय सः ॥

Then, from the sacrificial fire arose a divine being, holding a vessel of sweet rice pudding (pāyasa), who said to the king: “Give this to your queens to eat.”

25. तद्गृहीत्वा तदैवासौ पत्नीः प्राशयदुत्सुकः ।
ताश्च तत्प्राशनादेव नृपाद्गर्भमधारयन् ॥

The king eagerly gave it to his wives, and upon eating it, they all conceived sons from the king.

26. पूर्णे कालेऽथ कौसल्या सज्जनाम्भोजभास्करम् ।
अजीजनद्रामचन्द्रं कैकेयी भरतं तथा ॥

When the time was complete, Queen Kausalyā gave birth to Rāmacandra, radiant like the rising sun; and Kaikeyī gave birth to Bharata.

27. ततो लक्ष्मणशत्रुघ्नौ सुमित्राजीजनत्सुतौ ।
अकारयत्पिता तेषां जातकर्मादिकं द्विजैः ॥

Then Sumitrā gave birth to twins—Lakṣmaṇa and Śatrughna. Their father performed all the birth ceremonies through the Brāhmaṇas.

28. ततो ववृधिरेऽन्योन्यं स्निग्धाश्चत्वार एव ते ।
सकलासु च विद्यासु नैपुण्यमभिलेभिरे ॥

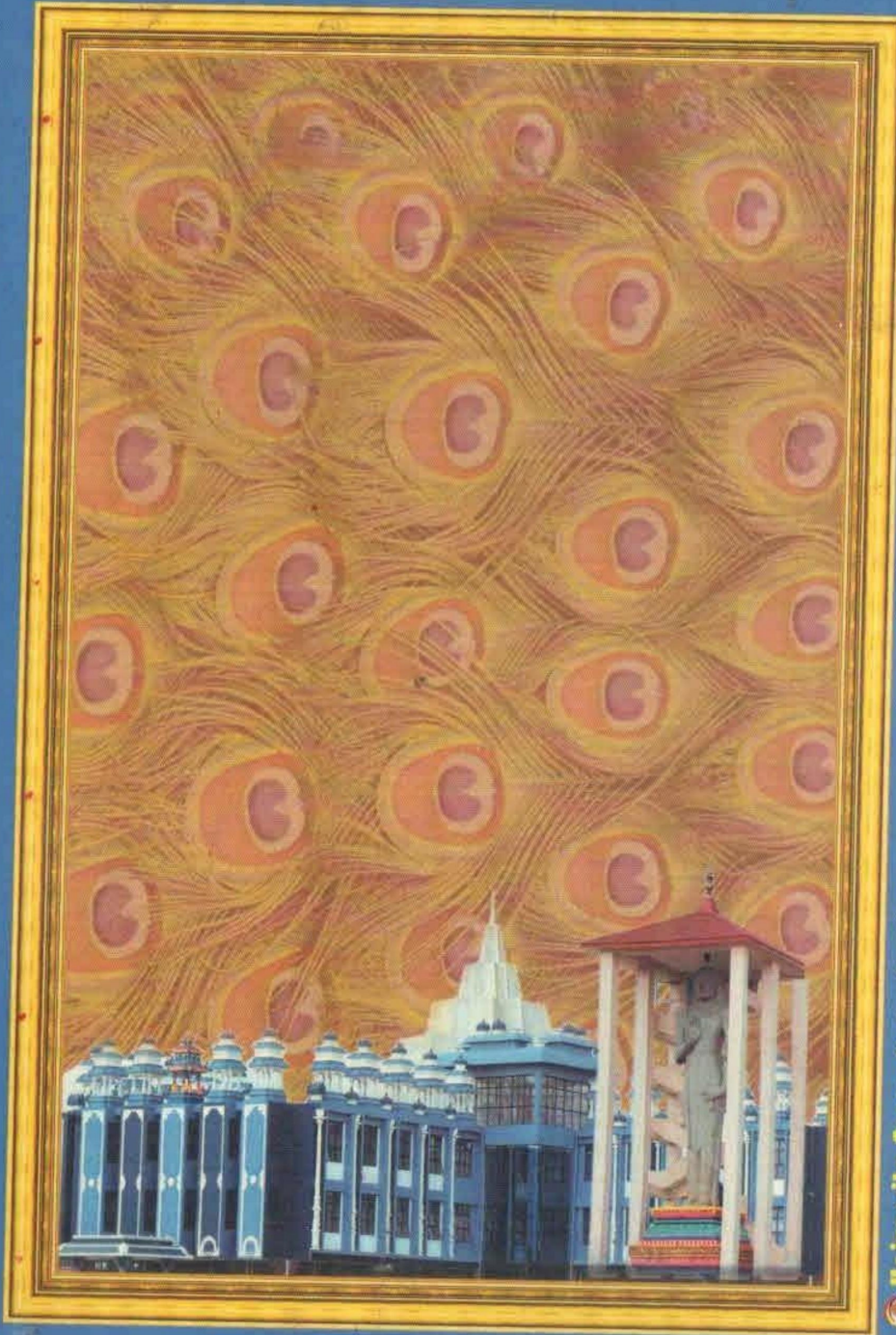
Then the four brothers grew up, full of affection for one another, and became skilled in all branches of knowledge.

29. ततः कदाचिदागत्य विश्वामित्रो महामुनिः ।
ययाचे यज्ञरक्षार्थं रामं शक्तिधरोपमम् ॥

Once, the great sage Viśvāmitra came and requested that Rāma, powerful as Indra himself, be sent to protect his sacrifice.

30. वसिष्ठवचनाद्रामं लक्ष्मणेन समन्वितम् ।
कृच्छ्रेण नृपतिस्तस्य कौशिकस्य करे ददौ ॥

On the counsel of sage Vasiṣṭha, the king reluctantly entrusted Rāma, accompanied by Lakṣmaṇa, to the care of Viśvāmitra (the son of Kuśika).



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श्रीव्यासवचनभागवतम्
ŚRĪVYĀSAVACANABHĀGAVATAM



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ŚRĪVYĀSAVACANABHĀGAVATAM

श्रीकृष्णचरितम्

कथामुखम्

अस्ति हिमालयप्रान्ते नैमिशारण्यं नाम तपोवनम् । तत्र तपोधनाः बहवः
महर्षयः निवसन्ति । तेषु शौनकादयः मुनयः सूतं नाम महामुनिं परिप्रच्छुः -
भगवन्! अस्मिन् कलौ युगे प्रायेण जनाः मन्दाः । मन्दमतयः ।
मन्दभाग्याः । अल्पायुषः । अविधेयाः । अधर्मपरायणाः । पापकर्माणः ।
साधुजनदूषकाः । ते सत्कार्यं न कुर्वन्ति । सदुपदेशं न शृण्वन्ति । तेषां सद्विषयान्
श्रोतुमवकाशोऽपि नास्ति । त्वं सर्वशास्त्रार्थतत्त्वज्ञः । सकलपुराणेतिहासाभिज्ञः ।
अतः साधो! ब्रूहि नः येन आत्मा संप्रसीदति । येन च पापं नश्यति । साधूनां
परित्राणाय, दुर्जनानां विनाशाय, धर्मसंस्थापनाय च भगवान् नारायणः युगे
युगे सम्भवति खलु । तस्य परमात्मनः चरितमेव श्रोतुमिच्छामः । कलिमलमथनं
योगेश्वरस्य श्रीकृष्णस्य चरितं सविस्तरं कथय इति ।।

The story of Sri Krishna

There is a grove conducive to penance, situated near the
Himalayas. It is known as Naimisaranya. Many sages engaged
in austerity stay therein. Among them, the sage Saunaka and
others ask the great sage Suta :

“O Lord! Most of the people in this Kaliyuga are foolish
ill-minded, unfortunate, short-lived, unlawful, unrighteous,
sinful and ill-thinkers of noble men. They never do noble work
and listen to good advice. They do not have time to listen to
noble thoughts. You are the master of all Sastric knowledge

and an expert in all Puranas and Itihasas. Therefore, "O Noble! Speak to us as our soul will be released and sin will be destroyed. To protect the noblemen by vanquishing the wicked and to establish virtue Lord Narayana used to take incarnation aeon after aeon. We are all interested to listen to the glory of that Supreme soul. Speak to us in detail about the glory of Srikrishna - the destroyer of impurity of Kali, the Lord of Meditation (yoga), of the highest kind".

तेषां वचः श्रुत्वा प्रतिपूज्य च सूतमहामुनिरुवाच । महामुनयः । धन्योऽहम् ! भवद्विरहं साधु पृष्टः । मुक्तसङ्गस्यैव ज्ञानिनः कृष्णभक्तिरुपजायते । यस्मिन् दिने भगवान् कृष्णः महीं परित्यज्य परमं पदं ययौ, तस्मात् दिनात् अधर्मप्रभवः कलिपुरुषः समायातः । तं भागवताग्रेसरः महावीरः विष्णुरातः समपश्यत् । धनुर्बाणहस्तं तेजसा ज्वलन्तं तं कौरवनृपवरेण्यं दृष्ट्वा कलिः शरणं जगाम । शरणागतवत्सलः परीक्षित् कलिपुरुषमेवमाज्ञापयामास ।

On hearing their words, the great sage *Suta* speaks - "O the great Sages! I am glad. You have asked correctly. Only the detached wisemen can develop devotion towards *Srikrishna* (*Krishnabhakti*). The day Lord *Srikrishna* left the physical earth for the abode of happiness, *Kalipurusha*, the power of unrighteousness (*Adharma*) entered the earth. He saw the great hero *Vishnurata*, the lover of *Bhagavata*. To see the Lord of the *Kaurava* kings (*Vishnurata*) who was shining with bow and arrow in his hand, *Kalipurusha* took refuge in him. *Pariksita* (*Vishnurata*) the lover of the poor ordered *Kalipurusha* thus:

रे अधर्मबन्धो । मम राज्ये कुत्रापि मा तिष्ठ । धर्मक्षेत्रे, पुण्यक्षेत्रे, साधुसमाजे च मा प्रविश । भागवतानां ज्ञानिनाञ्च समीपं मा गच्छ । येषु येषु प्रदेशेषु स्त्रियः, कामः, पानं, अनृतं, द्यूतं, वैरं, रजश्च सन्ति - तादृशान्येव स्थलानि तव वासयोग्यानि इति ।।

"O friend of the unrighteous. You do not stay anywhere in my state. Do not stay in the place of righteousness, place of the holy and pious and assembly of the wise. Do not proceed towards the wise and lovers of the *Bhagavata*. Wherever women (*Striyah*), desire (*Kama*) wine (*Panam*) untruth (*Anrutam*) dice (*Dyutam*) enmity (*Vairam*) and the quality of passion (*Rajah*) exist, such places will be your abode.

तदारभ्य कलिपुरुषः तादृशेषु प्रदेशेषु निवसति । प्रायेण पामरजनाः सर्वेऽपि तादृशेषु स्थलेष्वेव निवसन्ति । साधवः विरलाः । तस्मादयं कलियुगः अधर्मभूयिष्ठः ।

तथाप्यस्मिन् कलियुगे एको महान् गुणः वर्तते । श्रीकृष्णचरित-कीर्तनात् श्रवणाञ्च जनः मुक्तसङ्गो भवति । परमं पदं गच्छति । तस्मात् मुमुक्षुभिः सर्वैरपि सर्वदा सर्वथा च श्रीकृष्णचरितं पठनीयं, श्रोतव्यञ्च ।।

Therefore *Kalipurusha* stays in such places. Most of the wicked persons stay in these places where wisemen are rare. So *Kaliyuga* (Iron Age) is under the control of unrighteousness (*Adharma*).

In *Kaliyuga*, there prevails a great significance. Man should separate himself from attachment by chanting and

listening to the glory of *Srikrishna* and go to heaven. All should always chant and listen to the glory of *Srikrishna* regularly.

भगवद्भक्तः भागवतः । भागवतानां चरितमेव भागवतपुराणमिति कथ्यते ॥
भगवान् श्रीकृष्ण एव भागवतम् । भागवतमेव भगवान् श्रीकृष्णः । अतः
अष्टादशमहापुराणेषु भागवतमेव श्रेष्ठतमम् ॥

आदौ भगवान् नारायणः स्वयं भागवतं चतुर्मुखाय प्राह । तदेव ब्रह्मा
नारदाय प्रोक्तवान् । नारदः वेदव्यासमहामुनये प्रोवाच । सः स्वतनयाय शुकब्रह्मणे
प्रोवाच । शुकः विष्णुराताय भागवतपुराणं सविस्तरं कथयामास ॥

A devotee of Lord (*Bhagavatbhakta*) is the lover of God (*Bhagavata*). The glory of the lover of God is called *Bhagavatapurana*.

Lord *Srikrishna* himself is *Bhagavatam*. *Bhagavatam* is Lord *Srikrishna*. Therefore, among the 18 prominent *purana-s* (*Mahapurana*) *Bhagavatapurana* is the best.

At first, Lord *Narayan* himself revealed the *Bhagavatam* to *Brahma* (*Caturmukha*). *Brahma* told the same to *Narada*. *Narada* spoke to *Vedavyasa*, the great sage. Then he told this to his son *Suka*. Sage *Suka* in turn conveyed the *Bhagavatapuranam* to *Vishnurata* in detail.

भागवते महापुराणे द्वादश स्कन्धाः सन्ति । तेषु दशमस्कन्धे श्रीकृष्णचरितं
सप्रपञ्चं वर्णितमस्ति ॥

एवमुक्त्वा श्रीकृष्णं ध्यात्वा सूतमहामुनिः शौनकादिमहामुनिभ्यः
श्रीकृष्णचरितं प्रवक्तुमुपचक्रमे ॥

Bhagavatapurana contains 12 chapters. There, in the tenth chapter, the story of *Srikrishna* is described in detail. By telling this, the great sage *Suta*, saluting *Srikrishna*, started glorifying *Srikrishna* before the great sage *Saunaka* and others.

कथाप्रारम्भः

श्रीकृष्णावतारोपक्रमः

द्वापरयुगे दुष्टनृपरूपधराणां घोरतरराक्षसानां भूरिभारेण समाक्रान्ता
भूमिः गौर्भूत्वा बाष्पाकुलमुखी, सकरुणं क्रन्दन्ती चतुराननं शरणं ययौ । सर्वे
देवाश्च तं शरणं गताः । तैः सर्वैरपि समेतः ब्रह्मा क्षीरसागरतीरं गत्वा,
जगन्नार्थं नारायणं पुरुषसूक्तेन ध्यात्वा, गगने समीरितां भगवतः विष्णोः गिरं
निशम्य प्रोवाच -

Introduction to *Srikrishna Avatar*

In the age of *Dvapara*, when the Earth was tortured and oppressed by the powerful demons, having tears in her eyes, assuming the form of a cow, she asked for protection from *Brahma*. Other Gods also sought help from him. Then *Brahma*, accompanied with Gods went to *Ksirasagara*, where Lord *Narayana*, the master of the whole universe was sleeping and prayed unto him by chanting the *Purusasukta*. After getting information from the Lord *Narayana*, *Brahma* told the Gods:

हे देवाः ! हे भगवति ! विश्वंभरे ! शृणुत ! मथुरानगरे वसुदेवगृहे भगवान्
नारायणः जनिष्यते । तत्प्रियार्थं सुराङ्गनाः गोकुले सम्भवन्तु । सहस्रवदनः

भगवान् अनन्तः हरेः प्रियचिकीर्षया अग्रजो भविष्यति। भगवती विष्णुमाया च प्रभोरंशेनाविष्टा कार्यार्थं सम्भविष्यति। भगवान् नारायणः दुर्मदान्धान् सर्वान् हत्वा भूभारमपाकरिष्यति। धर्मं स्थापयिष्यति। शुभं भविष्यति। तस्मात् संतुष्टाः गच्छन्तु। इत्युक्त्वा लोकपितामहः स्वलोकं जगाम। सर्वे देवाः मही च यथागतं जग्मुः॥

“O Gods and Goddesses, Listen! In the city *Mathura*, in the house of *Vasudeva*, *Lord Narayana* will take birth. The damsels (*Surangana*) should take birth in *Gokula* for his sake. A thousand-headed serpent *Ananta* will be the elder brother of *Hari*. Goddess *Yogamaya* will be born there to facilitate the successful deeds of the Lord. *Lord Narayana*, by killing all demons, will make the earth free from pressure. He will establish virtue in this world. Everything will be auspicious. So, have pleasure in your mind. You all should return. Speaking thus, *Brahma*, the creator of whole universe, went to his abode. The Gods also departed to their respective abodes.

अस्ति यमुनातीरे मथुरा नाम नगरी। तत्र पुरा यदुपतिः शूरसेनः माथुरान् शूरसेनान् च पालयन् अवर्तत। ततः काले गते सा मथुरानगरी सर्वयादवनृपाणां राजधान्यासीत्।

तस्यां नगर्यां कदाचित् शुभदिने शौरिः वसुदेवः कृतोद्वाहः नूतनवध्वा देवक्या सह रथमारुहत्। उग्रसेनपुत्रः कंसः स्वसुः देवक्याः प्रियचिकीर्षया हयानां रश्मीन् जग्राह। शङ्खतूर्यमृदङ्गदुन्दुभयः प्रयाणप्रक्रमे नूतनवधूवरयोः सुमङ्गलं नेदुः। एवं गच्छन्तौ वधूवरौ, पौराः रथ्यासु राजमार्गेषु च सानन्दं ददर्शुः॥

There was a city named *Mathura*, situated on the bank of the *Yamuna*. The king *Surasena* ruled over the city, where all cowherds (*Yadavas*) were residing. At that time, the city *Mathura* was the Capital of the *Yadava* kings.

Once upon a time, on an auspicious day *Vasudeva* (son of *Surasena*) was returning home on chariot along with his newly wedded wife *Devaki*. *Kamsa*, the son of *Ugrasena* as well as the brother of *Devaki*, was driving the Chariot. By the sound of *Sankha* (Conch), *Turi* (Clarinet), and *Mrudanga* (percussion drum), the whole atmosphere was radiant and appeared more charming, extending blessings to the newly married couple. At the time of their departure, the Citizens of the kingdom came out from their houses and were pleased to see them while they were moving on the street.

मार्गमध्ये अशरीरिणी वाणी रथचोदकं कंसमेवमुवाच। रे मूढ। यां वधूं स्वसारं मत्वा वहसे अस्याः अष्टमः गर्भः त्वां हनिष्यति इति॥

तां श्रुत्वा कंसः देवकीं हन्तुमारब्धवान्। खड्गपाणिः स क्रूरः तां वधूं कचे अग्रहीत्। तं परिसान्त्वयन् महाभागः वसुदेवः प्रवोच -

On the way, a heavenly voice made his chariot stop and spoke to *Kamsa*. “O fool ! the eighth child of she, whom you think to be your sister and for whom you drive the chariot, will kill you.”

After hearing this, the cruel *Kamsa*, holding sword in his hand dragged *Devaki* with her hand and attempted to kill her. Consoling him, the noble hearted *Vasudeva* spoke:

सौम्य! त्वं शूरैः श्लाघनीयगुणः। भोजयशस्करः। कथं प्रियभगिनीं, सुकुमारीं, मङ्गलालंकृतां, शुभदिने, विवाहपर्वणि हन्तुमिच्छसि। मृत्युः देहिनां देहेन सह जायते। सहैव मृत्युः व्रजति। सह मृत्युः निषीदति। सुदीर्घमध्वानं गत्वा सह मृत्युः निवर्तते। अस्मिन् दिने वा अब्दशतान्ते वा प्राणिनां मृत्युः ध्रुवः। तस्मात् स्वलाभपरायणो भूत्वा न कस्यचित् द्रोहमाचरेत्। एष धर्मः सनातनः। एषा तवानुजा। बाला। कृपणा। पुत्रिकासमा। तस्मात् कल्याणीमिमां हन्तुं नार्हसि। अस्याः ते भयं नास्ति। अस्याः अष्टमगर्भादेव तव मृत्युरिति अशरीरिणी वागवोचत्। अस्याः सर्वान् पुत्रान् ते समर्पयिष्ये। तान् जहि। इमां मुञ्च इति॥

“O Noble one! You have good quality, bright fame and good reputations among all. How you are going to kill your loving sister on this auspicious day? Death moves with the physical body of man. Man himself has accepted death. Today or tomorrow or after a century, death is indispensable to all creatures. So, man should not inflict violence on others for his self-benefit. This is a traditional virtue. This is also a virtue of man. She is your younger sister. She is innocent like your child. Don't kill her. You don't have fear from her. Her eighth son will be the killer according to the heavenly voice. I shall hand over her sons. I promise unto you. Leave her.

वसुदेववाक्यसाराभिज्ञः कंसः भगिनीवधात् निवृत्ते। प्रीतः वसुदेवः तं प्रशस्य वध्वा सह स्वगृहं प्रविश्य सुखमवसत्॥

एवं काले गते देवकी प्रथमं सुतं प्रसुषुवे। सत्यव्रतः वसुदेवः तं शिशुं नीत्वा कंसाय समर्पयामास। कंसः सत्ये व्यवस्थितं वसुदेवं ज्ञात्वा परितुष्टो बभूव। तस्मादेवमब्रवीत् अस्मात् मे भयं नास्ति। अष्टमात् गर्भादेव मे मृत्युः विहितः। अयं कुमारः प्रतियातु इति। तथेति वसुदेवः सुतमादाय स्वगृहं जगाम। तथाऽपि अजितात्मनः कंसस्य वाक्यं न प्रशशंस॥

After listening to *Vasudeva's* assurance *Kamsa* changed his mind not to kill his sister. Finally, by extending special thanks to *Kamsa*, *Vasudeva* went home along with his wife *Devaki* and stayed happily.

Thereafter, *Devaki* gave birth to her first child. The noble hearted *Vasudeva* took the child and presented to *Kamsa* as he promised before. When *Kamsa* came to know the noble nature of *Vasudeva*, he was pleasant upon him. Then, *Kamsa* told in this way, “There is no fear for me with this child. Your eighth son will be the cause of my death. This child can be taken away.” Then *Vasudeva* returned home with the child. Though *Kamsa* made him return, *Vasudeva* did not have any credence for the words of *Kamsa*.

एकस्मिन् दिने कलहभोजनः नारदः समागत्य कंसं दृष्ट्वा प्रोवोच। राजन्! ये नन्दादयः गोपाः तेषां योषितः। व्रजे वर्तन्ते, ते ताः देवांशसम्भृताः। वृष्णायः वसुदेवाद्याः, देवक्याद्याः यदुस्त्रियः किं बहुना? सर्वेऽपि देवताप्रायाः। यान् तव ज्ञातीन्, बान्धवान्, मित्राणि, अनुव्रतान् च मन्यसे ते सर्वेऽपि देवांशसम्भृता

एव। भूमेः भारायमाणानां दैत्यानां दुर्जनानां च वधायैव एते सर्वे संजाताः वर्तन्ते। इत्युक्त्वा नारदः यथेच्छं जगाम॥

One day, *Narada*, who used to find pleasence in quarrels, came to *Kamsa* and spoke: “O King! King *Nanda*, all *Gopa* and *Gopi*, staying in *Vraja* are of divine origin. *Vasudeva*, *Devaki*, and wives of *Yadavas* are God like. What is to be spoken more? Those whom you think to be your relatives, friends and followers, are divine souls. They all took birth in this world to reduce the pressure of the earth by killing the demons. After that, *Narada* returned to his place.

नारदगमनानन्तरम् कंसः, यदून् सुरान् मत्वा, तथा इति देवक्याः गर्भसंभूतः शिशुः स्ववधार्थमागतो विष्णुरिति चामन्यत। तस्मिन्नेव क्षणे गत्वा देवकीं वसुदेवं च गृहे निगडैः बद्ध्वा, जातं जातं पुत्रं तस्मिन् तस्मिन् क्षणे एव अहन्॥

पुरा कालनेमिर्नाम महासुरः बभूव। सः विष्णुना हतः। स एवास्मिन् जन्मनि कंसो बभूव। एतदात्मनः पूर्वचरितं कंसः जानाति स्म। अतः कंसः यदुभिः व्यरुध्यत। यदुभोजान्धकाधिपं स्वपितरमुग्रसेनं निगृह्य सिंहासनारूढश्च बभूव॥

After the departure of *Narada*, *Kamsa* thought that all *Yadavas* were Gods and *Devaki*'s son was *Vishnu* and they all came to cause his death. All on a sudden he went to *Devaki* and *Vasudeva*'s house and had them imprisoned and proceeded killing their sons at their birth.

There was in ancience, a demon called *Kalanemi*, who was killed by *Vishnu*. That demon *Kalanemi* became *Kamsa* subsequently. *Kamsa* knew the history of his past life. That is why, he nursed rivalry against the *Yadavas*. Then *Kamsa* ascended his father *Ugrasena*'s throne and imprisoned him.

प्रलम्बबकचाणूरतृणावर्तादिभिः, पूतनाकेशिधेनुकैः, बाण भौमादिभिः, अन्यैश्च असुरभूपालकैर्युतः सः कंसः यदूनां कदर्थनं चक्रे। कंसेन पीडिताः यादवाः कुरुपाञ्चालकेकयादिदेशान् प्रविश्य तत्र तत्रावसन्॥

कंसः क्रमशः देवक्याः षट् पुत्रान् निजघान। ततः सप्तम-गर्भः आगतः। तस्मिन् गर्भे वैष्णवे धाम्नि भगवान् अनन्तः प्रविवेश। तदा भगवान् हरिः कंसजं भयं विदित्वा योगमायामेवं समादिदेश।

With the help of *Pralamba*, *Vaka*, *Canura*, *Bhauma* and also other demons, *Kamsa* started oppressing the *Yadavas*. Then the oppressed *Yadavas* left their own place and went to *Kuru*, *Panchala*, *Kekaya* states and stayed there.

Kamsa killed six sons of *Devaki* one by one. Lord *Ananta* took to her conception as the seventh child. Expecting danger from *Kamsa*, Lord *Narayana* ordered *Yogamaya*:

भद्रे! गोपगोभिरलंकृतं व्रजं गच्छ! नन्दगोकुले वसुदेवस्य भार्या रोहिणी वर्तते। इदानीं देवक्याः सप्तमे गर्भे शेषाख्यं मामकं धाम वर्तते। तत् सन्निकृष्य रोहिण्याः उदरे संनिवेशय। तदनन्तरमहं देवक्याः अष्टमे गर्भे पुत्रतां प्राप्स्यामि। त्वं यशोदायां नन्दपत्न्यां दारिका भविष्यसि। सर्व कामवरप्रदां त्वां मनुष्याः धूपोपहारबलिभिः अर्चयिष्यन्ति। किञ्च दुर्गा, भद्रकाली, विजया, वैष्णवी,

कुमुदा, चण्डिका, कृष्णा, माधवी, माया, नारायणी, ईशानी, शारदा, अम्बिका इत्यादीनि नामानि च ते करिष्यन्ति। तव स्थानानि पुण्यक्षेत्राणि भविष्यन्ति इति॥

“O decent lady; proceed to *Vraja*, where *Gopas* and *Gopis* are staying. *Vasudeva*'s another wife, named *Rohini* stays in *Vrajapura*. Now, in the womb of *Devaki*, *Ananta* resides. It is your duty to take the issue from *Devaki* and place it in *Rohini*'s womb. Then I shall enter *Devaki*'s womb as her eighth son. You will act as the attendant of *Yasoda*, the wife of *Nanda*. You will be worshipped by the people with *Dhupa*, *Upahara* and *Bali* under different names such as *Durga*, *Bhadrakali*, *Vijaya*, *Vaishnavi*, *Kumuda*, *Candika*, *Krushna*, *Madhavi*, *Maya*, *Narayani*, *Isani*, *Sarada* and *Amvika*. Your place will be considered a *Punyaksetra* (holy place).

एवं भगवता संदिष्टा योगमाया भूलोकं गत्वा तथाऽकरोत्। अहो! कष्टम्! देवक्याः सप्तमः गर्भः विस्त्रंसितः इति पौराः विचुक्रुशुः। तदनन्तरं विश्वात्मा भगवान् नारायणः देवक्याः अष्टमं गर्भमाविशत्। तेन गर्भेण देवकी नितरां रेजे। प्रभया जितांतरां शुचिस्मितां तां देवकीं वीक्ष्य कंसः एष मे प्राणहरः हरिः गर्भं प्रविष्टः। नात्र संशयः। पुरा इयं देवकी ईदृशी कान्तिमती नासीत्। किमिदानीं करणीयम्? स्त्रीवधः यशः श्रियञ्च हन्ति। किं करिष्यामि? इति चिन्तयमानः विचारसागरमग्नः बभूव। तज्जन्मदिनं प्रतीक्षमाणः अवर्तत। आसीनः भुञ्जानः संविशन् पर्यटन् तिष्ठन् सर्वं विष्णुमयमेव जगदपश्यत्॥

Goddess *Yogamaya* then went to the Earth and performed her duty according to the instructions of Lord

Narayana. The message in accordance with spreaded over and people started talking that the seventh conception of *Devaki* had aborted. Then Lord *Narayana* entered into *Devaki*'s womb as her eighth issue. Having *Narayana* in her womb, *Devaki* was shining and dazzling. *Kamsa* thought that *Narayana*, to be his killer, had entered the womb of *Devaki* and hence her dazzle. Previously she did not look like this. What is to be done now? If I kill her, my reputation and wealth would spoil. What shall I do now? *Kamsa* began thinking over the matter without break. Without getting any solution, he waited upto the birth of the child. The whole atmosphere became *Vishnumaya* (in the form of *Vishnu*'s lustre) when the child's birth was nearing.

ब्रह्मा मुनिभिः देवैश्च सह वसुदेवगृहमाजगाम। गर्भस्थं चराचरगुरुं स्तुत्वा, चतुराननः देवकीमुवाच - अम्ब! मा भूत् ते कंसात् भयम्। दिष्ट्या भगवान् नारायणः तव कुक्षिं गतः। तं हन्तुं कंसः न शक्नोति। सः तव सुतः यदूनां गोप्ता लोकरक्षकश्च भविष्यति। इत्युक्त्वा लोकपितामहः सर्वैः सह यथागतं जगाम॥

Brahma along with Gods and other seers came to *Vasudeva*'s house. He saluted *Narayana*, who was in *Devaki*'s womb. Then *Brahma* spoke to *Devaki*, “O Divine Mother! Don't be afraid of *Kamsa*. Lord *Narayana* himself has broken charge to protect you. He will be the protector of the whole

Yadava dynasty”. *Kamsa* cannot kill you. After this assurance *Brahma* returned to his place along with others.

श्रीकृष्णावतारः

अथ सर्वगुणोपेतः परमशोभनः दिवसः समायातः । सर्वाः दिशः अशोभन्त । गगनं निर्मलतारागणोदयमभूत् । नद्यः प्रसन्नसलिलाश्चासन् । वायुः सुखस्पर्शः ववौ । तस्मिन् शुभे दिने निशीथे देवक्यां देवरूपिण्यां सर्वात्मा जनार्दनः आविरासीत् ॥

जातमद्भुतं बालकं, कमलाक्षं, चतुर्भुजं, शङ्खचक्रगदाधरं, पीतांबरं, श्रीवत्सलक्ष्मं, गलशोभिकौस्तुभं, नीलमेघश्यामं भगवन्तं नारायणं ज्ञात्वा देवकीवसुदेवौ आनन्दसागरमग्नौ बभूवतुः ॥

Incarnation of Srikrishna

The auspicious day arrived. All the directions started shining. The sky turned cloudless with the display of stars. Rivers were flowing joyously with clear water. The air wafted gently. Amidst that pure atmosphere, especially at night, Lord *Narayana*, the supreme soul, took his birth from *Devaki*.

After seeing the new born endowed with lotus-like eyes, conch, disc, mace, and lotus in his four hands, *Vasudeva* and *Devaki* realized that it was Lord *Narayana* himself and felt elated.

विभो! अखिलेश्वर! अस्य लोकस्य रक्षणार्थं मम गृहे अवतीर्णोऽसि । धन्योऽहम् । तथाऽपि दुर्जनः कंसः तेऽवतारं श्रुत्वा अधुनैव खड्गपाणिः समागमिष्यति । न जाने किं भविष्यति । एवं वसुदेवः अस्तौत् ।

साध्वी देवकी च आत्मजं कृष्णं वीक्ष्य कंसात् भीता, देव! मधुसूदन! मयि ते जन्मकारणात् धन्याऽभवम् । तथाऽपि पापी कंसः मां विद्यात् । अतः विश्वात्मन्! अलौकिकं तव दिव्यरूपमुपसंहर । इति प्रार्थयामास । भगवान् तां देवकीमेवमुवाच -

“O Lord! Master of whole universe, for the protection of this world, you have taken birth in my home. I am very glad. But now the demon *Kamsa*, on knowing this, will come here with his sword. I do not know what will happen”. Thus spoke *Vasudeva*.

Devaki, the devoted wife of *Vasudeva*, out of fear for *Kamsa*, spoke to her son *Srikrishna*, “O God! the slayer of demon *Madhu*, I am very happy to give birth to a son like you. But the demon *Kamsa* is not ready to leave me. Therefore, O God! the Supreme Soul of the whole universe, remove your extraordinary image from my sight. Praying thus, *Devaki* prayed to *Srikrishna*. Lord *Srikrishna* then spoke to *Devaki*,

जननि! कंसात् न भेतव्यम् । सः मां हन्तुं न शक्नोति । पूर्वसर्गे त्वं स्वायंभुवे प्रजापतये पृश्निः इति नाम्ना भार्या बभूव । तदा युवां सत्रियम्येन्द्रियग्रामं परमं तपः तेषाथे । युवयोः तपसा प्रीतोऽहं प्रादुरासम् । त्रियतां वरः इत्यवदम् । युवां मां पुत्रत्वेनैच्छताम् । तदा पृश्निगर्भः इति नाम्ना युवयोः पुत्रोऽभवम् ॥

द्वितीयेस्मिन् जन्मनि युवयोरेव कश्यपात् अदित्यां पुनरहं उपेन्द्रः वामनः
इति ख्यातः पुत्रोऽभवम् ।।

तृतीये अस्मिन् भवे तेनैव वपुषा भूयः जातः । प्राग्जन्मस्मरणाय मम
दिव्यरूपं दर्शितम् । युवां पुत्रभावेन, ब्रह्मभावेन च मां चिन्तयन्तौ अन्तकाले
परां मद्गतिं यास्यतः इत्युक्त्वा भगवान् आत्ममायया पश्यतोः देवकीवसुदेवयोः
प्राकृतशिशुरभूत् ।।

“O Mother! Don't have any fear for Kamsa. He cannot
kill me. In the past, you were the wife of *Prajapati* known as
Prushni. That time you both made rigorous penance. I was
pleased at your penance and felt glad to grant you a boon.
Then you asked me to be born as your son. Finally being your
son, I have become *Pruashnigarbha*.”

In the second birth, you both became *Kasyapa* and *Aditi*
and I became your son *Upendra Vamana*.

My third birth has emanated from you. To remind you
about the past birth I showed my divine form (*Visvarupa*).
Being your son as well as the Supreme Soul of the universe, it
is my blessing that you will get salvation after your death.
Speaking this, through his divine power, Lord *Narayana*
removed his *Visvarupa* before *Devaki* and *Vasudeva* and
took the form of a child.

ततः वसुदेवः भगवदाज्ञया सूतिकागृहात् सुतमादाय यदा बहिर्गन्तुमियेष,
तदैव नन्दगोपभार्यायां यशोदायां योगमाया अजनि । सर्वाः वसुदेवगृहद्वारः पिहिताः

आसन् । बृहत्कवाटाऽऽयसकीलशृङ्खलैः दुरत्ययाश्च बभूवुः । तथाऽपि भगवन्मायया
कृष्णवाहे वसुदेवे आगते स्वयं व्यवर्त्यन्त । गृहरक्षकाः गाढं प्रसुप्ताः बभूवुः ।।

Then *Vasudeva*, getting instructions from *Narayana*,
came out from the house carrying the newborn baby. At the
same time, *Yogamaya* was born to *Yasoda*, the wife of *Nanda*.
The entrances of *Vasudeva's* house were then closed. Big
doors of the houses were locked. While *Vasudeva* came out
with the newborn baby (*Srikrishna*), the doors opened of their
own accord due to the divine power of Lord *Narayana* and the
sentinels were fast asleep.

पर्जन्यः ववर्ष । फणैः वारि निवारयन् शेषः अन्वगच्छत् । गम्भीरजलप्रवाहा
यमुना च मार्गं ददौ । तेन मार्गेण वसुदेवः निशीथे शिशुमादाय नन्दव्रजं जगाम ।
सर्वेऽपि गोपाः योगमायाप्रभावेन गाढं प्रसुप्ताः अवर्तन्त ।।

वसुदेवः सुतं यशोदाशयने निधाय, तस्याः सुतामुपादाय, तेनैव मार्गेण
स्वगृहमागत्य, देवक्याः शयने शिशुं न्यस्य कृतकृत्यो बभूव । तस्य पादयोः
शृङ्खलाः यथापूर्वमावृताश्च बभूवुः । बृहत्कवाटायसकीलशृङ्खलैः सर्वाः द्वारः
पिहिताश्चासन् ।।

It started raining torrentially. The serpent *Sesa* followed
Vasudeva providing cover to the child with its hood. The
river *Yamuna* was flowing with great force and finally she
parted with path. Having the child in his hand, *Vasudeva* walked
through the path and reached *Vraja* at night. All the Gopas
(citizen of *Gopapura*) were in deep sleep through the divine
power of *Yogamaya*.

Vasudeva placed the new-born baby (*Srikrishna*) on the bed of *Yasoda* and taking the female child (*Yogamaya*) from her, returned to *Mathura* through the same path. He placed the female child on *Devaki's* bed and felt pleased. His legs became locked as it was before. The doors of the houses were also closed.

तत्र नन्दव्रजे योगमायाप्रभावेन यशोदा निद्रया अपगतस्मृतिः प्रथमं जातां दारिकां न अपश्यत्। किन्तु कृष्णमेव शिशुं ददर्श।।

बहिरन्तःपुरद्वारः सर्वाः पूर्ववदावृताः। ततो बालध्वनिं श्रुत्वा गृहपालाः समुत्थिताः। ते क्षिप्रं गत्वा कंसाय देवक्याः प्रसवं विज्ञापयामासुः।

स कंसः तल्पात् समुत्थाय मुक्तमूर्धजः सवेगं गत्वा सूतिगृहं प्रविवेश।।

तं भ्रातरं दृष्ट्वा साध्वी देवकी, इयं बाला। तव स्नुषा। न पुमान् शिशुः। स्त्रियं हन्तुं नार्हसि। अहं तव अवरजा। हतसुता। इमां चरमां सुतां दातुमर्हसि। इति सकरुणमयाचत।।

In *Vraja* village, through the divine power of *Yogamaya*, *Yasoda* slept soundly and she did not know that her child was a female. Finally she knew that *Srikrishna* was her child.

The outside and inside doors became closed as they were before. Then the sentinels woke up after hearing the sound of a child. All of a sudden, they informed *Kamsa* about the child of *Devaki*. *Kamsa*, leaving his coach, entered into *Devaki's* house with empty hands.

After seeing her brother *Kamsa*, *Devaki*, the devoted wife of *Vasudeva*, beseeched him with great grief. This female

child is your niece in relation. Not a male child. Can you kill a female child? I am your unfortunate younger sister and also I have lost my children. Can you atleast spare this child?

खलः कंसः तद्वाक्यमनादृत्य देवकीं निर्भर्त्स्य जातमात्रां तां स्वसुः सुतां बलात् समाकृष्य, चरणयोः गृहीत्वा, शिलोपरि अपोथयत्। सा शिशुः विहग इव समुत्पत्य गगनं जगाम। अष्टभुजा, धनुः शूलेषु चर्मासि शङ्ख चक्र गदा हस्ता, दिव्य वस्त्राभरणालंकृता, विष्णोः मायादेवी समदृश्यत। सिद्धचारणगन्धर्वादिभिः स्तूयमाना च सा देवी प्रोवाच - रे मन्द! हतया मया किं प्रयोजनम् ? तवान्तकरः पूर्वशत्रुः यत्र क्व वा जातः खलु। कृपणान् वृथा मा हिंसीः। इत्युक्त्वा सा देवी तिरोधानमकरोत्।।

The cruel *Kamsa*, without caring for *Devaki*, forcefully dragged the newborn baby by holding her legs and struck on a stone. The baby flew away from his hand to the sky like a bird. In the sky she turned into a eight handed Goddess (*Mayadevi*) holding bow, arrow, conch, disc, and mace in her hands and well dressed in gorgeous clothes and ornaments and appeared before *Kamsa*. Being prayed by seers, demigods and damsels, Goddess *Mayadevi* spoke to *Kamsa*. "O fool, what will be the benefit in killing me? Do you think that your enemy will be born here? So, Don't cause violence." Then the Goddess disappeared from his sight.

तदारभ्य सा भगवती सर्वैरपि जनैः तत्र तत्र बहुनाम्ना पूज्यते। तस्याः पुण्यक्षेत्राणि च बहूनि सन्ति।।

कंसः भीतः विस्मितः आसीत् । देवकीं वसुदेवं च विमुच्य पश्चात्तप्तहृदयो बभूव । प्रोवाच च । अहो! भगिनि! मया पापकर्मणा युवयोः बहवः पुत्राः हताः । न जाने कान् लोकानहं गमिष्यामि? सर्वं जगत् देवाधीनम् । सर्वः स्ववृत्तमवशः विन्दते । क्षन्तव्योऽहं पापी दीनवत्सलाभ्यां युवाभ्याम् इत्युक्त्वा देवकीवसुदेवयोः पादौ अग्रहीत् । निगडान् च मोचयामास । साधुशीलौ देवकीवसुदेवौ प्रसन्नौ बभूवतुः । कंसः स्वगृहं जगाम ॥

Thereafter Goddess *Bhagavati* was worshipped by the people and due to her prevalence in other places, they became holy.

Kamsa was panic stricken and astonished. He released *Vasudeva* and *Devaki* from their fetters and realized his fault and spoke to them, "O Sister! due to my cruelty, I killed your sons. I don't know where (which world) I have to go. The whole world is under the control of divine power. All have to reap the fruit of their deeds. Forgive me you both, the lover of the poor." Telling this, *Kamsa* knelt down at the feet of *Vasudeva* and *Devaki*. The noble hearted *Vasudeva* and *Devaki* became happy. Then *Kamsa* went to his palace.

तस्यां निशायां व्यतीतायां मन्त्रिणः समाहूय कंसः तेभ्यः योगमायादेव्या प्रोक्तं सर्वमकथयत् । देवशत्रवः दैतेयाः ते दुर्मन्त्रिणः तदाकर्ण्य कंसमेवमूचुः-

भोजेन्द्र! न भेतव्यम् । एवं चेत् तर्हि पुरग्रामव्रजादिषु अनिर्दशान् निर्दशान् च सर्वान् शिशून् हनिष्यामः । तदा शिशुरपि हरिरपि हतो भविष्यति । विष्णुरेव देवानाम् मूलम् । विप्राः, गावः, तपः, सत्यम्, शमः, दमः, दया, श्रद्धा, क्रतवश्च

एतानि विष्णोः स्थानानि । तस्मादेतत्सर्वमपि नाशयिष्यामः । एवं कृते हरिः नश्यति । नात्र संशयः इति ॥

At night, *Kamsa* called the council of ministers and told them elaborately about Goddess *Yogamaya*. The council of ministers, the enemy of Gods, replied to him thus:

"O Lord! Don't be gripped with fear. If the matter is like this, we will kill invariably all infants in *Vrajapura*, In this process, the infant *Krishna* will also die. Lord *Vishnu* is the root cause of all Gods. *Brahmins*, cows, austerity, truth, *sama* (absence of Desire), *dama* (self-restraint), sympathy, affection, *yajna* etc are the places of Lord *Vishnu*. Therefore we will destroy these places. No doubt, if we do like this, *Hari* will die.

कालपाशावृतः सः दुर्मदः कंसः शिशुवधं, विप्रपीडनम्, साधुहिंसां च हितं मेने । तस्मात् कदनप्रियान् कामरूपधरान् दानवान् शिशूनां साधूनां च वधाय नियुज्य स्वगृहं प्रविवेश । ते च राक्षसाः शलभा इव कंसराज्ये सर्वत्र गत्वा शिशून् साधुजनान् च अग्नन् । तपोविघ्नम् च चक्रुः । पवित्रस्थलानि मांसशोणितवर्षैः अपवित्रीकृत्य हसन्ति स्म । एवं कंसराज्ये महती प्रजापीडा बभूव ॥

The demon *Kamsa* started killing the infants, oppressing the *Brahmins*, and directing violence towards noblemen. *Kamsa* engaged the demons, who were fond of killing men, to kill the infants and returned to his palace. Appointed by *Kamsa*, the demons proceeded like birds to all the directions of the

state and killed the infants and noblemen. They disturbed the penance of saints. By spilling blood and strewing flesh, they caused disturbances to holy places and laughed at the affected. In this way more problems arose in the state of *Kamsa*.

श्रीकृष्णजन्ममहोत्सवः

ब्रजकुले यशोदायां पुत्रे सञ्जाते, ब्रजपतिः नन्दः परमानन्दभरितो बभूव ।
विप्रानाहूय स्वस्त्ययनं वाचयित्वा जातकर्म कारयामास । भूसुरेभ्यः धेनूनां सहस्राणि
दिव्यवस्त्राभरणानि च प्रादात् । सूतमागधवन्दिनः गायकाश्च जगुः । भेर्यः दुन्दुभयश्च
नेदुः । सर्वाणि गृहाणि चित्रध्वजपताकपल्लवतोरणैः समलङ्कृतान्यासन् ।

Srikrishna's Birthday Ceremony

When *Yasoda* gave birth to a child in *Gopapura*, *Nanda*, the King of *Vraja* felt very happy. By inviting *Brahmins* he (*Nanda*) prepared *Jataka* for his son. He presented cows, gorgeous dresses, and valuable ornaments to the *Brahmins*. The whole city of *Gopapura* was thrilled with musical concert. The houses of the citizen were well decorated with colourful painting, various flags, different kinds of leaves over giant gates.

गोपाः नानोपायनपाणयः समागत्य नन्दं पूजयामासुः । गोपाङ्गनाः
दिव्यवस्त्राभरणालङ्कृताः समागत्य नन्दपत्नीं यशोदां, जातं पुत्रं च दृष्ट्वा सानन्दं
गायन्ति स्म । बालकं हरिद्राचूर्णतैलादिभिः सिञ्चन्त्यः चिरंजीविनं पाहि इति
परात्परं प्रार्थयामासुः । ब्रजपतिः नन्दगोपोगोपान् वस्त्राभरणादिपारितोषिकैः
पूजयामास ॥

The *Gopas* (Cowherds) then came with various gifts and presented to the king *Nanda*. *Gopangana* (the wives of *Gopas*), well-adorned with gorgeous dresses and valuable ornaments, came to *Yasoda*, the wife of King *Nanda* and the new-born baby and started singing with great pleasure. By sprinkling oil added with the powder of *Haridra* on the son of *Nanda*, they prayed to the Almighty to bless the child for longevity. King *Nanda* also pleased *Gopas* and *Gopanganas* by providing dresses, ornaments and different kinds of gifts.

गोपान् गोकुलरक्षायै नियुज्य नन्दः कंसाय वार्षिकं करं दातुं मथुरापुरीं
जगाम । राज्ञे करं ददौ । ततः वसुदेवगृहं ययौ । वसुदेवः प्रीतिपुलकितैरङ्गैः तं
गाढं परिष्वजे । यथाविधि कुशलं पप्रच्छ । उवाच च - भ्रातः ! मम सुतः तव
गृहे मात्रा सह तातं भवन्तं मन्वानः भवद्भ्यामुपलाल्यते खलु । राज्ञे वार्षिकः
करः दत्तः । वयं च दृष्टाः । गोकुले उत्पाताः सन्ति । नेह स्थेयम् । ततः त्वरितं
गम्यताम् - इति । तदाकर्ण्य विस्मितः नन्दः अनुचरैः सह गोकुलं जगाम ।
कथं वसुदेवः मम पुत्रं तत्पुत्रमिति प्रोवाच इति नन्दः मार्गं शंकितश्चासीत् ।
पुनः वसुदेवः सत्यव्रतः । तस्य वचः न मृषा भविष्यति । इति मत्वा उत्पातागमभीतः
दीनबन्धुं हरिं शरणं जगाम ॥

For the protection of *Gopas* as well as *Gopapura*, King *Nanda* went to the city *Mathura* for remitting the annual tax to the King *Kamsa*. He paid the tax and went to *Vasudeva's* house. After watching him, *Vasudeva* derived more pleasure and embraced him and asked about his welfare. Then *Nanda* asked, "Brother! Is my son properly nourished by his mother

Yasoda and father (like you) in your house ? We know that you have paid the annual tax to the king. There are some problems in *Gopapura*. You should not stay here for a long time. So, as soon as possible you should leave this place.” After getting the message from *Vasudeva*, King *Nanda* was astonished and returned to his city *Gopapura* along with his followers. On the way, King *Nanda* put a question unto himself as to, “how *Vasudeva* might have told that my son is also his son?” Again he thought that, *Vasudeva* always speaks the truth. His words cannot be false. Keeping this idea in his mind, finally he surrendered himself before *Hari*, the friend of the poor.

पूतनावधः

कंसेन प्रहिता घोरा बालघातिनी पूतना नाम राक्षसी पुरग्रामव्रजादिषु शिशून् निघ्नती चचार। कामरूपिणी सा नन्दगोकुलमाजगाम। स्वमायया दिव्यमाल्याम्बरधरा, दिव्यगन्धानुलेपना, दिव्याभरणभूषिता च सा, सुन्दराङ्गी भूत्वा नन्दगृहं प्रविवेश। नन्दः नन्दनं च ददर्श। यशोदादयः सर्वाः गोपाङ्गनाः तां वरस्त्रियं मत्वा तूष्णीमासन्। लीलामानुषशिशुः तां बालघातिनीं ज्ञात्वा निमीलितलोचनो बभूव। सा तं बालकं गृहीत्वा अंकमारोप्य विषरूपपयःपूरितं स्तन्यं ददौ। भगवान् स्वकराभ्यां तस्याः स्तनं प्रपीड्य तत्प्राणैः सह स्तन्यमपिबत्। सा निशाचरी प्राणापायकरां बाधामसहमाना घोरं रुरोद। निजरूपमास्थिता महीतले पपात, मृता चाभूत्।।

Slaying of Demoness *Putana*

By the instruction of *Kamsa*, the great demoness *Putana*, the killer of infants, proceeded to *Vrajapura* and its surrounding villages for killing the babies. She, the passionate one, reached *Gopapura*. By her magical power, she put on a gorgeous garland, anointed herself beautifully, dressed with ornaments and took the form of a beautiful lady and entered into the house of *Nanda*. She saw *Srikrishna*. *Yasoda* and other *Gopanganas*, took her to be a divine lady and kept quiet. Knowing her as the killer of children, Lord *Srikrishna* closed his eyes and slept. Then she took him in her lap and started feeding the child with breast milk, which was poisonous. Lord *Srikrishna*, sucked her milk to the last draught and she writhed in pain and cried desperately. She could not but assume her original form and fell down dead.

तस्याः भयंकराकारं, तस्याः उरसि क्रीडन्तं शिशुं च दृष्ट्वा यशोदाद्याः गोपस्त्रियः भीताश्च विस्मिताश्च बभूवुः। जातसंभ्रमाः ते कथमपि बालकं जगृहः।।

यशोदारोहिणीभ्यां समं ताः गोपाङ्गनाः गोपुच्छभ्रमणादिभिः बालकस्य रक्षां चक्रुः। नन्दः गृहमागत्य पूतनागमनादिकं तन्निघ्ननप्रकारं च श्रुत्वा विस्मितः वसुदेववचनं सत्यमिति मेने।।

Watching *Srikrishna*, who was playing on the dead body of *Putana*, *Yasoda* and other *Gopis* were gripped with fear and astonishment. Anyway, they retrieved the child (*Srikrishna*).

The *Gopis*, equal with *Yasoda* and *Rohini*, sought protection of the child by touching the cowtail and performing other rituals. King *Nanda* came to his house and was stunned on knowing the presence of *Putana* as well as the cause of her death and finally believed the words of *Vasudeva*.

गोपाः पूतनायाः पर्वतोपमं मृतकलेवरं परशुभिः छित्वा दूरं क्षिप्त्वा च काष्ठैः न्यदहन्। भगवतः श्रीकृष्णस्य स्पर्शप्रभावेन, दह्यमानायाः तस्याः देहात् अगरुसौरभः धूमः समुत्थितः। एवं हत्वा भगवान् पूतनां लोकबालग्रीमपि तां सद्गतिं प्रापयामास। कृष्णभुक्तस्तनक्षीरा सा राक्षसी जननीगतिं स्वर्गमवाप।।

The *Gopas* (Citizens of the *Gopapura*) axed the mountainous body of *Putana* into pieces and threw them away and set fire. The touch of *Srikrishna* lent her body a pleasant aroma which emanated from the smoke. By killing *Putana*, Lord *Srikrishna* ensured her salvation. Finally, the demoness *Putana*, whose milk had been drunk by *Srikrishna*, went to heaven.

परमात्मने श्रीकृष्णाय प्रीतिपुरस्सरं स्तन्यदानां गवां मातृणां च सद्गतिविषये कः सन्देहः? देवकीनन्दनः शौरिः कैवल्यद्यखिलप्रदः। तस्मात् निरन्तरकृष्णसेवया कीर्तनेन च अज्ञानसम्भवः संसारः न पुनर्भविष्यति।।

What will the cows and mothers, who provided milk for *Srikrishna*, speak about their salvation? The son of *Devaki* (*Krishna*) is the provider of all pleasure. Therefore, by always rendering service to *Srikrishna* and chanting his glory, man

can over pass the *Samsara* which is steeped in total ignorance, and will not lapse into it again.

शकटभङ्गः

एकस्मिन् दिने कार्यान्तरव्यग्रा यशोदा, बालकस्य रुदितं नैवाश्रृणोत्। लीलामानुषशिशुः भगवान् स्तनार्थी रुदन् चरणौ उदक्षिपत्। तद्पादहतं शकटं विध्वस्तनानारसकुप्यभाजनं व्यत्यस्तचक्राक्षविभिन्नकूबारं चासीत्। कथं शकटं विपर्यगात्? इति नन्दादयः अद्भुतदर्शनाकुलाः बभूवुः। तदा तत्रत्याः गोपबालकाः रुदता अनेन पादेन शकटं क्षिप्तमिति प्रोचुः। तद् बालभाषितं सनृतमपि ते गोपाः ताः गोप्यं न जानन्ति स्म। रुदन्तं सुतमादाय यशोदा ग्रहदूषितशंकया शंकिता विप्रैः सूक्तैः स्वस्त्ययनं कारयित्वा स्तन्यमपाययत्।।

Breaking of Sakata

One day, *Yasoda* was engrossed in her homely work. Hence, she could not hear the crying of *Krishna*. *Krishna* was eager to have milk. That's why, he was crying and wagging his legs. By the stroke of his legs, *Sakata* (the cart) broke and fell into pieces. *Nanda* and other followers were shocked as to the way the cart had broken. The boys who were playing nearby informed that the child broke the cart while wagging his legs. Not knowing this, the *Gopas* and *Gopis* became concerned. Deeming the happening as a bad omen for *Srikrishna*, *Yasoda* took the child on her lap and called the *Brahmins* and performed

the sacramental offerings for the betterment of *Srikrishna* and finally *Yasoda* fed the child with her milk.

तृणावर्तवधः

एकदा यशोदा, अंकमारूढं शिशुं लालयन्ती तस्य गरिमाणं वोढुं नाशकरोत् । तस्मात् तं भूमौ निधाय सा विस्मिता बभूव ॥

अत्रान्तरे कंसभृत्यः दैत्यः नाम्ना तृणावर्तः चक्रवातरूपेण समागत्य आसीनं कृष्णं जहार । गोकुलं सर्वं चक्रवातरजसाकुलं तमसावृतमिवाभूत् । यशोदा सुतं नाऽपश्यत् । तस्मात् सा करुणं रुरोद । तस्याः रुदितं श्रुत्वा सर्वाः गोप्यः तत्र समागताः । बालकमपश्यन्तः ताश्च रुरुदुः ॥

Slaying of Trunavarta

Once, *Yasoda* while fondling the baby on her lap was unable to bear the weight of the baby. So, placing him on the floor she was surprised.

Thereafter, a demon named *Trunavarta*, the servant of *Kamsa* had come in the form of wind rotating around and took *Srikrishna*. The whole *Gokula* was besmirched with darkness by the rotating wind. *Yasoda* could not see the child. So, she cried in deep grief. On hearing her cry, all *Gopis* gathered there and not finding the child, they also yelled.

तृणावर्तः कृष्णं वहन् नभोगतः गन्तुं नाशकरोत् । बालकस्य भूरिभारेण शान्तरय ासीत् । तमर्भकमश्मानं मन्यमानः उत्स्रष्टुमियेषु तथाऽपि गलग्रहणं तं मोचयितुं नाशकरोत् । सः दैत्यः निर्गतलोचनः गतप्राणश्च सहबालः गगनात्

व्रजे पपात । शिलायां पतितं घोरं राक्षसं तस्योपरि लम्बमानं बालकं च दृष्ट्वा गोप्यः भीताश्च विस्मिताश्च बभूवुः । मृत्युमुखात् प्रमुक्तं बालमादाय सन्तुष्टान्तरङ्गश्चासन् ।

Trunavarta was unable to bring up *Srikrishna* towards the sky. Due to the heavy weight of the child, he became powerless. He thought that the child would be light. But the demon could not relieve himself from entanglement. He lost his eyes and life, fell down in *Vraja* from the sky with the child. The *Gopis* were struck with awe on seeing the demon on a rock with the child upon him. Retrieving the child who was now free from decimation, the *Gopis* felt happy.

कृष्णस्य मुखे यशोदया आकाशादिदर्शनम्

एकदा यशोदा सुतमंकमारोप्य स्तनं पाययामास । तदा जृम्भमाणस्य तस्य बालस्य रुचिरस्मितं मुखमपश्यत् । तस्मिन् मुखे गगनं, रवीन्दू, सागरं, पर्वतान्, वनानि, चराचरभूतानि, सर्वं विश्वं सा यशोदा ददर्श । भीता विस्मिता च सा निमीलिताक्षी बभूव । एवं अद्भुतानि बहूनि दृष्ट्वा नन्दगोपः वसुदेववाक्यं सत्यमिति मानयामास ॥

Vision of Sky and others in *Srikrishna's* mouth by *Yasoda*

One day *Yasoda*, keeping her son on her lap, was feeding him. At that moment, she saw the smiling face of her child. In that face, she saw the sky, the Sun, the ocean, mountains,

forests, the animates and inanimates and also the whole universe. She fainted gripped with fear and awe. Finally, watching more wonderful events, *Nanda*, the King of *Gopapura*, acknowledged that the word of *Vasudeva* was true.

गर्गेण जातककथनपूर्वकं नामकरणम्

गर्गः यदूनां पुरोहितः । सुमहातपाः सः वसुदेवप्रचोदितः नन्दब्रजं जगाम ।
स्वगृहमागतं तं वीक्ष्य नन्दः परमप्रीतः कृताञ्जलिः यथाविधि पूजयामास ।
सूपविष्टं गर्गमुनिं नन्दः, भगवन् ! त्वं ब्रह्मविदां श्रेष्ठः । अनयोः रोहिणीयशोदापुत्रयोः
बालयोः संस्कारान् कर्तुमर्हसि इति प्रार्थयामास ॥

Jatakakathanam & Namakaranam by Garga

Garga was the *Purohita* (chief priest) of all *Yadavas*. The great seer *Garga*, by getting instruction from *Vasudeva*, reached *Vrajapura*. *Nanda*, the king of *Yadavas*, became glad over the arrival of *Garga* in his house and treated him with great pleasure. Providing seat to *Garga*, *Nanda* spoke: “O Lord! you are the most eminent among all seers. Can you spend your time for the *Namakarana* of these two sons of *Rohini* and *Yasoda*?”

अहं यदूनामाचार्यः । पुरोहितश्च । मया संस्कृतं तव सुतं पापमतिः कंसः
देवकी सुतमन्येत । गगनवाणी कदापि नानृतं भविष्यति । अयं तव सुतः
देवक्याः अष्टमगर्भ एव न संशयः । यशोदायां विष्णुमाया दारिकारूपेण सञ्जाता ।
देवकीसुतः यशोदायाः पार्श्वमानीतः । यशोदायाः सुता देवक्याः हस्तं गता ॥

एतत् सर्वमपि विष्णुमायया निशीथे कृतमासीत् इति गर्गः नन्दमुवाच । तदाकर्ण्य
विस्मितः नन्दः प्रोवाच- भगवन्! एवं चेत्, तर्हि अस्मिन् रहसि मामकैरपि
अलक्षिते गोत्रजे स्वस्तिवाचनपूर्वकं द्विजातिसंस्कारं कर्तुमर्हसि इति ॥

I am the priest as well as the guide of *Yadavas*. Your child is the son of *Devaki*, the sister of *Kamsa*. Heavenly voice cannot be false. No doubt your child is the eighth son of *Devaki*. *Vishnumaya*, the daughter of *Yasoda* became the maidservant to *Srikrishna*. Due to the divine power of *Vishnu*, *Devaki*'s son *Srikrishna* came to *Yasoda* and *Yasoda*'s daughter *Yogamaya* went to *Devaki*. These things happened at night due to *Vishnumaya*. Sage *Garga* spoke thus to *Nanda*. After listening to the message from *Garga*, *Nanda* was astonished and spoke to *Garga*, “O Lord! if the matter is like this, can you give them names as a token of blessing to *Vrajapura*.”

एवं प्रार्थितः गर्गः रोहिणीसुतस्य बलरामः, सङ्कर्षणः, इति नामानि
चकार । नन्दनन्दनत्वात् प्राक् वसुदेवपुत्रत्वात् वासुदेवः इति, कृष्णवर्णत्वान्
कृष्णः इति च नाम कृत्वा नन्दमुवाच - ब्रजेश्वर । अयं तव कुमारः साक्षात्
भगवान् नारायणः । न तु प्राकृतः बालः । एतस्य बहूनि नामानि, बहूनि रूपाणि
च सन्ति । एषः युष्माकं श्रेयः करिष्यति । तव शत्रून् सर्वान् संहरिष्यति । न
कोऽप्येनं हन्तुं जेतुं वा शक्नोति । अतः सदा संतुष्टः सुखी भव । इत्युक्त्वा गर्गः
जगाम । स्वसुतं नारायणं ज्ञात्वा नन्दः सन्तुष्टान्तरङ्गः बभूव ॥

In accordance with the wishes of *Nanda*, *Garga* gave the name *Balarama* and *Sankarsana* to the son of *Rohini*. As

सुतं, सुतवात्सल्या, तद्वीर्यानिभिज्ञा प्राकृतं सुतमिव दाम्ना उलूखले बबन्ध । भगवान् कृष्णः मातृप्रीत्यर्थं कृपया स्वबन्धने आसीत् ॥

Ulukhalavandhanam and Yamalarjunodharam

One day, infant *Srikrishna*, standing on a small drum (*Ulukhala*) was breaking a pot, stealing curd. Mother *Yasoda* saw him. Holding a staff in her hand she came slowly behind *Srikrishna*. After watching mother *Yasoda*, *Srikrishna* with great fear, started running here and there. Any way, she caught hold of *Srikrishna* who was afraid of his mother. She bound him in a small drum taking him to be a common child. Lord *Srikrishna* gave chance to the mother to bind him, stood silently. Finally, *Yasoda* bound him to the drum (*Ulukhala*).

गृहकृत्येषु व्यग्रायां मातरि, भगवान्, पुरा नारदशापेन वृक्षत्वं प्रापितौ, धनदात्मजौ, यमलार्जुनरूपिणौ नलकूबरमणिग्रीवौ अपश्यत् । नारदस्य वचः सत्यं कर्तुं भगवान् यमलार्जुनवृक्षयोः समीपं जगाम । धनदात्मजौ इमौ शापविमुक्तौ करिष्यामिति अर्जुनयोरन्तरे ययौ । भगवतः आत्मनिर्देशमात्रेण उलूखलं तिर्यग्गतम् । तिर्यग्गतेन च तौ वृक्षौ कृतचण्डशब्दौ भूमौ पेततुः । ताभ्यां द्वौ दिव्यपुरुषौ दिव्यवस्त्राभरणालंकृतौ कृष्णमुपेत्य प्रणम्य इदमूचतुः -

While mother *Yasoda* was busy in her homely work, Lord *Srikrishna* came out and saw *Nalakuvara* and *Manigriva*, the sons of *Kubera*, who were cursed by *Narada* and stood as two trees in front of *Nanda*'s house. To make *Narada*'s words true, Lord *Srikrishna* went near the *Arjuna* trees. "I shall

make them free from their curse." Thinking so, Lord *Srikrishna* entered between the two trees. By the instruction of Lord *Srikrishna* the small drum (*Ulukhala*) got blocked there and as a result, the two trees were uprooted and fell down with great thud. Then, the pair of divine beings, well dressed and decorated with valuable ornaments came out and saluted *Srikrishna* and spoke:

श्रीकृष्ण! महायोगिन्! त्वमाद्यः पुरुषः! सर्वभूतानामीश्वरः । भगवन् । त्वमेव पुरुषोत्तमः । त्वमेव सर्वक्षेत्रविकारवित् । त्वमेव नारायणः । तवानुग्रहेण आवां धनदसुतौ नलकूबरमणिग्रीवौ नारदशापात् विमुक्तौ । तस्मै भगवते भक्तवत्सलाय नारायणाय तुभ्यं नमः ॥

"O Lord *Krishna*! the magnificent of all, you are of first origin. You are the Lord of all creatures. O Lord! You are the noble among all. You are the Lord of Omniscient. You are *Narayana*. Due to your blessings, we, the two sons of *Kubera*, are freed from the curse of *Narada*. Therefore, we salute you, the Lord of devotees."

नमः परमकल्याण! नमः परममङ्गल ।

वासुदेवाय शान्ताय यदूनां पतये नमः ॥

namaḥ paramakalyāṇa ! namaḥ paramamaṅgala !

vāsudēvāya śāntāya yadūnāṃ patayē namaḥ

"We salute the God, blessed and auspicious, the son of *Vasudeva*, always calm in nature, the master of all *Yadavas*."

नारदस्यानुग्रहादेव आवयोः भगवतः तव दर्शनभाग्यं लब्धमासीत्। तस्य शापोऽपि लाभदायकं एव। अनुजानीहि नौ इति परिक्रम्य प्रणम्य च नलकूबरमणिग्रीवौ उत्तरां दिशं जग्मतुः।।

“By the blessings (Curse) of *Narada* only, we got the chance to see you. His curse is also beneficial to us. Let us be given permission to move.” Saying this, both the brothers saluted *Srikrishna* and proceeded (towards) the North.

नन्दादयः गोपाः पततोः द्रुमयोः रवं श्रुत्वा निर्वातभयशंकिताः तत्र आगताः। पतनकारणं ते नाविदुः। तत्रत्याः गोपबालकाः अनेनैव कृष्णेन तिर्यग्गतं उलूखलं विकर्षता मध्यगतेन वृक्षौ पातितौ इत्युचुः। ते मूढाः गोपाः बालानां सत्यवचनं न जगृहुः। उलूखलं दाम्ना विकर्षन्तं बद्धमात्मजं विलोक्य विस्मितः नन्दः तं विमुमोच।।

After hearing the falling sound of the *Arjunatrees*, King *Nanda* and others, fear stricken, came to the spot. They did not know the reason for the fall of trees. The boys, who were playing nearby said that the baby boy *Srikrishna* drew the small drum between the trees and they got uprooted. The innocent *Gopas* were unable to accept the truth. *Srikrishna*, who was tied to a drum (*Ulukhala*), was untied by *Nanda* from it.

भगवान् बालवत् क्वचिदनृत्यत्। क्वचिदगायत्। क्वचित् माता-पित्राज्ञामकरोत्। एवं बालचेष्टितैः भगवान् सर्वव्रजौकसां हर्षदायकः भूत्वा, आत्मनः भृत्यवश्यतां दर्शयन् कालं निनाय।।

Sometimes, *Srikrishna* used to dance and sing, sometimes he used to obey the parents' order. Being

pleasurable to all *Gopas* and *Gopis*, *Srikrishna* was spending his time.

वृन्दावनगमनम्

नन्दव्रजे महोत्पाताननुभूय नन्दादयः गोपवृद्धाः एकत्र समागम्य व्रजकार्यममन्त्रयन्। तत्र उपनन्दनामा गोपः ज्ञानवयोधिकः। देशकालार्थतत्त्वज्ञः आसीत्। सः रामकृष्णयोः प्रियंकरः। सः नन्दादीन् सर्वान् गोपान् प्रोवाच -

Journey to Brundavana

When more and more calamities came upon *Vrajapura*, King *Nanda*, the old cowherds and others had gathered and conducted a meeting. Among them, a cowherd named *Upananda*, was more intelligent. He had better knowledge about the situation of the state according to time and circumstances. He was very close to *Rama* and *Srikrishna*. He spoke to *Nanda* and all other cowherds.

गोकुलस्य हितैषिभिः अस्माभिः अस्मात् प्रदेशात् अन्यत्र गन्तव्यम्। अत्र बालानां नाशहेतवः महोत्पाताः आयान्ति। हरेरनुग्रहात् कथंचित् राक्षस्याः पूतनायाः कृष्णः मुक्तः। चक्रवातात् भीमात् परित्रातः। द्रुमयोरन्तरं प्राप्य मुक्तः। तस्मादरिष्टः यावत् व्रजानाभिभवेत्, तावत् इतः बालानुपादाय अन्यत्र यास्यामः। वृन्दावनं नाम नवकाननं पशव्यम्। गोपगोपीगवां सेव्यम्। पुण्याद्रितृणवीरुधम्। तत्र अद्यैव यास्यामः। शकटान् यु । गोधनानि अग्रतः यान्तु। भवतां रोचते यदि एवं क्रियताम् इति।।

“We, the well wisher of *Gokula*, should migrate from here. Great calamities, especially for children are coming. Anyway, due to the blessings of Lord *Hari, Krishna* was saved from the demoness *Putana*. He rescued us from the strong storm and also from the two trees while they were uprooted. Upto the end of the calamities, we should not stay here. So, we shall proceed to any other place with our children. A forest, named *Brundavana* is better for cows and also suitable for *Gopas*, (cowherd) *Gopis* (wives of *Gopa*). The forest is full of grass. Today itself we shall move from here. Arrange for the carts. The cows and properties have to be shifted first. If you accept this proposal, do this.”

तद् श्रुत्वा एकधियः नन्दादयः गोपाः साधुसाध्विति तमुपनन्दं प्रशशंसु ।
स्वान् स्वान् ब्रजान् समायुज्य रूढपरिच्छदाः ययुः । बालान् वृद्धान् स्त्रियः
सर्वोपकरणानि च आत्तशरासना गोपालाः निन्युः । रामकृष्णाभ्यां सह रोहिणीयशोदे
एकं शकटमास्थिते रेजतुः ।

After listening to him, King *Nanda* and all other *Gopas* spoke, “ This is right ! This is right ! ” and praised him. Then they started their preparation. The *Gopas* took their children, old men, ladies and other instruments. *Rohini, Yasoda* along with *Rama* and *Krishna* were seated on a cart and proceeded.

एवं ब्रजपतिः नन्दः सर्वैः गोपीगोपैः सह वृन्दावनं प्रविवेश । वृन्दावनं
गोवर्धनं यमुनापुलिनानि च वीक्ष्य राममाधवयोः महती प्रीतिरासीत् । बालचेष्टितैः

कलभाषितैश्च सर्वासां गोपीनां सर्वेषां गोपानां च प्रीतिं कुर्वन्तौ रामकृष्णौ
बभूवतुः ॥

In this way, *Nanda*, the King of *Vraja* entered into *Brundavana* along with other *Gopas* and *Gopis*. Watching *Brundavana*, the mountain *Govardhana*, the river *Yamuna*, *Rama* and *Krishna* felt more pleasant. *Rama* and *Krishna* became the sources of pleasure to *Gopas* and *Gopis* there.

वत्सासुरवधः

एकदा कंसभृत्यः कश्चित् राक्षसः वत्सरूपेण समागत्य कृष्णं रामं च
हन्तुमुपचक्रमे । तं वत्सासुरं कृष्णः जघान ॥

Vatsasuravadha

Once a demon- a servant of *Kamsa*, came in the form of a calf and tried to kill *Srikrishna* and *Balarama*. *Srikrishna* killed the demon *Vatsasura*.

बकासुरवधः

अन्य । दैत्यः बकरूपेणागत्य तीक्ष्णतुण्डेन कृष्णमाक्रमत । श्रीकृष्णः
तस्य तुण्डद्वयं दोर्भ्यां गृहीत्वा लीलया द्विधा कृतवान् । बकासुरः मृत गसीत् ।
तादृशं कृष्णस्य पराक्रमं वीक्ष्य सर्वे गोपालाः गोपबालाश्च साधु साध्विति तं
प्रशशंसुः ॥

Srikrishna was the son of *Vasudeva*, *Garga* gave the name *Vasudeva* and furthermore he gave him another name *Srikrishna*, because he was black in complexion. Giving the name to the two sons of *Rohini* and *Devaki*, the sage *Garga* spoke to *Nanda* - "O, the King of *Vraja*! Your son is Lord *Narayana*. Not a mere child. He has many more names and images. He will do better for you all and kill all your enemies. No one can kill and conquer him. Therefore, be happy and have a peaceful life." Telling this to *Nanda*, *Garga* went away. Knowing that his son was Lord *Narayana* himself, *Nanda*, the King of *Vraja*, felt elated.

यशोदायै विश्वरूपप्रकटनम्

एकदा क्रीडन्तः रामादयः गोपदारकाः समागत्य, कृष्णः मृदं भक्षितवानिति मात्रे यशोदायै न्यवेदयन्। कस्मात् मृदं भक्षितवानिति यशोदा तमपृच्छत्। अम्ब! नाहं मृदं भक्षितवान्। एते सर्वे मिथ्याभिर्शंसिनः। पश्य मे मुखमिति वदन् सः लीला मानवबालः मुखमदर्शयत्। तस्य विदारिते आस्ये सा यशोदा विश्वं जगदपश्यत्। खं, दिशः, साद्रिद्वीपाब्धिभूगोलं, सवायवशिरवीन्दुतारकं सर्वं ददर्श।।

Showing Viswarupa to Yasoda

One day, *Rama* and other boys came to mother *Yasoda* and complained that, *Srikrishna* had eaten mud, "Where did you eat mud from?" asked *Yasoda*. *Srikrishna* replied "Mother!

I did not eat mud. All these are liars. You see my mouth!" Telling this, *Srikrishna*, the child in human form opened his mouth. *Yasoda* then saw the whole universe in his mouth - the sky, all the directions, the geographical structure of the mountains, islands, oceans, fire, sun, stars, etc.

किं स्वप्नः? किं देवमाया? किं मदीयः बुद्धिमोहः? अथवा ममार्भकस्य आत्मयोगः? अयं शिशुः भगवानेव। न संशयः। इति मत्वा अहं, ममासौ, एषः पतिः, एषा मनोहारिणी, एषः पुत्रः, एतद् मम गृहम्, एतद् मम धनम् इति च सर्वं यस्य मायया भवति। स परमात्मा मे गतिः इति यशोदा विदिततत्त्वार्था बभूव। सः लीलामानवबालः वैष्णवमायया तां यशोदां पुत्रस्त्रेहमयीं चकार सा यथा पूर्वं सुतमंकमारोप्य स्तनं ददौ।

What! Is it a dream! Is it the cosmic power of God! Is it the diffusion of my intelligence! Or is it the self-realisation of my son? This child is God, no doubt. *Yasoda* thought on these lines. This divine power is causative of all happenings. "He, the Supreme Soul is my destination", *Yasoda* was thus deep in thought. *Srikrishna*, the child in human form, called mother *Yasoda* with deep love and affection. *Yasoda* took him in her lap and fed him as she did earlier.

उलूखलबन्धनम् यमलार्जुनोद्धारश्च

एकस्मिन् दिने बालकृष्णः दधिमन्थभाजनं भित्वा, उलूखलस्योपरि स्थित्वा, हैयङ्गमचोरयत्। यशोदा तमपश्यत्। दण्डहस्ता सा शनैः पश्चादागता। सः मातरं वीक्ष्य भीत इव इतः ततः अपससार। कथमपि सा करे गृहीत्वा भीतं

Bakasuravadha

One day, another demon in form of a crane, came to *Srikrishna* and attacked him with its beak. By holding its beak in two hands Lord *Srikrishna* tore the crane into two. The demon *Bakasura* then died. After watching the valour of *Srikrishna*, the *Gopas* and *Gopis* praised him.

क्रीडा

बालरूपी भगवान् कृष्णः प्रातरुत्थाय वयस्यवत्सपान् शृङ्गरवेण प्रबोधयन् वत्सपुरस्सरः विनिर्गतः । तेनैव साकं स्निग्धाः गोपबालकाः वेत्रविषाणवेणुहस्ताः स्वान् स्वान् पुरस्कृत्य मुदा विनिर्ययुः । सर्वान् वत्सान् यूथीकृत्य तत्र तत्र चारयन्तः ते अर्भकलीलाभिः विजहः । सर्वे गोपबालाः कृतपुण्यपुत्राः खलु । अतः ते लीलानरदारकेण भगवता साकं विविधैः प्रकारैः क्रीडन्तः रेमिरे ॥

Sport

Lord *Srikrishna*, in the form of a child, getting early in the morning, calling his friends and calves through the sound of *Sruna* (an instrument made up of horn) proceeded before the calves. With him, the innocent cowherd boys, having staff (*Vetra*), conch (*Vistara*) and flute (*Venu*) in their hands, also came out along with their own calves. By grazing all their calves together, the cowherd boys started playing. All the cowherd boys acted virtuously. They were all engaged in

different types of sports with Lord *Srikrishna*, who was in the form of a child.

अघासुरवधः

एकस्मिन् दिने अघासुरः वने वत्ससहितान् कृष्णादीन् व्रजबालकान् ददर्श । स राक्षसः कंसानुचरः । मृतस्य बकासुरस्य अनुजः । सः कृष्णं दृष्ट्वा अयं मम सोदरनाशकृत् । तस्मात् सर्वैः गोपबालकैस्साकमेनं हनिष्ये इति निर्गत्य सः अघासुरः महानजगरो बभूव । तस्य वपुः योजनायामं महादिग्भीवरञ्चासीत् । अद्भुतः व्यातगुहाननः स खलः पथि व्यशेत । धराधरोष्ठः जलदोत्तरोष्ठः ग्रसनाशया पथि स्थितो बभूव । सर्वे गोपबालाः कृष्णभक्ताः । अजगरमहामुखमिति ते न जानन्ति । ते सवत्साः असुरोदरान्तरं प्रविविशुः ॥

Slaying of Aghasura

One day, *Aghasura* saw *Srikrishna* and the cowherd boys of *Vraja* along with their calves in the forest. The demon was the follower of *Kamsa*. He was the younger brother of *Bakasura*, who had his end at the hand of *Srikrishna*. On seeing *Srikrishna*, he thought, "This *Srikrishna* killed my brother, so I shall kill *Srikrishna* along with all cowherd boys." Conforming to resolve this, the demon *Aghasura* turned himself into a great Anaconda. His body was so large like a mountain covering *Yojana* in its length. Opening his mouth like an entrance of a cave (*guha*), the demon slept on the way. Keeping the lower lip on earth and the upper lip on clouds

(sky), the demon lay silent on the path, ready to guzzle them. All the cowherd boys were the devotees of *Srikrishna*. There was the mouth of an Anaconda and they didnot know about it. All of them entered into the stomach of the Anaconda along with their calves.

सकलाभयप्रदः भगवान् तान् वीक्ष्य अजगरस्य तुण्डं प्रविवेश । गले तिष्ठन् तरसा आत्मानं ववृधे । ततः अतिकायस्य निरुद्धमार्गिणः अन्तरङ्गे पवनः निरुद्धः । स पवनः मार्गान्तरमपश्यन् मूर्धानं विनिष्पाद्य बहिः विनिर्गतः । तेनैव तस्याजगरस्य प्राणाश्च बहिर्गताः ॥

अजगरस्योदरे मृतान् वत्सान् वत्सपान् च सकरुणं समुत्थाप्य तैः सह भगवान् पुनः वहिः निर्ययौ । तदा पीनाहिभोगोत्थितं ज्योतिः तस्मिन् कृष्णे विवेश । देवाः पुष्पाणि ववर्षुः । सर्वे कृष्णं जगुः । एवमघोऽपि भगवतः स्पर्शात् अनघो भूत्वा विष्णुसायुर्ज्यं प्राप । तस्याजगरस्य शुष्कं चर्म वृन्दावनं बहुतिथं क्रीडागह्वरमासीत् ॥

To see him, Lord *Srikrishna*, the giver of all assistance, entered into the Anaconda's mouth. Staying in his throat, Lord *Srikrishna* enlarged his body. Due to the expansion of the body, the passage of air become blocked. As a result the Anaconda was torn and its life came to end.

Then Lord *Srikrishna* along with the cowherds and calves, who were dying in the belly of the Anaconda, came out. When the Lord came out from the head of the Anaconda, his light entered in *Srikrishna's* body. The Gods then showered flowers. All, then prayed to *Srikrishna*. By the divine touch,

the demon also got *Vishnupada*. The dry skin of the Anaconda was kept in the *Vrundavana*.

ब्रह्मणः मोहभङ्गः

एवं लीलामानुषविग्रहः भगवान् गोपबालैः सह वृन्दावने विविधैः प्रकारैः प्रतिदिनं रममाणः अवर्तत । एकस्मिन् दिने यमुनाशाद्वले गोपबालानां मध्ये समुपविश्य तैस्सममन्नं बुभुजे । एवं वत्सपेषु अच्युतात्मसु भुञ्जानेषु वत्साः तृणलोभिताः अन्तर्वने सुदूरं विविशुः । गोपबालाः वत्सानपश्यन्तः भयत्रस्ताः बभूवुः । न भेतव्यम् । अहं गत्वा वत्सानानयिष्यामि । अत्रैव सर्वे तिष्ठन्तु इत्युक्त्वा भगवान् ययौ । तदैव ब्रह्मा सर्वान् वत्सान् वत्सपान् नीत्वा अन्तरधात् । कृष्णः वने वत्सानपश्यन् पुनराययौ । वत्सपानपि अदृष्ट्वा भगवान् सर्वं विधिकृतं जानाति स्म ॥

Defeat of Brahma

The Lord, an image of the human being, was always engaged with all cowherd boys in different kinds of activities in the *Vrindavana*. Once upon a time, sitting in middle of all cowherd boys, *Srikrishna* was taking food on the bank of the *Yamuna*. In the mean time, to feed the calves, who were lusty of grass, *Achuta* and other cowherd boys entered into the deep forest. This made them fearful and they could not keep guard over the cows. "Don't be afraid, I will go and bring the calves, You all wait here". Telling this, Lord *Srikrishna* proceeded. *Brahma* by taking all cowherd boys and calves disappeared

from there. *Srikrishna* went back from the forest without seeing the calves. Lord *Srikrishna* saw in his mind's eye the absence of all the cowherd boys as the deed of *Brahma*.

ततः कृष्णः उभयायितमास्मानं चक्रे। यावत् वत्सकाः, यावत् वत्सपाः,
यावत् तेषां वपुः करचरणादिकं, यावत् यष्टिर्विषाणवेणवादयः, यावत् शीलगुणादिकं,
यावत् विहारादिकं, सर्वे तैस्तैप्रकारैः भगवानेव बभौ। एवं भगवान् आत्मगोवत्सान्
आत्मवत्सपैः प्रतिकार्य आत्मविहारैः क्रीडान् प्रतिदिनं व्रजं प्राविशत्। तत्तद्
वत्सान् पृथक् पृथक् नीत्वा, तत्तद् गोष्ठे निवेश्य, तत्तद् गृहं प्रविवेश। तत्तन्मातरः
तत्तद् गृहे स्ववत्सानेव मत्वा भगवन्तं परिरभ्य स्तन्यमपाययन्। अहो! तासां
भाग्यमप्रेयं खलु। एवं भगवान् सर्वात्मा वत्सवत्सपालमिषेण वर्षमेकं अरमत।

Then *Srikrishna* brought all calves and cowherds with their features all intact. Then he entered *Vraja*. Taking the calves separately and keeping them in respective places (cowshed) *Srikrishna* entered his house. Making a circle around Lord *Srikrishna*, the cows fed milk to their own calves. Oh! It's their noble fate. Like this, Lord *Srikrishna* stayed with the calves and cowherds for a year.

अजः प्रथमं वत्सवत्सपालहरणेन कृष्णं सम्मोहयितुमन्यत। इदानीं
कृष्णमायया स्वयमेव वञ्चितः बभूव। सः सर्वं विष्णुमयं जगदपश्यत्। अतः
व्रीडितः सविनयं कृष्णमुपेत्य आत्मना हतान् सर्वान् वत्सवत्सपान् प्रत्यर्पयामास।
साष्टाङ्गं नमस्कृत्य क्षन्तुं प्रार्थयामास। पुष्कलाभिः वाग्भिः अस्तावीत्।
भगवतानुज्ञातः ब्रह्मा स्वलोकं जगाम। विष्णुमायामोहिताः वत्सवत्सपाः
एतदजानन्तः यथापूर्वं सुखमासन्।।

By stealing the calves and cowherds, *Brahma* thought of posing trouble to *Srikrishna*. But he himself got insulted due to the divine power of *Srikrishna*. He saw the whole universe through the power of *Vishnu*. So, with deep shame he presented all stolen calves and cowherds to *Srikrishna*. Offering salutations to *Srikrishna*, he begged for pardon and praised him loftily. After being granted permission, *Brahma* went to his abode. Without knowing all these, the calves and cowherds, who were deeply attached with *Vishnumaya* stayed happily as they were before.

धेनुकासुरवधः

रामान्वितः श्रीकृष्णः सखिभिः समं गाः चारयन् पादाभ्यां वृन्दावनं
पुण्यमतीव चकार। क्वचित् गायति। क्वचित् कलहंसानां कूजितमनुकूजति।
क्वचित् नृत्यन्तं मयूरं हासयन् अभिनृत्यति। क्वचित् पल्लवतल्पेषु वृक्षमूलाश्रयः
शेते। तदा केचित् गोपबालकाः तस्य पादसंवाहनं चक्रुः। केचित् व्यजनैः
समवीजयन्।।

Slaying of *Dhenukasura*

The grazing of cows along with their friends made *Srikrishna* and Balarama walk on the Vrindavan and this made it holy. In the *Vrindavan*, the cowherd boys went about singing, imitating the birds, laughing at the dancing peacocks and dancing with them. Some boys started sleeping under the trees

on beds of leaves. Some massaged the feet of others and some fanned air for others.

अत्र समीपे सुमहत् तालवनमस्ति । तस्मिन् भूरिताल फलानि पतितानि पतन्ति च । किन्तु तत्रस्थेन दुरात्मना धेनुकासुरेण अवरुद्धानि । तस्य भयात् नराः पशवश्च न गच्छन्ति इति ज्ञात्वा रामकृष्णौ सर्वैः सह तालवनं जग्मतुः । गर्दभरूपी धेनुकासुरः रामं हन्तुमागतः रामः लीलया तं जघान । ततः धेनुकस्य ज्ञातयः राक्षसाः बहवः युद्धाय समायाताः । तान् सर्वान् कृष्णः रामश्च लीलया अहताम् । तदारभ्य मनुष्याः निर्भयं तत्र वने तालफलानि अदन्ति । गावश्च धेनुककानने तृणानि स्वेच्छं खादन्ति ।

There was a big palm forest nearby. The falling of palm-fruits was obstructed by *Dhenukasura* who made the forest his dwelling place. People and cows dared not enter the forest for fear of the demon *Dhenukasura*. Knowing this, *Balarama* and *Srikrishna* went to the forest along with others. *Dhenukasura*, in the form of a donkey, came near *Balarama* to kill him. But *Balarama* killed him easily. Then the relatives of the demon *Dhenuka*, more in numbers came to the spot for war. *Srikrishna* and *Rama* killed all demons. From that day onwards, people without having fear, started eating palm fruits in that forest. The cows also started grazing on grass in the forest of *Dhenuka* according to their will.

कालियदमनम्

यमुनानद्यां कालियनाम्नः घोरमहासर्पस्य हृदः कश्चिदासीत् । तस्य विषेण तत्र यमुनाजलं दूषितमवर्तत । तस्य जलस्य पानेन सर्वे प्राणिनः म्रियन्ते ।।

Kaliyadamanam

The most poisonous serpent *Kalia* was living in a lake called *Kalindi*, near the *Yamuna* River. It made the water of the *Yamuna* poisonous. Drinking its water, people started dying in large numbers.

एकस्मिन् दिने वृन्दावनचरः श्रीकृष्णः रामं विना सखिभिर्वृतः कालिन्दीं जगाम । गावः गोपश्च निदाघातपपीडिताः तृष्णार्ताः कालियविषदूषितं यमुनाजलं पीत्वा क्षणे तत्रैव मृताः बभूवुः । तान् वीक्ष्य भगवान् अमृतवर्षिण्या ईक्षया सर्वान् मृतान् समजीवयत् ।।

Once Lord *Srikrishna* along with other friends without calling *Balarama*, went to *Kalindi*. That day was so hot. The cows and the cowherds were unable to bear the heat. All of them felt thirsty and finally drank the poisonous water of the *Yamuna* and died on the spot. After seeing the condition of the cows and cowherds, Lord *Srikrishna* showered the rain of nectar and brought them back alive.

तदनन्तरं भगवान् यमुनाजलं विशुद्धं कर्तुमिषेष्ट । तस्मात् कालियहृदतीरे विद्यमानं कदम्बवृक्षमधिरुह्य तस्मिन् विषजले पपात् ।।

Thereafter, Lord *Srikrishna* determined to make the *Yamuna* free from poison. Then *Srikrishna* climbed the

Kadamba tree, which was near the bank of the *Yamuna* river and from there he jumped into the river.

कालियः सर्पः रुषा तं संदश्य चच्छाद । तं नागभोगपरिवीतचेष्टं श्रीकृष्णं विलोक्य पशुपाः भृशार्ताः बभूवुः । गावः वत्साश्च सुदुःखिताः आसन् । अत्रान्तरे गोकुलात् सबालवृद्धाः सर्वे तत्रागताः । अन्तर्जले भुजगभोगपरीतं कृष्णं दृष्ट्वा कृष्णवीर्यानिभिज्ञाः ते सर्वे भृशमरुदन् ॥

With great fury the serpent *Kaliya* came to *Srikrishna* and bound him with its body. Seeing the situation, all the cowherds were gripped with fear. The cows and calves felt sad. In the mean time, all the *Gopas* and *Gopis* along with children, youths and oldmen came to the spot from *Gokula*. While *Srikrishna* was in the clutch of the serpent *Kaliya* inside the water. The innocent *Gopas* and *Gopis*, who had no idea of the valour of *Srikrishna*, started wailing.

तान् गोगोपान् दृष्ट्वा भगवान् कृष्णः सर्पबन्धात् उदतिष्ठत् । ततः भुजङ्गः स्वफणानुन्नमय्य तस्थौ । द्विशिखया जिह्वया कृष्णमलीढ । भगवान् सर्पस्य पृथुशिरस्वधिरूढः । तन्मूर्धरत्निकरोपरि स्थित्वा ननर्त । तदा गन्धर्वसिद्धसुरचारणाः पुष्पवर्षं ववृषुः । मृदङ्गपणवादिवाद्यघोषैः अनुवन् । एवं भगवान् कालियस्य सर्वाणि शिरांसि स्वाङ्घ्रिपातैः ममर्द । तच्चित्रताण्डव प्रभावेन मुखेभ्यः रक्तं वमन् भृशगात्रः कालियः कृष्णं चराचरगुरुं नारायणं निश्चित्य मनसा तं शरणं जगाम ॥

Seeing all *Gopas* and *Gopis*, *Srikrishna* came out from the bondage of *Kaliya* and stood on its hood and started dancing. Then, the Gods and Demi-gods showered rain of flowers on

him and beat the drums and performed a concert. In this way Lord *Srikrishna* chafed *Kaliya's* hoods. By the forceful dance of Lord *Srikrishna*, the serpent *Kaliya* vomited blood and prayed to the Lord in its mind and surrendered before *Srikrishna*.

कालियपत्न्यः नागाङ्गनाः साधुशीलाः पतिदेवताः । ताः प्राणापाये स्थितं पतिं कालियं ददृशुः । कृताञ्जलिपुटाः भगवन्तं श्रीकृष्णं स्तुत्वा पतिप्राणान् ययाचिरे । भक्तवत्सलः भगवान् मूर्च्छितं भृशशिरसं कालियं अङ्घ्रिकुट्टनैः विससर्ज । सोऽपि भगवन्तम् अस्तौत् ॥

The wives of the serpent *Kaliya*, seeing their husband's condition, saluted Lord *Srikrishna* and begged for their husband's life. Lord *Srikrishna*, always affectionate to the devotees, then left *Kaliya*. *Kaliya* also saluted the Lord.

सर्प! अत्र न स्थेयम्! स्वज्ञात्यपत्यदाराढ्यः समुद्रं याहि! मा चिरम् । अस्मिन् क्षण एव गम्यताम् । यमुनानदी गोनृभिः भुज्यताम् । मत्पादलाञ्छितं त्वां सुपर्णः नाद्यात् इति भगवान् कालियमाज्ञापयामास ॥

“O Serpent! You should not stay here. You should go to the ocean along with your wives, children and relatives. Don't delay. Now itself you can proceed. The water of the *Yamuna* is essential for the cows and the people of *Gokula*. Through the touch of my feet, from today onwards you will not have more hoods.” In this way, Lord *Srikrishna* spoke to *Kaliya*.

एवमुक्तः कालियः पत्नीसमेतः दिव्याम्बरहारमणिभिः परार्धैः भूषणैः दिव्यगन्धानुलेपैश्च जगन्नाथं पूजयित्वा प्रसाद्य च भगवताऽभ्यनुज्ञातः सकलत्रिमित्रपुत्रः सागरद्वीपं जगाम । तदैव यमुना निर्विषा अमृतजला चाभवत् ।।

Ordained thus by Lord *Srikrishna*, *Kaliya* saluted the Lord, who was well dressed with valuable clothes and ornaments and went to the ocean along with his family members. Then the water of the *Yamuna* turned nectar bereft of poison.

हृदात् विनिष्क्रान्तं दिव्यहारगन्धवाससं, महामणिगणाकीर्णं जाम्बूनद-परिष्कृतं कृष्णं वीक्ष्य सर्वे गोपाः सर्वा गोप्यश्च प्रमुदितान्तरङ्गाः बभूवुः ।

ततः ते सर्वेऽपि तां रात्रिं तत्रैव यमुनातीरे सुखमूषुः । अथ निशीथे दावाग्निः सुप्तं व्रजं सर्वतः आवृत्य प्रदग्धमुपचक्रमे । सर्वेऽपि भीताः, कृष्ण । कृष्ण । महाभाग । प्रभो । अस्मात् दावाग्नेः पाहि इति भगवन्तं शरणं गताः । सः जगदीश्वरः तं दावाग्निमपिबत् । एवं नन्दादयः गोकुलवासिनः दावाग्निभयात् कृष्णेन रक्षिताः बभूवुः ।।

When Lord *Srikrishna* came out from the lake, all *Gopas* and *Gopis* became happy. Then, all *Gopas* and *Gopis* spent the night on the bank of the *Yamuna*. The same night, the whole *Vraja* was caught in fire. All Citizen were in panic. "O Lord *Srikrishna*! the Lord of Universe, save us from the fire". Praying thus, all of them sought refuge in *Srikrishna*. Then Lord *Srikrishna* consumed the fire. Finally, the King *Nanda* and other Citizens of *Vraja* were saved from the fire by *Srikrishna*'s kindness.

कालिदासः

१. प्रस्तावना

संस्कृतसाहित्यस्य सुवर्णयुगे ये कवयः जगत्प्रसिद्धाः, तेषु कालिदासः नाम विश्वसाहित्ये अपि द्योतमानं नक्षत्रम् इव विराजते। सः “कविकुलगुरुः”, “कवितार्किकसिंहः” इत्यादिभिः बिरुदैः पूज्यते। तस्य नामश्रवणमात्रेणैव माधुर्यं, लावण्यं, तथा सौन्दर्यरसः स्फुरति।

परम्परायां सः विक्रमादित्यस्य (गुप्तवंशीयस्य चन्द्रगुप्तद्वितीयस्य) दरबारे नवरत्नेषु एकः इति कथ्यते। अ. बि. कीथ् (A. B. Keith) स्वकृते “A History of Sanskrit Literature” ग्रन्थे एवमाह — “Kālidāsa stands as the most perfect type of the Indian poet — polished, refined, and learned, yet always natural and human.”

अर्थात् “कालिदासः भारतीयकवीनां मध्ये परिपूर्णतमः, सुसंस्कृतः, विद्वान्, किन्तु सदैव मानवीयभावयुक्तः” इति।

२. कालिदासस्य कालः

कालिदासस्य कालः विद्वज्जनेन बहुशः विवादितः। परम्परायां सः विक्रमादित्यराजसभायाम् आसीत् इति प्रसिद्धम्। आधुनिकैः इतिहासकारैः चन्द्रगुप्तद्वितीयस्य (३७५-४१५ ई.सं.) काले तस्य वासः सम्भाव्यते। तस्य काव्येषु उज्जयिन्याः गौरववर्णनम्, सामाजिक-सांस्कृतिक-कलात्मक-परिष्कारः, सर्वं गुप्तयुगस्य ऐश्वर्यं सूचयति। राजशेखरः (काव्यमीमांसा) दहशताब्द्यां तं “सर्वकवीनां अग्रगण्यः” इति निर्दिशति। विश्वनाथः (साहित्यदर्पणम्) तस्य विषये वदति — “कालिदासः प्रथमः कवीनाम्।”

३. जीवनेषु कथाः

कालिदासस्य जीवनवृत्तान्ताः प्रायः लोककथाभिः आच्छादिताः। एककथायाम् सः मूर्खः गोपालकः आसीत्, यः देव्या काली प्रसादेन कवित्वलाभं प्राप। अत एव नाम “कालिदासः”— कालीदास्यः सेवकः। एवं जनश्रुतयः यद्यपि ऐतिहासिकतया संदिग्धाः, तथापि एषा धारणा सूचयति यत् भारतीयदृष्ट्या काव्यप्रतिभा दिव्यप्रसादरूपा इति।

रघुवंशे प्रथमे श्लोके सः स्वजीवनदर्शनमेव व्यक्तयति —

“वागर्थाविव संप्रिकृतौ वागर्थप्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥”

अत्र वाक् (काव्यं) च अर्थः (भावः) च यथा अविभक्तौ, तथा शिवशक्त्योः ऐक्यम् — अस्य कवेश्च आत्मानुभवः प्रतीतः।

४. साहित्यकृतयः

कालिदासस्य रचनासु त्रयः नाटकाः, द्वे महाकाव्ये, द्वे लघुकाव्ये प्रसिद्धे स्तः।

(क) नाटकानि

१. अभिज्ञानशाकुन्तलम्

एतत् सर्वेषां मध्ये प्रसिद्धतमम्। महाभारते (आदिपर्वे) स्थितस्य दुष्यन्त-शकुन्तला प्रेमकथायाः आधारं कृत्वा कालिदासः अस्य भावनातीतं रूपं निर्मम।

“स्मरः स्वयं धाम निधानमांससं
प्रसादनं चन्द्रमसोऽपि रश्मिभिः ॥”
(अभिज्ञानशाकुन्तलम्, प्रथमाङ्कः)

अस्य नाटकस्य माधुर्यं तादृशं यत् यूरोपीयकविः ग्योथे अपि विस्मितः आसीत्। सः लिखति —

“Wouldst thou the heaven and earth in one sole name combine? I name thee, O Śākuntalā.”

२. विक्रमोर्वशीयम्

अत्र पुरुरवस्-उर्वशी इत्यस्य दिव्य-मानवीयानां प्रेमस्य कथां पुनर्निर्मितवान्। नाटकं भावमाधुर्येण, प्रतीकसंयोजनेन च विशिष्टम्।

“उर्वाश्याः स्मितशीतलाः करतलाः स्पर्शोऽपि सन्तापकृत्।”

३. मालविकाग्निमित्रम्

एषः कालिदासस्य प्रथमः नाटकः, अग्निमित्रराजस्य च मालविकायाः प्रेमकथा। अस्य नाटकस्य सुकथानिर्माणं, संवादकौशलं च अपूर्वम्।

(ख) महाकाव्ये

१. रघुवंशम्

सूर्यवंशस्य गौरवकथां निरूपयन् कालिदासः अस्य काव्ये आदर्शराजधर्मं प्रकटयति।

“वागर्थाविव संप्रिकृतौ...” (पूर्वोक्तम्) एतत्काव्यं सौन्दर्यस्य, शौर्यस्य, धर्मस्य च त्रिवेणीसंयोगः। रामस्य जीवनचरित्रं अत्र धर्मनिष्ठायाः प्रतीकं भवति। विन्टरनिट्स् (Winternitz) लिखति — “The Raghuvamśa is a mirror of the ideal Hindu life — from heroic deeds to serene renunciation.”

२. कुमारसंभवम्

एतत् शिव-पार्वत्योः विवाहकथां विषयीकृत्य रचितम्। अष्टमे सर्गे शृङ्गाररसस्य माधुर्यं यथोचितं प्रदर्शितम्। “ततस्तु पाणिना पाणिं पीडयामास पार्वतीम्।” इयं कथा दैवीप्रेमस्य प्रतीकः — तपः (आत्मिकबलम्) च भक्ति (प्रेम) च एकत्र मिलित्वा कुमारस्य (शक्तेः) जन्मं कुर्वतः।

(ग) लघुकाव्ये

१. मेघदूतम्

अस्मिन् काव्ये एकः यक्षः, स्वप्रियावियोगेन दुःखी, एकं मेघं दूतं कृत्वा सन्देशं प्रेषयति।

“कश्चित् कान्ताविरहगुरुणा स्वाधिकारात् प्रमत्तः।” (पूर्वमेघः, १)

अत्र विरहशृङ्गारः एव मुख्यः रसः। प्रत्येकं वर्णनं भावानुकरणम् — विप्रलम्भस्य काव्यात्मकसिद्धिः इति।

आर्. एन. डाण्डेकरः लिखति — “The Meghadūta is not merely a poem of separation but of spiritual communion across distance.”

२. ऋतुसंहारः

षडृतूनां सौन्दर्यवर्णनम् अत्र दृश्यते — ग्रीष्मात् आरभ्य वसन्तपर्यन्तम्। “शरदम्बरशालिनी भुवि धत्ते प्रसभं लसत्प्रसूनाम्।”

एषः प्रकृतिसौन्दर्यस्य तथा मानवभावस्य ऐक्यम् आदर्शरूपेण दर्शयति।

५. कालिदासस्य शैली

कालिदासः माधुर्य-औजः-सौकुमार्य इत्येषां त्रयाणां समन्वयकवि। तस्य भाषा लालित्ययुक्ता किन्तु गम्भीरा।

अस्योपमाः विश्वप्रसिद्धाः — “उपमा कालिदासस्य” इति लोकोक्तिरेव जाता। तस्य रूपकानि, अनुप्रासाः, ध्वनयः च स्वाभाविकाः — कृतकता न दृश्यते।

६. तत्त्वदृष्टिः

कालिदासस्य काव्येषु धर्म, काम, मोक्ष — एते त्रयः पुरुषार्थाः सुसन्तुलिताः। रघुवंशे रामः सत्यव्रतपरायणः। कुमारसंभवे पार्वत्याः तपः अध्यात्मबोधकं। मेघदूते यक्षस्य विरहः आत्मानन्दलाभाय मार्गः। अस्य दर्शनं — “सत्यं शिवं सुन्दरम्” — त्रितत्त्वानां ऐक्यम् इव।

७. प्रभावः

कालिदासस्य प्रभावः अनन्तः। भारविः, माघः, भवभूति, जयदेवः, सर्वे तस्य अनुयायिनः। तेन महाकाव्यरूपं परिभाषितम् —

मङ्गलाचरणं, ऋतुवर्णनं, नगरवर्णनं, नायकनायिकाभावः इत्यादि परम्परायाम् अङ्गीकृतानि।

विलियम् जोन्स (Sir William Jones) १७८९ ई.सं. तस्य शाकुन्तलम् इंग्लिशभाषायां अनुवादय्य युरोपे प्रसिद्धं कृतवान्।

ग्योथे, श्म्लागेल, हुम्बोल्ट् इत्यादयः तेन मोहिताः। “Wenn du den Himmel und die Erde in einem Namen vereinen willst, So nenne ich, o Śākuntalā, dich und deine Welt.”

८. प्रकृतिप्रेमः

कालिदासस्य काव्येषु प्रकृतिः सजीवप्रतिभासिनी। तस्य दृष्ट्या प्रकृतिः न केवलं पृष्ठभूमिः, किन्तु सहृदयसखा।

“प्रावृट्कालः प्रियतमवियोगदुःखशमनः।” मेघदूते मेघः स्वयं जीवति, सन्देशवहकः, करुणास्वरूपः।

९. नाट्यशास्त्रीय योगदानम्

भरतस्य नाट्यशास्त्रस्य सिद्धान्ताः कालिदासेन व्यवहाररूपेण प्रदर्शिताः। तस्य नाटकेषु प्रस्तावना, विस्तार, उपसंहारः यथायोग्यं समन्विताः। शकुन्तला, दुष्यन्तः, उर्वशी, मालविका इत्यादयः पात्राणि मनोवैज्ञानिकगाम्भीर्येण चित्रितानि।

१०. रस-अलंकार-रूपविचारः

रसगङ्गाधरे पण्डितजगन्नाथः लिखति — “कालिदासस्य काव्येषु ध्वनिरेवात्मभूतः।” अस्य काव्ये शब्दस्य गाम्भीर्यं, अर्थस्य कोमलता, तथा व्यङ्ग्यार्थस्य सूक्ष्मता — एष त्रिविधसमन्वयः तस्य वैशिष्ट्यम्।

११. गुप्तयुगस्य संस्कृतिवैभवम्

गुप्तसम्राज्ये कला, साहित्य, धर्म, विज्ञान च सर्वं उत्कर्षं प्राप। कालिदासः तस्य संस्कृतिकपुष्पस्य सुमनः इव। “उज्जयिनीं प्रतिपदमपीयान्ति विमानानि देवैः।” (मेघदूतम्)

उज्जयिनीं प्रति तस्य अनुरागः, गुप्तयुगस्य सभ्यजीवनस्य प्रतिबिम्बरूपः।

१२. उपसंहारः

कालिदासः संस्कृतसाहित्ये परमशिखरः। तेन संस्कृतभाषा सौन्दर्यं, माधुर्यं, परिष्कारे च पूर्णत्वं प्राप्तवती।

> “न हि कल्याणकृत् कश्चिद् दुर्गतिं तात गच्छति।”

(रघुवंशम्, १३.१८)

एष श्लोकः केवलं रामवचनं न, अपि तु कालिदासस्य जीवनदर्शनम् —

“सत्यं, धर्मः, सौन्दर्यं — एतेषां समन्वयः एव कल्याणम्।”

अतः सः केवलं संस्कृतकविः न, मानवजातेरपि कविः।

यावत् संस्कृतभाषा वर्तते, तावत् कालिदासस्य काव्यधारा प्रवहिष्यति।

KĀLIDĀSA — THE SUPREME POET OF CLASSICAL SANSKRIT LITERATURE

1. Introduction

Among the galaxy of poets who adorned the golden age of Sanskrit literature, Kālidāsa shines as its brightest star — “Kavikulaguru”, the preceptor of all poets. His name evokes images of sublime beauty, delicate emotion, and lofty imagination. Tradition calls him one of the navaratna (nine gems) in the court of the great Gupta emperor Vikramāditya. His works — both poetic and dramatic — mark the zenith of classical Sanskrit literature, uniting aesthetic elegance, emotional depth, and philosophical insight.

As A. B. Keith observes in A History of Sanskrit Literature: “Kālidāsa stands as the most perfect type of the Indian poet — polished, refined, and learned, yet always natural and human.”

2. Historical Background and Date

The precise date of Kālidāsa has been a matter of much scholarly debate. Traditional accounts place him in the court of Vikramāditya, often identified with Chandragupta II (circa 375–415 CE) of

the Gupta Empire. Internal and external evidences from his works — such as the depiction of Ujjayinī (Ujjain) as a glorious capital, the social refinement, and artistic excellence of that period — support this Gupta context.

Some scholars, however, argue for an earlier date, associating him with the legendary Vikramāditya of Ujjain, founder of the Vikrama era (57 BCE). Yet linguistic style, political references, and the high development of dramatic art in his works make the 4th–5th century CE the most probable period.

The Kāvyaśāstra of Rājaśekhara (10th century CE) refers to Kālidāsa with great reverence, indicating that his fame had become classical long before. In the Sāhityadarpaṇa of Viśvanātha, he is hailed as:

“Kālidāsaḥ prathamah kavīnām” — “Kālidāsa is the foremost among poets.”

3. Biographical Legends

Though authentic biographical details are scarce, numerous legends surround Kālidāsa’s life, blending fact and folklore. According to popular tradition, he was originally an unlettered shepherd or woodcutter who married a learned princess through divine destiny. When mocked for his ignorance, he sought the grace of Goddess Kālī and was blessed with supreme poetic wisdom — hence his name Kālidāsa, “the servant of Kālī.”

Another tale recounts that he was struck dumb by a rival poet’s curse and later regained his speech through divine favor. These legends, while historically doubtful, symbolize the Indian belief that poetic genius is not merely intellectual but divinely inspired — a prasāda of the Goddess of Learning.

The Kāvyaśāstra (I.3) says:

“Vāgarthāviva samprktau vāgarthapratipattaye” —

“Speech and meaning are inseparably united, just as Pārvatī and Śiva.”

This very verse, used by Kālidāsa in the prologue of Raghuvamśa, beautifully mirrors his own life — the perfect blending of divine grace and human artistry.

4. Literary Works

Kālidāsa’s literary genius expressed itself in three plays, two epic poems (mahākāvyas), and two lyrical poems (khaṇḍakāvyas). Each of these works represents a unique dimension of Sanskrit literary art — drama, epic, and lyric — yet all bear the unmistakable stamp of his refined imagination, emotional balance, and mastery over Sanskrit diction.

A. Dramas

(i) Abhijñānaśākuntalam (The Recognition of Śākuntalā)

Perhaps the most celebrated of Kālidāsa’s works, Śākuntalam draws upon an episode from the Ādiparva of the Mahābhārata — the love story of King Duṣyanta and Śākuntalā, the foster-daughter of sage Kaṇva. Kālidāsa transforms this simple tale into a profound exploration of love, memory, and destiny.

The famous verse captures the delicate psychology

of first love:

“Smarah svayaṃ dhāmanidhānamānaṣaṃ
Prasādanaṃ candramaso'pi raśmibhiḥ |” — (Śākuntala, Act I)

“Cupid himself seems to dwell within his heart, soothing it with moonlight’s gentle rays.”

Kālidāsa’s mastery lies in humanizing divine emotions and divinizing human love. Goethe, the great German poet, exclaimed after reading Śākuntalam:

“Wouldst thou the heaven and earth in one sole name combine? I name thee, O Śākuntalā!”

(ii) Vikramorvaśīyam

This drama retells the myth of King Purūravas and the celestial nymph Urvaśī. It exemplifies Kālidāsa’s genius in weaving mythological themes into an intimate human drama. The love between mortal and divine here symbolizes the eternal union of the finite with the infinite — the soul’s longing for celestial beauty.

“Urvāśyāḥ smitaśītalāḥ karatalāḥ sparśo'pi saṃtāpakṛt |”
“The cool touch of Urvaśī’s smiling hands kindles a passionate fire.”

(iii) Mālavikāgnimitram

Set in the court of King Agnimitra of the Śuṅga dynasty, this early play combines political intrigue and romantic charm. Though not as sublime as Śākuntalam, it displays Kālidāsa’s remarkable skill in dramatic construction and character portrayal. It ends with the king’s union with the maiden Mālavikā, revealing the poet’s preference for love as a harmonizing moral force.

B. Epics (Mahākāvya)

(i) Raghuvamśa

A magnificent chronicle of the Solar dynasty (Sūryavamśa), Raghuvamśa glorifies the ideal of righteous kingship (rājyadharma) embodied in Lord Rāma and his ancestors. The opening verse is among the most famous in Sanskrit poetry:

“Vāgarthāvivā saṃpṛktau vāgarthapratipattaye |
Jagataḥ pitarau vande Pārvatīparameśvarau ||”

“Speech and meaning are united inseparably — to realize their unity, I bow to Pārvatī and Śiva, the parents of the universe.”

In Raghuvamśa, Kālidāsa combines the grandeur of epic tradition with refined lyrical beauty. His description of nature, valor, sacrifice, and dharma achieves perfect harmony. The depiction of Rāma’s coronation, Daśaratha’s grief, or Aja’s sorrow for Indumatī are immortal examples of poetic pathos (karuṇa rasa).

As M. Winternitz remarks in History of Indian Literature: “The Raghuvamśa is a mirror of the ideal Hindu life — from heroic deeds to serene renunciation.”

(ii) Kumārasambhava

This poem narrates the birth of Kumāra (Kārtikeya), the god of war, born of Śiva and Pārvatī. The first eight cantos portray the austerities of Pārvatī, the meditation of Śiva, and the burning of Kāma (Cupid). The sensual descriptions in Canto VIII are unparalleled in Sanskrit erotic poetry yet remain spiritually elevated.

“Tatastu pāṇinā pāṇiṃ pīḍayāmāsa pārvatīm|”

“Then Śiva clasped the hand of Pārvatī — a touch uniting austerity with affection.”

Kālidāsa’s treatment of divine love is symbolic — it represents the union of tapas (spiritual energy) and bhakti (devotion), out of which emerges the power that destroys evil (Kumāra).

C. Lyric Poems (Khaṇḍakāvya) (i) Meghadūta (The Cloud Messenger)

Perhaps the most exquisite lyric in world literature, Meghadūta presents a Yakṣa exiled from his beloved, who sends a message through a passing cloud. The poem is divided into two parts — Pūrvamegha and Uttara-megha — describing the cloud’s journey from Rāmagiri to Alakā in the Himalayas.

The opening verse establishes the mood of longing:

“Kaścit kāntāviraḥaguruṇā svādhikārāt pramattaḥ |”

“A certain Yakṣa, distracted by the grief of separation from his beloved, had neglected his duties.”

The description of the monsoon landscape, mountains, cities, and rivers is suffused with gentle melancholy (vipralambha-śṛṅgāra rasa). As R. N. Dandekar notes:

“The Meghadūta is not merely a poem of separation but of spiritual communion across distance.”

(ii) Ṛtusamhāra

The Ṛtusamhāra (Cycle of Seasons) depicts the beauty of six Indian seasons — from summer to spring — celebrating nature’s vitality and its resonance with human emotion. The poet’s sensitivity to color, sound, and fragrance makes this a lyrical symphony of Indian landscape.

“Śaradambaraśālīnī bhuvī dhatte prasabhaṃ lasatprasūnām |”

“The autumn earth, adorned with its splendid blossoms, glows with tranquil beauty.”

5. Kālidāsa’s Style and Poetic Genius

Kālidāsa’s greatness lies in his perfect balance — of emotion and intellect, simplicity and grandeur, sensuality and spirituality. His Sanskrit is classical yet musical, ornamented but never obscure. His similes (upamās) are world-famous — so much so that later critics said:

“Upamā Kālidāsasya” — “The simile belongs to Kālidāsa.”

This became a proverb in Indian poetics. His metaphors arise naturally from feeling, not contrived rhetoric. For instance, in Raghuvamśa, he compares Rāma’s virtues to the moon’s cooling light — pure, universal, and serene.

His delineation of rasa (aesthetic emotion) is unparalleled. He mastered especially the śṛṅgāra rasa (love) in both its moods — sambhoga (union) and vipralambha (separation). Yet beneath romantic tenderness lies deep philosophical insight — love as the bridge between finite and infinite.

6. Philosophical and Cultural Outlook

Kālidāsa’s works reflect the synthesis of Dharma, Kāma, and Mokṣa — the triple ideal of Indian life. His characters embody moral duty and spiritual dignity. Even in love, there is no vulgarity but sanctity; even in heroism, no pride but restraint.

In Raghuvamśa, Rāma’s adherence to truth at all cost shows the supremacy of dharma. In Kumārasambhava, the penance of Pārvatī expresses tapas. In Meghadūta, the Yakṣa’s yearning symbolizes the human soul’s quest for reunion with the divine.

Kālidāsa’s worldview is profoundly harmonious — nature and spirit, love and duty, man and divinity coexist in perfect equilibrium. He embodies the classical Indian ideal of saundarya (beauty) rooted in satya (truth).

7. Kālidāsa's Influence and Legacy

Kālidāsa's influence on later Sanskrit literature is immense. Every poet from Bhavabhūti to Jayadeva drew inspiration from him. His works set the model for classical mahākāvya structure — the invocation, descriptions (varṇanas), and aesthetic balance became standard for centuries.

Even outside India, Kālidāsa's fame spread widely. Śākuntala was translated into English by Sir William Jones in 1789, captivating European readers. Goethe, Schlegel, and Humboldt admired him as India's Shakespeare. Goethe's tribute remains

immortal:

“Wenn du den Himmel und die Erde in einem Namen vereinen willst,
So nenne ich, o Śākuntalā, dich und deine Welt.”

(“Wouldst thou combine heaven and earth in one name? I name thee, O Śākuntalā.”)

In modern India, Kālidāsa is celebrated annually through Kālidāsa Samarohas (Kalidasa Festivals) in Ujjain, reaffirming his enduring place in the nation’s cultural heart.

8. Kālidāsa as a Poet of Nature

No Sanskrit poet painted nature with such intimacy. He perceives divinity in every leaf and breeze. His descriptions are not mere ornaments but reflections of human emotion — nature as saḥṛdaya, a sympathetic companion.

In Meghadūta, the cloud becomes a living being — a messenger of love, a symbol of hope. In Ṛtusaṃhāra, the rhythm of seasons mirrors the rhythm of human passion. His nature imagery is never mechanical but organic — as if the universe itself breathes through his verse.

‘Prāvṛṭkālāḥ priyatamaviyogaduḥkhaśamanaḥ |’

“The rainy season soothes the sorrow of lovers’ separation.”

9. Kālidāsa’s Contribution to Dramatic Art

Kālidāsa perfected the nāṭaka form as theorized in the Nāṭyaśāstra of Bharata. His plays display flawless structure: the prastāvanā (prologue), viṣkambhaka (interlude), and nirvāhaṇa (conclusion) are masterfully balanced. His characters — like Śākuntalā, Duṣyanta, Urvaśī, and Mālavikā — are psychologically realistic, not mere archetypes.

In Śākuntala, the device of the lost ring (abhijñāna) shows his deep grasp of dramatic irony. He avoids crude conflict; rather, his drama moves through subtle emotional transformation (bhāva-parivṛtti). Hence Indian critics rightly call him “Nāṭyaguru” — the master dramatist.

10. Critical Appreciation

From the viewpoint of Sanskrit poetics, Kālidāsa exemplifies all alaṅkāras (figures of speech) with grace and restraint. His works fulfill the ideals of Rīti (style), Guṇa (excellence), and Rasa (aesthetic flavor) as discussed in later treatises like Daśarūpaka and Sāhityadarpaṇa.

Pandit Jagannātha, in Rasagaṅgādhara, declared:

“Kālidāsasya kāvyeṣu dhvanirevātmabhūtaḥ |”

“In Kālidāsa’s poetry, suggestion (dhvani) itself forms the very soul.”

Indeed, his art anticipates Ānandavardhana’s Dhvani Theory — the unspoken emotional suggestion beyond literal meaning. His verses vibrate with this subtle resonance.

11. Kālidāsa and the Gupta Renaissance

The age of Kālidāsa coincided with the Gupta Renaissance — an era of peace, prosperity, and artistic efflorescence. The Guptas patronized arts, sculpture, and learning. Kālidāsa’s aesthetic sensibility mirrors this cultural bloom: refinement, dignity, and harmony.

His portrayal of Ujjain in Meghadūta reflects the elegance of Gupta urban life:

“Ujjayinīm pratipadamapīyātām vimānāni devaiḥ।”
“Even the gods’ aerial chariots alight gladly in Ujjain.”

This blend of earthly grace and divine charm typifies the Gupta ethos — human life beautified by spiritual vision.

12. Conclusion

Kālidāsa’s poetry stands at the summit of Indian literary achievement. Through him, Sanskrit attained its classical perfection — rich yet pure, emotional yet disciplined, intellectual yet lyrical. He is both the culmination and the standard of classical Sanskrit aesthetics. In his vision, art and life are one — both seeking the eternal through the beautiful. As the Raghuvamśa proclaims:

“Na hi kalyāṇakṛt kaścid durgatiṃ tāta gacchati।”
“No doer of good ever meets with misfortune.” — (Raghuvamśa, 13.18)
These words, spoken by Rāma, reflect Kālidāsa’s own faith — in virtue, beauty, and truth as the ultimate harmony of existence.

Thus, Kālidāsa remains — not merely a poet of Sanskrit, but a poet of humanity. His works transcend time, uniting the tenderness of love with the majesty of dharma, the beauty of nature with the profundity of spirit. As long as Sanskrit endures, Kālidāsa will continue to live — the voice of eternal India.

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माघः — संस्कृतसाहित्ये इतिहासदृष्ट्या एकम् अध्ययनम्

१. प्रस्तावना

संस्कृतसाहित्ये यदि कवित्रयं प्रसिद्धं विद्यते, तर्हि तदिदम् — कालिदासो भारविर्माघश्च। एषां त्रयाणां मध्ये कालिदासः धुर्यगौरवयोरैक्यं प्रतिपादयन् भावसौन्दर्यस्य कवि, भारविः गाम्भीर्यप्रचण्डशक्तेः कवि, माघः तु तयोः उभयोः गुणान् आत्मसात्कृत्य ब्दार्थशिल्पकौशलस्य परिपूर्णत्वम् आवहति। सर्वज्ञप्रसिद्धः श्लोकः — “उपमा कालिदासस्य भारवेरर्थगौरवम् ।दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः ॥”(Subhāṣita-ratna-kośa, 45) एष श्लोकः माघस्य स्थानं संस्कृतकवित्रये सर्वोपरी स्थापयति। माघः न केवलं भारवेरनुयायी, किन्तु तस्य परिष्कृतरूपं, काव्यशिल्पस्य उच्चतमं उदाहरणं च।

२. कालनिर्णयः

माघः सप्तम्यां शताब्द्यां (७th century A.D.) भारतस्य गुर्जरदेशे अथवा सौराष्ट्रदेशे जातः इति सामान्यमतम्। “शिशुपालवधस्य” अन्तर्गते एकस्मिन् श्लोके स्वनामोक्तिः दृश्यते — “श्रीदत्ततनयो माघः कविः काव्यं मिमाय सः” (Śiśupālavadha, colophon). अतः जायते यत् तस्य पितुः नाम दत्तकः इति। राजशेखरः काव्यमीमांसे (९वीं शताब्दी) तं महाकवित्वस्य आदर्शः इति स्वीकुर्वन् लिखति — “माघः शब्दार्थकौशलसंपन्नः कविराजः” (Kāvya-mīmāṃsā, 17th adhyāya) इतिहासविदाः (Macdonell, Keith, Pathak, De, Winternitz इत्यादयः) माघं भारवेरनुयायीं काश्मीर-गुर्जरपरम्परायां कविं इति निर्दिशन्ति। केषांचित् मते, सः मल्लदेवस्य दरबारकवि आसीत्, अन्ये तु तं अवन्तिदेशीयं विद्वानम् इति निर्दिशन्ति।

३. माघस्य ग्रन्थाः

माघस्य केवलं एकमेव काव्यं “शिशुपालवधम्” प्रसिद्धम् अस्ति। अन्यानि नामानि — सत्यवान्सावित्री, सुरथचरितम्, माधवविजयः इत्यादीनि — प्रायः अप्रामाणिकानि इति इतिहासकाराः मन्यन्ते। एवं माघः अपि भारविः इव “एककाव्यकविः” (poet of a single epic) इति ख्यातः। किन्तु यद्यपि तस्य काव्यसंख्या अल्पा, गुणविस्तारः अत्यधिकः।

४. शिशुपालवधमहाकाव्यम् — स्वरूपं तथा विषयविन्यासः

“शिशुपालवधम्” एकं वीरकाव्यं (Mahākāvya) अस्ति, यस्य विषयः महाभारतस्य सभापर्वणः उद्धृतः — राजसूययागे श्रीकृष्णेन शिशुपालवधः इति कथा। काव्यमिदं वीरस-रस-प्रधानम्, तथापि तत्र शृङ्गार, कारुण्य, अद्भुत, भयानक इत्यादयः उपरसाः अपि सन्ति। काव्यविभागः काव्यं विंशतिसर्गात्मकम् (20 cantos) अस्ति। सर्गानाम् सारांशः —

1. राजसूययागस्य निर्णयः।

2-4. दूतप्रेषणं, सभासंवादः।

5-8. श्रीकृष्णपूजनं, शिशुपालस्य निन्दा।

9-13. युद्धप्रस्तावः।

14-19. युद्धवर्णनम्।

2. शिशुपालवधः, उपसंहारः।

५. काव्यस्य वैशिष्ट्यं

(क) भारवीनुकरणम्

माघः स्वयं भारवेरनुकरणं करोति, किन्तु तस्य अनुकरणं न केवलं नकलः, अपि तु परिष्कृतपरिणामः। “न भारविं यः कविरन्वगच्छत्, स तु भारविवत् किमपि नाभवत्।” (Modern Sanskrit criticism paraphrase) माघः भारवेरर्थगौरवं स्वकाव्ये स्थापितवान्, किन्तु तदर्थं भाषालालित्यं, छन्दःशुद्धता, अलंकारवैचित्र्यं च समावेशयामास।

(ख) भाषाशिल्पम्

माघस्य भाषा प्रसादगाम्भीर्ययुगलम्। तस्य प्रत्येकश्लोके “शब्दचित्रता” दृश्यते। उदाहरणम् —

“संसक्तं सुसमासक्तं समासक्तं च शब्दतः ।

अर्थतः समसंसक्तं माघकाव्यमिदं स्मृतम् ॥”

एषः श्लोकः तस्य भाषासौष्ठवं प्रकटयति। माघः छन्दोनुप्रासश्लेषाद्यालंकारैः काव्यं रसमयम् अकरोत्।

“उदीरयन्तो ध्वनयः सुराणां गभीरगोष्ठीविरलापवाचः ।

दिशः प्रसेदुर्गगनं बभूव प्रफुल्लमालाकुलमम्बुवाहम् ॥” (Śiśupālavadha 16.20)

अत्र अनुप्रास, उपमा, चित्रप्रयोगः, वर्णवैचित्र्यं च एकत्र मिलन्ति।

(ग) अलंकारसमृद्धिः

माघस्य काव्यं अलंकारकोशः इति प्रायः कथ्यते। प्रत्येकश्लोके किमपि शब्दार्थालंकारद्वन्द्वम् दृश्यते। अनुप्रास, यमक, श्लेष, रूपक, उत्प्रेक्षा, दीप्ति, सङ्कर, व्यतिरेक, पर्यायोक्ति, विभावना — सर्वेऽपि अलंकाराः माघकाव्ये प्रयुक्ताः। उदाहरणम् —

“मुक्तामणिभिरामुक्तं मुकुटं मुरवैरिणः ।

दीप्तं दीपतमोमुक्तं मृणालधवलं मुखम् ॥” (Śiśupālavadha 19.62)

अत्र “मुक्त” इत्यस्य यमकप्रयोगः त्रिविधार्थं जनयति — रत्न, मुक्त, विमुक्त इत्यर्थे।

(घ) अर्थगौरवम्

माघः भारवेरिव अर्थगौरवम् आवहति। तस्य वाक्यरचना गाम्भीर्यपूर्णा, दार्शनिकभावनां वहति।

“न यः क्षमः सः पुरुषो न यो हि स्थिरधीर्यतः ।

क्षमा हि परमा शक्तिः क्षमायां सर्वमास्थितम् ॥” (Śiśupālavadha 2.35)

एषः श्लोकः माघस्य नीति-विचारं प्रकाशयति। एवमेव सः भाव-दर्शनं, समाज-नैतिकतां च विवृणोति।

६. काव्यशास्त्रीयदृष्ट्या माघः

मम्मटभट्टः “काव्यप्रकाशे” माघं “शब्दार्थसौष्ठवसंपन्नः” कवि इति निर्दिशति। विश्वनाथः अपि “साहित्यदर्पणे” माघस्य उदाहरणानि दत्तवान्। “माघः शब्दार्थोभयसमृद्धिमान्” इति सर्वमतैक्यं दृश्यते।

“दण्डिनः पदलालित्यं, माघे सन्ति त्रयो गुणाः” इति उक्त्या स्पष्टं भवति यत् माघः शब्दलालित्यं (दण्डिनः), उपमासौष्ठवम् (कालिदासस्य), अर्थगौरवम् (भारवेरपि) एकत्र स्थापयति।

७. छन्दोवैविध्यम्

माघः छन्दोविद्यायामपि निपुणः आसीत्। तस्य काव्ये अनुष्टुभ्, शार्दूलविक्रीडितम्, वसन्ततिलका, मालिनी, मन्दाक्रान्ता, शिखरिणी इत्यादयः छन्दः प्रचुरेण प्रयुक्ताः। तस्य छन्दःप्रयोगे लयात्मकसौन्दर्यं दृश्यते, यत् संगीतात्मकं काव्यं करोति। “स्फुरद्भुजद्वन्द्वविलासमुग्रं निष्कम्पमिन्दोरिव बिम्बमास्ये ।

तस्मिन्महेशप्रियमेकमासीत् रूपं हि सौन्दर्यनिधिर्निधानम् ॥” (Śisupālavadha 18.43)

छन्दस्य लयात्मकता, वर्णसौन्दर्यं, तथा चित्रप्रभावः — सर्वेऽपि एकत्र दृश्यन्ते।

८. रसदृष्ट्या माघकाव्यं

मुख्यः रसः वीरः, किन्तु उपरसाः अपि कुशलतया प्रयुक्ताः। शृङ्गारस्य सुभगदृश्यं, शान्तस्य नीतिगौरवं, कारुण्यस्य भावगौरवम् च तत्र दृश्यन्ते। उदाहरणार्थं —

“प्रसादमुपयान्त्येव गुणाः सत्त्ववन्ति हि ।

यथा नीलोत्पला रातौ समृद्ध्यन्ति निशाकरात् ॥” Śisupālavadha 4.12)

अत्र शृङ्गारस्य कोमलभावः कृष्णस्य माधुर्यं व्यक्तः।

एवमेव युद्धवर्णनसर्गेषु वीररसस्य उत्कर्षः —

“पेतुर्निशङ्गा इव दारुणास्याः शस्त्राण्यनन्तानि सहस्रशः समम् ।

बभूव शोणितधारा पतन्ती नवाम्बुधारेव नवारुणा शुभा ॥” (Śisupālavadha 17.56)

९. माघस्य दार्शनिक-नैतिक चिन्तनम्

माघः केवलं कविः न, अपि तु चिन्तकः अपि आसीत्। तस्य वाक्येषु धर्म-नीति-पुरुषार्थविषयकं चिन्तनं स्पष्टरूपेण दृश्यते।

“नित्यं यः संयतः स्वेन्द्रियगणे तेनैव लोकः जितः ।” (Śisupālavadha 3.42)

एवं सः धर्म-संयम-कर्मयोग-क्षात्रधर्म विषयान् रसात्मकतया प्रस्तुतवान्। तस्य दृष्टिः केवलं लौकिकी न, अपि तु अध्यात्मिका अपि अस्ति।

१०. शिशुपालवधस्य स्थाने अन्यकाव्येषु तुलना

यदि किरातार्जुनीयम् भारविणः गाम्भीर्यस्य आदर्शः अस्ति, तर्हि शिशुपालवधम् माघस्य संपूर्णशब्दकौशलस्य कोशः इति। कालिदासः भावसौन्दर्यस्य कविः, भारविः अर्थगौरवस्य कविः, माघः तु शब्दार्थसमन्वयस्य कविः।

“त्रयो गुणाः कालिदासभारविमाघेषु परिगण्यन्ते,

किन्तु माघः सर्वगुणसंयुक्तः।” (Modern evaluation – S. K. De, History of Sanskrit Literature, Vol. II)

११. माघस्य प्रभावः उत्तरकविषु

माघस्य काव्यं परवर्ती कविभिः बहुधा अनुकरणीयं जातम्। जयदेव, श्रीहर्ष, भोजदेव, अभिनन्द, अमृतराय इत्यादयः तस्य शैलीमुपजीवयामासुः। “काव्यमीमांसा”, “साहित्यदर्पण”, “काव्यप्रकाश”, “रसरत्नाकर” इत्यादिषु आचार्याः माघकाव्यानि उद्धृत्य काव्यलक्षणानि दर्शयन्ति। “माघस्य पदलालित्यं, शब्दचित्रता, अलंकारवैविध्यम्” इति सर्वत्र उद्धृतम्।

१२. आधुनिकमतानि

आधुनिकसंस्कृतसाहित्येतिहासकाराः, यथा — A. A. Macdonell – A History of Sanskrit Literature (1900): “Māgha carries Bhāravi’s tradition to its highest polish; he is the last great master of classical epic style.”

A. B. Keith – Classical Sanskrit Literature (1920): “In Māgha’s Śiśupālavadhā we find the culmination of Sanskrit poetic art in form and diction.”

S. K. De – History of Sanskrit Literature (1942): “Māgha’s poetry stands as a bridge between classical and ornate schools; his mastery of word-play and sound is unequalled.” एवं विद्वांसः सर्वे एकमताः यत् माघः भारतीयमहाकाव्यपरम्परायां अन्तिमः आदर्शकवि। माघः संस्कृतसाहित्ये परिपूर्णकविः इति निरूप्यते। सः भारवेरनुयायी, कालिदासस्य अनुशिष्य इव, किन्तु स्वकाव्ये तयोः सर्वगुणान् एकत्र कृत्वा नवसौन्दर्यमुत्पादयामास। तस्य काव्यं शब्दचित्राणां कोशः, अलंकाराणां समुद्रः, छन्दसां नाद-लहरी, रसानां समवायस्थानम् च। “कालिदासस्य सौम्यता, भारवेरर्थगौरवम्, माघस्य तु सर्वगुणसंनिवेशः।” इतिहासदृष्ट्या माघः क्लासिकल् संस्कृतमहाकाव्यपरम्परायाः अन्त्य-परमशिखरः। तस्य “शिशुपालवधम्” काव्यशास्त्रस्य कोश-रूपेण अद्यापि विश्वविद्यालयेषु पठ्यते। “माघकाव्ये न केवलं काव्यशास्त्रं, किं तु संस्कृतभाषाया नित्यमौजस्यं निहितम्।” एवं माघः काव्यजगतः शब्दार्थसमन्वयस्य यशस्वी राजा इति ख्यातः।

MĀGHA — A HISTORICAL STUDY IN THE CONTEXT OF SANSKRIT LITERATURE

1. Introduction

In the history of Sanskrit literature, three poets are traditionally celebrated as the great triumvirate — Kālidāsa, Bhāravi, and Māgha. Among them, Kālidāsa is renowned for the beauty and grace of his emotions, Bhāravi for depth and grandeur of thought, and Māgha for uniting both — perfecting the art of verbal and semantic craftsmanship. A well-known subhāṣita summarizes their qualities:

“Upamā Kālidāsasya, Bhāraver arthagauravam,

Daṇḍinaḥ padalālityaṃ, Māghe santi trayo guṇāḥ.” (Subhāṣita-ratna-kośa, 45)

“Kālidāsa excels in similes, Bhāravi in depth of meaning, and Daṇḍin in elegance of words — Māgha possesses all three.”

This verse places Māgha at the summit of Sanskrit poetic achievement — not merely a follower of Bhāravi, but the perfected culmination of the classical mahākāvya tradition.

2. Date and Historical Context

Māgha is generally placed around the 7th century CE, probably in Gujarat or Saurāṣṭra. In the colophon of his poem Śīsupālavadhā, he introduces himself:

“Śrīdattatanayo Māghaḥ kavīḥ kāvyaṃ mimāya saḥ.” — Śīsupālavadhā, Colophon

“The poet Māgha, son of Śrīdatta, composed this poem.”

This internal evidence tells us his father’s name was Śrīdatta. Later critics like Rājaśekhara (9th century CE) in his Kāvyaṃīmāṃsā praise him as:

“Māghaḥ śabdārthakauśālasampannaḥ kavirājaḥ.” — “Māgha is the royal poet endowed with mastery over both word and meaning.”

Scholars such as Macdonell, Keith, Winternitz, Pathak, and S. K. De describe him as a disciple of Bhāravi’s style, belonging to the western or Kashmiri poetic school. Some identify him as the court poet of a king named Malladeva, others associate him with Avanti (Ujjayinī).

3. Works of Māgha

Only one authentic work of Māgha survives — the Śīsupālavadhā (“The Slaying of Śīsupāla”). Other titles attributed to him — Satyavān-Sāvitrī, Suratha-Carita, Mādhava-Vijaya — are considered apocryphal. Thus, like Bhāravi, Māgha is a “poet of a single epic”; yet in this one composition, his literary excellence reaches its zenith.

4. The Śīsupālavadhā Mahākāvya — Structure and Theme

The Śīsupālavadhā is a heroic mahākāvya based on an episode from the Mahābhārata (Sabhā-parvan): during the Rājasūya sacrifice of Yudhiṣṭhira, Lord Kṛṣṇa slays the arrogant king Śīsupāla who insults him in the royal assembly. The poem, though primarily heroic (vīra-rasa), also displays elements of śrīgāra (erotic), karuṇa (pathos), adbhuta (wonder), and bhayānaka (terror) rasas. It is divided into twenty cantos (sargas):

1. Decision to perform the Rājasūya. 2–4. Embassy and royal debates. 5–8. Worship of Kṛṣṇa; blasphemy by Śīsupāla. 9–13. Prelude to war. 14–19. Battle description. 20. The death of Śīsupāla and conclusion.

5. Distinctive Features of the Poem

(a) Influence of Bhāravi

Māgha clearly follows Bhāravi’s Kirātārjunīya in structure and grandeur. Yet his imitation is creative, not servile: “He who follows Bhāravi without equalling him remains only a shadow of Bhāravi.” Māgha preserves Bhāravi’s depth of meaning (arthagaurava), yet adds refinement, rhythmic smoothness, and a wealth of poetic ornamentation.

(b) Artistry of Language

Māgha’s diction combines clarity and profundity — prasāda and gāmbhīrya in perfect balance. His verses are celebrated for intricate yet harmonious verbal patterns: “The poem of Māgha is remembered as equally united by sound and by sense.” His play with metre, alliteration, pun, and word symmetry turns every stanza into a jewel of sound and sense. For instance:

“Udīrayanto dhvanayaḥ surāṇāṃ gabhīraghoṣṭhī-viralāpavācaḥ;

dīśaḥ prasedur gaganam babhūva praphulla-mālā-kula-mambuvāham.” — Śīsupālavadhā 16.20

“The deep voices of the gods echoed in solemn speech; the quarters brightened, the sky bloomed like a garlanded cloud.”

(c) Wealth of Figures of Speech (Alaṃkāras)

The Śīsupālavadhā is often described as a treasury of alaṃkāras. Every verse exhibits some artful device — anuprāsa (alliteration), śleṣa (pun), rūpaka (metaphor), utprekṣā (imagery), vyatireka (contrast), etc. A celebrated example:

“Muktāmaṇibhir ā muktaṃ mukutaṃ muravairiṇaḥ,

dīptaṃ dīpata-mō-muktaṃ mṛṇāla-dhavalam mukham.” — Śīsupālavadha 19.62

Here the word mukta (“pearl,” “released,” “pure”) occurs with triple meaning — a masterpiece of yamaka (repetition with shifting sense).

(d) Depth of Thought

Like Bhāravi, Māgha’s poetry possesses philosophical gravity. He often reflects on moral and spiritual ideals:

“Na yaḥ kṣamaḥ saḥ puruṣo na yo hi sthiradhīr yataḥ;

kṣamā hi paramā śaktiḥ, kṣamayāṃ sarvam āsthitaṃ.” — Śīsupālavadha 2.35

“He who lacks patience is no true man; for patience is the supreme power, in it everything abides.” Such verses reveal a poet not merely of beauty, but of wisdom and ethical insight.

6. Māgha in the Light of Poetics

The classical theorists unanimously honour Māgha as the master of both sound and sense. Mammaṭa, in his Kāvya-prakāśa, and Viśvanātha Kavirāja, in his Sāhitya-darpaṇa, cite his verses as models of stylistic perfection. Hence the dictum: “Māghaḥ śabdārthobhayasampannaḥ” — “Māgha is rich in both word and meaning.” The earlier maxim — “Upamā Kālidāsasya, Bhāraver arthagauravam, Daṇḍinaḥ padalālityaṃ, Māghe santi trayo guṇāḥ” — affirms that Māgha synthesizes the sweetness of Kālidāsa, the profundity of Bhāravi, and the verbal grace of Daṇḍin.

7. Variety of Metres

Māgha’s metrical skill is extraordinary. He employs numerous metres — anuṣṭubh, śārdūla-vikrīḍita, vasanta-tilakā, mālinī, mandākrāntā, śikhariṇī, etc. The rhythm of his lines often carries a musical resonance:

“Sphurad-bhujadvandva-vilāsa-mugraṃ niṣkampam-indor iva bimbam āsye;

tasmin maheśa-priyam ekam āsīt rūpaṃ hi saundarya-nidhir nidānam.” — Śīsupālavadha 18.43

“His two arms shone with strength, his face steady like the moon’s disc — a form beloved of Śiva, the very treasury of beauty.”

8. Rasas (Aesthetic Moods)

The dominant rasa is vīra (heroic), yet subordinate moods are beautifully interwoven. For example, śṛṅgāra is expressed with tender grace:

“Prasādam upayāntyeva guṇāḥ sattvavanti hi;

yathā nīlotpalā rātrau samṛddhyanti niśākarāt.” — Śīsupālavadha 4.12

“Virtues bloom only in noble souls — as blue lotuses unfold under moonlight.”

And the battle scenes exemplify the full glory of the heroic mood:

“Petur niśaṅgā iva dāruṇāsyāḥ śastrāṇy anantāni sahasraśaḥ samam;

babhūva śoṇita-dhārā patantī navāmbudhārevā navāruṇā śubhā.” — Śīsupālavadha 17.56

“Weapons fell in countless showers, like dreadful tongues of flame; the streams of blood flowed like new crimson rain.”

9. Ethical and Philosophical Reflection.

Māgha’s outlook is deeply moral and contemplative. His verses praise self-control, virtue, and dharma:

“Nityaṃ yaḥ saṃyataḥ svendriyagaṇe tenaiva lokaḥ jitaḥ.” — Śīsupālavadha 3.42

“He who ever restrains his senses has conquered the world.” Thus he blends poetic imagination with philosophical insight — combining the laukika (worldly) and ādhyātmika (spiritual) dimensions.

10. Comparative Evaluation

If Bhāravi’s Kirātārjunīya represents depth and grandeur, then Māgha’s Śīsupālavadha embodies complete mastery of sound, rhythm, and verbal art. Kālidāsa is the poet of beauty and emotion, Bhāravi of power and thought, and Māgha of synthetic perfection — the union of the two.

As S. K. De observes in History of Sanskrit Literature (Vol. II): “Māgha unites in himself the sweetness of Kālidāsa and the depth of Bhāravi. His command of language and poetic figures is unsurpassed.”

11. Influence on Later Poets

Māgha’s stylistic legacy shaped many subsequent poets — Jayadeva, Śrīharṣa, Bhoja, Abhinanda, Amṛtarāya, and others.

Poetic manuals like Kāvya-mīmāṃsā, Sāhitya-darpaṇa, Kāvya-prakāśa, and Rasa-ratnākara frequently quote him as an exemplar of poetic perfection. He is repeatedly cited as a model of word-elegance, figurative abundance, and artistic harmony.

12. Modern Critical Opinions

Modern historians of Sanskrit literature universally acclaim Māgha as the culmination of the classical mahākāvya tradition.

A. A. Macdonell, A History of Sanskrit Literature (1900): “Māgha carries Bhāravi’s tradition to its highest polish; he is the last great master of the classical epic style.”

A. B. Keith, Classical Sanskrit Literature (1920): “In Māgha’s Śīsupālavadha we find the culmination of Sanskrit poetic art in form and diction.”

M. Winternitz, History of Indian Literature (1927): “Māgha’s poem is a monument of linguistic artistry and metrical brilliance.”

S. K. De, History of Sanskrit Literature (1942): “Māgha’s poetry stands as a bridge between the classical and the ornate schools; his mastery of word-play and sound is unequalled.”

Thus, critics agree that Māgha represents the final, most refined phase of the Sanskrit classical epic.

13. Conclusion

Māgha occupies a unique place in Sanskrit literary history — the crowning jewel of classical poetics. A follower of Bhāravi and an inheritor of Kālidāsa’s legacy, he fuses their virtues — the depth of meaning, sweetness of emotion, and elegance of expression — into one luminous whole. His Śīsupālavadha is a treasury of verbal jewels, a sea of rhetorical beauty, a symphony of metres and sounds, and a meeting-place of all rasas. “Kālidāsa gives tenderness, Bhāravi gives gravity, but Māgha unites all qualities within himself.” From the historical standpoint, Māgha stands as the last pinnacle of the classical Sanskrit mahākāvya, after whom the ornate and erudite schools of later centuries drew their inspiration. His poem continues to be studied in universities as a model of poetic craft. “In Māgha’s poetry one finds not only poetics but also the living vigor of the Sanskrit language itself.” Hence, Māgha rightfully deserves the title — “The King of Poetic Harmony — master of both word and meaning.”

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9. Māgha, *Śiśupālavadha Mahāk

भारविः — गौरवप्रभावयोः कविः

१. प्रस्तावना

संस्कृतमहाकाव्यकवीनां मध्ये भारविः विशेषं स्थानं धारयति। यथा कालिदासः सौन्दर्य-माधुर्ययोः प्रतीकः, तथैव भारविः तु बौद्धिक-बलस्य, नीतिगौरवस्य, महाकाव्य-मर्यादायाः च मूर्तिरूपः। तस्य एकमेव प्रसिद्धं काव्यमस्ति — किरातार्जुनीयम्, यतः संस्कृतमहाकाव्यानां मध्ये चिन्ताशक्तेः, वीरभावस्य, तथा अलङ्कारशौण्डर्यस्य सुष्ठु सङ्गमः। प्राचीनं सुप्रसिद्धं श्लोकं तस्य शैलीं सूचयति —

“उपमा कालिदासस्य भारवेरर्थगौरवम्।

दण्डिनः पदलालित्यं माघे सन्ति त्रयो गुणाः॥”

अत्र अर्थगौरवम् इति पदं भारविकाव्यस्य प्राणः इव। ए. बी. कीथ् (A. B. Keith) स्वीयायां A History of Sanskrit Literature (Oxford, 1920, p. 241) ग्रन्थे लिखति — “भारविकाव्यस्य महत्त्वं न भावमाधुर्यं, किंतु भावबोधे, गम्भीरतायां, तथा नित्यगौरवे निहितम्।” अतः सः सर्वेषां संस्कृतकवीनां मध्ये अत्यन्तं बुद्धिगुरुः इति ख्यातः।

२. कालः ऐतिहासिकश्च पृष्ठभूमिः

भारवेर् निश्चितः कालः न साक्षात् उक्तः, तथापि भाषाशैली-सन्दर्भाद् दृष्ट्वा सः षष्ठशताब्द्यां स्थितः इति अनुमान्यते। तस्य भाषा कालिदासात् अलङ्कृततरा, माघात् तु सरला — अतः सः उभयोर्मध्ये स्थितः। विन्टरनिट्स् (Winternitz, History of Indian Literature, Vol. II, p. 447) लिखति — “भारविः षष्ठशताब्द्ये भारतस्य दक्षिणदेशे प्रवृत्तः कविः, तस्य काव्यं बाणस्य काले प्रसिद्धमेव आसीत्।” परम्परया सः गङ्गवंशीयराजः दुर्बिणीतस्य सभायामासीत् इति अपि कीर्त्यते। दुर्बिणीतस्य शासनकालः (ई. ५२०-५८०) तस्य काव्यकालसंगतः अस्ति।

३. किरातार्जुनीयमहाकाव्यम् — विषयः

भारविकाव्यस्य विषयः महाभारते वर्णितः — वनपर्वणि अर्जुनस्य तपःकथा, यस्मिन् सः पाशुपतास्त्रं प्राप्तुम् शिवं आराधयति।

भारविः ताम् एकाम् घटनाम् आत्मनः नूतनरूपेण दार्शनिक-राजनीतिकाभ्यां दृष्टिभ्यां विकसितवान्। काव्यं अष्टादशसर्गात्मकम् अस्ति।

आदौ सः शिवं प्रणम्य मङ्गलश्लोकं प्रपद्यते —

“नमस्कृत्य शरीरेण वाचा मनसा हरम्। विघ्नान् प्रणम्य शत्रूश्च याति शौर्यं परं नरः॥” इत्यनेन कविः सूचयति — यः मनः-वाक्-कायैः संयतं कृत्वा ईशं वन्दते, स एव वीरः भवति। काव्यस्य प्राधान्यं द्विधा — वीररसः तथा नीतिदर्शनम्। अर्जुनस्य तपः केवलं शौर्यप्रदर्शनं न, किं तु आत्मसंयमस्य साधनं इति भावः।

४. रचना-विन्यासः

काव्यस्य आद्यसर्गेभ्यः नवसर्गपर्यन्तं पाण्डवानां वनवासः, अर्जुनस्य तपस्संकल्पः, हिमालयारोहणं, पर्वतसौन्दर्यवर्णनं च दृश्यते। तृतीयसर्गे एव अतिविस्तृतं पर्वतवर्णनम् अस्ति —

“आसन् निराश्रयतरोरुपजीव्यवृत्तिः सारङ्गशार्दूलखगाः शिखरेषु हार्याः॥” (किरातार्जुनीय ३.१५)

अत्र पर्वतजीवनस्य शान्तगौरवम् अद्भुतरूपेण व्यक्तम्। मध्यसर्गेषु अर्जुनस्य तपः, स्वर्गस्त्रीणां मोहनयोजना, इन्द्रसंवादः च दृश्यते।

द्वादशसर्गे परमपरिणतिः — शिवः किरातारूपेण आगत्य अर्जुनं संग्रामे परीक्षते। अन्ते अर्जुनस्य विनयेन शिवः प्रसन्नः, पाशुपतास्त्रं दत्तवान्। काव्यस्य अन्तिमे सर्गे तपःफलवर्णनम् — “शान्ताः सर्वे परिगतमलाः पावकस्पर्शभिन्नाः। कान्तप्रायाः भवति भवतां सम्पदः

अत्र योगतत्त्वं, तपःफलं, तथा अन्तःशुद्धेः महत्त्वं प्रतिपादयते।

५. काव्यशैली

भारविकाव्यस्य विशेषलक्षणं — “अर्थगौरवम्”, अर्थात् गम्भीरार्थयुक्तता। तस्य पदरचना सघना, वाक्यन्यासः जटिलः, भावः गम्भीरः। टीकाकारः मल्लिनाथः लिखति — “अर्थगौरवात् भारविरिति प्रसिद्धः।” तस्य प्रत्येकः श्लोकः मणिवद् निबद्धः। वर्णनस्य मध्ये अपि तर्कगौरवम् न जहाति। द्वितीयसर्गे (श्लोकः ३०) सः वाक्शक्तेः विषये लिखति — “शक्तिः शशाङ्कमरिचिबिम्बमिव व्याप्नोति वाङ्मध्यमा। या तामुपागतः स पण्डितजनैः संमान्यते पाण्डितः॥” अत्र वाक्प्रभेः माधुर्यं, तर्कशक्तिः च दृश्यते। भारविकाव्ये ओजस्, प्राणः, दीप्तिः इति त्रयो गुणाः विशेषेण प्रसिद्धाः। मम्मटः (काव्यप्रकाश १.५) वदति — “ओजो भारवेरिव।” तथैव विश्वनाथः (साहित्यदर्पण १०.७०) अपि तमेव दृष्टान्तं ददाति।

६. दर्शनं नीतिश्च

भारविकाव्ये वीरकथायाः अन्तरे दार्शनिकं नीतिपरं च सत्त्वम् अस्ति। तस्य नायकाः न केवलं वीराः, किं तु धर्मनिष्ठाः साधकाः च। अर्जुनस्य तपः अहंकारविजयस्य प्रतीकः, किरातारूपेण शिवः दैवपरिक्षायाः रूपं। पञ्चमे सर्गे (८) कविः वदति — “परोपकाराय सतां विभूतयः।” अर्थात् — सत्पुरुषाणां सम्पत्तयः परोपकारायैव। एषः श्लोकः भारतीयनीतिशास्त्रे सुविख्यातः। तथैव अन्यः प्रसिद्धः श्लोकः (२.९) — “उद्योगिनां हि सिद्ध्यन्ति कार्याणि न मनोरथैः।” अर्थः — केवलं प्रयत्नशीलानां कार्यसिद्धिः भवति, न तु आलस्यपरायणानाम्। एतादृशा नीति-वाक्यानि भारविकाव्ये रत्नरूपेण निहितानि। राजधर्मविषयकं युधिष्ठिरमन्त्रिणां संवादः अपि अत्र विशेषमस्ति। तत्र कविः राज्यव्यवस्थायाः यथार्थं प्रतिपादयति। विन्टरनिट्स् एव लिखति — “भारविः धर्मदातृसदृशं महत्त्वं कला-सौन्दर्येण संयोजयति।”

७. चित्रणशक्ति

भारविः केवलं बौद्धिकः न, तस्य वर्णनकला अपि विशालगाम्भीर्ययुक्ता। हिमालयस्य वर्णने पर्वतगौरवम्, वन्यजीवनस्य शौर्यम्, युद्धदृश्येषु वीरत्वं स्पष्टरूपेण दृश्यते। अप्सरासां वर्णने (षष्ठसर्गे) सः मर्यादां न लङ्घयति — शृङ्गारं विनम्रतया दर्शयति। एकः प्रसिद्धः श्लोकः (१२.१) तस्य अनुप्रासकौशलम् दर्शयति — “शरैर् जगाम शरभाः शरभा इव शर्वरीषु शर्वराः।” अत्र ध्वनिशक्ति, शब्दलालित्यं, छन्दसामञ्जस्यं च अद्भुतम्। मल्लिनाथः एतादृशान् श्लोकान् “भारवीयलक्षण” इति निर्दिशति।

८. प्रभावः

भारवेरप्रभावः उत्तरकविषु अतिशयेन दृश्यते। माघस्य शिशुपालवधम् अस्य किरातार्जुनीयस्य अनुकरणम् एव। प्राचीनो वाक्यः प्रसिद्धः —

“तद् भारवि-माघयोः काव्यं सुखं भारविः, दुष्करं माघः।” अर्थात् — भारविकाव्यं सहजं सौख्यकरं, माघस्य तु कठिनं काव्यं। श्रीहर्षः, जयदेवः च तस्य प्रभावेन प्रेरिताः। राजशेखरः (काव्यमीमांसा) तं “दाक्षिणात्यमार्गस्य

प्रवर्तकः” इति वदति। आनन्दवर्धनः (ध्वन्यालोक III.45) तस्य श्लोकैः अर्थध्वनिं द्योतयति। बाणभट्टः अपि कादम्बरी तथा हर्षचरिते भारविगौरवम् अनुसरति। दण्डिन् (काव्यादर्श I.35) भारविवाक्यानि गुणदृष्टान्त इति दत्तवान्।

९. आलोचनात्मकदृष्टिः

आधुनिकविद्वांसः अपि भारविं उच्चतमं स्थानं ददति। ए. बी. कीथ् लिखति — “भारविः तार्किकशक्त्या, वाक्यनियमे, तथा अर्थगौरवे सर्वोत्कृष्टः।” मैकडोनेल् (History of Sanskrit Literature, p. 393) तं “पुरुषार्थयुक्तः, नैतिकभावप्रधानः कविः” इति वदति। विन्टरनिट्स् लिखति — “भारविकाव्यं शिलारूपे स्थिरं, यत्र अर्थः अलंकारात् गुरुतरः।” सुभाषितरत्नकोशे (६२) अपि उक्तम् — “कालिदासस्य ललितं, भारवेर् गौरवं महत्। माघस्य श्लेषशालित्वं, एतत् काव्यत्रयं परम्॥”

१०. उपसंहारः

भारविः संस्कृतसाहित्ये दर्शनीयो नीतिकवि। तस्य किरातार्जुनीयम् अर्जुनस्य बाह्यवीर्यं, अन्तरसंयमं च एकीकृत्य दर्शयति। तत्र भक्ति, नीति, वीर्य — एते त्रयः भावाः सौन्दर्येण संयोजिताः। सः कालिदासस्य हृदयमधुरतां न प्राप्नोति, किन्तु तर्कगौरवस्य शिखरं गच्छति।

तस्य श्लोकाः शिलासदृशाः — स्थिराः, गम्भीराः, चिरन्तनाः। स्वीयं वाक्यम् (१५.२५) एव तस्य काव्यव्रतमिव — “नास्त्यनायाससिद्धिः स्याद् उद्योगाः सिद्धिहेतवः।” अर्थः — प्रयत्नविना सफलतां न कश्चन लभते। एवमस्य कवित्वस्य सूत्रम् — “उद्योगः एव अमृतत्वं जनयति।” अतः संस्कृतसाहित्यस्य इतिहासे भारविः गौरव-बलयोः प्रतिमानम्। तस्य किरातार्जुनीयम् भारतीयकाव्ये तत्त्वस्य च कलायाः च अनोखा संगमः — “चिन्तनं यत्र कला भवति, कला यत्र धर्मः भवति।”

BHĀRAVI — THE POET OF DIGNITY AND STRENGTH

1. Introduction

Among the classical masters of Sanskrit epic poetry, Bhāravi occupies a place of great honour and distinction. If Kālidāsa is the poet of beauty and harmony, Bhāravi is the poet of intellectual strength, moral grandeur, and epic dignity. His single extant poem, the Kirātārjunīya, represents one of the highest achievements of Sanskrit mahākāvya art — a synthesis of profound thought, heroic idealism, and rhetorical perfection. A traditional verse succinctly characterizes his style:

“Upamā Kālidāsasya Bhāraṇer arthagauravam |

Daṇḍinaḥ padalālityaṃ Māghe saṃbhāvanā kriyā ||”

“Simile belongs to Kālidāsa, weight of meaning to Bhāravi, elegance of diction to Daṇḍin, and vigour to Māgha.” Indeed, the expression arthagaurava — “gravity of thought” — has become the very hallmark of Bhāravi’s art. A. B. Keith in A History of Sanskrit Literature (Oxford, 1920, p. 241) wrote: “Bhāravi’s greatness lies not in emotional grace but in the sustained loftiness of thought and diction. He is the most intellectual of all Sanskrit poets.”

2. Date and Historical Context.

The precise date of Bhāravi is not recorded, but linguistic evidence and cultural references point to the 6th century CE, most probably during or shortly after the later Gupta period. His language is more elaborate than Kālidāsa’s yet simpler than Māgha’s; hence he chronologically stands between Kālidāsa and Māgha. Winternitz (History of Indian Literature, Vol. II, p. 447) places him “about the sixth century A.D., probably in the Deccan,” and notes that the Kirātārjunīya was already well-known

by the time of Bāṇa (7th century). Tradition associates him with King Durvinīta of the Ganga dynasty (Mysore region), whose reign (c. 520–580 CE) suits the internal evidence of the poem.

3. The Kirātārjunīya.

Subject and Source

Bhāravi's sole work, the Kirātārjunīya, is a mahākāvya in eighteen cantos, based on a single episode from the Mahābhārata (Vana-parva, chapters 39–43): the penance of Arjuna to obtain from Śiva the Pāśupata weapon. The story is outwardly simple, but Bhāravi transforms it into a philosophical and political allegory of heroic discipline and divine grace. The poem opens with a dignified maṅgala-śloka invoking Śiva:

“Namaskṛtya śarīreṇa vācā manasā haram |

Vighnān praṇamya śatrūṃś ca yāti śauryaṃ paraṃ naraḥ ||”

“Having bowed with body, speech, and mind to Hara, and having subdued obstacles and enemies alike, man attains supreme heroism.” The Kirātārjunīya combines the two chief currents of Sanskrit epic: the heroic (vīra) and the didactic (nīti). Its purpose is not only to narrate Arjuna's encounter with Śiva disguised as a hunter (kirāta) but also to display the moral discipline by which true power is attained.

4. Structure and Content

The first half of the poem (Cantos I–IX) describes the Pandavas' life in exile, Arjuna's resolve to perform austerities, his departure to the Himalaya, and the serene beauty of nature. The description of the mountain landscape in Canto III shows Bhāravi's command of majestic imagery:

“Āsan nirāśraya-taror upajīvyā-vṛttīḥ Sāraṅga-śārdūla-khagāḥ śikhareṣu harmyāḥ |”

“On trees without shelter, the deer, tigers, and birds live self-sustained; the mountain peaks themselves are their mansions.” The middle cantos depict Arjuna's penance, his temptation by celestial maidens, and his dialogue with Indra. The climax occurs in Canto XII, where Śiva, in the guise of a kirāta (wild hunter), engages Arjuna in fierce combat. The hero's humility and Śiva's revelation form the poem's spiritual resolution. The last cantos celebrate Arjuna's victory, the bestowal of the divine weapon, and his return to the forest hermitage. The epic closes with tranquil grandeur:

“Śāntāḥ sarve parigatamaḥ pāvaka-sparśa-bhinnāḥ

Kānta-prāyā bhavati bhavatāṃ saṃpadaḥ sattva-saṃsthaḥ |” — “Purified by fire, freed from taint, all attain serene prosperity grounded in inner strength.”

5. Poetic Style

The distinguishing feature of Bhāravi's style is “arthagaurava”—the gravity and profundity of sense. His diction is compact, his syntax intricate, and his imagery massive. While Kālidāsa enchants by sweetness, Bhāravi commands by power. The commentator Mallinātha aptly remarks: “Arthagauravād Bhāravīti prasiddhaḥ |” — “He is renowned as Bhāravi for the very weightiness (gaurava) of his thought.” Every verse of the Kirātārjunīya is a finely chiselled structure. Even in description, he never loses intellectual control. Consider this verse on eloquence (Canto II.30):

“Śaktiḥ śaśāṅka-marīci-bimbam iva vyāpnoti vān- madhyamā |

Yā tām upāgataḥ sa paṇḍita-janaiḥ saṃmānyate paṇḍitaḥ ||” — “The power of speech that illumines like moon-rays — he who has attained that is alone honoured as learned among the wise.” His verses often display intricate śleṣa (double meanings) and syntactic symmetry; yet the clarity of purpose remains. The result is what Sanskrit critics call ojas (vigour) and prāṇa (life-breath) of poetry.

Mammaṭa in the *Kāvya-prakāśa* (I. 5) cites Bhāravi as the exemplar of the Ojas-guṇa: “Ojo Bhāraveriva” Viśvanātha in *Sāhityadarpaṇa* (10. 70) repeats the same judgment.

6. Philosophy and Moral Vision

Beneath the surface of heroic action lies a moral and philosophical depth. Bhāravi’s heroes are not driven by passion but guided by dharma and self-discipline. Arjuna’s penance symbolizes the conquest of ego, and Śiva’s appearance as a hunter represents the divine testing of human pride. In Canto V (v. 8), the poet declares: “Paropakārāya satām vibhūtayaḥ |”

“The wealth of the noble is for the service of others.” This verse, frequently quoted as a moral maxim, encapsulates the poet’s ethical ideal. He advocates restraint, wisdom, and steadfastness in adversity. Another memorable verse (Canto II. 9) teaches: “Udyoginām hi siddhyanti kāryāṇi na manorathaiḥ |” — “For men of effort alone do undertakings succeed, not for dreamers of idle wishes.” Such aphoristic lines have passed into the treasury of Indian ethical thought. Bhāravi also shows a political realism rarely found in Sanskrit poetry. His discourse between Yudhiṣṭhira and his ministers on rājadharmā (Book II) reveals acute understanding of statecraft. As Winternitz notes, “Bhāravi combines the calm majesty of the lawgiver with the splendour of the artist.”

7. Imagery and Description

While intellectual gravity predominates, Bhāravi’s descriptive art is also powerful. His Himalaya is solemn, his forests alive with grandeur, his battle scenes vigorous. The celestial nymphs in Canto VI are portrayed with restrained elegance, never mere sensuality. A striking instance of his compression occurs in the verse (XII. 1): “Śarair jagāma śarabhāḥ śarabhā iva śarvarīṣu śarvarāḥ |” — A play of sound and sense illustrating his mastery of anuprāsa (alliteration). Mallinātha calls it “bhāravīya-lakṣaṇa”—the special mark of Bhāravi’s art.

8. Influence and Reputation

Bhāravi’s influence on later poets was immense. Māgha’s *Śiṣupālavadha* was consciously modeled on the *Kirātārjunīya*; tradition even says Māgha composed his poem to rival Bhāravi’s. The saying runs: “Tad Bhāravi-Māghayoḥ kāvyam, Sukhaṃ Bhāravir, duṣkaraṃ Māghaḥ |” — “Of Bhāravi and Māgha, Bhāravi’s poem gives pleasure, Māgha’s is difficult.” Śrīharṣa, Jayadeva, and later writers draw upon his diction and themes. Rājaśekhara in *Kāvya-mīmāṃsā* calls him a master of the *Dākṣiṇātya mārga* (southern style). Ānandavardhana in *Dhvanyāloka* (III. 45) uses his verses to illustrate *arthadhvani*, or the power of suggestion. Bāṇa’s *Kādambarī* and *Harṣacarita* reveal his admiration for Bhāravi’s majesty of style, as does Dandin’s *Kāvya-darśa* (I. 35), where he cites his verses as paradigms of *guṇa* (excellence).

9. Critical Appreciation

Modern scholars have consistently acknowledged Bhāravi’s greatness. A. B. Keith remarks: “No other poet shows so firm a grasp of logic, so clear a sense of proportion, and so sustained an elevation of diction.”

Macdonell (*History of Sanskrit Literature*, p. 393) calls him “a poet of masculine energy and moral earnestness.”

Winternitz describes his poem as “a monument of stately verse where thought outweighs ornament.” Sanskrit critics praise him for śakti, ojas, and arthagaurava. The *Subhāṣitaratnaśa* (v. 62) sums up the tradition:

“Kālidāsasya lalitāṃ, Bhāraver gauravaṃ mahat |

Māghasya śleṣa-śālitvaṃ, etat kāvyatrayaṃ param ||” — “Grace in Kālidāsa, grandeur in Bhāravi, and verbal complexity in Māgha — these three constitute the supreme triad of poetry.”

10. Evaluation and Conclusion

Bhāravi stands as the poet-philosopher of Sanskrit literature. His Kirātārjunīya embodies both the outer heroism of Arjuna and the inner asceticism of the sage. It fuses bhakti, nīti, and vīrya—devotion, ethics, and valour—into one integrated vision. He may not touch the emotional delicacy of Kālidāsa, but he achieves a majestic intellectual sublimity that commands reverence. His verses are like sculptured granite—firm, enduring, full of latent power. To quote from his own poem (XV. 25): “Nāsty anāyāsasiddhiḥ syād udyogāḥ siddhi-hetavaḥ|” — “There is no success without toil; endeavour is the cause of all achievement.” That verse serves as his own poetic creed: disciplined effort leading to immortal art. Thus, in the panorama of Sanskrit literature, Bhāravi stands as the embodiment of grandeur and intellectual strength—the poet who gave to classical India a vision of heroic endeavour governed by moral law. His Kirātārjunīya remains an imperishable monument of the Indian genius for thought wedded to art, and beauty ennobled by wisdom.

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श्रीहर्षः — कवी दार्शनिकश्च

१. भूमिका

भारतीयकाव्यपरम्परायां यत्र कालिदासः माधुर्यस्य, भारविः गाम्भीर्यस्य, माधवः पदलालित्यस्य प्रतीकः, तत्र श्रीहर्षः सर्वेषाम् ऐक्यं स्वकाव्ये प्रकाशयन् महाकवीनां चन्द्रमा इव प्रकाशते। तस्य नैषधचरितम् इति महाकाव्यम् संस्कृतसाहित्यस्य अन्त्यं सुवर्णपृष्ठं सूचयति।

ए. बी. कीथ् नामकः विद्वान् A History of Sanskrit Literature इति ग्रन्थे लिखति— “Śrīharṣa’s Naiṣadhacarita is perhaps the last great epic of Sanskrit — distinguished for its polish, learning, and a splendour of diction that borders on the miraculous.”

(“श्रीहर्षस्य नैषधचरितम् संस्कृतसाहित्ये अन्त्यं महाकाव्यं, यत्र शब्दलालित्यं, गाम्भीर्यं, वैदुष्यं च अद्भुतरूपेण दृश्यते।”)। अतः श्रीहर्षः केवलः कविः न, अपि तु तत्त्वदर्शी दार्शनिकः — यस्य काव्ये काव्यस्य च दर्शनस्य च ऐक्यम् दृश्यते।

२. कालः च ऐतिहासिकभूमिः

श्रीहर्षस्य कालः द्वादशशताब्द्यां निश्चितः। सः कन्यकुब्ज (कान्यकुब्ज) नगरे जातः, जयचन्द्र नाम्नः गाहडवालवंशीयस्य राज्ञः सभायां वसन् काव्यं रचितवान्। तस्यैव उल्लेखः स्वकाव्ये दृश्यते —

“जयचन्द्रस्य यशः प्रभाकरकलापाभासमानं bhuvī।” (नैषधचरितम्, द्वितीयसर्ग ६१)

“जयचन्द्रस्य कीर्तिः सूर्यकिरणसमूहवत् भूमौ प्रकाशते।”

अतः स्पष्टं यत् सः जयचन्द्रराजस्य सभाकविः आसीत्। तस्य पितुः नाम श्रीहिरः इति, यः विद्वान् ब्राह्मणः आसीत्। श्रीहर्षः बाल्ये एव व्याकरणं, मीमांसा, वेदान्तं, न्यायं च अधीतवान्। मौर्य, गुप्त, पाल, राष्ट्रकूटादिभिः अनन्तरं यः भारतीयपुनर्जागरणकालः आसीत्, तस्य अन्त्यप्रभा एव श्रीहर्षः। विन्तर्निट्स् (Winternitz) नामकः इतिहासकारः लिखति— “Śrīharṣa represents that final phase of Sanskrit poetry when intellectual subtlety and ornate style reach their climax, and yet through genius, rise above mere artifice.”

(“श्रीहर्षः तस्य युगस्य प्रतिनिधिः, यत्र बुद्धिलालित्यं, शाब्दिककौशलं च पराकाष्ठं गच्छतः।”)

३. जीवनचरितं च आख्यानानि

श्रीहर्षस्य जीवने यथार्थं किञ्चित् ज्ञायते, किंतु किंवदन्त्यः अपि प्रसिद्धाः। कथ्यते यत् सः जयचन्द्रराजस्य पितुर् रोगं स्वआशीर्वादेन निवार्य धनदानं प्राप्य तत् सर्वं ब्राह्मणेभ्यः दत्तवान्। तस्य विद्वत्तायाः ख्यातिः सर्वत्र व्याप्नोति। परं परं विवादिषु अपराजितः इत्यपि प्रसिद्धिः। अतः सः महाकविः च महापण्डितः च इति उभयपदं सार्थकं करोति।

४. श्रीहर्षस्य प्रमुखग्रन्थौ

श्रीहर्षस्य कृतयः द्वे प्रमुखे —

(१) नैषधचरितमहाकाव्यम् (२) खण्डनखण्डखाद्यम्

(क) नैषधचरितम्

एतत् महाकाव्यं २२ सर्गयुक्तं, २५०० अधिकैः श्लोकैः सुशोभितम्। विषयः नलदमयन्त्याः प्रेमाख्यानम्, यत् महाभारते प्रसिद्धम्।

काव्यस्य प्रथमश्लोके एव कर्ता स्वभावं प्रकाशयति—

“जयति स नलः क्षितिपालो निषधाधिपः, श्रीहर्षकवितासारभरितः।”

(“जयतु सः निषधाधिपः नलः, यस्याख्यायिका श्रीहर्षकविकौशल्येन शोभते।”)

नलस्य दमयन्त्या च प्रेमकथा, तयोः विरहदुःखं, पुनर्मिलनं च — एतेषां माध्यमेन श्रीहर्षः आध्यात्मिकं प्रेमरहस्यं प्रकाशयति।

५. काव्यरचना, विषयविस्तारः च

नैषधचरिते स्वयंवरं, दूतहंससंवादः, नलस्य वनवासः, दमनकायनकथा, पुनर्मिलनं च — सर्वं सौन्दर्यपूर्णतया वर्णितम्। दमयन्त्याः रूपवर्णनं लोकोत्तरं —

“चन्द्रावलिरिव मृदुता, पद्मपत्राक्षी हरिणीविलासिनी।”

(“सा चन्द्रप्रभेव स्निग्धा, पद्मनयनां हरिणदृष्टिं च वहन्ती।”)

अत्र शृङ्गाररसः एव प्राधान्येन दृश्यते, परं तस्य अन्तः अद्वैततत्त्वदर्शनं अपि प्रतिफलति। यथा राधाकृष्णयोः मिलनं आत्मानात्मभेदातीतं, तथैव नलदमयन्त्योः मिलनं आत्मैक्यं प्रतिपादयति। डॉ. एस्. राधाकृष्णन् लिखति— “Śrīharṣa’s poetry reveals the Advaitic vision of unity behind the multiplicity of love and sorrow — an aesthetic Vedānta expressed in the language of beauty.”

(“श्रीहर्षस्य काव्ये द्वैतबहुल्यस्य पार्श्वे अद्वैतैक्यं दृश्यते — सौन्दर्यरूपेण व्यक्तं वेदान्तं स एव।”)

६. शैली — श्रीहर्षरिति

श्रीहर्षस्य शैली अत्यन्तं प्रौढा, गम्भीरा, चित्ता च। दीर्घसमासाः, नूतनशब्दाः, अलंकारप्रचुरता च तस्य वैशिष्ट्यम्। काव्यशास्त्रे प्रसिद्धं वचनम्— “भारवेरर्थगौरवम्, मागस्य पदलालित्यम्, श्रीहर्षस्य पदार्थयोरैक्यम्।” (“भारविः अर्थे गम्भीरः, मागः पदे ललितः, श्रीहर्षः शब्दार्थयोः संयोगेन सिद्धः।”) शब्दार्थसमन्वयः तस्य कौशलम्। तस्य श्लेषा, यमक, अनुप्रासादयः अलंकाराः अद्भुतप्रभावं वहन्ति।

दमयन्त्याः विरहवर्णने उदाहरणम्—

“नलनाथरहितं मम जीवनं जलदाम्बुविहीनमिव पद्मम्।” (“नलविना मम जीवनं तदिव जलहीनं पद्मम्।”) एवं शृङ्गार एव न केवलं भावः, किं तु अध्यात्मसाधना अपि।

७. दार्शनिकदृष्ट्या — खण्डनखण्डखाद्यम्

श्रीहर्षस्य दार्शनिककौशलं खण्डनखण्डखाद्य नामकग्रन्थे परिपूर्णतया दृश्यते। एषः ग्रन्थः न्यायवैशेषिकमतस्य आलोचनारूपः, अद्वैतवेदान्तस्य समर्थकः च। सः सर्वेषां लक्षणानां व्यर्थतां दर्शयति—

“लक्षणायां लक्ष्यस्यापि प्रमाणाभावात्।” (“यदा लक्ष्यस्यैव ज्ञानं न सिध्यति, तदा तस्य लक्षणं कथं सिध्येत्।”)

एवं सः वदति यत् तर्कः सीमितः, ब्रह्मस्वरूपं तु वाचातीतम्। मॅकडोनेल् नामकः इतिहासकारः लिखति—
“Śrīharṣa reveals in his logic the same subtlety and grace that illuminate his poetry.” (“यथा कवित्वे
श्रीहर्षः सूक्ष्मतां, सौन्दर्यं च दर्शयति, तथैव तर्कं अपि।”)

८. सौन्दर्यदृष्टिः च नैतिकतत्त्वम्

नलः सत्य, धैर्य, भक्त्या च भूषितः; दमयन्ती पतिव्रता, श्रद्धा, स्नेहप्रतीकः। एवं श्रीहर्षः काव्येन धर्म, प्रेम,
करुणा, वीर्यं च समन्वयति।

विन्तर्निट्स् एव लिखति— “Śrīharṣa’s poetry is no mere play of ornament; it is a reflection of the
intellect transfigured into beauty.” (“श्रीहर्षस्य काव्यं न केवलं अलंकारखेलाः, किन्तु बुद्धेः
सौन्दर्यरूपपरिणामः।”)

९. प्रभावः च परम्परा

श्रीहर्षस्य नैषधचरितम् परवर्ती कवीनां प्रेरणास्रोतः अभवत्। मल्लिनाथः, जगद्धरः, शङ्करपाणिः, केशवमिश्रः
च तस्य व्याख्यानानि रचयामासुः। तदनु अप्पय्यदीक्षित, वेदान्तदेशिक, जयदेव इत्यादयः अपि तस्य रसदर्शनं
स्वीक्रियन्ते। प्रसिद्धं च—

“भारविः मागश्च श्रीहर्षश्च कवित्रयम्।” (“भारविः, मागः, श्रीहर्षः — एते त्रयः महाकवयः।”)

१०. काव्यदर्शनयोः संगमः

श्रीहर्षः अद्वितीयः यतः सः काव्यं दर्शनं च एकीकृतवान्। तस्य सौन्दर्यदृष्टिः ध्वन्यालोकस्य आदर्श
स्मारयति। पण्डितजगन्नाथः रसगङ्गाधरे लिखति—

“श्रीहर्षस्य काव्येषु शब्दार्थोभयसंश्लिष्टो ध्वनिः प्रधानः।” (“श्रीहर्षकाव्ये शब्दार्थयोः संयुक्तात् ध्वनिः एव
प्रधानः।”) अतः तस्य काव्यं शाब्दिकं, भावात्मकं, दार्शनिकं च — त्रिधा समृद्धम्।

११. आलोचनात्मकमूल्यांकनम्

काव्यशास्त्रदृष्ट्या नैषधचरितम् आलङ्कारिकसमृद्धं, रीतिगुणसमन्वितं च। ओजः, माधुर्यं, प्रसादः — एते
गुणाः तत्र परिपूर्णाः।

मुख्यरसौ शृङ्गार च करुणा। इङ्गल्स् (Ingalls) लिखति— “Śrīharṣa’s Naiṣadha dazzles by verbal
fireworks, yet beneath the glitter lies a philosophical heart.” (“श्रीहर्षकाव्यं शब्दरूपेण चकितं करोति,
किन्तु तस्य अन्तः तत्त्वचिन्तनं निहितम्।”)

१२. उपसंहारः

अतः निष्कर्षतः वदामः — श्रीहर्षः संस्कृतसाहित्यस्य अन्त्यप्रभा, काव्यदर्शनयोः ऐक्यरूपं साक्षात्
मूर्तिमान्। तस्य नैषधचरितम् प्रेमस्य, दुःखस्य, मोक्षस्य च संगमः; तस्य खण्डनखण्डखाद्यम् बुद्ध्याः
पराकाष्ठा। ए. बी. कीथ् निष्कर्षरूपेण लिखति— “With Śrīharṣa, Sanskrit poetry closes its long and
splendid career — not in decay, but in resplendent fulfilment.” (“श्रीहर्षेण सह संस्कृतकाव्यपरम्परा न
नष्टा, किन्तु पूर्तिम् अपि प्राप्तवती।”) एवं श्रीहर्षः कवीनां मध्ये तत्त्वज्ञः, तत्त्वज्ञाने कविः —

काव्ये ब्रह्म, ब्रह्मणि काव्यम् — इति तस्य साधना इति “

ŚRĪHARṢA — THE PHILOSOPHER-POET OF SANSKRIT LITERATURE

1. Introduction

Among the later luminaries of classical Sanskrit literature, Śrīharṣa stands as a unique figure — a poet and philosopher combined, a master of ornate diction, subtle logic, and profound emotion. His Nāiṣadhacarita, a monumental mahākāvya, marks the grand culmination of the classical Sanskrit poetic tradition after Bhāravi and Māgha. If Kālidāsa embodies balance and grace, Bhāravi strength and profundity, Māgha complexity and brilliance — Śrīharṣa unites all these qualities with the glow of philosophical reflection. As A. B. Keith remarks in *A History of Sanskrit Literature* (1920):

“Śrīharṣa’s Nāiṣadhacarita is perhaps the last great epic of Sanskrit — distinguished for its polish, learning, and a splendour of diction that borders at times on the miraculous.”

Śrīharṣa not only continues the mahākāvya tradition but also transforms it into an instrument of intellectual and emotional expression. His poetry shines with metaphysical insight, lyrical tenderness, and verbal artistry — a synthesis of kāvya (aesthetic art) and darśana (philosophical vision).

2. Historical Background and Date

The exact date of Śrīharṣa has been debated, yet internal and external evidence places him securely in the 12th century CE, during the reign of King Jayacandra (Jaichand) of Kanauj (Cāhamāna or Gāhaḍavāla dynasty). The poet himself refers to Jayacandra as his royal patron in the Nāiṣadhacarita (Canto II.61):

“Jayacandrasya yaśaḥ prabhākarakalāpābhāsamānam bhuvī |”

“The fame of Jayacandra shines on earth like a cluster of sunbeams.”

According to traditional accounts, Śrīharṣa was born at Kanauj into a learned brāhmaṇa family. His father’s name was Śrīhira, and he received early education in grammar, philosophy, and poetics. He was not merely a court poet but also a philosopher of note, belonging to the Advaita Vedānta school of Śaṅkara. His philosophical treatise, the Khaṇḍanakhaṇḍakhādyā, is a masterly refutation of Nyāya realism and a defense of Advaitic idealism. Thus, Śrīharṣa stands at the intersection of poetry and philosophy — the last great representative of India’s “intellectual renaissance” in the 12th century before the political decline following Islamic invasions. Winternitz, in *A History of Indian Literature* (Vol. III, 1933), observes:

“Śrīharṣa represents that final phase of Sanskrit poetry when intellectual subtlety and ornate style reach their climax, and yet, through the brilliance of genius, rise above mere artifice.”

3. Life and Legends

Authentic biographical details of Śrīharṣa are few. Later traditions ascribe to him extraordinary powers of learning and oratory. He is said to have composed the Nāiṣadha in his youth and to have later written the Khaṇḍanakhaṇḍakhādyā after becoming a philosopher-saint. One legend records that Jayacandra’s father was cured of disease through Śrīharṣa’s blessing, and in gratitude the king conferred on him immense wealth, which the poet distributed among the learned. The Kathāsaritsāgara and later commentaries allude to his intellectual debates, where he is portrayed as a sarvatantrasvatantra — master of all sciences. These tales, though partly legendary, confirm his image as both mahākavi (great poet) and mahāpaṇḍita (great scholar).

4. Literary Works

Śrīharṣa’s literary genius expresses itself chiefly in two monumental works — the Nāiṣadhacarita, a mahākāvya, and the Khaṇḍanakhaṇḍakhādyā, a philosophical prose treatise.

(i) Nāiṣadhacarita

The Nāiṣadhacarita (also called Śrīnāiṣadhamahākāvya) narrates the romantic and heroic life of King Nala of Niṣadha, one of the noblest figures in the Mahābhārata. The love of Nala and Damayantī, their separation, trials, and reunion form the poetic substance of the epic. Śrīharṣa expands this simple story into a grand canvas of 22 cantos and over 2,500 verses, combining courtly splendor, romantic intensity, and spiritual symbolism. The poet announces his theme in the opening verse (I.1):

“Jayati sa Nalaḥ, kṣitipālaḥ, niṣadhādhipaḥ, śrīharṣakavitāsārabharitaḥ |”

“Glory to Nala, the king of Niṣadha — whose story shines through the essence of Śrīharṣa’s poetry.”

The work abounds in learned allusions, intricate compounds (samāsas), and dazzling verbal play. Śrīharṣa’s diction is a feast of sound and sense — he often stretches the limits of Sanskrit syntax to produce unique poetic effects.

5. Structure and Themes of Nāiṣadhacarita

The Nāiṣadha begins with celestial scenes and ends with the human fulfillment of love, reflecting the Indian ideal that divine and human love are but reflections of one cosmic reality. The major episodes include: The Svayaṃvara of Damayantī and the arrival of gods. The meeting of Nala and Damayantī through the celestial swan (haṃsa). Nala’s exile, transformation, and ultimate reunion.

Śrīharṣa’s description of Damayantī’s beauty is renowned:

“Candrāvali iva mugdhā, padmapatrākṣī, harinīvilāsinī |”

“She was as charming as the moonlight, with eyes like lotus petals, graceful like a gazelle.”

His portrayal of love (śṛṅgāra-rasa) attains a metaphysical tone — love becomes a path to self-realization, echoing the Advaitic unity of the self and the beloved. As Dr. S. Radhakrishnan notes (Indian Philosophy, Vol. I):

“Śrīharṣa’s poetry reveals the Advaitic vision of unity behind the multiplicity of love and sorrow — an aesthetic Vedānta expressed in the language of beauty.”

6. Poetic Style and Artistry

Śrīharṣa’s style (rīti) is highly ornate and intellectual, characteristic of the later classical period. He uses long compounds, rare words, and subtle alliterations. Critics often compare his style to a “verbal palace” — elaborate yet harmonious. The Kāvya prakāśa ideal of “śabda-arthau sahitaḥ kāvyam” (“poetry is the union of sound and sense”) finds its perfect expression here. Śrīharṣa’s sound patterns create emotional resonance; his descriptions evoke grandeur and delicacy simultaneously. Later critics often cited the proverb:

“Bhāraḥ arthagauravaṃ, Māghasya padalālityaṃ, Śrīharṣasya padārthayor aikyam |”

“Bhāravi excels in profundity of meaning, Māgha in verbal grace, Śrīharṣa in the perfect fusion of both.”

This comparison, found in commentaries such as those of Mallinātha and Appayya Dīkṣita, aptly defines Śrīharṣa’s position in the triad of great epic poets. His employment of śleṣa (pun) and yamaka (repetition) reaches great technical sophistication. For example, he could compose verses that read the same forwards and backwards or that yield multiple meanings depending on the interpretation — a hallmark of śabdālāṅkāra. Yet, despite this complexity, the emotional core remains powerful. The lament of Damayantī in separation rivals the pathos of Kālidāsa’s Meghadūta:

“Nalam vinā mama jīvanaṃ nalanātharahitaṃ jaladāmbuvihīnamiva padmam |”

“My life without Nala is like a lotus deprived of water.”

7. Philosophical Depth — Khaṇḍanakhaṇḍakhādyā

Beyond poetry, Śrīharṣa was one of the most brilliant Advaita philosophers of medieval India. His prose treatise Khaṇḍanakhaṇḍakhādyā (“The Sweetmeat of Refutations”) is a rigorous critique of

Nyāya epistemology. He argues that all definitions (lakṣaṇas) of reality are self-contradictory and that ultimate truth lies beyond conceptual thought — aligning with Advaita’s doctrine of non-dual consciousness. His famous statement —

“Lakṣaṇāyāṃ lakṣyasyāpi pramāṇābhāvāt” “Since there is no valid knowledge even of the object to be defined, all definitions fail.” This skeptical yet spiritual reasoning deeply influenced later Advaita thinkers such as Madhusūdana Sarasvatī. A. A. Macdonell, in *A History of Sanskrit Literature*, remarks:

“Śrīharṣa, the poet-philosopher, reveals in his logic the same subtlety and grace that illuminate his poetry; his mind moves with equal ease in the realm of syllogism and simile.” Thus, his literary and philosophical works complement each other — one expressing truth through beauty, the other through reason.

8. Aesthetic and Moral Vision

In the *Nāiṣadhacarita*, Śrīharṣa’s moral vision is idealistic. Nala embodies truth, courage, and devotion; Damayantī symbolizes chastity and spiritual love. Their union represents karma purified by bhakti, love redeemed by dharma. The poet’s emotional tone (rasa) oscillates between śṛṅgāra (love), karuṇa (pathos), and vīra (heroism). Yet even amid grandeur, there is tenderness — a reflective sadness that reveals the philosophical depth of impermanence. Winternitz rightly notes:

“Śrīharṣa’s poetry is no mere play of ornament; it is a reflection of the intellect transfigured into beauty.”

His view of the world mirrors Advaitic harmony — all dualities dissolve into unity, as in Nala’s realization that the loss and gain, joy and sorrow, are but waves on the ocean of consciousness.

9. Śrīharṣa’s Influence and Legacy

Śrīharṣa’s *Nāiṣadhacarita* became a model for later poets and commentators. Scholars such as Mallinātha, Jagaddhara, Śaṅkarapāṇi, and Keśavamiśra wrote detailed commentaries explaining its intricate verses. He deeply influenced the *Alaṅkāra* School of poetics — particularly the theories of rīti and guṇa. Later poets like Appayya Dīkṣita, Jayadeva, and Vedānta Deśika drew inspiration from his fusion of aesthetic and spiritual ideals. Śrīharṣa also became a model of erudition; his name is often cited in the same breath as Bhāravi and Māgha in the traditional verse:

“Bhāraviḥ Māghas ca Śrīharṣaś ca kavitrāyam |” “Bhāravi, Māgha, and Śrīharṣa — the trinity of epic poets.”

Even as Sanskrit literature declined after the 12th century, *Nāiṣadhacarita* remained a favorite text for study in traditional pāṭhaśālās for its challenging language and poetic finesse.

10. Śrīharṣa as a Bridge between Poetry and Philosophy

Śrīharṣa stands unique because he fuses poetic imagination with metaphysical speculation. His aesthetic of unity — where beauty (saundarya) leads to truth (satya) — anticipates Ānandavardhana’s *Dhvani* Theory. Pandit Jagannātha, in *Rasaṅgādhara*, praises Śrīharṣa as a poet whose art contains profound dhvani (suggestion):

“Śrīharṣasya kāvyeṣu śabdārthobhayasaṃśṛṣṭo dhvaniḥ pradhānaḥ |”

“In Śrīharṣa’s poetry, the suggested meaning arising from both sound and sense is supreme.”

Thus, his verse operates on multiple levels — sensory, emotional, and intellectual — satisfying all aspects of classical Indian aesthetics.

11. Critical Evaluation

From the standpoint of Sanskrit poetics, Śrīharṣa’s *Nāiṣadha* exemplifies: *Alaṅkāra-yukti* (artistic ornamentation) in its highest form. *Rīti* and *Guṇa* balance — blending strength (ojas), sweetness (mādhurya), and clarity (prasāda). *Rasa-sampatti*, especially the harmony of śṛṅgāra and karuṇa.

Dhvani (suggestive meaning) — the unseen emotional undercurrent beneath verbal brilliance. D. H. H. Ingalls, in *An Anthology of Sanskrit Court Poetry* (1965), notes:

“Śrīharṣa’s Nāiṣadha dazzles by verbal fireworks, yet beneath the glitter lies a philosophical heart — a longing for permanence amid the transient.” Thus, he represents the intellectual and spiritual consummation of Sanskrit poetic art.

12. Conclusion

Śrīharṣa occupies a distinguished place in the history of Sanskrit literature — as the last classical mahākāvya poet and a philosopher of non-duality. His genius fuses art, intellect, and devotion. Through the Nāiṣadhacarita, he raised the love-story of Nala and Damayantī into a symbol of human destiny — love tested by fate, purified by suffering, and crowned by reunion. Through the Khaṇḍanakhaṇḍakhādyā, he proclaimed the supremacy of the spirit over logic. In him, Sanskrit literature finds its final echo — a golden sunset of an age of refinement, brilliance, and depth. As A. B. Keith concludes:

“With Śrīharṣa, Sanskrit poetry closes its long and splendid career — not in decay, but in resplendent fulfilment.”

Thus, Śrīharṣa remains both a poet for the aesthete and a philosopher for the seeker — the last great voice of India’s classical genius.

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