The Sanskrit Poet in Ottur

-Dr. C. Sreekumaran
THE SANSKRIT POET
IN OTTUR

Dr. C. SREEKUMARAN

This book is published with the financial assistance of Thirumalai Thirupathi
Devasthanams under their scheme - Aid to publish religious books.
English

THE SANSKRIT POET IN UTTUR

Author: Dr. C. Sreelaksmi
Copyright reserved by the author
First Edition: May, 2012
No of Copies: 1000
Cover design: Dr. C. Sreelaksmi
Cover art: Ellora Creative Digital Images, Calicut 4
Typesetting: Rolex Graphics, Calicut 4
Printing: Premier Offset Prints, Calicut 2
Publisher: Anupraman Prasadhanaka Samithi
91528, Panchama School Road, Calicut 1
Price: Rs. 70

For our publications, contact

Secretary,
Anupraman Prasadhanaka Samithi,
91528, Panchama School Road, Calicut -1
THE SANSKRIT POET
IN OTTUR

Dr. C. SREEKUMARAN

ARSHAPRAKASHAM PRASIDHEEZHARANA SAMITHI
CALICUT -1
PUBLISHER'S NOTE

It is with great pleasure that we present our third publication "The Sanskrit poet in Oottu of Dr C Sreekumarans who on transfer from Sreekumarapuram V T B College Palakkad district is serving as Head of the Department of Sanskrit in the Zamorin Guruvayurappan College Calicut 14 from 13-7-2011. Consequently in the completion of the book work.

We remember with gratitude the wholehearted reception achieved by our earlier publications


2. Life and works of Sathakumari Vasudevan Sambudhi 214 pages English 1998 Rs 150 the doctoral thesis of Dr. C Sreekumarans.

We hope that the readers will extend a warm welcome to this book as well.

G Meera,
Joint Secretary
Calicut

(03-05-2012)

Pras strengthen Samut
I am what I am, and you can prove nothing.

and I am not a reformer

in a period of social and academic crises of the era.

The name remains紧紧围绕在brain is my

memory, is not based on my

eyes, but rather on my

ears.
Message

Dear Sir,

I am writing to express my gratitude and extend my appreciation for your kind guidance and support in the matter of the Supreme Court of India. Your wisdom and counsel have been invaluable to me, and I am deeply indebted to you for your assistance.

May your day be blessed with peace and prosperity.

Yours sincerely,

[Signature]

Justice V. Balakrishnan Pradi
Message

I was not a little amused, and indeed amazed, when my good friend Dr C. Sreekumaran approached me with the flattering request for a message with its focus on my acquaintance with Sri Ottur Unni Nambudiripad. My thoughts and memories about Sri. Ottur are things that I highly prize and deeply cherish. But I doubt whether they will be of any general interest to those who remain outside his charmed circle. However, I am happy to share some bits and pieces of my reminiscences of Sri Ottur for what they are worth with students of his devotional poetry, if they were to help gain an insight into the religious spiritual mind set of the saintly poet.

I have known Sri Ottur, distantly to start with, and then in course of time rather intimately, for more than half a century. We were brother-disciples if I may say so of Thulasi Maharaj Swami Nirmalananda though he was senior to me by some twenty years or more! It was during the swamiji’s stay at the Sri Ramakrishna Niranjan Ashrama, Ottapalam, next door to mine, between 1936 and ’38 that I had met him quite often and come to know him at close quarters. Even at this distance of time, I can very vividly recall the familiar scene of the frail figure
of Sri Ottar standing before the Swamysis with folded hands and closely listening to the words of wisdom flowing from his majestic guru.

After the Swamisy's passing away in 1918, it was in the role of a speaker that I used to see Sri Ottar. During the Javanshi celebrations which the Ashrama conducted twice every year regularly, he was one of the main speakers to address the gathering of devotees. He was a persuasive speaker, interesting as well as impressive. For his speeches were laced with apt analogies and anecdotes as well as with short, striking quotes from the Sanskrit scriptures with which he showed an easy familiarity. Not unoften did he bring the whole audience to explosive laughter with a bold show of the exquisite sense of Nambudiri humour. This no doubt had nothing to do with the intense devotional fervour which his poems and hymns breathed. But somehow, these contrary strains found a happy harmon in Sri Ottar's creative imagination.

Be that as it may, but it was the porch and the verandah of the Ashram which saw the maturing of our acquaintance into an intimacy of spiritual brotherhood and love. Times out of mind, we had met there and discussed religious topics. But I do not remember any occasion when the discussion did not begin with or lead to the one theme of Swami Nirmalananda and his magnetic personality. Nothing was dearer to the speaker (and to the listener as well) than to dwell lovingly and long on Thakuri Maharaj's concern for his disciples and
devotees. Imperceptibly the twinkle in the words would begin to glow and then with unerring gradualness and finality, they would leap up and blaze forth into an impassioned apostrophe to Thulasi Maharaj, to the guru’s terrible and tender aspects, to his awesome mastery as well as his melting mercy. Sri Ottur was such a charming winsome conversationalist that many a time he had succeeded in conjuring up the living presence of Thulasi Maharaj. Then neither of us could do anything except to offer silent adoration before our great guru.

Sri Ottur was a born poet who ‘lisp’d in numbers, for the numbers came crowding to him at will. Here, I am happy to recall how, on my request he composed Sri Ramakrishna Suprabhatam and sent me over a hundred verses in Sanskrit in just under a week’s time! The poem sketched the life story of the Great Master in picturesque style. The text with its meaning in simple prose was later serialised in Thulasee Sugandham of which he was a Joint Editor.

His poems are as melodious as they are richly meaningful. Surprisingly indifferent to the winds of change in contemporary poetic themes, diction and style, Sri Ottur seemed more than content and happy to find for his poetry a firm anchorage in the poetic sensibility of the Sanskrit Classics and the scriptural lore. Consequently, his poetry is open to the criticism that his poetry sounds much like the invocations found in Srimad-Bhagavatam, for example. They are in a set pattern, in a conventional framework, no matter who invokes the
Lord, be he the brahman-devotee Prahlada or Brahmadatta himself! Ottur's poetry is ice-cream and fruit salad, sweetmeats and pudding at tea, lunch and dinner on all days.

But, I fear, I am wandering out of depth for it is not given to me to judge Ottur's poetry. I have come to appreciate him also as a prose stylist of no small merit. He is not prolific in his prose writings as he is in poetry. The few pieces that I am familiar with bear ample testimony to the freshness and vigour with which he uses expressive phrases and a chaste diction like a consummate artist. There is variety here in moods and styles and that is one main reason why his prose writings are not only readable but worth reading over and over again.

Sri Ottur wanted everything on a big scale. Some how small was not beautiful enough for him. He knew the art of taming the lion but not handling the kid.

When I approached him for his "Reminiscences of Swami Nirmalanda" to be included in the volume I intended as a tribute to the Swamiji in his centenary year in 1963, Sri Ottur readily agreed. True to his word, he sent me his contribution in under a week. But it was long enough to form a third of the proposed volume and so I sought his permission to prune it here and there. He permitted me to do so, no doubt but not before pointing out that his was not half as long as sister Christine's reminiscences of Swami Vivekananda. I got his point all
right and I am glad to put it on record here that his article in the book was the longest and the best.

I am proud and glad to feel that I have been fortunate to get his regard and love for more than I deserved.

I am glad to say that I have thoroughly enjoyed Dr. C Sreekumar's commendable analysis and interpretation of Sri Ottur’s Sanskrit poetry. It deepened my understanding of the poet's hymns and prayers. I am sure that lovers of Sanskrit poetry will greatly benefit reading this study of Sri Ottur’s devotional poetry. One hopes that Dr Sreekumar will bring out many more works of this nature highlighting the significant contributions to Sanskrit poetry in recent times.

I wish him and his laudable literary efforts every success.

Dr. P. Achuthan

"Thulasivananam,"
Palakkad.
28-6-2001
The devotional lyrics are all part of our literary and cultural heritage and this tradition in Kerala continued even in the 20th century. Born at Ottappalam in Kerala, Ottur Subrahmanyan, more popularly known as Ottur Unni Nambudiripad (1905-1989) was one of the greatest scholar poets of Kerala in the last century. Though he was an erudite scholar well versed in the Vedas, Mimamsa and Vedanta he has left behind only a few Senta Kavvas.

Great spiritual men are rarely encountered in real life. Born in a traditional Brahmin family of great reputation he became attracted towards Bhagavata religion and from childhood onwards became associated with Sriekrishna Temple at Guruvayoor. He led a Brahmacerin's life and had the opportunity to study Srimadbhagavata from Polpakkara Damodaran Nampuriri (1882-1964) who wrote a lucid commentary on Madhusudana Saravasti's Bhaktirasayana. And he used to give discourses on Bhagavata at Guruvayoor temple. At the age of 28 Ottur became the disciple of Swami Nirmalananda, one of the direct disciples of Sri Ramakrishna Paramahamsa. Later at the age of 33 he had a visit to Bhagavan Ramana Maharshi. All these
had by this time changed the course of his life and he became a staunch devotee of Srikrishna and an ardent follower of Ramakrishna - Vivekananda movement

I now recount my first ever meeting with Ottur some 23 years ago. The meeting predictably enough took place in Sree Ramakrishna Ashram at Trichur where he used to stay and practise his spiritual Sadhanas. With his encyclopaedic knowledge of the Vedas he was one of the sources of great inspiration to many of us in the Ashram.

Prayer finds an important place in any religion and in Vedic literature we have the mantras the hymns addressed to Gods. As a devotee of Krishna he wrote devotional poems both in Sanskrit and in Malayalam with equal proficiency. Though he has half-a-dozen Sanskrit poems to his credit Radhakrishna Ramayanam on Krishna and Sri Ramakrishna Kramamritam in ten cantos on Sri Ramakrishna are his masterpiece works. Poetry spontaneously flowed from him and literary accomplishments as Anumavardhana prescribes, effortlessly accompanied his poetry which were all written in the classical style. In the former work he applied the physical features of Agni in the imageneries of Krishna and related them to Vedic deity. The work is an example to show how a poet can be creative even in smrita kavyas. The employment of several difficult metres further adds to its appreciation.

Ottur was very much influenced by Ramakrishna.
Vivekananda literature and movements. This might have inspired him to compose Sri Ramakrishna Karmamritam thereby adding to the Karmamrita literature in Sanskrit. Both these works exhibit great devotional fervour and high literary value and can be treated on an equal par with the devotional poems of Lalasanku Mata and Melputtur Narasimhabhatta.

Ottur was mostly an introvert and preferred to lead a solitary life. Though he advocated Krishna devotion, he respected other faiths including Islam and Christianity. This may be due to his association with Sri Ramakrishna Mission, which respected all religions and thus represented the very essence of Indian culture. In a way he revived the Bhakti cult in Kerala both in its poetical and practical aspects. Needless to say such personalities are rare in the history of any country.

It was in his late seventies that Ottur came in contact with Mata Amritanandamayi. The rest of his life mostly he spent as a devotee of Mata. Though he still continued to visit Sri Ramakrishna Ashrams at Trichur and Ottappalam these institutions mostly concentrated on works/karmas rather than Bhakti. This must have been the reason for his drift towards Mata Amritanandamayi’s Math where his sentiments of devotion became more nourished. His spiritual attachment and devotion to Mata continued till he breathed his last lying on her lap in 1989.

Even a single and a short contact with Ottur
becomes a cherishable memory for the whole life. He always appeared to me as a jnani, bhakta and yogi, all in one. He symbolised the true Indian Spirit of devotion to knowledge and kept away from all kinds of publicity and popular approbation.

As an enlightened soul, Ottur spent his life disseminating spiritual knowledge and guided several seekers of divine wisdom. Precisely for this, his teachings and works need to be preserved and made available to devotees of all times. Most of his works are not even collected and properly edited. Dr C Sreekumarun is to be congratulated for saving his works from this deplorable negligence, especially his elegant stotra kavyas written in Sanskrit.

Dr Sreekumarun is a budding scholar belonging to a family of traditional vedic scholars in Kerala. As a student I have always found him engaged in the pursuit of knowledge and he has already authored works like "Life and Works of Vazhakunnam Vasudevan Nambudiri." He has presented here the eventful life and teachings of this great devotional poet, and also a good number of samples from his Sanskrit works. The author has spared no pains to make this work authentic and critical and this helps to popularise Kerala's contribution to Bhakti literature.

C U Campus
Tenhipalam
25/6/2001

Dr. K.N. Neelakantan Elayath
Professor of Sanskrit
University of Calcutta.
Preface

Sri Ottar Unni Nambudirisipad was one of the greatest poets of Kerala of the twentieth century who enriched substantially the literary treasuries of both the languages Sanskrit and Malayalam. His proficiency in Sanskrit was honoured at the national level by the prestigious President's Award for Sanskrit Studies and Scholarship in Sanskrit of the Govt. of India in 1981. Again in the consequent year he was selected by the Kerala Sahitya Academy for the K.R. Nambudiripad award in the field of vedic literature. His reputation as a gifted devotional poet enabled him to be recognised as 'Kavvalouvubham'. This book is a humble attempt to throw light on the life and works of this great genius with special reference to his Sanskrit literature.

During my teenage I had the rare opportunity to meet him at close quarters at the premises of the famous Srikrishna temple Guruvayur. My father who has many personal experiences and inspiring reminiscences about Ottar invited my urgent attention to an aged iron man standing about a couple of meters away from us wearing a Munda and shining with Kalabhuprasada smeared on his forehead. To my surprise that man with sharp penetrating eyes and firm determination on his thin lips was none other than Sri Ottar Unni Nambudirisipad. To my father who hurried to him, he, pointing at the flower garland which was put around his neck by one of
the inspired listeners of his Bhagavatha discourse that was just over, remarked, "Wouldn't it contribute towards Sarupya?" With the garland still hanging on his shoulders he joined the devotees doing Pradakshina. Of course, he was referring to the last of the four stages of Nirvana, namely Savugya, Sameepya, Salokya and Sarupya, explained my father.

I had a few more occasions to see him but only a single chance to hear his speech. But to me, a schoolboy, he was far beyond and out of reach by age and erudition. I also had the privilege of hearing his sweet devotional couplets that flowed from the lips of my late grandmother at her evening prayers during the days of my early childhood itself. But only later after I took up this study seriously that I really came to know more and more about this great genius, his life and message that lie hidden in his vast literary outpourings.

I am indebted to Dr. T.K. Narayanan of the Calicut University, for having given necessary guidance in this endeavour. I am grateful to Dr. K.N. Neelakantan Elavath who has been kind enough to share his views and experiences with me in his foreword to this book. I thank Justice V. Balakrishnan Eradi, Former Judge, Supreme Court of India for his kind message. I do not know how to thank Dr. P. Achuthan (Rtd. Prof. of English, Govt. Victoria College, Palakkad) for having consented to give an autobiographical message that features Om. I thank Sri. A. Balakrishnan, Rtd. English Professor who has taken pains to give necessary suggestions regarding the language of this book. In this context it is worthwhile to remember that he is the son of the famous Sanskrit Scholar Panditarajan P.S. Ammanarayana Sastri, who is the direct brother of P.S.
Subraman Bhattar, the Guru of Ottur. I am proud to say that by providing all sorts of help, my father Sri K. Krishnan Nambudiri, himself a research investigator in Sanskrit, has always been a source of inspiration in my research work.

Sri Ottur Narayanan Nambudiripad and his father Sri Sankaran Nambudiripad (brother of Ottur Sri Nambudiripad) deserve mention for their collections in giving many invaluable information and photographs. Swami Golokananda (R K Mission Calicut), Dr. T Narayanan Kutty Edoli Madhav Antarjanam, Kadumbakkattu Sreekumaran Nambudiri and late Parakkattu Vasudevan Nambudiri are only a few among those who helped these mine in making available many relevant books and periodicals.

I express my sincere thanks to Arshapratisthanam Calicut I for taking up the publication of my second book as well. The book, Life and works of Vachakumnam Vasudevan Nambudiri published by Arshapratisthanam in 1999 was my doctoral thesis.

Let me state very clearly with deep gratitude that this publication would not have seen light now but for the kind financial assistance from T T Devasthanams Tirupati.

I feel blessed if this book serves as an introduction to the life and Sanskrit works of Ottur before the people of the present and coming generations.

"Sreekumaran.
Calicut I
10.7.2001

Dr. C. Sreekumaran.
Head of the Department of Sanskrit
The Zamorin's Guruvayurappan College
Calicut
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publishers Note</td>
<td>7</td>
</tr>
<tr>
<td>Message</td>
<td>9</td>
</tr>
<tr>
<td>- Justice V. Balakrishnan Eradi</td>
<td></td>
</tr>
<tr>
<td>- Dr. P. Achuthan</td>
<td>10</td>
</tr>
<tr>
<td>Foreword</td>
<td>13</td>
</tr>
<tr>
<td>- Dr. K.N. Neelakantan Elayath</td>
<td></td>
</tr>
<tr>
<td>Preface</td>
<td>19</td>
</tr>
<tr>
<td>- Dr. C. Sreekumaran</td>
<td></td>
</tr>
<tr>
<td>Photograph</td>
<td>24</td>
</tr>
<tr>
<td>- Ottur Mana</td>
<td></td>
</tr>
<tr>
<td>Chapter I</td>
<td>25</td>
</tr>
<tr>
<td>Life Sketch</td>
<td></td>
</tr>
<tr>
<td>Chapter II</td>
<td>43</td>
</tr>
<tr>
<td>Sanskrit Works of Ottur</td>
<td></td>
</tr>
<tr>
<td>Chapter III</td>
<td>50</td>
</tr>
<tr>
<td>A Brief Analysis of the Sanskrit Works</td>
<td></td>
</tr>
<tr>
<td>- Rasamadhuri</td>
<td>52</td>
</tr>
</tbody>
</table>
CHAPTER IV

AN APPRECIATION OF THE SANSKRIT WORKS

SELECT BIBLIOGRAPHY

PHOTOGRAPHS

A FEW RADIANT FOOTPRINTS

APPENDIX

I. SANSKRIT WORKS OF OTTUR’S FAMOUS MALAYALAM POEM

II. MALAYALAM WORKS OF OTTUR

III. PUBLISHED ARTICLES OF OTTUR (SANSKRIT AND MALAYALAM)

IV. SAMPLES FROM THE SANSKRIT WORKS OF OTTUR
"Murn Manu - Here was born the great Poet"
CHAPTER -I

LIFE SKETCH

INTRODUCTION:

Ottur Unni Nambudiripad was a devotional poet. Born in an orthodox Nambudiri family, he was brought up in an atmosphere of ritualistic tradition. Though he was the master of a progressive mind and had undergone English education, which was against the customs and beliefs of the Nambudiris at the time, he was also a great devotee of Lord Krishna. He had written many poems both in Malayalam and Sanskrit in praise of Lord Krishna and teachers like Sri Ramakrishna, Vivekananda etc. The poems are written in a style which is full of Bhakti, which attracts the minds of the devotees. His contribution to Sanskrit literature especially in the field of Bhakti is worth studying. Here an attempt is made in this direction in this brief monograph.

LIFE

Sri Ottur Unni Nambudiripad, one of the great devotional poets of Kerala of the twentieth century was born at Ottur Mana, on 9th May, 1904 That was on 26th Medam 1979 as in the Malayalam era. His star was Avittam. He belonged to family of nambudiri brahmanas, which had been noted both for their artisa-

p.42
erotic tradition and for their devotion to Vedic studies. His father was Ottur Narayanan Nambudiripad, a renowned Rigvedic Scholar. His mother was Sredevi Antarjanam, who originally belonged to the Muniyamangalath Mana near Kaladi. The Ottur Mana is situated on the banks of the Bharathapuzha at Mayannur near Ottappalam in Palakkad district of Kerala.

The actual name of Ottur Unni Nambudiripad was Subrahmanyan. He was called 'Unni' at home and so was called 'Unni' by others also. He was brought up in an atmosphere of all the rituals, characteristic of Keralaite braminas. So Ottur (Ottur Unni Nambudiripad) had all the traditional Practices like Upanayana strictly according to the rules. He had observed the Vratas also, accordingly Ottur himself has mentioned about the family atmosphere in which he was brought up. The family deity was Manoharadaswami, a particular dhyanaarupa of Bhagavathi. But Ottur's istadevata was Lord Krishna, and he was very much interested to hear the stories connected with Lord Krishna from his very early days onwards.

It was at the age of seven, that his Upanayana ceremony was performed. Duly he started his Vedic studies under his father. By four and a half years, the boy was able to learn by heart the whole of Rigveda Samhita. He mastered the Pada, Krama, Jata and Ratha and so was able to win the first place in the tests of

2 Singam Tayanayanand, Swamikrishnachandramoorthy. Madras, 1973, p 93
3 Sevus Krishna Murti, Bhaktasvami, Vol 4, No 10, Guruvayur Devaswam, Guruvayur, Sept '99, p 17
4 Ottur Unni Nambudiripad. Bhaktasvami, Vol 4, No 9, Guruvayur Devaswam, Guruvayur, Sept '99, p 17
Proficiency at the famous Katavallur Anyonyam. This competition meant for testing the ability of presentation of the hymns of the Rigveda was called Katavallur Anyonyam since it had been taking place traditionally at Sri Rama Mahasashtra at Katavallur situated about thirty kilometers from Thrissur. The Brahmin scholars belonging to the Thrissur Brahmaswom Math had to face those belonging to the Thrunavaya Brahmaswom Math and there were always tough competitions. Ottur had won representing the Thrissur Brahmaswom Math.

It was at the age of twelve that he wrote his first poem 'Sri CP Narir and Chuvvallur Krishnankutty' have mentioned. But Swami Tapasyananda has taken this age as fourteen. His view seems more reliable as it is found in one of the works published when Ottur was alive. The view that the first poem of Ottur was on Lord Krishna, can be taken harmless.

Besides vedic study, Ottur had a fairly good education in Sanskrit. He studied Sanskrit literature including Kavyas and Natakas, under the great scholar Sri Krishna Sastri who had been staying at Ottur mana for preaching Bhagavatha. Ottur was taught advanced lessons in Sanskrit, in Sastras including Vyakarana by the eminent scholar Subharama Bhattar.

Ottur's father Sri Narayanan Namboodripad wanted to make

---

1. Dr C R Somanathan, "Katavallur Anyonyam" introduction (chaparam Purushottam Shri Hindi 3) some pages.
2. For details see Kambalakhor Thompson, Kambalakhor Thompson, Landre (Thampuran DD Band, Thampuran 31 pp 82-89).
5. Swami Tapasyananda, Uha, p 27.
6. CP Narir, Uha, p 42.
his son a Rigvedic scholar. But Ottur, who was by now seventeen years old, had a strong will to study English. His father and other members of the family except his grandmother were against this idea. During those days, English study was not considered as a welcome act and so was not intended for the Brahmins. He was discouraged by the words, "If you are very much particular, you may stick on to your will and study English. But bear in mind that you won't be paid even a single paisa in addition to the amount of Rs. 500/- which has been stored for you. You won't also be allowed to perform the Shraddhas, the paternal offerings along with the other members of the family." But these dissuasive words were not sufficient to change Ottur's mind. His grandmother realizing the situation in which Ottur was, felt pity for him and recommended to his father Ottur was thus allowed to join for modern education.

Ottur joined the Nambudiri Vidyalayam at Edakkunt, near Thrissur. He was admitted to the 7th standard. As he was found extraordinarily brilliant, he was given a double promotion to the 9th standard. Then he joined the Tiruvattamala high school. Unfortunately he had to discontinue his studies at school, before passing the school final examination for reasons of ill health. He had great ambition to go to England for higher studies, but his efforts were in vain.

It was during this time that a remarkable event took place in his life. He had great admiration for Mahatma Gandhi, whom he had met a couple of years ago, while he was aged fifteen. Ottur

11 Chellavadhu (Sreeveeraksham) 1958, p 17
12 Interview with Ottur Santhana Namboodiripad, younger brother of Ottur Vinni Namboodiripad
13 C P Meenakshi, 1962 page 43
was inspired by Gandhian thoughts, principles and literature. He even had in his mind a strong desire to be physically near to Gandhiji. Meanwhile he heard about Gandhiji's visit to Kerala. Ottur managed to become a volunteer and thus his dream was fulfilled. He was lucky enough to get the chance of helping Gandhiji with his hands from the train to the platform which had been crowded with people eagerly waiting for Gandhiji. Later he had got opportunities of meeting Gandhiji at close quarters. He was all the more attracted by the principles of Truth and Ahimsa practised by Gandhiji. He was very much influenced by Gandhiji's simple way of life. He also understood the meaning of Brahmacharya in the real sense of the word. He tried to follow closely the path of Gandhiji in his life. He decided with firm determination to remain a bachelor in spite of his parents' compulsion for marriage.

It was three months before his twenty-second birthday that Ottur happened to read the literature of Swami Vivekananda. Ottur himself has mentioned that the words of Vivekananda seemed like nectar to him. So he continued reading Vivekananda's works as a remedy for his unfulfilled desires and for getting peace of mind. Vivekananda's literature created in him a very strong desire to know more about the life of the great master Sri Ramakrishna, the spiritual guru of Swami Vivekananda. A small book in Malayalam containing a brief life sketch of Sri Ramakrishna, which cost only one rupee, was bought by Ottur. At
the very sight of the book, Ottur felt it as 'too little for a starving man.' But on reading the book he realised the value of it. It had quenched his thirst. He felt a new experience. His view of life had changed altogether. Ottur bought a set of beautiful pictures of Sri Ramakrishna, Sarada devi and Swami Vivekananda from Trissur. The very sight of these pictures had a great impact. Ottur's brother, Raman Nambudiri pad, younger to him by five years, wanted Ottur to place them in front of him so that he could pray before it every day. Ottur himself had mentioned about this incident in a heart touching manner in one of his published articles.

Having felt that GuruvaYur Sree Krishna Kshetra was the most suitable place to get a good spiritual atmosphere, Ottur, who was now twenty-four years old, reached there. He was willingly accompanied by his brother Raman Nambudiri pad. On every day Ottur, along with his brother, would reach the temple by 5.15 am. He would remain there till the Madhyana puja was over. In the afternoon, he would be back by 4 pm and would be present there till the last puja was over. This was his daily routine. At the temple he would be back by 4 pm and would be either reading spiritual books or hearing Bhagavatya or chanting the name of Lord Krishna, the deity of the temple. He also found time to study Bhagavad Gita and Bhagavatam from the great scholar Pulipaka Saraman Dasdarar Nambudiri pad.

18 Ibid.
19 Churumier Krishnamurti, op.cit., p. 16
20 Ottur Umap Nambudiri pad, op.cit., pp. 17 ff
21 Ottur Umap Nambudiri pad, Prabha Bhagavatam Ramani (Mal.) Sreevadi Bhagavatya Vypana Samuti. GuruvaYur 84, p. 5
He also had the rare opportunity of hearing Bhagavatam read and explained by the famous Bhagavata interpreter Sri Vazhakunnam Varudevan Nambudiri. It was under his guidance and directions that Ottur started the public exposition of the Bhagavata before the deity at the Guruvayur temple. It was from here that Ottur developed his skill and ability in Bhagavata. Probably ever since the time of Narayana Bhatta, the author of Narayaniyam, the importance of this temple has been on the increase and celebrated scholars in Bhagavatapurana have always gathered around here for the exposition of Bhagavata and propagation of Krishna Bhakti. Ottur also belonged to this tradition. Ottur, after having enjoyed the spiritual atmosphere there for about four years, returned home with his brother. He continued his spiritual sadhanas and worship of Lord Krishna, at home.

Ottur, during his stay at Guruvayur, had bought by past a book in English from Calcutta. The book contained an elaborate life history of Sri Ramakrishna along with an introduction by Mahatma Gandhi. Ottur felt the book worth to be called Abhinava Bhagavatam. He started translating it into Malayalam in order to teach and enlighten his brothers. Ottur also started teaching English to Raman Nambudiripad, who wanted to read and acquaint with the English literature of Swami Vivekananda.

It was during this time that Ottur first heard of Swami Nirmalananda, who had established the Sri Ramakrishna Ashrama at Ottapalam. It was Venuravananth Raman Nambudiri, who first told Ottur about Swami Nirmalananda. Ottur found in
Nirmalananda, his spiritual guru and thus became his disciple at the age of twenty eight. Ottur was thus attracted to Ramakrishna organisation. He also started giving spiritual lectures at the Ashrama at Ottappalam.

When Ottur was thirty two, a tragic incident took place in his family. His brother Raman Nambudripad died of chickenpox and this incident made him very sad. Ottur himself had narrated about this unexpected separation of his brother who had in his mind a strong desire to get Mantradhiksha from Swami Abhedananda, one of the greatest direct disciples of Sri Ramakrishna. Ottur was all the more unhappy thinking of his inability to fulfill his brother’s last desire. Ottur had not even taken the pains of writing a recommendation letter to Swami Abhedananda for his brother who had repeatedly requested him for the same. Ottur repented for it and felt bad of himself. It was Swami Nirmalananda’s timely advice that helped Ottur to a great extent to regain his peace of mind.

After a couple of years, the unexpected demise of Swami Nirmalananda, his spiritual guru, and the reminiscences of his brother led Ottur to a more gloomy situation. At last he decided to write to Swami Abhedananda of his brother’s demise and unfilled desire. His letter had its effect. Swami Abhedananda performed special prayers for his brother and Swamiji wrote to him, “Your brother’s soul will rest in peace at the feet of the great divine master Sri Ramakrishna.” Ottur was really lucky enough to get the reply from Swami Abhedananda himself, as Swamiji had lived only for a week since he wrote this letter.

26 Swami Tapovanam, op.cit., p. 105
27 D.P. Nair, op.cit., p. 42
28 Ottur Chera Nambudripad, op.cit., pp. 19-23
It was at the age of thirty three that Ottur had the opportunity of meeting Ramana Maharshi, one of the greatest mystics, saints of that time. He had felt great peace and happiness in the company of the Maharshi.

Ottur used to attend functions and read his own poems. Mahakavi Akkattam Achuthan Nambudiri, the famous Malayalam poet had also participated and read his poems in such a function at Advaitashrama, Kalady. He has written about the simplicity and style of poems of Ottur. "If he had written in English, he would have become famous as a Vissakhar." He has also mentioned of a paper entitled, 'The Kerala Contribution to the Bhakti Literature of India, Which Ottur had prepared for being presented in a seminar at Sri Ramakrishnaashrama, Bangalore. Ottur had showed the paper and asked him to give necessary corrections. Akkattam Achuthan Nambudiri was really surprised both with the style and the content of the paper written in excellent English language. According to him, "Ottur's poems are offerings to the Lord Krishna his istadevata." He has added, "If you have not read them, you are the losers."

Akkattam remembers his first meeting with Ottur that took place more than fifty years ago at the Guruvayur Sri Krishna Kshetra. His father showing a lean tall young man who wore sandal marks on his head and flowers on his ears, said to him, "That is Ottur Urossi Nambudiripad." Ottur's simplicity had really attracted Akkattam, at his very first sight itself.

29 Ottur Urossi Nambudiripad, Bhakthi-Kalyanam, Guruvayur, Guruvayur Press Aug '65 p.8
31 Ibid.
Ottur himself had mentioned in one of his articles about his visit to Sri Appan Thampuran, one of the greatest Malayalam Prose writers of the time. Ottur was thirty-five years old then. He wanted to get a few of his Malayalam Poems corrected by Thampuran. Thampuran had discussions with Ottur on various topics for a long time and he concluded his words with the comment, “You are a person who can really write good poems.” Ottur was very much encouraged by these words because he had great admiration for Thampuran and his Philosophical, spiritual, and literary ideas.

At Ottur Mana there were spiritual gatherings very often. Ottur used to give talks, read poems, and even encourage others to speak. Sri U’ Sankaranarayanan, a Malayalam writer has given an account of these activities. He was once asked by Ottur to deliver a talk. He performed it with nervousness for he was facing an audience for the first time in his life. On his father’s request, Ottur had promised to teach him Sanskrit language. But unfortunately it had not materialised for want of favourable circumstances.

By the time Ottur U’na Nambudripad became famous not only for his poetry and wisdom but also for his eloquence. He attracted the audience by his own style of presentation. Sri S. Guptan Nair has narrated in his appreciation about one of the spiritual conferences in which Ottur, who was then aged around forty-five, had presided over. The function had taken place at Neeleswaram.

12 Ottur U’na Nambudripad Bhakti kavya, Vol. 1, No. 3, Courier, Aug. 82, pA.
14 S. Guptan Nair, Ramakrishnaram, introduction, prabhuddha karalam Prusa, Trivandrum 1974.
In addition to the talks and lectures Ottur used to conduct, Narayana Sastha also acted as Guruvar's temple and outside. It was at one of these Saptahams arranged at Kanakarappah Mana that Sri Chirattanachari Narayanan Munuswamy first met Ottur. Ever since Sri Munuswamy was a very intimate friend of Ottur, Sri Munuswamy's spiritual guru Malliyoor Santharam Nambudiri, who had high administration for Ottur, had taken Munuswamy with him, for hearing the Saptahams. Ottur had by that time become an efficient and experienced spiritual teacher. Sri Munuswamy saw Ottur, who was a man of sixty-five then, talking clearly on spiritual subjects with a clear and determined voice showing up spontaneously from a lean body. Sri Munuswamy felt Ottur to be comparable with Sri Sukabrahmarshi, and a poem was written by him in this view. Many articles have also been written by Munuswamy on his personal experiences with Ottur.

Sri Vallathol Narayanan Menon liked to look at Ottur's poems as a continuation of that of the famous Bhaktiakavi Poomthanam Nambudiri. Dr N V Krishna Varkey has pointed out that Ottur was called 'Abhinava Poomthanam' by many of the scholars and devotees. Ottur had called himself Thulasidasa in at least one of his articles. His house had been named 'Thulasivanam'.

These names do remind that Ottur was the direct disciple of...
Swami Narayana, who was also known as Thulasji Maharaj

Sri P. C. Vasudevan Elayath, one of the famous Sanskrit Scholars, recognised the poet Ottur as Ubhayakavi, taking into consideration his proficiency in writing in two languages Sanskrit and Malayalam, alike. Sri Akkathan has also praised Ottur's ability in writing in two languages with the remark “Ottur's Sanskrit poems are as good as his Malayalam poems”.

Dr. M. L. Leelavathi observed that Ottur's Poems can be taken as sweet as the pudding offered to Lord Krishna and as pure as thirtha, the sacred water.

On 26th December 1980, Sri Ottur Unni Nambudiripad was awarded the title 'Kavyakoustubham' on behalf of Anjam Madhavan Nambudiri, the Managing Trustee of the Sree Guruvayurappan Sankeerthana Trust, Guruvayur. In the function that solemnised at the Sathram Hall at Guruvayur, the relevance of Ottur's poetry in the present age was pointed out.

On 2nd April 1983, Ottur was selected for the President's award for 'Sastrapratishta and Scholarship in Sanskrit'. In an article published in this connection by the Government of India Press, New Delhi, the two works of Ottur namely Radhakrishnasayam and Srivamkrishnakarnamritam were specially praised as his masterpiece works.

Ottur was also selected by the Kerala Sahitya Academy, for
having written 'Sribhagavanamvrama', which was recognized as the best work in Vedic literature published during 1980 & 2. Sri Thakazhi Sivakumarappan, the famous Malayalam writer, had presented the K.R. Nambuduri award appreciating Ottur for the same.

The Sathabhishekha of Ottur, he having seen thousand full moons, was celebrated at Narayanalayam, Guruvayur, in which Vanhravanamth Raman Nambuduri had also taken part.

In 1983, Ottur was for the first time invited to the Mata Amritanandamayi Ashram at Vallikkavu near Quilon for delivering a lecture in connection with the 80th birthday celebrations of Mata Amritanandamayi whose original name was Sushrana. At the very first sight itself Ottur became inspired by the spiritual atmosphere there. Later he was quite often a welcome guest for the spiritual gatherings and celebrations that were organized there. He had also participated in the 11th birth anniversary of Mata Amritanandamayi. On that occasion he had praised her remembering Sri Sarasadesi, the life partner of Sri Ramakrishna, in all respects. Later on Ottur stayed in the Ashram almost every time except when he went to the Guruvayur temple of his house 'Thulasesvanam'. Ottur Narayanan Nambudripad, son of Ottur's younger brother Sankaran Nambudripad, remained with him all day and night and accompanied him wherever he went. He served Ottur affectionately with great care.

At the Ashram, Mata Amritanandamayi, though a young lady, took care of the aged Ottur with love, just like a mother on her

64 For details, see Urvashi Gouravvanapu's Mamallini Gouravvanapu Vol. 22 No. 1, Urvashi Gouravvanapu Sundaramba Pan Cameraphoto Book, Pagoda Press 89
65 For details see Mata Amritanandamayi, Part 21, 3rd edition of Mata Amritanandamayi's Philosophy, Mata Amritanandamayi Centenary, Quilon, 99, pp 989-91.
child. She even took him with her for special tours and pilgrimages. Ottur had written poems in Sanskrit and Malayalam illustrating her merits.

Dr. Ramachandran Nair, an eminent Ayurvedic Physician and a devotee of Mata Amritanandamayi, had been treating Ottur, who was physically very unhealthy. Now as Mata Amritanandamayi was going for a world tour, she thought it would be better if Ottur stayed at the doctor's house at Kottayam and was treated from there itself. It was during that time he participated in a spiritual conference, held on 13th Aug '89, in connection with Ekadasi, at the Thirunakkara Sri Krishna Kshetra, Kottayam. He talked for about 45 minutes inspite of his ill health. He talked on Jnana and Bhakti. After the function he prayed to the deity at the Thirunakkara Mahadeva Kshetra.

The last function Ottur addressed the audience was a satsanga arranged at the doctor's house itself.

Having heard of Mata Amritanandamayi's return to the Ashram, Ottur felt like meeting her. On 20th Aug '89, the day before his journey to the Ashram at Vallikavu, one of his intimate friends Sri Chirattamon Narayanan Moosad visited him. Ottur was very much tired especially due to his old age. Ottur talked to Moosad with great enthusiasm ignoring his ill health. Ottur had fallen down and since that day, 15th June, his condition became worse. He was bed ridden. While talking to Moosad Ottur showed him his note book in which was written two prayers meaning, 'I will be blessed if I am dead' and 'let me die'.

66 Chirattamon Narayanan Moosad, Bhakthapriya, Vol 4, No. 12, Guruvayur Druseema, Guruvayur, Dec 1989 pp. 11-17
Sri Mooowad asked Ottur to clarify these prayers. He asked why Ottur did not pray for immortality. Matyasena Amrtam Gamaya, which he felt was apt for a devotee especially like Ottur. He also requested Ottur to change the two prayers according. Ottur came up with a counter question in the next second, "will every thing I pray for take place exactly?" But he corrected the line with a laugh considering his friend's desire.

It was dark outside. So Mooowad wanted to take leave of Ottur. Ottur looked at Mooowad for a while and addressed him in English, "My Bonhom friend" Mooowad. Observing these words to be similar to those of Lord Krishna, who had addressed Sudhava, "Tvam me bhrittyah suhrd sakha" Sri Chintaman Narayanam. Mooowad has narrated these incidents in a touching manner.

On 21st Aug '89 Ottur left Kottayam for the Ashram. He was very weak and had all discomforts related with old age. He was given special care and attention by Brahmaswaru Dr. Leela at the Ashram, as directed by Mata Amritanandamayi. Mata Amritanandamayi herself found time to sit with him quite often though there were many devotees who came there to meet her and get her blessings.

On every Thursday there were thousands of devotees at the Ashram since Mata Amritanandamayi is supposed to be in Bhavasamadhi on this day. It was a Thursday and now Ottur was all the more weak physically. His condition was becoming worse every moment. He was often calling out, "Mother, call me soon."

48 For details see Kashi Ram Mehta, Mata Amritanandamayi, Bloomton Press, Udaipur, Sept. 00 pp 30-35
Mata Amritanandamayi was always nearby gently touching his body and speaking words of encouragement. She sat with him throughout the night. The next morning Mata Amritanandamayi called upon Dr. Leela. She was asked to send Narayanana Nambudiripad, son of Ottur's brother, to enquire Ottur regarding his last desires. Narayanana Nambudiripad, who had been sincerely serving the poet day and night at the Ashram and outside, went near Ottur. Ottur told him that on his death the funeral has to be arranged at the Ashram itself. Ottur had been frequently calling "Amma, Amma," (Malayalam word 'Amma' means mother) until his last breath. He breathed his last at about 10 a.m. on 25th Aug. 1989, keeping his dead on the lap of Mata Amritanandamayi, seated informt of a large crowd of sad devotees witnessing the last moments of Ottur's life.  

Everything had taken place as Ottur had wished. He had written a Malayalam poem decades ago, when he was only twenty eight years old. In the poem, Ottur had expressed his desire to have his last moments of life on the lap of Namamba and that had exactly come true. He died with his head kept on the lap of Mata Amritanandamayi, who is believed to be the divine personification of universal motherhood. The Sanskrit translation of this touching Malayalam poem of Ottur written by C. Krishnan Nambudiripad was broadcast in the Amaravani Programme of AIR Kozhikode on 20th July 1990.  

The last poem that Ottur wrote was a prayer to Mata Amritanandamayi, requesting her to allow him to breathe his last
on her lap. In the poem, Ottur’s request to her was to show him Lord Krishna, like a mother showing her child the moon in the sky to make him asleep. This poem dictated by Ottur was written on Thursday, the day of Ashtami Rohini which is believed to be the birthday of Lord Krishna. On the same day, Ottur had asked Mata Amritanandamayi to give him permission to leave this material world.

It was Mata Amritanandamayi who gave the necessary directions for the last rites of Ottur. Ottur’s dead body was taken to a hut nearby where Mata Amritanandamayi used to give interviews to her devotees. The dead body was placed South North. Thulasi flowers were kept around and lamps were lighted. The Brahmacharins were directed to read the 8th Chapter of Bhagavad Gita, by Mata Amritanandamayi. All were asked to recite ‘Om Krishnayanamah’. Then Geetha chanting continued. After the relatives of Ottur came, at about 12.00 clock at night the dead body was taken to the burial ground, arranged with fragrant flowers added with Ramaccam and Karpuram. Mantras were also recited. Ottur Narayanan Nambudiripad was requested to light the funeral fire.

On the evening of 26th August, the sitabhasama of Ottur Uma Nambudiripad was taken to the sea by Amritamacanta, one of the Brahmacharins of the Ashram.92 while a large crowd of people watched the scene with wet eyes.

91 niras pp 30-35
92 And
CHAPTER II
SANSKRIT WORKS OF OTTUR

RASAMADHURI

Rasamadhuri can be regarded as an invaluable treasure to Bhaktisstra as well as Sanskrit literature. The book in its style and contents attracts the readers to a great extent. All the nine poems included in this work were written probably with a view that each of them should illustrate a particular topic. The nine poems are Rasamadhuri, Syamasundarah, Gopibhakthih, Kada, Nivritthih, Radharamanah, Visnupadi, Nilacandrika and Gadadhanyam.

The name of the first poem containing 15 verses is Rasamadhuri, the name of the book itself. It is a prayer to Lord Krishna and has been written in the Rathuddhata metre.

Syamasundarah is also on Lord Krishna. The metre used here is either Indravajra or Upendra vajra.

The poem Gopibhakthih establishes the superiority of Bhakti to all other means of salvation. The poet has further tried to prove that a true lover of God does not even think of Salvation. The metre used in Gopibhakthih is Vasanathattilaka.

2. For detailed marks of the nature of Sanskrit books, refer the select bibliography.

-42-
The poem Kada is regarding of the intense desire of a devotee towards his Ishtadevata. The poem has been written in Sahastrika metre.

The next poem Nivritti is an advice to the world emphasizing the need of surrendering to the God.

The poem Radharamanah is an attempt to develop the idea of Parabhhakti by illustrating the love between Radha and Krishna.

The poem Visvapanch is based on the idea that Lord Krishna is the Ultimate reality of everything in the world.

The poem Nalasandhika deals with the description of Lord Krishna as blue moon light.

The last and longest poem Gadadhanyam is a compendium of the life and teachings of Sri RamaKrishna.

SRI RAMAKRISHNAM KARMAKRITAM

The work consists of two hundred and eighty shlokas in ten cantos. It is a work of highly devotional nature and great poetry. The poet has employed the vasanthi lokam metre throughout except for a few stanzas written at random in Anustup metre. This work is neither philosophical nor theological, but is devotional in nature. By narrating beautifully the various instances connected with the life of Sri Ramakrishna, the great spiritual master of Bengal, the poet Omkr has succeeded in proving that Samhita is not a dead language. Of the five extant karmakritas, Omkr's is the last written one.

2. Omkr Guru Nanakdev, Shriashnamanavam Nr. Ramakrishna Math, Madras, 1973
3. The Other names Karmakritas are Shankaracaritam, Gopalacaritam, Vishnuvikramam, Gokulavesavaram, and Bholanathavaram.
Of the ten cantos, the first one, containing 41 stanzas on the supreme glory of Sri Ramakrishna, throws light on the various qualities of the great master. He is described to be a unique storehouse of the six majesties—power, glory, renunciation, beauty and kindness. He is characterised as the great treasure house of excellences, concentrated power of goodness and the bestower of the bliss of God realisation. The poet illustrates that everything connected with him is sweet—his name, form, life history, saying and song. The poet by comparing him, with a nectar ocean of all things and with a reservoir of spiritual freedom of love, has tried to develop his view on Sri Ramakrishna.

In the second canto, the poet tries to prove his view that Bhakti is of the highest spiritual value. He emphasises the need of praying Sri Ramakrishna and tries to list the merits that one acquires by his blessings. He argues that Bhakti is even superior to Makti in certain aspects.

The third canto deals with the aspirations of a seeker. The poet eagerly waits with expectation for that blessed dawn on which he would be uplifted by Sri Ramakrishna to that abode of sakshadanda, free from all worldly pains. He dreams that on that dawn he will be able to sport joyfully with divine love.

In the fourth canto Sri Ramakrishna is characterised as his sole refuge.

In the fifth canto, the poet emphasises the need of universal love and dispassion. The poet says that a man in a society should do his dharma, without which his health is fruitless. He adds that by the grace of Ramakrishna one will be raised above the worldly pleasures and accomplishments.
The sixth canto reveals the poet's longing for Sri Ramakrishna whom the poet addresses as his Lord. He calls forward to help him to get out of this world.

In the seventh canto, Bhakti is illustrated as superior to Moksha. The poet's desire to develop his Bhakti in Sri Ramakrishna is also mentioned.

The eighth canto is on practice of devotion. The poet, Uttar describes the qualities attained by devotion and clasifies the need of it.

The ninth canto throws light on the poet's view that Sri Ramakrishna is the only God about whom he has heard of.

The tenth and the last canto is on prayer and resignation. This canto is based on the qualities of Sri Ramakrishna who is supposed to have the power of uplifting any one from this world to his blessings.

AGHORAMANIH

The work Aghoramanih of Uttar is a collection of one hundred and fifteen stanzas. The story of Aghoramanih, a Bengali lady devotee of Lord Krishna, is narrated in simple, fluent and lucid style. The poet employs the Vasantharatna metre throughout except for the last six verse on Sri Ramakrishna which are written in the Sandoskandita metre. In short, the story of Aghoramanih is as follows.

Having lost her husband in the early days of her wedded life, Aghoramanih managed to overcome the deep-rooted grief of her husband's demise by engaging herself in the worship of Lord Krishna. She stayed alone in a small hut at a Kismat charity on

Calcutta, chanting the names of Lord Krishna, meditating on him and praying for him. She also visited the temple nearby her hut, everyday. She spent about thirty years like this always immersed in Bhakti. The only unfulfilled desire that kindled in her heart was to get the vision of Lord Krishna.

Meanwhile, she heard of Sri Ramakrishna of Dakshineswar, who was supposed to have the rare spiritual power of witnessing Goddess Kali, in front of him. Aghoramani visited him with the utmost hope that he would enlighten her in the spiritual path.

Sri Ramakrishna, who was very happy to see her, praised her, talking highly of the food items she had taken with her as a visitor. Aghoramani disliked it, as she had never expected such talk from a great saint like Sri Ramakrishna. But she could not keep away from visiting him quite often as she had experienced an indefinable power of attraction towards the great master.

One day, Aghoramani was doing her prayers sitting alone in her room which had been closed from inside. Meanwhile she noticed Sri Ramakrishna sitting and smiling at her. She could not believe her eyes. To test her vision, she stretched her hands at him. At that time Sri Ramakrishna disappeared and at that spot was seen a little boy shining with divine grace. Yes, her dream had come true. It was Lord Krishna himself, who stood there in the form, she had always longed to see.

The little boy played all sorts of mischief. Aghoramani spent all the time looking after the little boy.

Aghoramani knew that this fortune was due to the grace of Sri Ramakrishna. So she went to Dakshineswar with the little Krishna on her shoulders. Sri Ramakrishna was very happy to see her. He danced with supreme joy. Even Aghoramani forgot herself...
and experienced great joy. She was surprised to note that the little boy playing around, at times, entered into Sri Ramakrishna’s body and disappeared. Later the little boy reappeared again. She realised that Sri Ramakrishna was none other than Lord Krishna. Aghoramani returned to her residence in the evening on the same day.

She spent about two months in the company of little Krishna. She looked after the child as a mother with great joy. During this period she had even forgotten her household affairs and bodily matters.

Sri Ramakrishna, finding that her body was too weak to bear this extreme happiness, took away her vision of Lord Krishna. On being asked by her, why she was being punished, Sri Ramakrishna comforted her. He said that even he had not been so lucky to stay and play with Lord Krishna. He reminded her of the good fortune she had experienced. Aghoramani became famous as 'Gopalamata' since Lord Krishna had been like son to her. Even Narendra, who later became famous as Swami Vivekananda, looked at Aghoramani with great admiration.

Aghoramani had visions of Sri Ramakrishna even after his death. Towards the end of her life, she realised that Lord Krishna and herself were one and the same. Even after her death, her story did remain in the heart of the devotees.

SRIBHAGAVANUVACA

Sribhagavasuvaca is an array of four hundred and twenty-two verses written on the gospels of Sri Ramakrishna, who was a

\[9\] Chinabuddhi, Sribhagavasuvaca, Ramakrishna Ashrama, Thrissur, June 1982
great spiritual saint of Bengal. As the poet himself says, nearly half of the verses are direct translations of the words of Sri Ramakrishna into Sanskrit. The remaining ones are those written according to the poet's imagination nourished by the teachings of Sri Ramakrishna. In short, since all the verses can be found to have direct or indirect connection with the words of Sri Ramakrishna, whomottar had addressed as Bhagavan, the book has aptly been entitled Sribhagavanavac. The work is both philosophical and devotional. The verses have been written either in the indravajra or in the upenstravajra metre. The style of the work is such that it endears not only the bhaktas but also the sahrdayas.

**RADHAKRISHNARASAYANAM**

This work can be considered as one of the masterpiece works of the poet. He tries to illustrate the concept of Bhakti throughout. As the name of the work suggests, both Lord Krishna and Radha are given importance, as divine personifications. The work is a collection of twentyfive beautiful poems, each consisting of thought provoking but simple verses. The poetical beauty is evident from each of the verses.

**MATRPUJA**

Matrpuya is a very short work, devotional in nature. In this work we find the AmritanandamayidhyanaLokes. They are on Mata Amritanandamayi of Vallikkavu near Quilon in Kerala. Of these slokas the first two are in Sandoolavikridita metre and the last one in Stadgara metre.

Following the dhyanaLokes, there is the Amritanandamayi
Achtotharasathamnamam consisting of forty seven stanzas on Arastup metre on Mata Amritanandamayi. They are simple prayers praising her and addressing her by different names. The poet Ottar’s view on Mata Amritanandamayi to be a divine mother is obvious from this work.

In addition to the above mentioned Sanskrit works, Ottar and Sambudhipad has to his credit a large number of works in Malayalam, as also poems and articles published in Malayalam periodicals.
CHAPTER III

A BRIEF ANALYSIS OF THE
SANSKRIT WORKS

RASAMADHURI

Rasamadhuri, though a short work, is very significant as a piece of literature connected with Bhaktisastra. Among the various subdivisions of Bhakti, this work can be classified under ragabhakti. The style of the poet has been quite suitable for the same. The title is substantiated by the poems in it. It looks as though the poet has proved himself to be an exquisite artist in making up a beautiful picture by attractive words as charming as the divine from of Lord Krishna. He has given life to this body by the subtle and intrinsic bhakti rasa.

The poet has given the name of the first set of poems to the work. This itself throws light on the poet’s emphasis on Raga Bhakti, which has been selected as the main theme of the poem under this subtitle. The poet’s words emerge from a heart immersed in Bhakti, which is evident from the stanza that follows:

रागार्तरसके भूपंकिता
भाषारससस्नेतरागिता
संकल्परामाण्डिरायोऽर्थे
करी करो रसायुक्तारोः

2. Ibid., page 1.
It seems the following verse is a well focused clear and vivid
photography of Lord Krishna, playing in the poet’s mind:

कृष्णमथननास्मात
गमनिरतमभुज्जानाः
कर्मभवनंनुषोधनाय
सुदरमोहनारामाय

This verse is a girtland of 25 shlokas each shloka competing
with the other in beauty and fragrance.

The next poem with the title Swamisundara is brimming with
powerful imagination, to exemplify which Swami Aksharananda
quotes the verse:

रजसयज्ञो सत्याक्षारवर्जया
या जितेऽर्जा रजोनङ्गित यन
मा कृष्णाक्षारवर्जयाय
कलायद्वै स्वप्नमुन्नयाय

The poet goes on describing the various aspects and qualities
of Lord Krishna - His Viṣṇudeva, who he says is beyond the reach
horizon of even the Vedantists. He concludes his second verse with
16 Stanza with the remark that Sri Krishna is Acyutabhasubhaya.

In the next topic 'Gopibhakti' the poet has praised the
supreme devotional attitude of the Gopis. His admiration regarding
their bhakti is clear when he says that Krishna is easily attained by
them whereas he is not realised by the followers of Veda or Yoga.

‘Kada’ is a short poem containing 10 verses. The poet's
desire to get immersed in the nectar of Krishnabhakti is evident from these verses. He waits eagerly for that day of his union with Lord Krishna when he will experience supreme ecstasy. He forgets himself contemplating the form of his God, addressing him by different names:

पुरुषोत्तम कृष्णकोशनन्
कस्य नामः समस्तां नमः
इस्तं मूर्तिनाम यथा कल्याणाय का
कृष्णदेवनामः उत्सवकेतुसुधानमः

According to their attitudes, people can be classified as belonging to Pravruthi marga or Nivruttimarga. Those belonging to the former get involved in worldly affairs while those belonging to the latter renounce worldly enjoyments, which is possible only by total vairagya. In the poem Nivruttih, the characteristics of such rare devotees are described. Ottar bids farewell to the moon, the symbol of happiness and even to his poetical talent. See the following verse:

अवेर्याधधनकमः नन्दे
भैरवशिः कात्यायनमार्यत
हिय जयत्वात् कान चूय
हरिसमानकेस प्रभािं शाखा

His nearness to Lord Krishna increases as he goes away from all these worldly pleasures. Thus the poet once again proves that real bhakti is inversely proportional to worldly pleasures. Thus he sees Lord Krishna to have arisen in the mind’s horizon and he goes beyond the tempting world at large.

The stanzas that follow throw light on Krishna’s ever beautiful...
form, the idea of which can precisely be represented by the stanzas

```
तुम्हारे ही घर भजनमालाकर
मातृक तुम भजनमालाकर
सुनाये तरह मातृकमहलाकर
किंतु तुम भजनमालाकर
```

Radharamanah is a collection of 19 stanzas on Lord Krishna who is seen along with Radha. The last stanza is quite interesting. Here we find Krishna's complaint of a thorn having been pressed into his foot. This was dispelled on meditation. But thereafter it was found on Radha's foot. This indicates the nearness of minds of Radha and Krishna, though physically they were separate. Nityaupana is a collection of 19 slokas, in which the poet has characterized various pictures of Lord Krishna.

Neelacandrika: a group of 8 verses is a prayer to Lord Krishna, who is addressed in various beautiful forms like Neelacandrika.

The last set of poems Gadadhranyam, is a comparatively long set of 71 slokas in two parts. It also gives a true picture of
Sri Ramakrishna illustrating his outward appearance and inward character. The poet has touched certain biographical points and disclosed some of the characteristics of the daily routine of the great saint Sri Ramakrishna. Sometimes the great master is unaware of having lost even a part of his dress, sometime harsh to certain individuals and sweet to some others, sometimes lost in deep meditation and at times even weeping after an ant-bite innocently. He made no difference between Kali, Krishna Rama, Budha, Christ and Mohammed. Sri Ramakrishna, thus has been at the same time highly religious and broadly secular. The reader may doubt why Ottur, a Krishnabhakta, becomes a Ramakrishnabhakta. Ottur himself clarifies this point stating that Ramakrishna is none other than Krishna, and is a Navavathara taken birth to uplift the humanity.

Swami Akshatananda observes, "As a whole, the book will make an irresistible appeal to everybody." The readers who go through this work will certainly analyse the truth of this statement.

SRIRAMAKRSNAKARNAMRTAM'

This work of Ottur adds to the extant Karnamrtas namely Ramakarnamrtam, Srivakarnamrtam, Subrahmanianakarnamrtam and Sritrsmakarnamrtam. Among these Sritrsmakarnamrtam of Leelasukha became much popular among the stotra works. By writing Sritrsmakarnamrtam, Ottur is found to have succeeded appreciably in characterising his view on the different aspects connected with Sri Ramakrishna. His simple, fluent and lucid style makes it apt to be called karnamrtarm.

There are two plus points which make Ottur, the author of Ramakrishna, more worthy. Having no direct personal contact with Sri Ramakrishna, the superficial factors related with him did not unduly influence the poet. There being no long time gap between their lives, the poet’s views are rather reliable. But at the same time, his admiration and devotional attitude raise his Ramakrishna concept into higher altitudes of imagination.

At the beginning of the work after describing Sri Ramakrishna as the light of Dharma embodiment of Dharma fire that burns as the swan that resides in the devotees heart, destroyer of evil influences, the poet introduces him as a link between the western and eastern cultures. He is further called the world teacher, the universal enjoyer, and the universal agent who is unaffected by good and evil. The poet Ottur describes Sri Ramakrishna as a rare manifestation possessing all the six magnitudes: Bhagati harmoniously, power, glory, wisdom, renunciation, beauty and kindness. Sri Ramakrishna’s physique, life, teachings, actions, speech are all sweet, describes the poet Ottur comes up with the question: What is there that is not sweet regarding Sri Ramakrishna? Kailsana, the great poet, has called Himalayas as the measuring rod, in the first verse of Kamarasamudram. Here the poet Ottur compares Sri Ramakrishna with the Himalayas, functioning as a measuring rod. The next view of the poet is that Sri Ramakrishna can be seen to possess two roles: one as an expression of supreme divinity and the other as human role. Ottur.

16. Ottur Urim Ramakrishnap, amar, p. 6
prefers the second role, to contemplate upon. By the contemplation of the former, one's mind gets steady whereas by the contemplation of the latter, the mind gets dissolved in it. "Sri Ramakrishna is presented as a divinity incarnate, without impressive dress, wealth, and superhuman aspects." The teeth of Sri Ramakrishna is found to be glittering like the waves of the ocean of bliss that which stand as a lamp enlightening the three worlds." The poet's power of imagination and his talent of expression on any theme he selects can thus be seen worthy of appreciation.

Sri Ramakrishna took birth in this world as an ascetic to guide the devotees who do not have worldly pleasures. The poet's opinion is that he may be called as a form of mercy, asSamadhi embodied as Dharma incarnate, as veda taken shape or even as Muksha made concrete. Here again the literary style of the poet and his power of expression elevate the reader to higher spheres of imagination.

The poet mentions about the celebrated scholars like Kesava shastri and Narasimhasastri, who were highly influenced by the life and teachings of Sri Ramakrishna.

The idea that great men, by a dip in the holy waters, make it more sacred, is expressed in the words of the poet, when he says that by Sri Ramakrishna's contact the sacredness of temples, holiness of images and even the sanctity of Ganges are seen to have increased. By the very touch of the holy feet of Sri Ramakrishna.
aham Gaudadhara, the whole universe is thought to have been puri
fied. According to the poet of Lord Krishna, the deity of Gauravaguru
is called an ocean of bliss and beauty, then Sri Ramakrishna is
worth to be called a reservoir of spiritual freedom and love. He
adds that in greatness only Lord Krishna equals Sri Ramakrishna.
The poet's description of the uniqueness of Sri Ramakrishna
among other avatars is clarified by the following lines:

\[ \text{[verse from the text]} \]

The poet's call to the Indians is to part with other evil paths
and to follow closely the path of Dharma, hidden by the feet of
Sri Ramakrishna, worth to be called the embodiment of Dharma,
condensation of love and a different form of the veritable
Brahman.

The first canton on the supreme glory of Sri Ramakrishna con-
taining forty one verses ends with a very beautiful illustration of
Sri Ramakrishna. In the verse he is described as the serene Lord,
an ocean of nectar containing all that is auspicious, spiritual son of
whose liotre the upanishadhas speak of, the heavy rain that waters
the growing trees, Karmadhana that quenches men's thirst,
Samartha that yogis wait for, and the moon of Satchidananda that
enluminates by its form the eyes of all lovers of God. Other's re-
spect and bhakti for Sri Ramakrishna is worth to be noted. As a
poet, his power of imagination and use of poetic language are also

22 Ibid., p. 20
23 Ibid., p. 34
24 Ibid., p. 11
Lord Krishna attracts him from one end and Sri Ramakrishna from the other end. The following verse highlights this view:

अनन्दस्वत्तिदंगुपासमुत्त
एका वा वाचक भावना
नवासुकानवशास्त्रवाचाः
अन्यं न आश्चर्यान्तरः

The usage of metaphor is appropriate in this context.

In another stanza, Sri Ramakrishna is called as a river, with ambrosia of Brahman for its waters, rejuvenating the whole universe. The river flows towards the ocean of love. It relieves the thirst of Bhakti and Jnana, and also the miseries of man. It waters the flower garden of the self. The poet once more reminds us of his excellence as a Bhaktakavi.

His advice to the present day generation is to follow the teachings of Sri Ramakrishna, by which the path of Dharma gets illuminated. The poet's expectation is that by doing so, India, our motherland, will regain its lost glory.

Ottur describes Sri Ramakrishna, as Brahman cent percent in all respects, unaffected by the nature's transformations, subtle, unique, indivisible, great and worth loving.

The attitude of devotion for the master saint, that is deep rooted in the heart of the poet, is revealed in the following:

---

23 Ibid. p. 22
24 Ibid. p. 26
26 Ibid. p. 10
verse of the second canto

The poet's classification of his view towards Sri Ramakrishna is seen when he says, no other discipline or Japa or holy bath or even the bliss of Moksha is as worthy as devotion to Sri Ramakrishna. The poet adds that neither sacrifices, nor scriptural study, nor austerity, nor renunciation nor Yogic discipline is comparable with the devotion to the Lord, to attain purity of mind. According to the poet the dust from the feet of Sri Ramakrishna instead of making the worshipper dirty, makes him revered, more sacred than that achieved by Dharma, Samadhi or Philosophy. The great philosophy of the Bhakta Kavi can be observed here.

The poet's description of Ganga as that it is a vocal organ engaged in singing always the name of Sri Ramakrishna Kavi is characterised as intelligence that constantly meditates on his form.

The basic contrast between the sense enjoyment and practice of virtue, according to the poet, is interesting. The former one is delightful at the beginning, but painful at the end whereas the latter is painful first and delightful later. The poet goes one more step when he observes that devotion for Sri Ramakrishna is
delightful at the beginning as well as at the end. The gardens of fruit bearing trees, mansions of wealth, and other worldly enjoyments like wedded life are unable to tempt a devotee of Sri Ramakrishna. The poet who actually was able to live as per these ideas is really qualified to express them. Ottur's life itself is a message to the new generation. Living as a Brahmachari and leading a righteous life according to principles especially in this century that lacks men with morals and principles, Ottur makes himself an ideal man.

A true devotee does not move an inch from his path of devotion under any circumstances, whether in hell or heaven or samsara. This idea is clarified by the lines:

\[
\begin{align*}
\text{कृपये ग्रहणो यो न हर योजने} \\
\text{संतहुं धर्ममवधान यो महं} \\
\text{संभवन भक्तिवपुष्यस्माने} \\
\text{संकाशस्तेयसनां एव शरामनी}.
\end{align*}
\]

To an aspirant after Bhakti, Mukti is as worthless as grass. Bhakti or worldly enjoyments as non-existent as sky-flower, and so he need not be afraid of being overcome by the triple worldly values of Dharma, Artha and Kama.

The poet's concept of Bhakti, as that of the highest spiritual value, can be understood from these lines. A true devotee is a true tyagi who has even given up Moksha in addition to the worldly enjoyments.

---

12 ibid p. 12
13 ibid p. 40
14 ibid p. 40
15 ibid p. 42
Ottar's generalisation of the attitudes of the people of the present day world is interesting. The miser wishes to see world as an object of God, the lover-born man as the beauty of women, the poet for its being a poem, where as a man of devotion visualises it always as the form of God.

In his view devotion to Sri Ramakrishna is more important than vedic study, chants, pilgrimage, skills like eloquence administrative competence, fine arts or anything else. A true devotee is protected from any worldly danger whether it be battle, ocean, snake or poison. The sages praise the gods, worship the Gandharvas, sing the heavenly artists dance and the forefathers become happy on seeing the fortunate Bhakta. The poet's commanding poetical style is evident from this verse.

The poet develops a lovely picture of a true devotee. In his words, a person who strives long for the lotus feet of the Lord with deep faith enjoys the honey droppings of love. He laughs, cries, sings, prostrates and dances with universal love. The Bhakta enjoys the combined joy that the great saints experience in the hearts at the time of Samadhi and the knowers of Brahman realise both within and outside at all times. He adds that unlike Mukti, Bhakta can be achieved by divine grace.

Ottar comes up with the question, "Is not devotion the final end of all observances and austerities?" This may be considered as his own strong argument for having selected the spiritual path.

The whole of Canto III is utilised by the poet to describe about the aspirations of a worker. The poet's expectation for the
day of his vision of Sri Ramakrishna is seen throughout the verses. He asks the question, "when shall that blessed day dawn come when my mind will get engrossed in the Lotus feet, the abode of the honey of Sat-cid-Ananda." In the last and sixteenth stanza of the canto he says that the unbroken contemplation of Ramakrishna's excellences is a veritable ocean of bliss. He speaks of his desire to get merged completely and irrecoverably in that ocean of bliss, so that he would sport in that divine love forgetting all barriers and limitations." The poet in the next canto tries to bring out clearly that Sri Ramakrishna is his sole refuge. He doubts of the reality hidden behind the form of Sri Ramakrishna, whether he is a simple man, a devotee, a realised soul, a segment of god, God himself or one superior to God even. Ottur has narrated his bitter experiences before he became a devotee of Sri Ramakrishna. He sought the favour of his relatives, he served the rich, he went to the physicians for relief, and he sought asylum with wise men. But did not find refuge there. At last as the poet puts it, fortunately took shelter under the shade of the lotus feet of Sri Ramakrishna.

Ottur has rationally developed the philosophy that underlines in the relationship of Jiva, the individual soul and the para, the supreme being. They are bound to each other by ties of intimate love and friendship. But Jiva due to its forgetful nature of the intimate relationship with the para, suffers from misery. If worry, weakness, ignorance and diseases are the different means of the
attaining God's Grace. Ottar says that he himself is a blessed man as he has all these four qualifications.\[43\]

Canto V is on universal love and compassion. The poet points out that a man who lives comfortably in hard hearted since he does not even shed a single drop of tear feeling sympathy for another weeping and waiting in sorrow.\[44\] The poet labours are to be considered as veritable manifestations of God, apt to be called Dandramanarayanans, and so should not be put to hard work in rain, sun, mud, cold and in marshy land.\[45\] He adds that a man whose heart is not moved by the sufferings of fellow beings is indeed more pitiable and to be more disregarded than even the brutes. The excessive manifestation of love for all fellow beings is a true sign of a person's fitness for Bhakti or Mukti, the poet concludes his view. He mentions the name of Rani Deva as an ideal for a service-minded man. One should do service to his fellow men identifying his istadevata in them.\[46\]

The poet's disregard for worldly pleasures is revealed when he puts the question, if it is heaven to warm in the foul rivers of a young woman's body, consisting of blood, urine, flesh, bones and the like, how would real 'hell' look like? Swami Sivananda has also a quite similar opinion, comparable with that of Ottar. He too has condemned the inability of man in realising that the pleasure from women and other worldly objects is not that of the highest value.\[47\] Ottar sees that one preoccupied with wealth and worldly
objects is not a devotee but only a proud and pretentious egoist. The poet emphasises the need of health for doing Swadharma. By Vairagya mind becomes peaceful. By Jnana one's fear of samsara gets nullified. By Bhakti, the divine bliss of Bhajanannanda is realised. the poet adds.

In the next canto the poet's longing for the Lord is described. The true Being, he explains, can be recognised only vaguely by the Vedas, when a true devotee can realise it with the eyes purified by the collyrium of Love. In the concluding verse his realisation that Sri Ramakrishna is identical with Sri Guruvayoorappan, whom he calls Marupati is noteworthy.

In Canto VII, the poet's arguments for Bhakti to be considered superior to Mukti have been illustrated. He hopes for having firm devotion to Sri Ramakrishna, whose finger pulse indicate the moods of peace and wonder and whose face is bathed in the cooling beauty of his sweet and sanctifying smile generated by the experience of Sat-cid-ananda in the blissful state of Samadhi. A clear and lovely picture of Sri Ramakrishna, full of life as though the poet is observing in front of him, is found beautifully painted here. The life history of Ramakrishna, who is unique in radiant majesty, attractiveness, simplicity, nobility and beauty will stand as a sharp sword aimed at the neck of the demon of worldliness, and also as a refreshing shower for a small plant of spirituality. Ottar says that life history of Sri Ramakrishna will be an ever delicious tonic for him. His poetical imagination is of flying colours when he wishes that either the honey bee of his mind should go to the lotus

48. Canto VIII, Namboothiri, p. 14
49. Ibid., p. 106
50. Ibid., p. 112-114
feet of Sri Ramakrishna or Sri Ramakrishna should go to the lotus lake of his heart as a swan. The poet wishes that his mind may sport in Ramakrishna, a complete manifestation of Brahman whose eyes are closed in Samadhi, whose handsome face is lit with light of Peace, whose locks are turned inward who bestows liberation, whose mercy knows no reason who is the teacher of all the worlds, who is the centre radiating the power of holiness and universal love and who is ever pure and blissful.

The eighth cantos is on the practice of devotion. The poet asks his own soul to contemplate constantly on the ever pure, ever free form of Sri Ramakrishna. He calls upon his fellow men to dedicate to Sri Ramakrishna the persistent sense of egosism and everything connected with it. Ottur addresses Sri Ramakrishna as an ocean of love, bestower of devotion, destroyer of wars of devotees and as a leader of the journey across the sea of Samyama. He addresses Sri Ramakrishna as a devotee of Kali, servant of Rama, lover of Krishna, and as master of tantra discipline. Here we find the poet’s respect, and consideration for other religions when he addresses Sri Ramakrishna, as a follower of Nara and as a servant of Christ. In another verse Ottur desires to invoke Ramakrishna as Kali, Siva, Rama, Krishna, Gauranga and as Christ. The wide attitude of the poet and his regard for other religions like Islam and Christianity is really to be appreciated and worth to be followed especially in this century when there is a considerable turmoil over religions. Ottur fearlessly expresses his view that God is one and existing everywhere beyond all religions, communal and personal.

51 ibid p 110
52 ibid p 132
53 ibid p 134
54 ibid p 136
limitations "He stands on all sides everywhere""\textsuperscript{35}, says Vinoba and his view of God is quite similar to that of Ottur. The poet in Canto IX says that he knows no other God than Sri Ramakrishna.

The poet describes the different paths for the devotee, according to the principles of Narada's Bhakti sutra, as he says in the following verse\textsuperscript{36}

\begin{verse}
त कृपयन् कृपयन् ध्यानं
सत्पानं; चंदन नमनं
लघ्यसनथे कृपयन् यथा
रामकृष्ण समर्पय\\
\end{verse}

According to the poet, there is no veda, dharma, learning or liberation other than Ramakrishna\textsuperscript{37}

\begin{verse}
श्रीरामकृष्णानं परार्द्ध वदं
श्रीरामकृष्णानं परार्द्ध वर्धे
श्रीरामकृष्णानं परार्द्ध विदा
श्रीरामकृष्णानं परार्द्ध मृतं\\
\end{verse}

A real picture of Sri Ramakrishna is illustrated by the poet, when he says, "I worship no deity other than the Lord of Sarada, who has assumed a human body out of his own free will, who is of the nature of pure consciousness within and without, who is always perched on the mountain tops of Samadhi, whose holy face is ever beaming with smile, whose eyes are closed and who is seated with hands folded in salutation\textsuperscript{38,39,40,41}"

\textbf{The tenth and last canto in on Prayer and Resignation.}

\textsuperscript{35} Vinoba, \textit{Talks on the Gita, Sarva Seva Sangh Prakashan}, Varanasi, 781, p. 119
\textsuperscript{36} Ottur Upanyas Namahshudipad, omicron page 154
\textsuperscript{37} ibid p. 154
\textsuperscript{38} English translation by Swami Tapovanamanda, \textit{ibid.}, p. 183
The poet says that by having drunk unlimited quantity of the sweet wine of Bhakti, the people including him are not interested in doing Sandhyavandanam, or going to the learned or to sit with near and dear ones.  

The poet says that he likes to take shelter under Sri Ramakrishna, whom the ignorant view as a fraud for nothing man, the evil minded as an imposter, the rationalist as a mad chap, the moralist as a guide to right conduct, the spiritual aspirant as a way of high attainments, and the enlightened ones as a condemnation of sat-cid-ananda. He had been the subject of doubts and conflicting interpretations such as whether he is an ordinary good man a man of austerity, knower of Brahman, a devotee, an Amavatara or Poornavatara, or whether he is Parabrahman itself. The poet adds that in Sri Ramakrishna the subjects of all such conflicting views of men, seek shelter. The book ends with the poet's valediction to Sri Ramakrishna.  

Ottur, a keralite poet of the 20th century proved his inherent ability as a poet. As Rabindranath Tagore says "one may be gifted with a feeling, a second with language a third with both but he who has as well a creative genius alone is a poet." This definition suits Ottur Unni Nambudiripad. He stands as a great artist who can really draw lovely word pictures, that touch anybody who has a heart. Especially as a Sanskrit poet he stands to prove that Sanskrit is not a dead language. The tree of Sanskrit literature rich
with branches, foliage, flowers and fruits is watered by the Bhakti of Ottur, and as a result new sprouts and fragrance are found at its tip.

AGHORAMANIHI

Aghoramanihi is a collection of beautiful poems narrating the story of Aghoramani, a saintly lady devotee of Lord Krishna. She was a contemporary of Sri Ramakrishna and was a native of Bengal. It was Sri Ramakrishna’s spiritual guidance and blessings that enabled Aghoramani to witness the sweet little Krishna, whom form her eyes had longed to see. She also had the rare fortune of looking after Lord Krishna, who played with her as a little child for about two months. Ottur himself states that the story of Aghoramani is a realistic one and not an imaginary one. In the very first verse itself this idea is seen.

आलोकदीपकसेरवास्थापन दीर्घम
शंकु काँचवथन हरिचण्डपुणि
कौमारलराधा गृहसप्तश्चांत
वेचक्पुरुशराने परंपराभाना।

A clear picture of Aghoramani, the famous Krishna devotee who lived as a widow from her early childhood, is given by the poet here. The poet describes her story beautifully.

Aghoramani stayed alone in a small hut on the bank of river Ganges, at Kamarhati in Calcutta. A deep sorrow was as a residue in her heart since the separation of her beloved, who had died at the very early days of her wedded life. Aghoramani was able to

63. Ottar Umi Nambudripad, Aghoramanihi, Sri Ramakrishna Ashrama, Trivandrum.
64. Ibid, p 1.
65. Swami Bidhisanandamanda, ibid., introduction, p vi.
sublime her sadness into devotion to Lord Krishna which she felt as the only remedy for regaining mental peace. She kept herself busyly engaged in turning her heart towards Lord Krishna. She started chanting his names, singing devotional songs and meditating on that sweet form. She spent her days like this always immersed in the nectar of Krishnabhakti, which she felt as the unique life giving tonic. Her heart always longed for little Lord Krishna, that divine form.

The description of Aghoramani's longing for Lord Krishna is really heart touching. The poet being a true Krishnabhakta himself does realise the intensity of the call for Lord Krishna that originated from the depth of her heart.

The poet's description of the form of Lord Krishna, which Aghoramani contemplates upon, is also very beautiful. Lord Krishna's colour is compared to that of the black cloud, his powers to those of a little child, and his glances are looked upon as those of a thief, who wants to steal milk. All these situations are coloured by the poet's brush dipped in Bhakti.

Aghoramani forgot her own misery and sorrow and never felt sad of herself. She even thought that she was blessed to be in that situation which has helped her to turn into the spiritual path. In the words of the poet:

"श्यामानील कृष्णप्रेमानवति
प्रभुप्रेमानवति दृष्टिकोटिकोटि
श्यामानील विनाशवृक्षलक्षिते
सच्चिदानिद्रानामदेवेनाम"

60. And, p.4
The poet describes her deep desire to see her Lord. By the fire of separation of Krishna that spread, her eyes often became overflowed with tears, her mind at times glittered like fire in the forest, and she often felt her own body slender and empty. Aghoramani lived about thirty years like this with her eyes longing for Lord Krishna and her heart eagerly expecting that welcome guest.

One day she happened to hear of Sri Ramakrishna, the master Saint of Dakshineswar, who was supposed to have the rare power to visualise God with his naked eyes. So Aghoramani went to Dakshineswar, three miles away from Kamarhati, the place of her residence. Sri Ramakrishna was very happy to see her and sang aloud melodious songs on Lord Krishna. Sri Ramakrishna told her that he liked the food items cooked by her and asked her to bring food for him whenever she visited there. Aghoramani disliked Sri Ramakrishna's making fuss about food since she had never expected such talks from a saint as great as him. But she could not keep herself away from visiting him frequently as she felt an indescribable power of attraction towards the great saint.

Early one morning, Aghoramani was doing her prayers sitting in a room that had been closed from inside. But after the prayers, when she opened her eyes, she was astonished to see Sri Ramakrishna sitting besides her and smiling at her. She could not believe her eyes. She wanted to test the reality of her vision. She stretched her hands in that direction where she saw the form of Ramakrishna looking mercifully at her. Her prolonged hands could touch him at last, but simultaneously the figure of Sri Ramakrishna disappeared. And at that very spot stood the sweet little lad, Lord Krishna, in that charming form, she had always wished to see. At
last her dream had come true. Her ecstasy felt no bounds. The poet's description of Lord Krishna has become quite appropriate to the situation:

The poet continues his depiction of the various glimpses and poses of Lord Krishna. His colour is bluish, his smile resembles the moon's twilight, his graceful glances shower kindness on the three worlds and his sight blooms the eager hearts. He resides in creeper built houses as a camouflaged lover dreaming of stealing the hearts of the damsel's. He moves as a thief through the houses of the cowherds, intending to take away milk and milk products. He lives inside and outside every object in this world as an unseen spy. The poet goes on with his admirable illustrations of Lord Krishna, his Bhagavad Gita.

Aghoramani became unable to bear the supreme joy she experienced on having visualised by naked eyes, the divine form of Lord Krishna. She started crying aloud, weeping and dancing with boundless bliss, as though she had become mad. The little Krishna, on the other hand, knelt and moved to her like a small child requesting her for butter to eat. He gradually stepped on to her lap and started pulling her clothes. The little child always wanted something fresh and new - bananas, grapes and so on. His tiny teeth were very pretty and attracted Aghoramani, longing for him. She managed to get a few pieces of coconut and gave them to the child.
She became unable to proceed with her daily routine. Prayers and meditations were forgotten by her. The little child played all sorts of mischief with her.

The lady felt that this good fortune was nothing but the result of the blessings of Sri Ramakrishna. So in order to show her gratitude, she started her journey to Dakshineswar, with the little Krishna carried on her shoulders. The poet aptly remarks that by fortune Aghoramani resembled Yasoda in her appearance.

Sri Ramakrishna was surprised to see a lady approaching with uncombed hair, wearing dirty clothes, having reddish eyes, moving zigzag and chanting the name ‘Gopala’, with a little kid carried firmly on her shoulders. It was Aghoramani. He recognised Sri Ramakrishna’s happiness increased all of a sudden. He forgot the worldly manners. He had forgotten himself. He climbed on to the lap of Aghoramani, with great joy. The great saint had controlled his mind to that extent that he could not touch a lady unknowingly even while he was sleeping. But now Sri Ramakrishna had been totally surrendered by Bhakti. He started taking in the food items Aghoramani had brought. To Sri Ramakrishna, Aghoramani appeared as an incarnation of Bhakti. He came back to his senses gradually after a long time, He stepped out of Aghoramani’s lap and sat on his cot, nearby. Aghoramani too started dancing with supreme pleasure. The poet has beautifully described her bhakti bhava of the time. The pictures seem real, since Oort writes them forgetting himself and empathizing himself with the spirit of Krishnabhakti, as we see.

63. Ibid. p. 16
Aghoramani started weeping, laughing, dancing and crawling on the ground forgetting the situation. Only Sri Ramakrishna understood Aghoramani's bhava of the time. He was the only witness who understood what happened there. He could analyse the meaning of what she whispered passionately then. Sri Ramakrishna explained, "The lady dances with supreme bliss having transcendened into the abode of Goloka." Aghoramani was very much pleased to see the maschnenous little child playing. He sometimes even entered into the body of Sri Ramakrishna and disappeared there and after some time the little child appeared again.

Sri Ramakrishna touched Aghoramani affectionately. He handled her body soothingly and gave her sweets to eat thus enabling her to come back to her normal state. Her eyes overflowed with tears of joy. She looked at Sri Ramakrishna with gratitude. She asked the little boy, who was playing around her, whether she was enjoying the fruit of a long waited desire that fulfilled in her heart unaffected even in her turmoils. In the evening she returned home from Dakshineswar with the little child carried on her shoulders.

After having reached home, Aghoramani sat for her meditation and prayers, but the little boy playing maschnenous disinclined her to do them. At night, the little boy cried asking for a pillow to keep his head on. Aghoramani requested him to sleep that night on her hand, and tried to console him telling him that she would fetch one for the next day.
The next day from the very early morning itself, Aghoramani was busy preparing different dishes for the little boy. The boy often helped her and often played mischief. Aghoramani also, at times was pleased with him, but at times became angry with him. She looked after the little boy all day and night affectionately. She thus fulfilled her unfulfilled desires by attending the young child always, with a mother's care. But she did not stop chanting Lord Krishna's name. On seeing Aghoramani continuing her japas, Sri Ramakrishna had a query, which has been described by the poet as follows:

अन्तर्भाव किं निर्भरतिः
वर्णिते तथा

Often Sri Ramakrishna, by his empathy with the Krishna consciousness, knelt down to welcome Aghoramani. Aghoramani too realised from her experience that Sri Ramakrishna was identical with Gopalakrishna, her istadevata. As the poet says:

श्योरामकुण्डणपर्वतकमच्छेः
अर्जुनेनक प्रवृत्ते विषमक्षास्वादा

Aghoramani spent about two months always looking after little Krishna. Sri Ramakrishna felt pity for her, seeing her body becoming more and more lean day by day, unable to bear the boundless joy that she experienced in the company of the little Krishna. So he removed from her the vision of Krishna. Later she could see Lord Krishna only through the heart's eye and not at all with the naked physical eyes.

Aghoramani became very sad feeling of her misfortune and
and complained about it to Sri Ramakrishna. But he simply commended her appreciating her fortune of having got the rare chance to look after Lord Krishna. Sri Ramakrishna even told her that she was far luckier than him, for even he himself had not yet got such an occasion to live with Lord Krishna in his life. Once Sri Rama Krishna touched the body of Aghoraman and said: 'This body is saturated with Krishna from head to toe.'

Other than Naradha, who later became famous as Swami Vivekananda, only Aghoraman was allowed by Sri Ramakrishna to eat at will any food item brought by the people.

Once Aghoraman, not knowing who Sri Ramakrishna gave her food materials, much often asked him of it. Sri Ramakrishna's reply was: 'Oh, Sat! it is because you had given me so much food in earlier births.'

Aghoraman's spiritual doubts were cleared by the master saint, from time to time. Whenever he felt that she strayed from the path of Sadhana and devotion, he corrected her even with punishments. In the words of the poet:

सहारारत्नाकार लक्ष्मीकारा
कस्मिन्सि रागारत्नाकारारंभानुजविनिर्माता
सल्लिख्य तीर्थादिपालगी
प्रवर्तिता स态势मापुरुषु दुरावर्तिता

Even after his Samadhi, Aghoraman got the vision of Sri Ramakrishna. She had been called by people as 'Gopala Maa', meaning mother of Gopal. As she reached at the supreme state of Bhakti, she overcame selfishness and even gave up the egotistic

71 Ibid. p 21
72 Ibid. p 20
words like I and me

The poet, after having narrated the story of Aghoramani by these biographical verses in the Vasantatilaka metre, pays homage to Sri Ramakrishna with six verses written in Sardoolavikridita metre

The poet Ottur himself has given justification for having written this work in the name of the Saintly lady Aghoramani. In the words of the poet:

73 And p. 11
74 Swami Siddhinathananda, And, introduction, p. vi
Sribhagavanuvaca

The desire of the great poet Ottar Uma Nambudiriya to popularise the teachings of Sri Ramakrishna is seen to have materialised as this work Sribhagavanuvaca. As the poet himself says half of the verses included in the work are translations of the gospels of Sri Ramakrishna into Sanskrit. A few of the remaining verses written are those based on Sri Ramakrishna's ideas and the others written are independent views of the poet inspired by Sri Ramakrishna's life and teachings. In short, since all the verses have direct or indirect relationship with the words and ideas of Sri Ramakrishna, whom the poet likes to observe as Bhagavan, the title of the work Sribhagavanuvaca is apt and justifiable.

The poet Ottar stands different from most of the followers of Sri Ramakrishna, mainly because Ottar takes him as God whereas most of the other followers consider him as a great man or as an elevated soul. Ottar even identifies Sri Ramakrishna with Lord Krishna. He even looks at Sri Ramakrishna with the view that he is an incarnation of God.

Thus the poet's admiration for Sri Ramakrishna is not worthy. Again his mastery over the Sanskrit languages and literature and his devotional attitude are really praiseworthy. To live as one preaches and preach as one lives is difficult. Ottar, one of our senior contemporaries, can be seen to be one such man. There is a lot to be studied from him, especially in this period when people with morals and principles are lacking. This makes him unique and his works significant. It is in this perspective that Ottar's works are to be looked at.

73. Ottar Uma Nambudiriya, Sribhagavanuvaca, Ramakrishna Ashrama, Trivandrum, 1982.
The Kerala Sahitya Academy considering the relevance of this book in the present age, selected it for the K.R.Nambudiri award for the best work connected with vedic literature published during the period 1980-82.

Each of the four hundred and twenty two stanza of this work are written by the poet to convey the message of Sri Ramakrishna to the common man. The style is simple and commanding. Each poem is dense with a philosophy or an advice to mankind. At the same time, the meritorious skill of the poet is seen to have played a considerable role in attracting the common man. Thus the ideas which otherwise do not strike the mind of the reader are made heart touching by the poet. The hands of the master artist who creates wonders out of the unattractive materials does his duty to elevate the society around him. Ottur’s scholarship and poetical ability are praise worthy.

The gospels and teachings of Sri Ramakrishna act as rare medicines prescribed for curing man’s worldly problems. Ottur, his devotee, knowing about this urgent need tries to create sweet poetical tonic from these prescriptions of Sri Ramakrishna, the master physician of mankind. Ottur’s illustration of the ideas of the verses in his own simple style in Malayalam makes them sweeter for an ordinary man, not having Sanskrit scholarship. If the reader feels any further doubt regarding the way of practising the ideas of the verses, here again the life of the poet Ottur is worth to be followed. The poet’s life itself is a great message to the mankind in the sense that it teaches how to live simultaneously in this world and apart from it. This aspect raises Ottur’s poetry into a level of truth and righteousness.
In the opening verse, Ottar explains about man's attraction towards worldly pleasures. He who worships God from the temple changes his attitude on reaching home and seeing his wife. The poet says that a parent which chants God's name always makes a different sound on seeing a cat.

In a later verse, the poet expresses that when an object is placed in front of a fool, he sees its external character when a wise man sees the Cantavita behind it. The poet compares this with a similar situation: When a word is heard, a fool man hears just its sound aspect whereas a scholar recollects on its meaning.

Poverty is a burden to the worldly people, but at the same time it is like bliss to the Natanvins. The poet lessens the role of an old man is disliked when that of an infant is desired for, says the poet.

The secrets of success in life are revealed by the poet. He emphasizes the need of humbleness and patience. We love he says, the three worlds can be conquered.

Ottar enlightens the path of God realization. If one has at least that much attachment for God, which is comparable with that of a mother for her child or a master for money, then God can be visualized. The poet adds that the desire for God should be as intense as a drowning man's desire for breath.

According to the poet, the scholars making fun selves showing 'samsa' can be compared with those who act as though they are sleeping.
To the beginners, the life in the forest is a must. But a siddha, who is beyond the initial stages of the spiritual path, can take the choice between the forest and his house. A tadpole is to live in water whereas a frog can select between water or land. Thus the poet Ottur illuminates the secret passages to the treasure house of God.

The Bhakta can stay in this world, but the worldly desires should not enter into him. A boat may rest in water, but water should not enter the boat. When the bhakta is protected by God, the jnani has to take care of himself. A kitten carried by the cat never falls, whereas a little monkey who catches hold of its mother may fall down, the poet adds.

The well has to be dug until water is seen. Similarly Karmas should be performed until the eyes get wet with tears. A true bhakta thinks of God even when he is busy with worldly affairs. He is like an unfair lady who thinks secretly of her distant lover even while serving her husband.

The true sign of God is love and only love, says the poet firmly.

न श्री न वीरे न यशो न मौलि
नेभय भोजस्य बाणभरये
किन्नरस्मे भयवानणमेऽ
ब्याकरणे भवानमे भरसृ

The poet points out that the mantra 'Om' is the abbreviation for all words allied with vedic literature. It is like the nectar, essence of many flowers.
The poet develops his own philosophy of beauty and love in about twenty stanzas. He tries to prove his argument for the supremacy of love by giving evidences. Love enables man to conquer everything and is more rare an entity than Mahadeva. Love is like nectar giving immortality. There is nothing comparable with love, the poet points out, giving the qualities of love. The king leaves the country and the house, but dies for want of it. His love, even beasts are controllable. Love changes hell to heaven. Even Lord Krishna is influenced by love. So the poet Oddur concludes that love is one worth to be attained by man in everything around him, whether it be form, song, dance, lady or anything else. This idea can be seen in the following verse:

\[ \begin{aligned} &\text{\textit{नै त्या नात्या न्रेवी सं कर्म-सूक्ष्म सौंक्षेपम्}} \\
&\text{\textit{एतरं ज्ञानं गुरुं स्वयं गुरुप्रेमं न भक्ति}} \\
&\text{\textit{कर्मं नां भावम्}} \end{aligned} \]

Oddur's view of love is comparable with that of the great poet Rabindranath Tapan. Love spontaneously given itself in endless gifts. But these gifts lose their fullest significance if through them we do not reach that love which is the giver. To do that we must have love in our own heart, Tapan adds, "For love is the ultimate meaning of everything around us." No wonder the two great poets Tapan and Oddur with true Indian culture think alike.

Probably there is no other poet who has spoken so high of love. Oddur illustrates his own views and theories of love. He

\[ \text{\textit{52 And, p. i9}} \]

\[ \text{\textit{53 Rabindranath Tapan, Sandhana, McMillan Company of India Limited, 1970, pp. 50, 59}} \]
introduces a new philosophy of love in Sanskrit literature. It is his worldly experiences that make him competent to write like this. Thus Ottur deserves to be called a rare ‘Snehagayaka’.

The poet now describes about Bhakti and introduces Radha. He speaks high of Radha. Radha had nothing but only one treasure—the feet of Govinda. She always loved Krishna at the depth of her heart. She always drank that sweet nectar of Prema-bhakti, and forgot herself. Poet continues to describe Radha beautifully as follows:

往者時 末落時 熾此種

中時 末時 乾此種

時時 前時 乾此種


Radha’s qualities are narrated by the poet by nineteen sweet verses. Radha, by thinking of Krishna day and night, could become one with him. Once Radha, while in her separation, drew a picture of Krishna. But she did not draw legs for that picture, being afraid that the picture of Lord Krishna would walk away to Madhura. The poet’s description of Radha does display the internal beauty and the character of Radha. Now see Radha, the solitary girl going secretly to Lord Krishna, her lover. It is interesting to see the external picture of Radha coming out of Tagore’s pen**, while he refers to Vaishnava poets: “We only see on the canvas of our mind, the picture of a beautiful woman, passing under the shelter of the flowering Kadambas, in the darkness of a starry, shravan

84 ibid., p. 24
85 Rabindranath Tagore. Glories of Bengal. The Macmillan Company of India Ltd. 1960, pp. 64, 65

82
night, towards the bank of Sarma, forgetful of mind or rain, as in a
dream drawn by her surpassing love. She has tied up her anklets;
lest they should tinkle, she is clad in dark blue rainment lest she be
discovered.

Oft on so switches over his imagination onto Truth, and es-
stablishes the necessity of Practice of Truth by eight verses. We
can find that the master poet's word paintings are all beautiful
irrespective of the topics selected.

With out following closely the principles of Truth one can not
progress in any path, whether it be that of Vedanta, or Buddhism or
any other philosophy.

and we breathe speech
and write meaning
and express what we are
and have passed through

Each of these verses is a flower of truth and Dharma and
represents a great philosophy. Anything in this world happens due
to its basis in Truth. The poet tells that the wind, the rain, the sun
and foliage we find in nature are all based on truth.

A man of truth who can really see any woman as mother
can see (and says the poet) now the poet uses the strength of his
pen to blame such men whose minds are corrupted by Kama or
worldly desires. The poet says that prayer done by people, who
run after worldly pleasures, is like growing (and a fruit picked by
crows. He goes to that extent of condemning people with the am-
puriy of Kama, saying, "They are but cheating the creator as

83
they have been created for seeking God and not worldly pleasures." The poet has emphasised the need of giving up desires that relate with wealth and women, for those who want to realise God.

The poet talks of the need of complete surrender under the feet of God. In this context, the poet's imagination is suffused in splendour. In his own words:

यमात्र्यम विशेषता याज्ञवल्क्यो लक्षणो त्य
वीणार्यम योगास्तुमत्तत्वेन त्य
जनानस्य देहाः राज्याभास न्यायम्
कर्तिके ंभर देशाकाला न्यायम्।

The poet's Jnana and Bhakti can best be seen here. He says that he is a machine and that the Goddess, controlling the universe, is the operator. Again he says that he is only a veena, a musical instrument, whereas the player of it is that Goddess. If he is a thread in a lamp then she is the light that kindles on it. When he is considered as the structure of a temple, then the Goddess is the idol in its shrine. He says that he is ready to surrender everything at her feet - righteousness, ill conduct, happiness, sadness, wisdom, ignorance, penance, etc. He places before the Goddess even Samadhi, advaitic knowledge. But he is not ready to give as dedication truth, which he says he will firmly keep with himself.

The poet expresses his opinion that one in the Bhaktimarga realises God more easily than one who is in the Karmamarga. Even a wretched man can see God, but a hypocrite never.

87 ibid. p. 12
88 ibid. p. 13
The poet sees the soul as a torch bearer directing on the path of God Realization. The poet Ottar prefers that those who say "Dashasam" compared to another who says "Soham".

By a few verses, the poet Ottar emphasizes the need of praying to Vishnu. He says that one who wants to pray to Vishnu need not attain any of the qualifications like scholarship in the Vedas. Only concentration and efforts are recommended by the poet. The poet has tried to bring out the merits of true Bhakti.

The poet writes of the greatness of Lord Siva, and justifies that his form is really worth for meditation. He also advices to pray Kali.

Any one who hear of the poet's lines recommending to contemplate on Kali, Vishnu or Siva, may get confused. The poet having thought in advance of this question that may arise clearly expresses the reason for having said so. In his own words:

The truth behind all these different names Kali, Siva, and Vishnu, is one and only one. The different names and forms are only those taken by that truth, to shower blessings on the devotees. Poet's eyes were wide enough to notice the veil of external truth behind the external appearances. He has realized advanta.
philosophy at this juncture. The poet’s power of imagination and his poetical ability are obvious from the following verse

पुस्करे की परशुपनागनी
सायानसत्यातपनागनी
उद्यानवस्थासुमनपरागनी
काली भजने हुदंगे मरागनी।

The poet says here that the cuckoo making musical sounds the dusk extending the reddish rays of the sun, the creepers in the garden awaiting with the pollen grains arranged in the lovely flowers, the hearts filled with Bhakti, are all praying Kali.

The poet talks on Bhakti and the superiority of Bhakti. He gives Hanuman as the example of a good Bhakta and says that Hanuman who was able to conquer even Sri Rama, his lord with devotion is unaware of the day, week, sun or moon.

The poet’s sense of humour is evident from the following example: “A thief, at the time of his death cried out, ‘Harama’ Sri Rama, having thought that he has been called, went to help him. But to his surprise, he found that Lord Siva had already saved the thief. The meaning thought by the thief was ‘Let us steal’; Sri Rama took it as a call for him, ‘Ha, Rama’. Lord Siva thought that it meant ‘Hara, come’ as ‘Ama’ means ‘to come’. The poet’s knowledge of grammar and appropriateness in usages are also admirable. Here the poet wants to emphasise that even if chanted unknowingly or without even knowing the meaning, the name of God saves man. He quotes the famous story of Ajamila in this
context, and continues to stress the necessity of chanting the name of God, which according to him is the most meaningful deed. In its love, 'Hare Rama' is equal to thousands of mothers. In its purity it is comparable only with that of Ganges intensified thousandfold.

The poet in his last verse of the four hundred and twenty-two verses of this work, Anubhasayana, remarks that Sambhodhi, the form of Nama as universal mother will never argue with him, who creates pain for a bhalika.

This work of the poet is an abridged encyclopedia of different fundamental principles and eternal truths. It seems to be written by a magic pen filled with multicolored ink. The style of the poet is simple, clear and heart-touching. The poet addresses his hand in the form of this book to shower mental peace on the society. The verses in the work are his loving advices to his younger contemporaries. The verses are like beautiful flowers and the work can be taken as a basket full of such flowers. The poetical fragrance is sufficient to attract any scholar. Thus the work seems to have truth and beauty mingled harmoniously.

RADHAKRISHNARASAYANAM

This work can be considered as a masterpiece of Ottar Laddu Nambudripad. The Government of India recognized and appreciated this work while presenting him the president's award for scholarship to students in 1991. Ottar, a celebrated Sampradai poet, was then honoured at the national level. He thus became one among the galaxy of ten Sampradai Scholars, who won national awards till then.

95 Ottar Laddu Nambudripad, Radhakrishnasayanan, Niranjan Pandit, Calcutta.
The opening eight verses under the title 'Agnimile' describes the Krishna principle of Agni. This title is an appropriation from the vedic hymn beginning with 'Agnimile Purohitam..." In justification of this concept, the various functions of Agni are identified with the life actions of the Lord. Devils like Baka fell like flies into this Agni. This Agni takes in the 'Havis' of the love of the damsels of Vraja. This Agni gives soothing coolness to the Gopis, while it gives burning heat to the wicked. The poet compares more functions like this and pays his humble salutation to Agni.

The stokas under 'Namah' are garbed in Prithvi metre. Each of the ten verses is excellent in its being sweet to the ear and pleasing to the mind. We can visualise striking portraits of Lord Krishna in various verses. For example:

कपालकपिलसंगते मनोमूर्तियोकरे
स्मरणासर्वप्रति स्वाभाविकीकरे
ब्रह्माण्डंपुराणं ब्रम्हमत्तिनोत्तिरे
विश्वविश्वदर्प्पुरे कथय विन दामोदर।

The admirable ease with which the poet studs the stanza with eight fold prasa (repetition of the letter) is well exemplified here.

The subset of verses under 'Bhaje' have drawn different but beautiful and meaningful poetic word pictures of Sri Krishna, to whom the poet has paid his homage invariably. The title 'Bhaje' is incorporated as a locket in the garland of verses. Each garland competes with the other in external beauty and sublimity. The concluding verse indicates that Lord Krishna is the incarnation of Mahavishnu, who took birth in Kansa's jail at midnight. By the attractive looks, the little divine kid, the essence of Vedas and
The pen of the poet dipped in the ink of Krishna's childhood draws various aspects of Krishna's childhood in exquisite measure. The playing child itself naturally attracts human heart and when it relates to the mischievous little Krishna it is all the more charming. When it blooms out from the depth of the scholarly and devotional literature of a great poet like Chaitanya the beauty exudes into heavenly heights. For example:

The poet's attempts to witness Krishna playing in different forms has materialised into 17 sweet verses under the title Kedara nath. Any verse selected out of these shows the poet behind it peeping forward with longing eyes for the arrival of his desired guest:

Dhyanaashakambaran in a bunch of 16 flowers of different colour and fragrance fit to be presented at the lotus feet of the great flute artist of Vrndavana. The penultimate stanza is a very good example of the figure of speech Svabhava sanku. The appearance of Guptala, with horn and stick half pressed by the arm, with the ghee mixed food taken in the right palm and with the flute in the other, cracking jokes with the playmates, observed enthusiastically by the heavenly people from above, is being awaited by the poet.

Padaopasarpanam is a call to the breva and intellect an
surrender completely at the feet of God, which according to the poet, is the only way out of the endless samsara. The poet reminds us of the uselessness of the worldly entities and the usefulness of contemplating on God's forms. In order to facilitate contemplation, the poet gives very bright illustrations of different forms of God.

Bhavanapancakam is also a group of 5 stanzas describing the handsome form of Krishna as a boy highlighting his much impressive and attractive parts of the body. Each of the stanza concludes with the words ‘Balakam Bhavaye’.

In 5 out of the 14 slokas under the title ‘Atmanivedanam’, there is an embroidery work of Astakshaprasya, the employment of which has not in any way reduced the glittering of the poet’s imagination. Each of the slokas under this title is a mirror of Lord Krishna, who blossoms in various moods in his heart. The poet goes to the extent of even giving up his prayers as God, the omnipresent, knows even his minute thoughts and desires.

‘Trimoortis’, is a set of 16 stanzas describing Krishna as a superior controller of the functions of the Trimoortis, the three God heads. While playing at gardens of Vrindavan itself, Krishna principle is the final aim of Yogic sadhnaas, Vedic reaserches, and the root causes of the different righteous paths. The following stanza in ‘Nandaksorah’ is notable for its outward description and symbolic representation:

कुंदायनेऽनु निगमोऽव संगनाय
गंधार्नाय गुडार्ताय श्रुत्तयाय
श्रीम गणोमप्रयय श्रीम हर्वयाय
श्रीम पुराणगुरुण श्रीमपुराणै॥

\[\text{Sanskrit text:}\]

\[\text{Translation:}\]

The poet reminds us of the uselessness of the worldly entities and the usefulness of contemplating on God's forms. In order to facilitate contemplation, the poet gives very bright illustrations of different forms of God.

Bhavanapancakam is also a group of 5 stanzas describing the handsome form of Krishna as a boy highlighting his much impressive and attractive parts of the body. Each of the stanza concludes with the words ‘Balakam Bhavaye’.

In 5 out of the 14 slokas under the title ‘Atmanivedanam’, there is an embroidery work of Astakshaprasya, the employment of which has not in any way reduced the glittering of the poet’s imagination. Each of the slokas under this title is a mirror of Lord Krishna, who blossoms in various moods in his heart. The poet goes to the extent of even giving up his prayers as God, the omnipresent, knows even his minute thoughts and desires.

‘Trimoortis’, is a set of 16 stanzas describing Krishna as a superior controller of the functions of the Trimoortis, the three God heads. While playing at gardens of Vrindavan itself, Krishna principle is the final aim of Yogic sadhnaas, Vedic reaserches, and the root causes of the different righteous paths. The following stanza in ‘Nandaksorah’ is notable for its outward description and symbolic representation.
Krishna plays in the Vrindavan and at the same time permeates in the Vedic hymns. He simultaneously looks after the herd of cows and the worlds outside. He is a thief who steals not only milk from the houses of Gopis, but also takes away the mind's impurities, contemporaneously. The poet continues his unusual style in describing Krishna's playful moods in most of the verses. His closing verse is a prayer to God not to put him on the path of those who find happiness in censuring others, who identify the aim of life in household affairs and who recognize heaven in lengthening the chain of desires.

Bhujangaprayatam is a group of 16 verses in Bhujangaprayatam metre. The metre is quite significant because each of the verses represents the Lord in the form of a serpent. The poet coopts the attributes of Krishna to associate them with the various qualities of a serpent. This serpent moving through unseen pathways, creating terror in the minds of the wicked, adorning the dark blue color as Krishna, resembling the Kandala in its upward movement and residing at the unseen depths, sometimes creeping zig zag into the nautre as a creeper bush, sometimes puts an end to the life of ignorance. The parallel attributes of the serpent continues arousing curiosity and creating astonishment in the minds of the readers. The serpent of the poet's imaginative power does climb up to the top of the mountain of philosophical literature.

In the opening verses of Namamanatrastama, we see the poet invoking Krishna with various forms of address. This shows that he is more inclined to really chant the names of the Lord prior to enumerating the virtues behind them.

The virtues of Namapapa, as noted by the poet, are really
striking. It generates qualities like sama and Dana. It annihilates the sorrows of the worldly people. It drives away the demons of evil, it uplifts sages in penance, it is the kindly light that illuminates the ways of those straying in darkness, and so on.

In the book Radhakrsnarasayananam, if the former part is Krsnarasayananam the latter part is mainly Radharasayananam.

In the poems under the title ‘Radhavilasah,’ the poet introduces Radha, as sweet as Sandhya. Both Radha and Sandhya are solitary, filled with ‘Krsnambu’ and adorned with shining pots. The poet also throws light on the inward nature and character of Radha. Whatever she sees is Krishna, whatever she hears is Krishna’s flute and whatever she contemplates is Krishna principle. In the second ullahsa, under the same sub topic, the calm and beautiful nature is described. Radha’s mind turned with divine love awaits Krishna day and night over here. In the third ullahsa, Radha discloses her heart to the enquiring maid friend. Her longing for Lord Krishna has grown to high intensity; she is unable to live even for a moment in his separation. In the fourth ullahsa, the poet has described Radha, with all details of her distress for want of the vision of Krishna. The poet identifies the yearning of Jeevatma to be one with Paramatma in Radha’s yearning for Krishna. In the fifth ullahsa Radha’s continuous meditation for Krishna resulting in Krishna’s appearance is described. Radha experiences ecstasy during the nearness of the Lord and extreme sadness in his separation. In the sixth ullahsa the poet, while describing Radha in the midst of the fire of Krishna’s separation, remarks that there was none to appease her like the sage Valmiki who comforted Sita forsaken by Rama. Radha’s distress continues and she even swoons in the absence of Krishna. To regain consciousness, her
mood friend tried all medicines in vain, but finally succeeded when she whispered the word Krishna secretly in her ear. The words of the poet are found in the verse

In the next uttasa, we find Radha in a transcendental mental abode with her soul longing for her sweetheart Krishna. The poet says that he who worships Radha with devotion in himself can get his self elevated.

In the last and ninth uttasa the ideal love of Radha for Krishna is expressed by saying "Oh Krishna, I love you, whether you love me or not."  

In Radhavilasah with the nine Uutasas containing 310 excellent shlokas, the poet gives us a true picture of a soul's longing for God. The different stages of mental disposition of Radha have been brought in to focus by the poet's camera fairly without omitting even the minutest details.

In Radharamanam, all the five verses have been utilized by the poet to pay homage to Radha, who stands unique in the whole path of Krishnaabhakti.

By the set of five shlokah with the caption 'Kva, Kva' the
supremacy of Krishna vision and devotion is reiterated. Having attained this state of mind, there is no question of any kind of distress. Again no type of achievement can be comparable (like wealth, fame, penance etc) with this spiritual attainment- the poet summarises.

The rhythmic dance of Lord Krishna staged in the plane of the heart of the poet is the theme under ‘Nritati.’ The dance is viewed at different angles by the poet and the Sahrudayas get an effect of a variety entertainment.

The opening stanza under ‘Seve’ is an exquisite example of poetic imagination. Krishna’s from is likened to a lustrous stream, and Krishna’s qualities have been described as appropriate attributes of this stream. A dip in the stream will be quite pleasing.

कारणयामृताश्रीमलकमेस्नौरस स्मरिनि
पदर्स्मर्गमृतं पंकजमली नुसेन काल्पोऽक्ष
वशोभ्यमृतं मंचरमली लोकशोपावनी
संवं काष्ठन नदिगोपसक्तोवेशप्रायःक्षिनि।।

The poet goes on with his beautiful descriptions of Krishna in the stanzas that follow.

In this long set of 34 stanzas arranged under the caption ‘Na Jane,’ the poet tries to estimate and assess the reality associated with Lord Krishna. But he invariably expresses his inability in this attempt. These renderings stand as proof for his comprehension of the principle, though he humbly repeats his incompetence.

The collection of 32 slokas composed under Padadikesantam.

101  and p. 90.
is a step by step appreciation of Krishna's beauty from head to head making each sight more and more meaningful and lovely in a classical style.

In Radham Namami the poet pays homage to Radha who was described by the poet, assigning divine qualities to her.

In Radhavasulhava, Radha's character has been summarised precisely into the principle of devotion, purity, adoration and the like.

In Radhikasman punatur, Radha is described as though respecting Krishna by all her life activities, remaining herself in solitude. Her strong desire is only for Krishna's well-being and not for the least for her own.

The 12 stanzas under the next title, Radhika nah punatur, is again the devotional verses on Radha, whose purity is expected to purify the world.

Radha is considered to represent the best in the feminine generality, and when she is associated with Krishna, it is natural that doubt arises in the worldly mind. This indirectly marks the Krishna concept also. Oitis has gone a good way in preventing this misleading tendency. Oitis's concept of Radha, is spotlessly and divinely pure, and devoid of selfishness or sensuousness. Her love for Krishna is not a means for a holier end, but by itself the ultimate aim. Having raised the Radha Krishna concept to a higher plane of perfection, Oitis stands as a tower of light on the path of literature.

MATRPUJA

The work Matrupuja, intended for the use of the devotees of
Mata Amritanandamayi, begins with three dhyanaslokas on her. These slokas throw light on the characteristic of Mata Amritanandamayi, supposed to be a living symbol of universal motherhood.

The 47 slokas that follow under the caption Mata Amritanandamayi Astottarasatamram, consist of a hundred and eight names written in praise of her. These names have been rewritten in the form of addressing her under the next title Astottarasatanamavali, which is followed by the Aratatotra. The names have been given a divine luster as visualized by the poet. The poet Ottur's devotion for Mata Amritanandamayi, made him an inmate of her Ashram at Vallikavu near Quilon, during his last few years of life, until he breathed his last on the mother's lap in 1989.
CHAPTER

AN APPRECIATION OF THE
SANSKRIT WORKS

The spectrum of topics includes his renderings on divine personalities like Lord Krishna, Sri Ramakrishna, Agnivesamuni, Mata Amritanandamayi, Radha and on themes like Love, Truth, Devotion, Righteousness, and various philosophical ideas. It is noteworthy that his selection of topics shows his elevated state of mind. He has always been making structures in rather higher planes disregarding worldly sickness. The poet shines as a master invariably, in the topics dealt with. He has excelled all other singers of love, when he wrote as many as twenty beautiful stobas on its various aspects. The sublimity of this will be further intensified when we look into the poet's own life. Having not entered into the second Ashrama, he never had any occasion to experience love from wife and children. He even disliked to be a subject of love of his fellowwomen as he preferred a solitary life. He reserved his undivided love to be surrendered at the feet of God. With the same ease, the poet sings about external principles like rightenessness and truth in a classical style. In many a verse one comes across Otta's deep knowledge in yoga as well as veda. He was not only able to recite veda by heart, but also accumulated its meaning and culture in the topic Agnivesale of his work Radhakrishnamayaramana. The poet has touched the various physical properties of Agni, to
nourish the Krishna concept. Though the poet is renowned as a bhaktakavi, he is none the less a scholar poet. He has deep and wide knowledge so that he can analyse any topic microscopically. This ability supplies him with sufficient raw materials for poetic composition.

The making of poems is no task for him. A variety of metres Indravajra, Upendravajra, Srsgdha, Anustup, Saroolavikridita, Vasanathathilaka etc have been easily employed in his compositions. Once a subject enters his mind, his poetry flows spontaneously. Even during his last days, Ottur had remarked that the spontaneous arising of poetry in his mind, has really become uncontrolled. Usually poets select any topic under the sun and write lines on them. Ottur's poetry, whether Malayalam or Sanskrit, is mainly centred on Lord Krishna. He has written a very large number of lines on him. We cannot find any other example of a poet, who has the competence of Ottur, in writing such a large number of lines on a single topic. At the same time, each poetical flower blooms with a new fragrance and beauty. Ottur stands unique in this ability.

Though Ottur has written a good number of poems in Sanskrit, an investigator can easily find that his Malayalam poems far out number the Sanskrit ones. Thus Ottur, the poet, could outgrow the languages. It is interesting to note that a scholar poet like Ottur has often made use of simple language intelligible to the ordinary man.

By having written half a dozen Sanskrit works, the poet has

---

really become one among the main Kerala contributors to Sanskrit literature. His poems are recited and appreciated by the people. Ottur instilled fresh life into Sanskrit, proving once again that it has not become a dead language. Ottur can also be considered as a good propagandist of Sanskrit language.

Ottur did not give undue stress to figures of speech. Yet his poems are rich with fine examples of figure of speech. The following is a beautiful illustration of Svabhavamukha. Here we find how closely the poet has photographed Aghoramani who careless of her attire and hairstyle was approaching RamaKrishna with the name of Krishna at the tip of her lips:

विशालभुगवस्या प्रथोदकंक्षमा
उपधरंकरण्यना अवधुपक्षमा
गोरस्वमय गुणसो अनिचक्षमानायो
अवसक्ताय सुदृशमेतम रमकुम्भम्।

A good examples of the figure of speech िहक्षा can be seen here:

अविचारंद्रे नामन्यतापकानो
द्रुस्तकोले स्वर्णझुलियका
प्रगीतस्य रामश्लाषघमणानो
पाराशकरं एकं धृतं दोषेः प्रवाही।

Here the crawling serpent representing Krishna is adorned various forms like the rope of Yama against ignorance, the necklace adorned by the damsels of Vraja and the pearl garland

decorating the Vedas over their head.

While illustrating Lord Krishna's lusture, the poet goes on doubting the same for fresh cloud, a wave arising in Yamuna and so on. This is an example of Sandehalamkara. One can come across many examples of Sandehalamkara as noticed in the following:

The poet's ability in choosing appropriate metres is worthy of appreciation. The poet has composed a series of slokas under the caption Bhujangaprayatam. It is interesting to note that the metre Bhujangaprayatam has been used here relevantly for the movement of a serpent. This metre with rhythmic sound repetition does possess resemblance with the zig zag and enthusiastic movement of a serpent.

The Sardoolavikridita metre is the best choice to express a thrusivite mood of mind. We can not but commend the poet when he selects this metre in the verse.

---

4 Ibid. p. 92
5 Amer. Uorn Namboodripad, Aazhanaadhi, Manggaladayama, Thiruvananthapuram, 1949, p. 20
6 Amer. Uorn Namboodripad, op.cit. pp. 41-43.
Metre Indravajra or Upendravajra is often employed in a connection with a passive mental situation. Here the third verse under the topic 'samasundara' reads as follows:

though the poet has composed a fair volume of poems he has been rarely self-centred. He shows his utmost humbleness whenever he himself is referred to. One reason for this may be that he is almost absorbed in the topic he selects. He forgets himself and empathises with the situation, while he writes. Whenever the poet is found describing either Aghoramanji or Sri Ramakrishna or Radha or Krishna or anything in nature, the poet gets fully involved, and his creations flow automatically. When the poet expresses ideas on Bhakti, he gets saturated with the spirit of Bhakti and his individuality gets dissolved in it.

Ottar, though he remained as one of the greatest devotees of Lord Krishna, has really respected other religions as well. He distinctly describes Sri Ramakrishna, who is seen as Buddha by the Buddhist, as Jesus by the Christians and Mohammed by the followers of Islam.

[9] Ibid. p. 27.
We can also see other instances of the poet's high regard for other religions. The poet's religious outlook is both intensive as well as extensive. His secular outlook made his views wide and wise.

The four factors that a sweet poem possesses according to Ottur are the following. The statements representing the body, the ever fresh ideas standing for the subtle body, Dhvani taking the place of causal body and the Rasas constituting the soul. Dr. N. V. Krishnavarriyar, one of the great scholar poets in Malayalam, has remarked that this definition given by Ottur nicely fits in with the poems of Ottur himself. Readers of Ottur's Sanskrit or Malayalam works will definitely support this view.

For his worthy contribution to Sanskrit literature, Ottur Unni Nambudiripad will ever remain as a sweet memory in the hearts of the lovers of literature.

CONCLUSION

Ottur Unni Nambudiripad has really contributed to the revival of bhakti cult through his remarkable poetic life. Language was not all a bar in the path of the creative mind. He could write fluently in prose as well as verse, in Sanskrit as well as Malayalam, and in bhasha metre or Sanskrit metre. He was a master poet whether the field was that of Bhakti, Jhana, Yoga or Veda. He never aimed at physical achievements or fame. He lead an ideal life and he wrote for the purification of his own self and the society he lived in. Through the pages of this thesis a modest attempt has been made to present Ottur in his true colour.

The study on the works of Ottur has been based mainly on his published works in Sanskrit. His poems are being published now, even after his demise. It is really an unfortunate fact that many of his poems written in Sanskrit as well as Malayalam are yet to find light. It is not unlikely that fresh books by way of compiling such poems may appear in the years to come.

One who approaches Ottur's literature with a penetrating eye understands that there is more and more to be investigated upon from the point of view of quantity as well as of quality. But at the same time, this thesis is supposed to be justified if it has introduced Ottur to the Sanskrit literary world at large and has thrown some light on his life and literature.
SELECT BIBLIOGRAPHY

GUPTA MAHENDRA

LEELAVATI M.

NAIR RAMAKRISHNAN, M.
Mata Amritanandamayi (Life and teachings), Mata Amritanandamayi Mission, Quilon, 1986.

NAMBUDIRIPAD UNNI OTTUR.
Rasamadhuri, Mangalodayam, Trissur, 1949

Śrīramakrṣnakarnāṁrtam, Śrī Ramkrishna Math, Madras, 1975.

Aghoramanīj, Śrī Ramakrishna Ashrama, Trissur, 1982.

Rādhākṛṣṇarasāyanam, Devavani Parishad, New Delhi, 1982.

Mātrpeja, Mata Amritananda-

104.
Mayi Mission Trust, Quilon 1989

Pibata Bhagavatam Rasam
Sreemad Vignana Samithi
Guruvayur, 1984

Potti Narayanan Chengarappalli Malayala Sahitya Sarvavum
Kerala Sahitya Academy
Trivandrum 1987

Prabhupada Bhaktivedanta. A.C Teachings of Lord Caitanya.
Bhaktivedanta Book Trust, Bombay, 1980

Raja Kunjunn. K. The contribution of Kerala to
Sanskrit literature. University
of Madras, 1980

Swami Siddhinathananda. Wealth and wisdom of
India, Bharatiya Vidyabhaban.
1978.

Swami Vivekananda. inspired Talks, Sri Ramakrishna
Math, Madras, 1980

Tagore Rabindranath. Glimpses of Bengal. The
Macmillan Company of India
1980
PHOTOGRAPHS
A FEW RADIANT FOOTPRINTS

Otto, while observing Diksha after his mother's demise

Excellence in Vedic literature - Thakachju presenting the K.R Nambudiri award of the Kerala Sahitya Academy to Otto

106
The famous Bhagavata Dwadasaha at the Guruvayur Temple

The Bhagavata interpreter in action in his close circle
At his eighty-fourth felicitation by Vashravanath Raman Nambudiri.
A rare galaxy with Bhagavata tradition at Vaishnavam:
Mulliyoor Vaishnavamath. Ottur and Vedam.

The reliable support in old age. Naravanam (brother) some time ago.
APPENDIX - I

The Sanskrit rendering of Ottur's famous Malayalam poem 'Kannante Punya namavarnangal..' by Sri C. Krishnan Nambudiri.

नवजुष्मणायमवार्णान् मे
कर्ष्णयोऽकर्ष्णोऽद्वयासम्
कर्ष्णयोऽकुच्छारोंयामवार्णान् कर्ष्णयोऽद्वयासम्
पुष्पाभाससलो भूयासम्
पुष्पाभाससलो गहादेहम् द्वम्य
कर्ष्णासम् कर्ष्णाय नामानि
गायन् नामानि द्वम्युद्वो कर्ष्णाय द्वम्युद्वो विस्मयासम्
विस्मयासम् कियासं कि दिने
सहस्रःसहस्राणामतर्कम्
विद्यानुवाद्य कर्ष्णासारानुसार
विद्यानुवाद्य कृष्णासम्
सहस्राद्वम्युद्वोसाम् कर्ष्णाय अहानसःनुमासम्
अहानसःनुमासम् कियासं किकाले
अध्येतमुनुम्मयुक्तासम्
सहस्राद्वम्युद्वो नामानि वर्णरानुसारं
कर्ष्णाय अहानसःनुमासम् कियासं कि दिने
अन्तरसनामिनि मे

APPENDIX - II

MALAYALAM WORKS OF OTTUR:


3. Pippalika: It is a collection of 5 short stories. The traditional anecdotes have been regarded and presented in a new style. Though not rationalistic by itself, it is worth attracting any rationalist (Published with forward by P.S. Subhrama Bhattar by Thomas Press, Trissur, 1950).


5. Triveni: Triveni is a book containing three short stories namely Raghunathadasa, Mutalkudi and Karunamburi. The work aims at enhancing the spirit of Bhakti among the devotees through examples (Printed at Gita Press, Trissur, 1952)

6. Yamunaikshayam: In the book with 47 topics, the poet Ottur has presented the different facts and poetry of Lord Krishna's Life. Ottur himself has defined poetry so as to contain fourfold factors and thus collection substantiates his definition observes. Sri N.V. Krishna Warrier. (Prabuddhakaralam Press, Trissur, 1974).

7. Vandemataram: There is a general feeling that whatever Ottur writes is either on Sri Krishna or on Sri Ramakrishna. But this book
an evidence to the contrary. Here we find a patriotic son praising his motherland, a humble devotee bowing down at the feet of Devi, a bhakta seeking the blessing of Lord Shiva and the like. (Pub: Sahitya Pravartaka Co-operative Society Ltd., Kottayam, 1976)

8. Geyam Namasahasram: It contains Mahistaseva (Short Story), poems, Geyam Namasahasram and piccakkaran of Ottur unni Nambudiripad. Two poems of Tamarasseri Krishna Bhattathiri is seen appended to the work which has been introduced by Anjam Madavan Nambudiri. (Pub Sree Guruvayurappan Bhajana Samiti, Guruvayur, 1976)

9. Syamasundaran: The book Syamasundaran is a bunch of five sets of beautiful poems which have been already published independently namely Neelacandrika, Mandakini, Anandamurali, Syamasundaran and Namambika. Each of them is saturated with the spirit of Bhakti. Readers will find them appreciable in their poetical merits. Metres suitable for each of the topic have been aptly chosen. (Pub: Guruvayur Devavom, Guruvayur, printed at Panchangam Press, Kunnamkulam, 1981)

10. Pibata Bhagavatam Rasami: The famous stanza of the Bhagavatam starting with Nigamakalapatharoh... has been enlarged and intensified into 143 stanzas in different metres. The work calls upon the readers to drink the nectar that is dissolved in the Bhagavatam. (pub: Srimadbhagavata vijnanasamiti, Guruvayur, 1984)


12. Mahamadhuri: Mahamadhuri is a group of poems on 36 different topics which have been already published in different magazines. As the name of the book suggests it discloses the immense inner beauty of Lord Krishna (Sreeekha Prakasan Kendra, Kottayam- 1986)

13. Hirwayuru or Srimekadam: This short work is a narration of the life of Narada. Here we find a exemplary Bhakta being eloquent
on the most famous tradition Bhakta, who has annunciated the Bhaktisutra. This prose work has been made all the more beautiful by the addition of a few stanzas (pub. Srimad Bhagavata Vijnanasampana, Guruvayur, 1987)

*14. Tirunāmamā: It is a prose work establishing the greatness of chanting Lord's name. The style does suit the intensity of the ideas.

*15. Satirhiante Kāzhca: It is a work in dramatic form. The descriptions are note worthy.


*17. Sahasrakalasām: Malayalam Poem. Life of Sri Ramakrishna.

**18. Bhaktarsāyanam: (Unpublished) This work is to be published by the Guruvayur Devasom very shortly. Sri K P Narayanapisharoti has already selected the slokas for this work from about thousand unpublished slokas of Ottur Unn Nambudiripad.

In addition to the above major works of Ottur's poems and articles have appeared in various journals and magazines of which a list of important ones is appended herewith.

* See Agkisasamam of Ottur, Sri Ramakrishna Ashrama, Trivandrum 1973, back cover.

## APPENDIX - III

**PUBLISHED ARTICLES OF OTTUR (SANSKRIT & MALAYALAM)**

a) Detailed List of Ottur's Sanskrit Poems that appeared in periodicals.

<table>
<thead>
<tr>
<th>No</th>
<th>Title of the Poem</th>
<th>Periodicals in which published</th>
<th>Date of the publication</th>
<th>No. of verses</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Namavamakuravanam</td>
<td>Sri Rama Varaprasad</td>
<td>Feb 71</td>
<td>20</td>
<td>The Greatness of the Lord</td>
</tr>
<tr>
<td>2</td>
<td>Saradamantram</td>
<td>Prabhupada Keralam</td>
<td>Dec 77</td>
<td>14</td>
<td>Sarada Devi's Once Desired</td>
</tr>
<tr>
<td>3</td>
<td>Sri Ramakrishna</td>
<td>Prabhupada Keralam</td>
<td>Oct 78</td>
<td>18 Stokas</td>
<td>Rousing Call to Sri Ramakrishna</td>
</tr>
<tr>
<td>4</td>
<td>Sri Ramakrishna</td>
<td>Prabhupada Keralam</td>
<td>Nov 78</td>
<td>10</td>
<td>Rousing Call to Sri Ramakrishna</td>
</tr>
<tr>
<td>5</td>
<td>Premabhakti</td>
<td>Prabhupada Keralam</td>
<td>May 79</td>
<td>14 Stokas</td>
<td>On Sri Ramakrishna</td>
</tr>
<tr>
<td>6</td>
<td>Bhagavatamitam</td>
<td>Prabhupada Keralam</td>
<td>Sept 80</td>
<td>14</td>
<td>On Sri Ramakrishna</td>
</tr>
<tr>
<td>7</td>
<td>Sri Ramakrishna Adhyayanam</td>
<td>Prabhupada Keralam</td>
<td>Sept 80</td>
<td>14</td>
<td>On Sri Ramakrishna</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>8</td>
<td>Saranam</td>
<td></td>
<td>Prabakshi Keralam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Prabakshi</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Saranam Vrata</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Pratikshishah</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Pratikshishah</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Virekanulan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Mata Aramathan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Narmadhan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sr. No</td>
<td>Title of the Poem</td>
<td>Periodical</td>
<td>Date of the Periodical</td>
<td>No. of Verses</td>
<td>Remarks</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------------</td>
<td>---------------------</td>
<td>------------------------</td>
<td>---------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Sreekrishnaieelamamaranam</td>
<td>Bhaktapriya</td>
<td>Jan. 87</td>
<td>12 verses</td>
<td>Late activities of Lord Krishna</td>
</tr>
<tr>
<td>2</td>
<td>Premanathana</td>
<td>Bhaktapriya</td>
<td>Jul. 87</td>
<td>8 verses</td>
<td>Lord Krishna enslaved selfless love</td>
</tr>
<tr>
<td>3</td>
<td>Nence Nannaka</td>
<td>Bhaktapriya</td>
<td>Jul. 87</td>
<td>7 verses</td>
<td>Regarding Temple</td>
</tr>
<tr>
<td>4</td>
<td>Kshetramadhana</td>
<td>Bhaktapriya</td>
<td>Aug. 87</td>
<td>9 verses</td>
<td>Regarding Temple</td>
</tr>
<tr>
<td>5</td>
<td>Jeevesvaran</td>
<td>Bhaktapriya</td>
<td>Sept. 87</td>
<td>8 verses</td>
<td>Krishna the ultimate guide</td>
</tr>
<tr>
<td>6</td>
<td>Ento Undu</td>
<td>Bhaktapriya</td>
<td>Oct. 87</td>
<td>22 verses</td>
<td>The krishna the ultimate guide</td>
</tr>
<tr>
<td>7</td>
<td>Bhagyavan</td>
<td>Bhaktapriya</td>
<td>Nov. 87</td>
<td>8 verses</td>
<td>Description of years</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Author</td>
<td>Date</td>
<td>Type</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>---------------</td>
<td>-----------------</td>
<td>------</td>
<td>--------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>8</td>
<td>Uttaraksri</td>
<td>Bhakthapriya</td>
<td>Dec 89</td>
<td>16 verses</td>
<td>Predominance of Krishna even in Kasi</td>
</tr>
<tr>
<td>9</td>
<td>Prarthana</td>
<td>Bhakthapriya</td>
<td>Feb 89</td>
<td>8 verses</td>
<td>Praya inviting Krishna to the heart of the poet</td>
</tr>
<tr>
<td>10</td>
<td>Bhaktan</td>
<td>Bhakthapriya</td>
<td>Mar 89</td>
<td>12 verses</td>
<td>Dedicated life of Bhaktar</td>
</tr>
<tr>
<td>11</td>
<td>Aro</td>
<td>Bhakthapriya</td>
<td>May 89</td>
<td>12 verses</td>
<td>Krishna's attractive attributes</td>
</tr>
<tr>
<td>12</td>
<td>Manoratham</td>
<td>Bhakthapriya</td>
<td>Sept 89</td>
<td>9 verses</td>
<td>Desires and ambitions</td>
</tr>
<tr>
<td>13</td>
<td>Ambucvile Brahma</td>
<td>Bhakthapriya</td>
<td>Jul 89</td>
<td>16 verses</td>
<td>The philosophy behind Krishna</td>
</tr>
<tr>
<td>14</td>
<td>Namamahma</td>
<td>Bhakthapriya</td>
<td>Aug 89</td>
<td>10 verses</td>
<td>Samkalpa</td>
</tr>
<tr>
<td>15</td>
<td>Entum Bhangi</td>
<td>Madhuvahini Weekly</td>
<td>Sept 89</td>
<td>6 verses</td>
<td>The need of chanting Gana name</td>
</tr>
<tr>
<td>16</td>
<td>Mathur Annadan</td>
<td>Madhurani</td>
<td>Sept 89</td>
<td>3 verses</td>
<td>Last poems dictated by Uttar regarding Matha Annandanath; to whom born Lord Krishna</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Author</td>
<td>Month</td>
<td>Year</td>
<td>Verses</td>
</tr>
<tr>
<td>-----</td>
<td>----------------</td>
<td>--------------</td>
<td>-------</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td>17</td>
<td>Smaranamradam</td>
<td>Bhakthapriya</td>
<td>Sept</td>
<td>1969</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td>Malinagavan</td>
<td>Bhakthapriya</td>
<td>Nov</td>
<td>1969</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>Gopandananam</td>
<td>Bhakthapriya</td>
<td>Dec</td>
<td>1969</td>
<td>8</td>
</tr>
<tr>
<td>20</td>
<td>Arthentho</td>
<td>Bhakthapriya</td>
<td>Jan</td>
<td>1970</td>
<td>7</td>
</tr>
<tr>
<td>21</td>
<td>Mayanathan</td>
<td>Bhakthapriya</td>
<td>Feb</td>
<td>1970</td>
<td>8</td>
</tr>
<tr>
<td>22</td>
<td>Visnapadam</td>
<td>Bhakthapriya</td>
<td>Apr</td>
<td>1970</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>Namikshnam</td>
<td>Bhakthapriya</td>
<td>May</td>
<td>1970</td>
<td>8</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Author</td>
<td>Date</td>
<td>Verses</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>-------------</td>
<td>--------------</td>
<td>--------</td>
<td>--------</td>
<td>-------------------------------------------------------------------</td>
</tr>
<tr>
<td>24</td>
<td>Prakasam</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Nan Tottu</td>
<td>Bhakthapriya</td>
<td>Jun '90</td>
<td>8</td>
<td>Pilgrimage to other centres barred by Krishna Abode</td>
</tr>
<tr>
<td>26</td>
<td>Kuppukai</td>
<td>Bhakthapriya</td>
<td>Jul '90</td>
<td>9</td>
<td>Folded hands at Krishna's feet</td>
</tr>
<tr>
<td>27</td>
<td>Pratya</td>
<td>Bhakthapriya</td>
<td>Aug '90</td>
<td>12</td>
<td>Poet's self satisfaction in life</td>
</tr>
<tr>
<td>28</td>
<td>Namanista</td>
<td>Sree Gopala</td>
<td>Nov '90</td>
<td>8</td>
<td>Potency of Bhakthapriya</td>
</tr>
<tr>
<td>29</td>
<td>Mankasravam</td>
<td>Bhakthapriya</td>
<td></td>
<td></td>
<td>Supreme Love</td>
</tr>
<tr>
<td>30</td>
<td>YugaSastham</td>
<td>Bhakthapriya</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Author</td>
<td>Month Year</td>
<td>Verses</td>
<td>Description</td>
</tr>
<tr>
<td>-----</td>
<td>------------------------</td>
<td>-----------------</td>
<td>------------</td>
<td>--------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>31</td>
<td>Tushan</td>
<td>Bhakthapriya</td>
<td>Mar '90</td>
<td>18</td>
<td>Karma - the unique divine form</td>
</tr>
<tr>
<td>32</td>
<td>Punarvanmanam</td>
<td>Bhakthapriya</td>
<td>May '90</td>
<td>10</td>
<td>Penance at Vrndavan Gateway to New Life</td>
</tr>
<tr>
<td>33</td>
<td>Urum</td>
<td>Bhakthapriya</td>
<td>May '90</td>
<td>9</td>
<td>Salient features of Krishna's boyhood</td>
</tr>
<tr>
<td>34</td>
<td>Cintucalum Manasse</td>
<td>Bhakthapriya</td>
<td>Jun '90</td>
<td>7</td>
<td>Call to own mind to make Krishna its theme</td>
</tr>
<tr>
<td>35</td>
<td>Leelavilaaam</td>
<td>Bhakthapriya</td>
<td>Jun '91</td>
<td>9</td>
<td>The Little divine boy</td>
</tr>
<tr>
<td>36</td>
<td>Pradosanrttam</td>
<td>Matruvani</td>
<td>Sept '91</td>
<td>9</td>
<td>The Little divine boy</td>
</tr>
<tr>
<td>37</td>
<td>Caranambika</td>
<td>Bhakthapriya</td>
<td>Oct '91</td>
<td>15</td>
<td>The Lord's Feet</td>
</tr>
<tr>
<td>38</td>
<td>Gurukrpa</td>
<td>Matruvani</td>
<td>Oct '91</td>
<td>12</td>
<td>The Greatness of Guru</td>
</tr>
<tr>
<td>39</td>
<td>Muktsamrajyavum</td>
<td>Bhakthapriya</td>
<td>Nov '91</td>
<td>5</td>
<td>Avataramahima</td>
</tr>
<tr>
<td>40</td>
<td>Tulasipooya</td>
<td>Matruvani</td>
<td>Nov '91</td>
<td>6</td>
<td>Nirmalananda-The Poet's Guru</td>
</tr>
<tr>
<td>41</td>
<td>Hanta Bhagyan</td>
<td>Bhakthapriya</td>
<td>Dec '91</td>
<td>12</td>
<td>On Sri Guruvayurappan</td>
</tr>
<tr>
<td>No.</td>
<td>Author</td>
<td>Title</td>
<td>Date</td>
<td>Pages</td>
<td>Reference</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------</td>
<td>------------------</td>
<td>--------</td>
<td>-------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>42</td>
<td>Sankaranarayanan</td>
<td>Matrivani</td>
<td>Dec 91</td>
<td>8 vers</td>
<td>Mata Amritanandamayi</td>
</tr>
<tr>
<td>43</td>
<td>Ammen</td>
<td>Matrivani</td>
<td>Jan 92</td>
<td>8 vers</td>
<td>Mata Amritanandamayi addressed as divine mother</td>
</tr>
</tbody>
</table>

**Note**
2. This list is not exhaustive. Other Malayalam Poems have come in many other volumes of Prabodha Keralam, Matrivani, Sree Guruvayurappan Matrivani weekly etc and also in other books and periodicals. But some of the most important ones have been included here.

c) Detailed List of Malayalam Articles of Uttar that appeared in periodicals

<table>
<thead>
<tr>
<th>No.</th>
<th>Author</th>
<th>Title</th>
<th>Date</th>
<th>Pages</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gobynadassam</td>
<td>Bhakthapritiya</td>
<td>Nov 96</td>
<td>2 pages</td>
<td>Rupaman's letter to Krishna the hidden meaning</td>
</tr>
<tr>
<td>2</td>
<td>Antarvalham</td>
<td>Bhakthapritiya</td>
<td>Aug 88</td>
<td>2 pages</td>
<td>An interview with Appan Thampuran</td>
</tr>
<tr>
<td>3</td>
<td>Sabanreasam</td>
<td>Bhakthapritiya</td>
<td>Jan 89</td>
<td>4 pages</td>
<td>On our: Sankara's life and teaching</td>
</tr>
<tr>
<td>4</td>
<td>Kuppannavaram</td>
<td>Bhakthapritiya</td>
<td>Aug 89</td>
<td>5 pages</td>
<td>Biographies</td>
</tr>
<tr>
<td>5</td>
<td>Pottan Thanumdeva</td>
<td>Bhakthapritiya</td>
<td>Sep 92</td>
<td>6 pages</td>
<td>Biographies of Poets</td>
</tr>
</tbody>
</table>

brother Raman Narashimhan
APPENDIX - IV
SAMPLES FROM THE SANSKRIT WORKS OF OTTUR

रायाकृष्णरासायनम् •

नमः:

(1)

हुयामिललिंगोलिता प्रचविनासिलोलिता
विनासमनस्त्ववा गृहुवहात्पुष्पोस्तकरा।
पुस्तिवचनवाहिता मुरलिकामुकुम्भकिता
विनासगुपुतात्रे सत्त्व कावि सत्यचत्त्व।

(2)

वासारिनरवालिनी यज्ञसिवियुल्वद्वारिनी
हुयातरसालिनी थुलिवछुल्लातसेचनी।
भासारिनालिनी विविधताविठ्ठालिनी
विनुृत्तिवालिनी बहृहत कावि वम्बाकिनी।

(3)

पुरावसुंसुंवरंभालिना हुयामाणुरो-
वरंवरवणिमंः मुनिवमालसमोभिन्यका।
पुस्तिवचनविज्ञने रहुहित तलपूढ़ होलिता
हस्तिमातवात्ता चरति कावि गोपाभा।

(4)

विनासगुपुतात्रे द्रुप्पवाससंभवेन्द्रितो
हल्लुयुक्तमिनित: एकेवण्या बुद्धा चारवणु।
वामकृष्णिना विनयु निवितविलिना वारवा-
विलोकणमुरुरुक्षयर्ति वेदवेशः पुजाम्।

* Darvesh Prakash (Delhi, 1982)
(५)

इवानुषकेसवरं ग्रह्यायुगावरणः
वेदान्ताकाशायरं देवार्थविवाहेऽकरणः
एवाध्विभुवारं देवार्थविवाहायरणः
विशोद्भवयुगः तन्त्र विलित दानोदरम्

(६)

तत्त्वार्थविरसवरं सिद्धर्मादिवाचारणः
विशोद्भवाकुण्डलं विशिष्टाल्पवर्षूऽकतमः
अवाध्विभुवारं विशेषत्वाविवाहायरणः
व्यवस्यावयुगः पुरुषोकटत भावोऽकरणः

(७)

सत्ताध्विभुवारं यथा विशेषत्वाविवाहायरणः
विशोद्भवानामकस्यार्तानुवर्तमानः
स्वाध्विभुवारं यथा विशेषत्वाविवाहायरणः
तत्त्वार्थविरसवरं भाव विशेषत्वाविवाहायरणः

(८)

सत्ताध्विभुवारं यथा विशेषत्वाविवाहायरणः
हेमस्तातकस्यार्तानुवर्तमानः
स्वाध्विभुवारं यथा विशेषत्वाविवाहायरणः
व्यवस्यावयुगः विशेषत्वाविवाहायरणः
हेमस्तातकस्यार्तानुवर्तमानः
सत्ताध्विभुवारं यथा विशेषत्वाविवाहायरणः

(९)

विशालस्वित्तस्यायरं विशरीकशः विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः

(१०)

विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः

(११)

विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः
विशालस्वित्तस्यायरं विवाहार्थविवाहेऽकरणः

(१२)
(१०)
कसायज्ञुपरिस्थिति गारसि वांगमालमुनि
वबोदुतपयोगुर्वि निगमसोरवन्योपुष्ये
प्रभादिविस्वितांग्नि तरणिमाते तस्युष्ये
नराहरितमुपेयुषे नम हुव परम्योतिवे।

पादोपपर्णम्

(१)
चिन्हुः बहुमं नितिः सिुप्तम्
नयने शिवांत स्वाने शुचिरम्।
रवने भवलं हसिति मुदुसम्
कर्मच स्मर हे धिशप्ये पुषुकम्।।

(२)
धर्मे मधुरं वचने सरसम्
वहने मुभां हुवाये गहसम्।
शर्ये चतिस्ति गमने सरसम्
कर्मच स्मर हे धिशप्ये पुषुकम्।।

(३)
प्रमोतमार्शिवे प्रवच्यामुज्विनुषो
प्रसरापसुते पुरतं स्पर्शिः।
अयं कथाप्रकोतं स्थूलस्थवर्षेक्षण्यार्धि भीप्यसे।।

124
(४) न किता न वतिं भुतो न सजो
न धनं न धवो न च कपचः
बिकिता ॥ शरणं भरणाकरसे
हुणसे ततो भव बोधकसे ॥
(५) 
भवमैहनि निबुधस्तं जनमुः
चंगवस्यम्रस्यम्यायोऽयेन विना ॥
विखलं नुक्कस्मीश्वेदथाया
किमु न भयते तत्र भोव, भवः ? ॥
(६) धर्मरूपं वज्जः विविधितकारसस्यानुः
भवव्रुम्णं चतुर्मातारं विनुषः
कुन्तुं कन्यनुजवर्यार्ह ॥ शामं
चर्य भोव, तदर्योधायंहुम ॥
(७) वतिं तुरिताखरसे: काठमं
रहितं रहितं शरणाखरसे: ॥
वतिं भरणायुनयोस्य से
कपाकर, चालय बोधमयव ॥
भुजाह्यं प्रयात्मः

(1) अज्ञातं हुवं प्रासस्स्मायमकारी
ततं वेतसस्स्वंभीतमनातो।
भुजातं स्वरंदेश्यस्तवादयो
निग्रोणं कहिष्यदुभुजाः प्रयाति।

(2) बहायोहहासाहलप्रासस्वतो
भुजायुभुजायुभिन्यपुष्पवर्णो।
तदा कृष्णः समन्तिर्धमाणः
सवान्वक्र्यो भुजाः प्रयाति।

(3) हुस्लार्गुह्यां बहायोगभाजाम्
तहासारसुङ्ग च कंबल्यभाजाम्।
निग्र्वङ्ग वस्व वाकित्वं कृष्णाभिधानो
वाहिन्यं वद्यं भुजः प्रयाति।

(4) बजसाविकारी
स्वभवत्तानुक्र्यो
वयोशीत्यारी
निवुभाबिसारी।
स्वरवाहेशारी
प्रकृत्वऽचनानाम्
पुष्टसत्यादयो भुजः प्रयाति।
(१) धर्मवार्ते जनपादायिनो श्रमण्योगानेन स्वमुखाध्यक्षानां।
धर्मपालरक्षाते राजपालायिनो महाराजं एको भुजहृद् प्रणालि॥

(२) न भगवानं तपस्यं दामनं नानं सिद्धश्रवाचिष्ठं प्राप्तोऽधूः।
परप्रेमसमेव त्वो तरायतपाये स्वतंत्रायापथो भुजहृद् प्रणालि॥

(३) तदा गानसोऽहस्तिनं धर्मिन्नुस्फालो भुजिन्न्यात्संको बिमुखवारस्तोऽधूः।
अनापित्तारस्वदुसाहंतरथः स्वथिच्छतिरिको भुजहृद् प्रणालि॥

(४) पले कोस्तुघां धर्मस्य चारणं चतराणमपि
सराणं स्वरायातिनिवियत्वातः॥
निरारायात: परारस्तुआऽनो दह: कोषच्छ दियो भुजहृद् प्रणालि॥

(५) विद्वोपानिनिर्माणोक्तोऽज्ञातं स्वविश्वास्मुत्तानिवियत्वः॥
पुन्नेवविच्छः स्वते भोजपानो स्वाल्प्पोदनीनो भुजहृद् प्रणालि॥
(१०) नार्वाएवरैवंखकारण्याधीनिः
विशुद्ध विवेचन्ति प्रेमस्यां।
प्रथे नोक्षाकारं वर्तैवधारिं
गुणविन्योत्स्तो भूषे क्राहणः प्रवाहति ॥

(११) वगावपाकारः त्रिवाचारिको
प्रशुद्धनिपृत्तो वचोत्रोप्तः।
तत्वच्छत भुज्ज्ञं कुल्लाकंकुर्मं
विशिष्टं निमुखं प्रवेस्त्रोभुव्यः प्रवाहति ॥

(१२) प्रशुद्धविन्यक्षककारसंतुष्ट सतातः।
क्ष्यासाहितं भूषुद्धसम्भवः।
गतवृणमध्यशो सत्त्वोत्पीले
ब्यष्टेकुशाणासो भूषतः प्रवाहति ॥

(१३) स्वाट सत्त्वरः स्वच्छं सुनोपः।
स्वच्छं तत्त्वाति भाविन्यमृत्तः।
गत्रावनामस्यस्तां स्वप्नोक्षोः
रक्षापृंतिक्षुचाहः प्रवाहति ॥


क्या?

भवत्मण्यातिनिमो
हुवे
प्रमहाद्वृत्तपो: कनुबे गधाने
गुशकासपोः भविते विशुमा
वा उजाकर्भः। क्या कुताम्भधवः?

मण्डोर्वर्मोर्वर्मोऽज्ञता

dhiṣumृढसुर्मुच्छुधुधुको

drakराथुते नसिते बर्मत
वा धनं? क्या धनः? क्या कुन्तुम्मुक्तः?

विज्ञिषणख्विभुक्तिस्वेषारे

dhaṇकाशुकलिनमुखाद्याधारे

dhiरी गृहवर्मिन वाद्वाद
वा वरं? क्या वरं? क्या तपः? क्या वरं? क्या धनं?

वनसमुहकुन्तिकुण्डिमुर्वः

dhaराकोष्टाशुक्कुर्वः

dhiरतः सरस्वति मन्निकात
वा अनाबिन्दि:। क्या विमुक्तिरतः?

कवने िनुदे तिदे त सबि

129
لا يوجد نص يمكن قراءته بشكل طبيعي من الصورة المقدمة.
कृष्णाच्या विभीन विवरणानि कुलीन शिष्य सहस्राधीकों की वीणकातिकिते: केन्द्र युक्त शब्दानि हा वर्णनातिम कल्पविलासमय।
योत्राजंकितकार: किंतु बसकृष्णाचारणावरूने
मुख्य अस्तमान्याम: राज ०.२:\ दृष्ट दृष्ट आवश्यक
दृष्ट स्त्रीः अस्तमान: राज २:\ नगरे पृथिवी
प्रधान्मेव दत्तोपन मार्ग विविध तीन राविकाळिकानु
पृथ्वी कुलीन ।

cहुने 'कृष्ण तथा किंतु कल्पन दसमिन मंगुरू तक्षसी
प्राप्त: किंतु 'क्रियावृत्तघनपुलकरो' वनांकानुसङ्गः।
हे मोक्षसाधनः जिसमें किमु तिरंग हृदयाभरण हेण्टीले
पृष्ठस्तोत्रम् समानाम् वनमयवस्तान् राविकाळिकानु
मुक्तिर ।

cंतारे: दासफुडः वाणविनमनेऽर्त्तव्यता वधानी वृक्षा
लिंगस्तत्तर्वेदामानि परिवर्तित विन्दुमान्यांसः किमु
पुरुषस्तोत्रः: भ्रात: किंतु विन्दुमानं नोऽर्त्तव्य तथा प्राण
पृष्ठस्तोत्रः तवं ो शकामकरारं राविकाळिकानु
मुक्तिर ।

मोदेन स्वयंविनमनं बहुरवरता विजयामक्षणम्
रंगें स्वादंसूधनां प्रकाष्ठमण्डोक्ष्यमाति मर्मरमूढानम् ।
वाकं निमित्ताकारी पृष्ठस्तो तवं हो तबी
पृष्ठस्तोत्रः भव्यस्य सर्वप्रथम राविकाळिकानु
मुक्तिर ॥६॥
युक्तार्थे भोवासपिनिविभुवं सन्ततं तत्त्व भूवान्य पुष्पकुं राजानि प्रसादु वरिः पुष्पकोणस्वेतो वाचकेन्द्रो वत्र्य स्वाधिकृत्य सुभूषन नामातु ता हारक्षयान्त्वा नास्ता विन्यर्जनस्ते विनयसिनुषानो राविकार्यावान् पुनातु।

वोरावास्यान् पुनातु प्रथवरसन्युवाचानन्तं तारंगं नसीम्येकाव्यत्रं मृतयुपायु मृत्युपायु धोताॆशिथारं। वीरेविलेवदू बोधयुवयुसनसुहुश्चितं भोवारं भुविनां स्वाधिकृतो निपकरणपुरोपेत निर्दारितार्थं।

११॥

वहनीि षुष्कर्तनं तदवस्वुदवोविधानार्कमती एकाजितो तत्त्व वातं पुष्पसुभूषन तत्त्व वातं विपन्नो। हिस्हि तत्त्व तत्त्व वातं विद्यस्वाचारितनिषेधे: कार्तिकेयं प्रामोष्टु सम्भनाया खुशकीतमुखा राविकार्यावान् पुनातु।

१२॥

दाशरथिव दशरथिव नरसंघिकतं नागलोकार्करों वेशं वीरुक्षपत्रं प्रहतिगुणवराोणं द्वाप्रयुवम्। एकांतिनातु एक एक विविवहरसुमुखा तत्त्ववानातोत्तवत्र पुन्नामा संबंहस्यानुभारिता राविकार्यावान् पुनातु।

१३॥

ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं निविन्धत्वत्तत्त्वे: ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञायत्रं ज्ञाय�

१४॥

- १३२ -
श्रीरामकृष्णकर्णोमृतम्

दशमः सरीः

मणिपुरे भालको रिज्जः

मैत्रेयपुर्णकर्णसमायमः

नानामिनां प्रमिहेरेप

तेजारुपरिणामकुलामि

तेजवक्षकी मुखमन्वितमां

पार्व स्तवार्य कांक्षामञ्जिनमः

आम्रामुद्रालेखामाहार्योगिनुमुनि

शारीर विनाय रूपकस्मादमि

॥ २६१ ॥

अरोखन परमक्ष नोरेशे

भार्तरान प्रकटुस्मोक्षका

विभिन्नाः विकल्पस्मोहिः

स्तिष्ठिः प्रविष्टः कप्पुखे

॥ २६२ ॥

कर्णेन सता प्रेमक्षालोकने

भंडारां भूपंश्वाकारम् वर्णमः

लोकः कंक्षोपकोणिणुमान

संडेर पर रथं गानितुनिधिपत

॥ २६३ ॥

गीताभ्यासाकारैः अहिँसामी

गृहस्तायुक्तारामण्यंगी

कृष्णदत्तानुसुरारसानुमाल्यंगी

सार्वज्ञानुसारानुमाल्यंगी

लोकार्थीन व्यक्तिकार्थः महामि

॥ २६५ ॥

वराहेश्वर सुधाकरणिणे

गौरिण्येन विखयार्कसभामि
प्रकाशी गोविंदेनाथचं नेत्रिकेसं निम्नां शास्त्र-अर्थविवरणः

$\text{\textbullet} \ 266$ $\text{\textbullet} \ 267$

शास्त्रान्वितं मथविंद्रप्रमाणं
अस्तुतिज्ञातं निगंगागोत्रम्

$\text{\textbullet} \ 267$

विनंति मथविंद्रप्रमाणां

$\text{\textbullet} \ 268$

मथविंद्रप्रमाणमें

$\text{\textbullet} \ 269$

वेदविंद्रप्रमाणमें

$\text{\textbullet} \ 270$

$\text{\textbullet} \ \text{"सत्त्वेन्द्रकालीनमिनिन जीवकस्मक वाचमुक्ति कर्मशाहि। दिति े: मनोविंद्रप्रमाणे हुसा:। पदविंद्रप्रमाणे हु (विष): स्वामी े: मनोविंद्रप्रमाणे कमो, पदविंद्रप्रमाणे हु (विष:)। अन्य तत्सः।"
हे रामण्य, काकू, खुदेरामचं, 
हे अस्यांक्व, काकू, शेषमय्।
एश्विन रचितेन जगद्धतिसमाधानं
मुखस्मिन्नीति गुणा निर्माणे करे। ॥ २७२ ॥

स्थनन्दमन्दसितसतिसितकाव्ये
केषुभक्त्वंमद्यमन्यतिर्मुलेकुलिन्।
हे रामण्य, काकूमयुक्तामि
बेहदुते प्रक्षांतिसुगुणजाने। ॥ २७३ ॥

चारितमन्त्रमाधारजन्तृकै
केलीसरात्रापृफुसेति सक्तानम्।
नर्मधातुभैः कुरुप्रधाती-
विश्वं धारणकर्षणामिः। ॥ २७४ ॥

निषेध्य नवोऽपूर्वे पर्देषेकच्
विश्वासने भागने कर्मावर्णम्।
वीर्यारम्भखण्ड कर्मस्रवः
न्यालम्बन सुदेरामसुलय सुब्दय। ॥ २७५ ॥

वज्रकृपा विशिष्ट मध्ये व महा एवं न प्रदः-
धारितम दंडसिद्धांतबिः स न लेषसिद्ध।
वीरामकर्षणचर्यां दुस्तरामसिद्धा
विज्ञप्तां स्तुतिनिवर्तनुस दुस्त स्तुतः! ॥ २७६ ॥
ब्राह्मण क सूक्ष्म अतिदीने सम्भवं न कराऽऽ
शाक्तान्तर न बलाश्ये विषयमानु नोत्सरेये शाक्तानुः।
हस्याक्षरेऽस्म मुक्तसुतिर्मथा बेमा चन्द्रमादे
पीला भक्तिसुधा नितानमुव्रामुण्याभिषिक्षा बबमुः || २७६ ||
यो गद्या न निर्भर्ने मुनिनेवे यस्या मितो दुस्सहः:
कन्याप्रेमभूवे न हुहुचित्वामाम्यावादनाऽः।
ब्रजानेव हुकेपु साप्तियते: व्यावहारिकी जयने
तं क्षणं हृदे रामहृद्वरणोपेषामितिवं मायवे || २७७ ||
ये भूया। कथर्णन आक्षररतेस दुर्गुणदयो वालिकः
कोण्यं माया। क्षणं नितानमुव्रामुण्याभिषिक्षाः।
पुष्पाना अवस्थायोगसम्भ मुक्त मुखार्धूः:
मांचलीच्छयं व मुक्तुखाने रामकुण्यं मोः || २७८ ||
पार्श्वम्: किमु! तपस्य: किमु! महायोगाभिष्कु: किमु!
प्रायः: किमु! भविष्यं किमु! विदेहेयास्वातः: किमु!
कृपाः: किमु! कृपाः किमु! किमु वेदैश साक्षणे-
रिस्ते शुभा विकसति नीरामहुणं प्रसे। || २७९ ||
आभारांकितम्पुरे विनविने वैस्माने संबंधे
मीलं-विश्वतीत्वे सिद्धसूचये समाजे रतमुः।
सम्पूर्णोपालि निवर्ययोगीन्धर्मीयापने
कन्दे प्रमोदालोढङ्गे तेजो ब्रमणाक्षम्य। || २८० ||

— समर्पित —

- १३६ -
रसमाधुरी

विचरितः

भगवानुरगाधिबन्धुब्राह्मणोत्स्वेन नितितहितकिस्मतस्माययोऽपि
नम्नबालाब्यावहिनीनन्दनप्रदेशे
प्राणः ब्रह्मधूमरेनुमाधवबिद्वान

गोगीन्द्रनन्दनसाहिबभद्रदत्तं
गोगङ्गाधरभारतिनिरसिन्धुसङ्गम
गोपीकाम्याधिक्षमनस्तखरी
कोंकुतरिजयं भज निर्वलिख्य

विनायकः महामहम्मोहनानां
पुराणाद्याद्यमनं वाक्षिकतानाय
लाम्बुलविनार्यं ब्रह्मज्ञानानां
कन्नै नरसुभुमालिव्यंप्यादुगुर्वतानाय

न मुर्ते न चने न तारे न च विधायं न च गुरुदार्जिष्य
गनिमेष भवसुभास्त्यमायां गुरुमाध्येपादः

दक्षनभद्रदत्तं अस्मित्वासमुपर्याये
भक्तावसंगनानां भवनान्यं गनिमेषेवने

* Mangalodhayam, Tiruvannamalai 1949
इन्द्राणी लक्षणसम्बंधितमणि चरणे
नन्दानन्द पद्मप्रकृतिसुमितामणि: पान्यनम्
नन्दामयसिचितिः बेणुगानसवर्णी
कुन्दामायसिचितिः मुनदरं चिन्येवहम् ॥ १८ ॥

आर्यस्थू परामर्शो विषयन: सर्वेणु कारणु मे
पुष्पपारो बहुनि धनुतदयाचारांग्लोंपंचरम्
दहायमायाघोनानितिः च मंत्रं: मार्बनो
मवर्ण ब्राह्मणान्नाजितिचरणदृढं अर्थका गति: ॥ १९ ॥

प्रयोजन्त्वक्षणेन गान्यगतां दृष्टो गया ममके
पद्मप्रकृतिः विषयनि मुरुं पीयुस्यो:गिनि:
क्रान्त: हृतिः नायिनि न पयया भुजायां यत्वी
मा भुजायां मयें भगवती व्यानी मुगुशार्चि: ॥ २० ॥

पुर्ण भान: परं हें कुन्दरुपधर्मिनिद्वेषापेने भर
प्रवाहवेद भागपेवेदसम्बन्धृषार्थीपद्यकस्यार्थम्
संग्रहायोहमक्षणार्थपर्वति: कुमारपातार्थिः
प्रमाणान्नामायसिचितिः निधित्वान्नामायसिचितिः ॥ २१ ॥
About the author:

Father: Chekkakkal Krishnan Nambudiri
Mother: Umadevi Antarjanam (Native House: Kudumbakkattu Mana)
Wife: Mini (Native House: Puthur Muthumane)

Education: B.Sc. - Maths; M.A. (II rank), M.Phil. (I rank ) & Ph.D. in Sanskrit, UGC - NET.

Books: 1. Life and Works of Vazhakunnam Vasudevan Nambodiri
2. The Sanskrit Poet in Ottur.

Office: Sr. Lecturer (Sanskrit), Sreekrishnapuram V. T. B. College, Mannampetta, Palakkad Dist.