

Panditaraja Jagannatha (1600 A.D.), a Sanskrit poet-critic and musician, and a court poet of the Mughal Emperor Shahjahan, is regarded as the last of the giants of Indian poetry and poetics. In him, all that is best, original and brilliant in the art and science of poetics is gathered and held in perfect equilibrium. But what is striking is that in Sanskrit, there is no instance where poetic genius and critical acumen have flourished and fructified in a more abundant measure than in the case of Panditaraja Jagannatha.

Though a follower of the Dhvani school of Indian poetics he was bold enough to leave the beaten track carved by the ancient rhetoricians and expound new principles of criticism.

His style is distinctive and charming, and an exquisite and harmonious blend of sound and sense. In depicting Sringara or love Jagannatha, never crosses the bounds of good taste.

His keen observation of the society, his insight into human psychology, his capacity to laugh away the human weaknesses are fully revealed in his *anyoktis*.

It may honestly be claimed that in the world of Sanskrit poetics we shall not perhaps look upon his like again.

Prof. P. Sri Ramachandrudu (b. 1927) currently Professor of Sanskrit at Osmania University, Hyderabad, is a distinguished teacher, author, translator and critic and has several publications to his credit. Recipient of a number of prestigious awards, Prof. Ramachandrudu has been closely associated with a number of academic associations. In this monograph, Prof. Ramachandrudu has discussed the life and works of Panditaraja Jagannatha for the non-Sanskrit



Library

IAS, Shimla

891.210924 J 181 R



00080671

SAHITYA AKADEMI
REVISED PRICE Rs. 15-00

PANDITARAJA JAGANNATHA

P. SRI RAMACHANDRUDU

891.210924
J 181 R



SAHITYA AKADEMI

891.210
924
J 181R

Libro

PANDITARAJA JAGANNATHA

The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpreting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From Nagarjunakunda, 2nd century A.D.

Courtesy: National Museum, New Delhi.

MAKERS OF INDIAN LITERATURE
PANDITARAJA JAGANNATHA

P. SRI RAMACHANDRUDU

The rates of the Sahitya Akademi publications
have been increased w.e.f. 1 May 1992 vide
Govt. of India's letter No. JS(K)/91-545
dated 11 February 1992.



SAHITYA AKADEMI

Sahitya Akademi

Rabindra Bhavan, 35, Ferozeshah Road, New Delhi 110 001

Sales Office, Swati, Mandir Marg, New Delhi 110 001

Jeevan Tara Building, 23A/44X, Diamond Harbour Road,
Calcutta 700 053

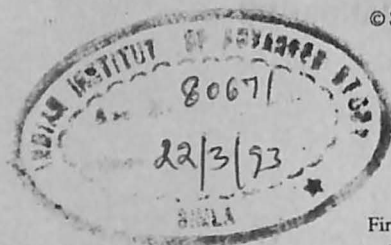
29, Eldams Road, Teynampet, Madras 600 018

172, Mumbai Marathi Grantha Sangrahalaya Marg, Dadar,
Bombay 400 014

891.210 924

J 181 R

© Sahitya Akademi



First Published 1997

Rep



Library

IAS, Shimla

891.210924 J 181 R



00080671

SAHITYA AKADEMI
REVISED PRICE Rs. 15-00

Published by the Sahitya Akademi and
printed at Roopabh Printers, Delhi 110 032.

CONTENTS

1. Life	7
2. Works	28
3. Jagannatha's Views on Literary Art	29
4. Gangalahari	43
5. Amritalahari	48
6. Karunalahari	49
7. Lakshmilahari	52
8. Sudhalahari	54
9. Bhaminivilasa	57
10. Asafavilasa	68
11. Pranabharanam (Jagadabharanam)	71
12. Shastric Element in Panditaraja's Poetry	73
13. Chronological Order of Jagannatha's Works	75
10. Conclusion	71
<i>Appendix I</i> Select Slokas	75
<i>Appendix II</i> Roman Transliterations of Slokes cited in Text	83

1

LIFE

The conjunction of creative genius and critical insight—the two gifts of Goddess Sarasvati—in the same person is rare in the history of any language. Coleridge or Eliot exemplifies this phenomena in English. In Sanskrit, where any scholar worth the name is a versifier if not a poet, such prodigies are more common than in Western languages. But even in Sanskrit, there is no instance, where poetic genius and critical acumen have flourished and fructified in a more abundant measure than in the case of Panditaraja Jagannatha of “Konasima”.

This literary prodigy, Jagannatha “Panditaraja”, is believed to have been born in the Veginadu sect (Sakha) of Trilinga (Telugu) Brahmins of Konasima, in the East Godavary District of the present Andhra State. Upadrashta (Supervisor of the sacrificial rites) is the honorific surname (Upanama) of his family. He was the son of Perubhatta and Lakshmi. In the introductory verse of *Rasagangadhara*, Panditaraja describes Perubhatta as proficient in all branches of learning. He studied Vedanta under Jnanendra-bhikshu, Nyaya and Vaiseshika systems of logic under Mahendra, Mimamsa under one Deva (who according to Nagesabhatta is no other than Khandadevamisra) and Vyakarana under Seshavir-svara, the son of Seshasrikrishna and the classmate of Bhattoj-idikshita. Excepting Vyakarana, which he studied under Seshavire-svara, Jagannatha studied all the other Sastras under his father.

Tradition is unanimous that he was a native of Trilingadesa, but there is no agreement as to the exact place of his birth. There is a belief that he belongs to the Munikhandagrahara (now known as

8 Panditaraja Jagannatha

Munganda) of Amalapuram Taluk, East Godavary district in Andhra Pradesh.

Panditaraja seems to be the sort of person around whom legend gathers. Most of these legends link him with royal figures like Akbar and Shahjahan or powerful personages like Asaf Khan or nobility like Jagatsimha of Jaipur. In one story, Emperor Akbar was amazed with the phonographic fidelity of his memory when he reproduced, syllable by syllable, the wordy duel in Persian, between two persons who were litigants before him. In another, the Emperor insisted on the Brahmin dining with him before he consented to his daughter's marriage to Jagannatha who was infatuated with the girl, as she brought water in a golden jug, to her father playing chess with the Poet. Both stories tend to be apocryptical on the evidence of chronology alone, as the dates of Akbar and Jagannatha do not dovetail.

There is another tradition that Jagannatha was born near the village Davuluru of Tenali Taluk, Guntur District, Andhra Pradesh. It is claimed that Ramachandrabhattu, the younger brother of Jagannatha, received the village Davuluru as a gift in the year 1660, from Ajahassen Kutub Shah of Golkonda, who ruled from 1658 to 1687. There are many people of Upadrashta family, residing near Davuluru and they claim that those in the Godavary District with the same surname were emigrants from this village. But for such traditional accounts which are grounded on regional preferences, there is no incontrovertible evidence to fix Jagannatha's birthplace. It is even possible that Jagannatha never lived in the Telugu country, his father or grandfather having migrated to Banaras where he might have been born.

Another story takes him to Jaipur where he vanquished a Muslim scholar from the Delhi court in argument after studying all Islamic lore in a short time. On hearing about this from the Kazi himself, Shahjahan invited him to his court and honoured him with the title of "Panditaraja". There he fell in love with a Muslim girl and married her. Thus, after basking himself in his youth, in the warm sunshine of royal favour, Jagannatha retired, in his old age, to Banaras. There he was excommunicated by scholars like Appayadikshita. Ostracised, friendless and contrite, he sat on the step of the Ghats of Banaras and composed in a single emotional burst the whole of *Gangalahari*. It is said that as the verses were recited the Ganga swelled and reached him step by step and, to the

horror and wonder of the orthodox Pundits, received him into her arms.

According to another story, Jagannatha on the death of his Muslim sweetheart went to Varanasi. But there being tortured by the pangs of separation on the one hand and the insults heaped on him by the Pundits on the other, he, reciting the *Gangalahari*, ended his life by jumping into the swelling stream of the Ganga in the rainy season.

Another story goes that Jagannatha, in his old age, was sleeping on the banks of the Ganga, with his Muslim beloved, cozy in the cool breeze of the morning. The grey tuft of his hair was visibly hanging down the cot. On seeing him in such a state, Appayadikshita who came there for his morning ablutions addressed him a half verse which said: "Why do you sleep without fear in the fog end of your life, when death is fast approaching?" But when he recognised him as the sharp-tongued Jagannatha, he immediately retracted the accusation by saying: "or, you may sleep comfortably, since River Ganga is by your side". But the above verse, quoted in *Rasagangadhara* (p. 564), was from Jagannatha and not Appayadikshita, so this story is baseless.

Legend also connects him with the Maharaja Jayasimha of Jaipur who was searching for a Hindu scholar who could give a fitting reply to the two insulting arguments propounded by the Mullahs of the Delhi court. They said that the Rajputs were not real Kshatriyas, because all the Kshatriyas were exterminated by Parasurama twenty-one times according to Hindu scriptures. Secondly, they claimed that Arabic language was older than Sanskrit. Jayasimha recognised in Jagannatha a dialectician who could give resounding replies to these charges. When presented before the Delhi Emperor, Jagannatha proved the Kshatriya ancestry of the Rajputs by saying that since Parasurama found it necessary to exterminate the Kshatriyas on more than one occasion, it is to be inferred that there were some Kshatriyas left, on every occasion, including the twenty-first, and the Rajputs are descendants of these remaining Kshatriyas. He also proved convincingly that the language of the Vedas (i.e. Sanskrit) was not the product of human mind and thus eternal, and therefore older than Arabic. The emperor was impressed by the ready witted young scholar Jagannatha who was soon admitted to the Mughal Court.

10 Panditaraja Jagannatha

There are three more stories which seem to have been fabricated on the strength of Jagannatha's own Slokas.

When Jagannatha was enjoying the patronage of the Mughal king at Delhi he received an invitation from a ruling prince of another kingdom. In reply to this invitation he sent the following (verse):

Dillisvaro va jagadisvaro va manorathan purayitum samarthah
Anyairnripalaih paridiyamanam sakaya va syallvanaya va syat.

Either the Lord of Delhi or Jagadisvara is competent to fulfil my desires. What is given by other kings may be enough either for vegetables or salt.

Another story has it that Jagannatha won the favour of a Goddess by observing austerities and he was granted the following boon:

My lad: wander as far as the Kuru country. Do not hesitate arguing with others. Take this boon from me. Explain all the Sastras.

Yet another story goes like this. After attaining scholarship in all the Sastras Jagannatha went to the Mughal Court and described his poverty-stricken condition in the following verse which won him royal favour.

Days are shrinking as though suffering from cold. Night does not abandon the Ambara (sky and also clothe) quickly. Even the Sun goes towards the South-east (Agneya Dik which is connected with fire). Even you reside in the hearts of damsels warm with the fire of passion. We do not have either clothes or damsels (to warm us).¹

(Achyutaraya's commentary on *Bhaminivilasa*, p. 68).

Many such stories have been spun around Jagannatha most of which, on close examination, turn out to be products of an over-active but sympathetic popular imagination.

Jagannatha had many disciples. One of them, Srikulapatimisra of the Mathura-Caturvedi family of Agra, was a great poet in Vrajabhasha and flourished in the court of Sriramasimbaji I of Jayapur. In one of his works, *Samgramasara*, he mentions his teacher's (Jagannatha's) name with great respect. His words throw light, among many other things, on two important points. Jagannatha is mentioned as *Trisuladhara* (which is perhaps a synonym of Trisuli and *Tailinga*) and so the view held by some

scholars that Trisuli Jagannatha is different from Panditaraja Jagannatha is proved erroneous. Secondly, while Jagannatha is believed to have belonged to the Veginadu Sakha, it mentions him as belonging to it Velanadu Sakha which perhaps has resulted from the confusion caused by an intersect marriage, because there are some scholars who believe that Jagannatha married a girl by the name of Kamesvari from one of the families who, along with Vallabhacharya of Velanadu Sakha, migrated to North India.

Narayanabhatta was another student of Jagannatha who belonged to his own sect. Narayanabhatta's nephew Hariharabhatta writes in his *Kulaprabhandha* that he (Narayanabhatta) was the student of Panditaraja Jagannatha.

Thus Jagannatha was not only a great scholar but also a revered teacher of several disciples of recognised merit.

In a famous verse, Jagannatha says that he spent his youth in the court of the Mughal Emperor:

All the Sastras I have mastered. The obligatory rituals, I have performed in full. I spent the bloom of my youth in the hollow of the hand of the sovereign of Delhi; now I am serving Lord Krishna in Mathura* bereft of all attachments. Whatever Panditaraja does he does superlatively.² (*Santavilasa* 32).

The Delhi-Emperor referred to in the verse is usually identified with Shahjahan who, according to historians, ruled from 1628 to 1658. On the strength of a verse which describes Jehangir, some scholars believe that Jagannatha entered the Mughal court even earlier, i.e. during the reign of Jehangir, which was quite probable.

Panditaraya jivitamu, a Telugu work, takes 1600 A.D. as the approximate date of Jagannatha's birth and narrates the following interesting story regarding his admission into the Mughal Court. Jagannatha, after finishing his education in 1625, left his place, seeking royal patronage. He reached Delhi by 1627, when Jehangir was on the throne. But at the end of 1627, Jehangir left for Kashmir on grounds of ill health while Prince Shahjahan was away in the Deccan. In the absence of the emperor and the prince the throne became the centre of intrigue between the supporters of Shahjahan and Nurjahan. Finding the atmosphere in the Mughal Court uncongenial, Jagannatha thought it better to seek the

*According to one reading "I contemplate on the highest Truth in Varanasi."

12 *Panditaraja Jagannatha*

patronage of Jagatsimha, the son of Ramakarna of Udaipur, who came to power at the beginning of 1628. The verse and the colophon at the end of *Jagadabharana*, an eulogy on Jagatsimha, clearly prove that Jagannatha visited the court of Jagatsimha.

But there arises a difficulty regarding the title 'Panditaraja' referred to in the last verse of the *Jagadabharana*. In the colophon of the *Asafa vilasa*, Jagannatha says that the title 'Panditaraja' was conferred on him by Shahjahan. The above verse from *Jagadabharana* which must have been composed before the poet received the royal patronage of Shahjahan, refers to the title 'Panditaraja'. This can be explained away as follows:

Shahjahan, when he was in the Deccan, heard the news of his father's death, and on his way back to Delhi visited his close friend Jagatsimha of Udaipur, to assure himself of the Rana's help in the ensuing struggle for the throne. According to Tod,* in order to prove his fidelity, Jagatsimha crowned Shahjahan in Udaipur itself, as Mughal Emperor. As was the practice with kings on such occasions, Shahjahan might have conferred the title 'Panditaraja' on Jagannatha (who was already there in Jagatsimha's court) and made him his court-poet.

Even if the title was not conferred on Jagannatha on this occasion, once we are convinced that Jagatsimha and Shahjahan were close friends, it is probable that Panditaraja was maintaining his contact with Jagatsimha by way of paying periodical visits to him, even after his admission into the Mughal Court and that he composed *Jagadabharana* on one such occasion. In the light of this story the word Jagadisvara in Panditaraja's famous verse quoted in p. 4, should be understood as referring to Jagatsimha; because

*He (Rama Kurun) was succeeded by his son Jugustsing, "the lion of the world", in S. 1684 (A.D. 1628). The Emperor Jehangir died shortly after his accession and while Khoorum was in exile. This event which gave the throne to the friend of his house, was announced to him by the Rana, who sent his brother and a band of Rajpoots to Surat, to form the cortege of the emperor, who repaired directly to Woodipur; and it was in the Badal Mahal (the cloud saloon) of his palace that he was first saluted by the title of "Shah Jahan" by the Satraps and tributary princes of the Empire. On taking leave the new monarch restored five alienated districts, and presented the Rana with a ruby of inestimable value, giving him also permission to reconstruct the fortifications of Cheetore." James Tod, *Annals and Antiquities of Rajasthan* (Calcutta edition of 1894, p. 348).

the phrase *Anyaih nrpalaih* (by other kings) indicates that the 'Dillisvara' and 'Jagadisvara' belong to the same category of 'Nrpalas'.

According to Panditarayajivitaṃ, Jagannatha composed *Pranabharana* before *Jagadabharana* as an eulogy on Pranānarayana of Assam, whose Court he visited before coming to Mewar. But most scholars are of the opinion that Jagannatha left Delhi after the imprisonment of Shahjahan by his son Aurangzeb and was patronised by Pranānarayana of Assam whose reign between 1633 and 1666 is said to be the golden age in the Annals of Cooch Bihar.

In the Mughal Court Jagannatha enjoyed the favour of Darashukoh, (the eldest son of Shahjahan) and of Asaf Khan, who "was the brother of Nurjahan and father-in-law of Shahjahan and held a high position in the councils of the Empire during the reigns of Jehangir and Shahjahan," and "who was a man of letters and a lover of beautiful."* Jagannatha might have been admitted into the Mughal Court in the last days of Jehangir's reign, through the influence of Asaf Khan. He composed a small Akhyayika "Asafavilas" as a panegyric to his patron. Jagannatha felt the death of Asaf Khan in 1641 deeply and he recorded the event in most pathetic terms. (R.G. under 'Viseshalankara').

Jagannatha might have lived in the Mughal Court even after Asaf Khan's death, till about 1658, and he composed almost all his works including *Rasagangadhara* during his stay in Delhi. According to P.V. Kane, "a manuscript of *Chitramimamsakhandana* is dated Samvat 1709 (i.e. 1652-53); therefore both *Rasagangadhara* and *Chitramimamsakhandana* were composed before 1650 and after 1641 A.D. and they are surely the products of a mature mind. Therefore, the literary activity of Jagannatha lies between 1620 and 1665 A.D."

It is generally believed that Jagannatha had some personal animosity against Appayadikshita which colours his criticism of the latter. But taking 1520-93 A.D. as the more authentic date of Appayadikshita (than the date 1553-1626), some scholars maintain that Jagannatha and Appayadikshita never met. But judged by his scathing criticism of Appayadikshita, Jagannatha seems to have

According to Bikramjit Hasrat, Darashukoh, was once very much pleased with the Sanskrit poetry of Panditaraja and promised to give him any thing he wanted. *Darashukoh: Life and Works*, p. 212.

14 Panditaraja Jagannatha

some personal grounds for this extreme antipathy, and so Appayadikshita and Bhattojidikshita might have been the older contemporaries of Jagannatha.

There are three verses quoted in the introduction to *Siddhanta-saṅgraha* published from Kumbhakonam. The first Sloka says:

Bhāttoji, who was ungrateful to his own Guru, instigated by the proud Dravida (Appayadikshita) called him (Jagannatha) 'Mleccha'; in open assembly and that bold man (Jagannatha) proved the invective true by pressing the Kuchas of his (Bhāttoji's) Manorama even while all the people including Appaya were looking on.

The second verse is quoted from the *Sabdakaustubhasanottejana* ascribed to Jagannatha and this also runs on similar lines.

The third verse is ascribed to Balakavi who on the authority of Nilakanthadikshita, is believed to be the contemporary of Appayadikshita:

In the first half of the seventy-second year, before performing Visvajidyaga, all the scholars like Bhattojidikshita were defeated, Jagannatha was redeemed. In the second half of the seventy-second year, Visvajidyaga was performed; and with all the great men looking on he (Appayadikshita) transformed himself into a great Light in Chidambaram.

This verse indicates that Appayadikshita, Bhattojidikshita, and Jagannatha were contemporaries and that the two Dikshitas must have lived at least till Jagannatha enjoyed the patronage of the Mughal Emperor.

However, the claim of Panditaraja's contemporaneity may be questioned on the following grounds. Nilakanthadikshita, the grandson of Appayadikshita's younger brother, says that he wrote *Nilakanthavijayacampu* in the 4738th year of Kaliyuga (1638 A.D.). This clearly shows that Nilakanthadikshita and not Appayadikshita, was the contemporary of Jagannatha. There is also a tradition that Nilakanthadikshita wrote *Nilakanthavijaya* in his 30th year and that he was blessed by Appayadikshita in his 12th year when the latter was 70 years old. According to this tradition Appayadikshita lived from 1550 to 1622, before Shahjahan's accession to the throne. But this tradition need not be given absolute credence, for, in his *Tyagarajastava*, Nilakantha writes about Appayadikshita that "he graced his brother's grandson and made him as powerful as him-

self." If this 'Anugraha' is not understood as Asirvada only, it can be believed that Nilakanthadikshita studied under Appayadikshita. Again in his *Nilakanthavijaya*, Nilakanthadikshita, while speaking of Appayadikshita uses the present tense which indicates that Appayadikshita was alive when Nilakhanthadikshita was 30 years old. Therefore, Appayadikshita and Bhattojidikshita may be regarded as contemporaries of Jagannatha, though older in age. Being noted scholars of the day, they must have had a decisive say on social issues; and they might have been instrumental in excommunicating Jagannatha for his stay at the Mughal Court and for his alleged liaison with a Muslim girl. This must have provoked Jagannatha to attack them bitterly in the literary field.

Many scholars are of the opinion that the story of Jagannatha's liaison with a Muslim girl, Lavangi, is a false charge foisted on him by jealous and bigoted Pundits of his time.

But why Panditaraja was singled out for calumny from amongst numerous scholars who enjoyed Muslim patronage is not explained away by the above theory. At the same time, it is highly unlikely that an unbroken tradition has no factual basis whatsoever.

Achyutaraya, the commentator on *Bhaminivilasa* (19th century) refers to this Lavangi episode and takes the extreme view that Jagannatha never had a legally wedded wife.

The famous verses describing Lavangi and our poet's passionate yearning for her carry the unmistakable stamp of Jagannatha's style. That these verses were nowhere recorded by him does not discountenance their authorship by him. As he himself says in a different context, no one, however bold, will volunteer to display the follies of his weak moments.

A manuscript of *Vibhagaratnamala*, preserved in the Oriental Manuscripts Library, Madras, tells the story of a scholar-poet Konagirinatha of 14th century who received honour from the Delhi Sultan through the good offices of his daughter Lavangi. Some scholars believe, on the strength of this story, that the Lavangi episode which was really connected with Konagirinatha has been imposed on Jagannatha who flourished two centuries later. But in our opinion the author of the above work who was a descendent of Konagirinatha and who heard of the Jagannatha's connections with Lavangi must have deliberately described Lavangi as favouring his ancestor in order to prove that he was a great favourite of the reigning Delhi Sultan. Konagirinatha of South was in Delhi for a

short time even according to the extant story and it is highly improbable that he could have become a favourite of a Muslim princess. It is a well-known fact that the early Muslim rulers were not as generous as the Mughal Emperors in their attitude towards the Hindus. Even in the case of Jagannatha, Lavangi might not have been a girl of royal family. It is possible that she was the daughter of a Noble or an officer in the Court. Jagannatha who spent many of his youthful years in the Mughal Court might have had an affair with her but did not marry her.

Thus as Dr. Aryendra Sharma opines, "presuming that the well-known Lavangi's verses (*P.K.S.*, 190,582,588) are genuine (and there is nothing to show that they are not) the story that Panditaraja fell in love with a Muslim girl in the Mughal Court may also be true."

Recorded experience of some contemporaries of Panditaraja lends credibility to the Lavangi episode. Siddhi Chandragani was a contemporary of Panditaraja. He also enjoyed the patronage of the Mughal kings, Akbar, Jehangir, and Shahjahan. He was vowed to life-long celibacy. Jehangir considered this as a perversity in a man of good physique and beauty, and when Chandragani proved an incorrigible celebrate even against royal advice, Jehangir banished him to a forest, considering it "a fit place for them (celebrates)". Nurjahan concurred in this decision. The episode, as narrated by the victim himself, illustrates vividly the general attitude of the Mughal kings. The writer of the introduction of *Kavyaprakasa-khandana* where the episode is narrated, remarks aptly: "This incident may be compared with the Yavani affair in Jagannatha's life." Again he says in the footnote "Some scholars do not regard this affair (Yavani affair) as historical. In the light of this incident in Siddachandragani's life, however, the whole question requires to be examined properly." (From the introduction of *Kavyaprakasa-khandana*).

Another important aspect of Jagannatha's greatness almost forgotten by all scholars has been brought to light by the *Panditaraja-jivitamu*. Jagannatha was not only a great poet-critic, but also an outstanding musician. Sourindramohan Tagore writes in his *Universal History of Music*: "During Shahjahan's reign (1628-58) the following musicians lived; Jagannatha, Dairingakhan and Lalkhan (Gana Samudra). Lalkhan was the son-in-law of Bailas, son of Tansen. Jagannatha and Dairingakhan were weighed in silver

and received each rupees 4,500. Aurangzeb who ascended the throne of Delhi abolished Court singers and musicians."

The following extract from the *Short Historical Survey of the Music of Upper India* proves that this Jagannatha is no other than Panditaraja Jagannatha: "The principal musicians at the court of Shahjahan according to *Aini Akbari*, were Jagannatha, who received from the Emperor the title of Panditaraja, Dairingakhan, and Lalkhan, who got the title of 'Gana Samudra' (or the ocean of music) Lalkhan was a son-in-law of Tansen. We are told Jagannatha and Dairingakhan were both weighed in silver and received rupees 4,500, each."

In a small article entitled *Jagannathakaviraya* by M.R. Sastry, it is stated that Jagannatha's name was referred to in Padusha Nama as Kalavant; and that on the 22nd Rabi-us Sani (A.H. 1044) he presented to the Nabab 13 musical pieces composed in the name of Shahjahan, when he was weighed against silver and presented with rupees 4,500 and honoured with a title "Mahakaviraya". According to this article, Dr. Quanungo identifies this Jagannatha with the author of *Rasagangalhara*. He is also said to have translated the Arabic *Alamgist* into Sanskrit under the name of *Siddhanta-sarakaustubha* and compiled another work on Astronomy called *Samrat Siddhanta*.

There is evidence to prove that the honorific Panditaraja is not a mere title but the name of a high office in the court of the Mughal Emperor. According to the *History of Maharashtra* by Justice Ranade, the Head of the Ecclesiastical department was called in the court of Shivaji, Panditaraja; and the same might have been maintained in the Mughal Court also. Our Jagannatha must have held such an office in the court of the Mughal Emperor.

In this connection, it is to be noted that in the colophon of *Asafavilasa*, Jagannatha says: "Sri Sarvabhauma Sahijahana-Prasadadhigata Panditaraya Padavivirajitena . . ." (Written by Jagannatha) who is shining in the position gracefully given by the great Monarch, Shahjahan . . . Here the use of "Panditaraya Padavi" can be taken as a clear indication that it was the name of an office.

Perhaps Jagannatha left the Mughal Court in the year 1658, when Shahjahan was imprisoned and his eldest son Dara was murdered by Aurangzeb. He went to the court of Prananarayana the King of Assam and lived there for a short period as

Prananarayana himself had to flee to Bhutan in 1659 A.D. Uprooted from Delhi and restless in his new surroundings he might have had neither the inclination nor the time to compose a fresh panegyric to his new found patron and so adopted *Jagadabharana* to suite the King of Kamarupa and named it *Pranabharana*.

From Assam he went to Varanasi to spend the evening of his life in peace and contentment on the banks of his favourite holy river Ganga; but it is unlikely that he went to Mathura, located near Agra, where political conditions were still unsettled.

Personality and Nature

There is no reliable account, handed down to us, on the life and times of Jagannatha. However, his writings reflect his personality and a sympathetic reader may discern the outlines of the essential Jagannatha between the pages.

That Jagannatha was not a strict observer of orthodox practices is evident from the famous Lavangi episode. On the strength of this traditional episode, and of his verse: *Sitarta iva* (p. 4) believed to have been addressed the King of Delhi—Achyutaraya, a commentator on *Bhaminivilasa*, believes that Jagannatha had no wedded wife (Dharmapatni) at all. But it is not correct to draw such conclusions on the strength of a stray verse. (Incidentally it is said that this verse occurs in anthologies prior to Jagannatha). If it is to be inferred on the strength of *na va yuvatayah* that the poet had no wife, it could as well be inferred, on the strength of "*nasmakam vasanam*", that he had no clothes on him when he appeared before the Emperor. On the other hand, many verses in the 'Karunavilasa' which contains an autobiographical strain prove that Jagannatha had a Hindu wife married according to Hindu custom. The fifth verse in *Karunavilasa* refers to the *saptapadi* observed in the Hindu marriage.

At the wedding, holding my hand for fear that your feet may slip, you stepped on the piece of stone. O! sprightly one, my heart breaks into thousand pieces when I think of your ascending to heaven leaving me alone.

Probably her name was Kamesvari, a name which is common in Telugu families, as stated in the following verse:

She sprinkled me with the nectar of milk-white smiles and always worshipped me with looks like full blown lilies. That beloved of

mine, Kameswari, the goddess of my home, the ever auspicious one, refuses to vacate my heart.

Mahadevsuri, claiming to be the grandson of Jagannatha, while commenting on the first and twelfth verses of *Karūṇavilāsa* indicates that Jagannatha enjoyed the company of sons and grandchildren, but that he outlived his wife. All this proves that Jagannatha had a 'wife married according to Dharmasastra and enjoyed the company of children and grandchildren.

Jagannatha was a man of profound scholarship, formidable dialectical skill and self-conscious poetic genius. The first two qualities are evident in his work, *Rasagangadhara*. He questions the authority of even Anandavardhana and Abhinavagupta, authors he held in great respect, when he differs with them on some essential points. His confidence in his poetical skill is clearly expressed on many occasions. In one of his famous poems he challenges all his contemporary poets:

Let all the poets, skilled in composing Poetry, who inhabit the land from Meru mountain to the sea shores in the south, say, without hesitation—is there any one, excepting me, who can claim proficiency in composing poetry which is as sweet as the juice dripping from the centre of the grape fruit.³

(*Santavilāsa* 26)

In another verse, Jagannatha discourages a poet from reciting his poem in his presence unless he is confident that it has the sweetness of the juice of a ripe grape fruit. Otherwise, he is advised to conceal his art, in his own heart, like a sinful action committed in secret.⁴

(*PRKS*, p. 78)

While talking about *Prasadaguna* in *Rasagangadhara* he declares with great confidence that almost all his compositions can be taken as examples of *Prasadaguna* (*R.G.*, p. 82). This confidence of Jagannatha, in his poetical talent, is not at all unjustified. Some scholars are prepared, quite rightly, to give him place next only to Kalidasa. (Haradutt Sarma's introduction to *Bhāmīnīvilāsa*, p. XV).

A staunch believer in Sankarā's Advaita, Jagannatha shows equal devotion to both Siva and Vishnu but with a preference for the latter. His devotion to the holy rivers Ganga and Yamuna is also very deep. This, incidentally, may be taken as an evidence that

20 *Panditaraja Jagannatha*

Jagannatha spent the best part of his life near these two rivers but not near Godavary or Krishna, for, otherwise his liking for the two rivers of his original homeland would have asserted itself one way or the other.

Jagannatha was a keen observer of contemporary life. The sportive movements of beautiful damsels, intent upon drawing the attention of their lovers, which was perhaps a common sight in the capital city of the Mughal Empire those days, does not miss his keen observation and one such incident is given beautiful expression in a verse.

Before entering into her house, the kind-hearted girl threw the garland of side long looks at the young men, waiting in the street for permission to leave.

(*R.G.* p. 121)

The context as explained by the poet himself is: When a lady of exquisite beauty was on her way back home, she was followed by a band of young men attracted by her charm. When she reached home and was about to enter, they were waiting in the street to take leave of her, which she was pleased to grant by way of throwing her side-long looks on all of them. Thus the poet brings home, in this small verse, the atmosphere of the Mughal capital given to sensuous pleasures.

To rear pairs of pigeons was considered the height of fashion those days, which is devoutly practised even to-day by some people. This finds fine expression in yet another beautiful verse of Jagannatha:

The hen-pigeon was going away heedless of amorous advances of the he-pigeon. When I took the hen-pigeon and placed in front of the he-pigeon, she (my beloved) bent her head slowly in bashfulness.

(*R.G.*, p.98)

Again while talking how, at times, the beauty of Alankara eclipses the beauty of Dhvani he brings in a beautiful analogy of a rustic maiden who conceals her natural beauty by the too heavy application of powder etc. on the body. (*R.G.*, p. 23). This indicates his keen observation of the fashions of his day.

We can find his sense of sincere repentance for his sins suggested in a powerful and moving verse addressed to Ganga.

Oh! Celestial River! gird up your loins. With serpent-strings secure the crescent moon to your crown. Relax not; as you would with the common crowd. This is the hour of Jagannatha's redemption.⁶

No biographer has handed down an authentic pen-picture of this great poet-critic. If style is the man and a writer's mind is reflected in his works, the image that we have of Jagannatha, is that of a handsome man with a self-confident swagger, ready-wit and sharp-tongue, untrammelled by orthodox canons of conduct, eager to enjoy the pleasures of the world, but willing when scholarly occasion or royal pleasure demanded, to exert his well-endowed mind to produce an exquisite poem or an erudite treatise. But beneath the scholar-critic, shorn of the mask of arrogant self-confidence, is a devout brahmin repenting the transgressions of his youth, begging the Deity for intercession and eager for eternal rest at the lotus feet of the LORD.

2

WORKS

Works of Jagannatha

The following works have been ascribed to Panditaraja Jagannatha:

1. *Gangalahari*. Otherwise known as *Piyusalahari*, it is a very popular poem of 53 verses, composed in praise of River Ganga. (*Panditaraja Kavya Sangraha*, pp. 3-9).

2. *Amritalahari*. This is a short poem of 11 verses composed in praise of River Yamuna (*P.K.S.*, pp. 13 and 14).

3. *Karunalahari*. This is a poem of 65 verses in praise of God Vishnu (*P.K.S.*, pp. 17-20). It contains 60 verses according to the introduction to *Bhaminivilasa* (p. IX) of the Poona edition.

4. *Lakshmilahari*. This is a poem of 41 verses composed in praise of Goddess Lakshmi (*P.K.S.*, pp. 23-27).

5. *Sudhalahari*. This is a poem of 30 verses in praise of the Sun-God (*P.K.S.*, pp. 31-34).

6. *Yamunavarnanam*. This is a prose work of a Champu Kavya in praise of River Yamuna, yet to be traced. Only two quotations, each of two lines, from this work are given in *Rasagangadhara*.

7. *Asafavilasa*. This is a panegyric on Asaf Khan (brother of Nurjahan and father-in-law of Shahjahan), who wielded great influence in the administration of the Empire. It was written at the instance of the Rayamukuta of Mathura. It is an *akhyayika* of about 75 lines.* It begins with a small piece of prose passage, followed by

*Regarding the shortness of this (*vllasa*) J.B. Chaudhury says "It is surprising that the MS. having the colophon alright should have such an abrupt conclusion. Evidently some portion is missing here." *Muslim Patronage to Sanskrit Learning*, p. 115 (footnote).

four verses and ends with a long prose passage of about one and half pages (*P.K.S.*, pp. 83-84).

8. *Jagadabharana*.

9. *Pranabharana*. Poems 8 and 9 are almost identical, the only difference being in the names of the 'Nayakas' and the slight changes in the epithets, introduced to suit the particular king described. For example, the fourth line of the second verse of *Jagadabharana* 'Jagartu Kshitimandalōpari Jagatsimho dharadhisvarah' is changed in the *Pranabharana* as "Jagartu Kshitimandale ciramiha sri Kamarupesvarah." Such changes are to be found only in eight places of this poem of 53 verses, commented upon by the poet himself.

As the names themselves indicate, these two poems are eulogies on two princes. As seen above, the *Jagadabharana* was possibly written in praise of king Jagatsimha, the son of Karna of Udaipur. When forced to leave the Mughal Court, Panditaraja sought the patronage of Pranatarayana of Assam. Probably unable to get either inspiration or time to compose a panegyric on Pranatarayana he changed *Jagadabharana* itself into *Pranabharana* by his deft touch here and there.

The contention of some scholars that *Jagadabharana* was a panegyric on Dara Shukoh is thought to be incorrect by some scholars, as indicated by the very title of the poem and such epithets as 'srikarnajanmarnava'. Haradatta Sarma in his introduction to *Bhaminivilasa* quotes similar views of Paranjape and himself shares the same. But as pointed out by Paranjape (quoted by Haradatta Sarma), the fourth line of the fifth verse as found in *Rasagangadhara*, reads instead of 'Sri Pranatarayanah' or "Sri karnajanmarnavah" as 'Dillidharavallabhah' and there are three more verses where the readings in *Rasagangadhara* are different from those found in *Jagadabharana* or *Pranabharana*. The fourth line of the 15th verse according to *Pranabharana* is 'Janimo bhavata na hanta viditah Sri Kamarupesvarah'. The fourth line of the 23rd verse in *Jagadabharana* is 'Nuto nikhilabhurusairvijayate Jagatkesari'; in *Pranabharana*, 'Jayati Kamarupesvarah' and in *Rasagangadhara* 'Jayati Kopi bhumipatih'. The fourth line of the 26th verse in *Pranabharana* runs as: 'Sa bhati kshonisobhakarana tava drsoh sangare sonimasrih' and it is changed in *Rasagangadhara* as 'Kshonindo sangara te lasati nayanayorubhata sonimasrih'. As can be seen by the difference in the readings (especially of the first two

verses) Jagannatha probably used the same *Jagadabharana*, after introducing some changes, as a panegyric on Dara Shukoh also without changing even the title of the poem, because it can be interpreted as an epithet to the prince (ornament of the world). Lack of time or inspiration can be given as an explanation for the use of the same poem as eulogy of two or three princes. Durgaprasad in his introduction to *Rasagangadhara* states that he has seen a manuscript of *Jagadabharana* where the name of Dara Shukoh has been substituted for that of Prananarayana. Thus Panditaraja bags three birds (not two) at one shot.

10. *Bhaminivilasa*. This is a collection of stray verses (*muktakas*) in four 'vlaisas', i.e. 1. *Prastavika vilasa*, 2. *Sringaravilasa*, 3. *Karunavilasa* and 4. *Santavilasa*. In the 33rd verse of the *Santavilasa* the poet says that he has made this casket (*bhaminivilasa*) for the jewels of his verses lest the poetasters of mean birth misappropriate them. This work as included in the *Panditaraja Kavya Sangraha* (P.R.K.S.) of Osmania University, contains a total of 365 verses—*Prastavikavilasa* 122 verses, *Sringaravilasa* 180, *Karunavilasa* 19, and *Santavilasa* 44.

Though this work is named *Bhaminivilasa*, all the four 'Vilasas', into which it is divided, do not seem to have connection with Bhamini; only *Sringaravilasa* which depicts a few phases of love and *Karunavilasa* are connected with Bhamini, the second one only indirectly.

11. *Citramimamsakhandana*. This work was written to criticise *Citramimamsa* of Appayadikshita, a treatise dealing with *arthalankaras*. *Chitramimamsakhandana* ends with *apahnuti-prakarana* whereas *Chitramimamsa* includes two more *alankaras*: *utpreksha* and part of *atisayokti*. The reason is self-evident. No views of Appayadikshita on *utpreksha* and *atisayokti* are criticised in *Rasagangadhara* which is the source book of this treatise. At the beginning of this work the author says that his views against *Chitramimamsa*, expressed in *Rasagangadhara*, are being presented here in an abridged form, for the convenience of scholars. This statement clearly indicates that this treatise was written after *Rasagangadhara*.

12. *Manoramakuchamardana*. This is a small work of 26 pages criticising the *Praudhamanorama* of Bhattoji Dikshita. It runs up to

the end of Svadisandhi.*

Some more works ascribed to Panditaraja are: *Kavyaprakasatika*, *Sabdakaustubhasanottejana*, *Ratimanmatha Nataka*, *Vasumati-parinayantaka* and *Allopanishad*.

Besides the above works Panditaraja refers to an *akhyayika* of his own from which he quotes a line describing a damsel in Kanva's hermitage in *Rasagangadhara* (p. 58). Jagannatha quotes a prose passage from *Yamunavarnana*, as an example of Madhyamakavya and it is not known whether that sentence was taken from the above Akhyayika or from some other work.

Rasagangadhara

Jagannatha's most important work, on which his fame as great scholar and critic rests, is *Rasagangadhara* which "Stands next only to *Dhvanyaloka* and the *Kavyaprakasa* in the field of poetics." (Kane's History of Sanskrit Poetics, p. 321). "It is the masterpiece of Jagannatha in which he shows his mastery of logic, subtle thinking, perspicuity of style, wonderful grasp and insight in the *alankarasastra*. It is a pity that the author left it incomplete, otherwise it would have entirely eclipsed even Mammata's *Kavyaprakasa*" (Haradatta Sarma, Introduction to *B. Vilasa*, p. XI).

Jagannatha is the last of the greatest exponents of the Dhvani theory. His greatness lies more in putting the old theories in clear perspective with the help of precise and unambiguous definitions, than in inventing any new system. Jagannatha admits that he is concerned with refining the thoughts of others and restating them from new perspectives. But this does not mean that he has nothing original to say. He adds new dimensions to old aesthetic theories and every time he does so, he harnesses to the task impeccable literary taste, great logical accumen and a sound commonsense, rare in rhetoricians of any age. In the words of Dr. P.C. Lahiri, "It is true that he had generally been an adherent to the main teachings of the Dhvani theorists, but in spite of that a careful observer would not fail to see that he displays a spirit of sturdy independence throughout his work. Thus some of the well established views of eminent theorists of the Dhvani school he dismisses unceremoniously as incapable of standing criticism, and even those that

*It is printed as an appendix to the *Praudhamaṇorama*, Chaukhamba edition of 1934.

he accepts had to pass through the crucible of his strong scrutiny. He has a peculiar way of reproducing things in forceful language on account of which even long accepted views appear to be newly set forth by him." ('Concept of Riti and Guna,' p. 200).

Navya Nyaya which originated in Mithila in the 14th century and had been developed by the scholars of Navadvipa in Bengal had become a dominant influence on scholars and intellectuals of Panditaraja Jagannatha's time. No Sastra could get acceptance unless expressed in the categories of the New logic. Jagannatha's attempt to do this to Alankara Sastra in *Rasagangadhara* was overwhelmingly successful. *Rasagangadhara* is, in effect, a *tour-de-force* where the aesthetic insights of A and A are expounded with all the cogency, logical power and precision, which Navya Nyaya is capable of. No other author before or since has succeeded in fusing aesthetics and logic into as perfect and self-consistent a system as Panditaraja Jagannatha in *Rasagangadhara*.

Jagannatha is justified in expressing a proud satisfaction, for having incorporated in his work his own verses as examples. He says: "New poems of my own, made to serve as suitable examples, have I put in this work but not one verse belonging to another. Does the deer that generates musk (out of its own body) ever enjoy the fragrance of flowers?" Evidently there is, in this verse, an implied sarcastic reference to the statement of Appayadikshita who says that he selected verses of old authors and used them as examples in his *Citramimamsa*.

It is to be noted that Jagannatha used his great poetical talent, while writing *Rasagangadhara*, to the fullest advantage. Even Mammata has to be satisfied by simply laying down rules for *Madhuraracana*. He was not able to cite proper examples. But Jagannatha who lays more stringent rules for the sweet composition of a poem is able to give his own verses by way of illustration.

It may be said against this method that though Jagannatha, like some of his predecessors, gives his own examples, and thereby spares himself the trouble of searching the vast literature to select suitable examples, he has certainly reversed the logical order; for, a 'lakshnasatra' should follow the existing 'lakshyas' rather than make the 'lakshya' follow its dictates. There is, of course, some truth in this observation, but the rules of rhetoric had become so well-established by the time of Jagannatha, (or even before), that it was no more considered the duty of 'lakshana'

'sastra' to follow the 'lakshyas'. It had already been elevated to the position of unquestioned arbiter and this prompted Jagannatha, like some old writers, to compose verses, according to the rules laid beforehand. A fine example of tail wagging the dog!

Jagannatha divides his work according to its metaphorical title *Rasagangadhara* into 'Ananas' (faces). This has led many scholars to believe that he wanted to divide this work into five 'Ananas' to agree in number with the faces of Siva; and that the last three 'Ananas' with some portion of the second 'Anana', are now lost to us. Some are of the opinion that though he planned to complete his work in five 'Ananas' Panditaraja failed to do so.

Before coming to such conclusions, it may be examined what could have been the subject matter of these lost or unwritten chapters. As the author himself says, his main intention in writing this work is to give a definition and concrete shape to the subjects already discussed in 'alankarasastra.' Therefore the author need not be presumed to have attempted to write on subjects which had been definitively dealt with by previous writers and on which he does not have anything original to say. For example, he never tries to establish the theory of Dhvani and is content by simply mentioning some of its main varieties. Viewed in this light, there appear only a few topics left over by our author undiscussed, such as Doshas of Sabda and Artha (Rasadoshas he dealt with) and 'sabdalanakara' etc., to which he might not have much to add. We need not think he might have devoted one chapter for dramaturgy, for in this section he can find little scope for the use of his talent. It is quite alien to the nature of our author to tediously repeat, like Visvanatha and others, the definitions and examples from *Dasarupaka* or any other old work. Famous writers like Mammata also, whom our author emulates, are silent on this section of poetics. Thus we can rarely find any important topic on rhetoric left out by Jagannatha in these two chapters. It is true some portions of the second 'anana' are lost as is evident from some reference in the available portions but the lost portion need not necessarily extend to three 'ananas.' Therefore, it is reasonable to conclude that Panditaraja, according to the conception of *Ardhanarisvara*, divided his work into two 'ananas' the first 'anana' on 'rasa,' standing for the part of *Gangadhara* (A real *Rasagangadhara*) and the other for that of *Ambika*.

It is to be noted in this connection, that the colophon of the so

28 *Panditaraja Jagannatha*

called first 'anana' refers to it as 'Purvam Ananam' (Kasi edn) but not as 'Prathamam Ananam' though 'Purvam Ananam' is conveniently taken as 'Prathamam Ananam' by the editors whose minds are guided by their predilection for the five ananas theory. Therefore, one need not feel sorry that many important chapters of *Rasagangadhara* have been lost.

3

JAGANNATHA'S VIEWS ON LITERARY ART

Jagannatha occupies a very high place among the rhetoricians, next only to Anandavardhana and Abhinavagupta. Though a great admirer of the 'Dhvani' theory, Jagannatha is not willing to accept that Dhvani (suggestion) alone is the be-all and end-all in a Kavya. He feels that Ramaniyata (beauty) otherwise known as Chamatkara is the essence of a Kavya while the different types of Dhvani are among the factors contributing to the Ramaniyata. Let us, now, trace his views on the essential element in a Kavya.

With the establishment of the Dhvani theory by Anandavardhana, Abhinavagupta and Mammata, it has become an almost unquestionable dictum that a Kavya has no claim to be called by that name unless it is suffused with Dhvani. While Anandavardhana is content to give importance to any one of the varieties of 'dhvani' in general (whether it is Vastu, Alankara or Rasa) Abhinavagupta makes a positive assertion that rasa alone is the essential element in a poem and thus he completes the importation of the 'rasa' theory into the sphere of 'sravya kavya' also; and he had his own followers in writers like Visvanatha. To Jagannatha's critical mind, the elevation of Rasa and Dhvani to be the *sine qua non* of all poetry, is not acceptable and his definition of 'kavya' (*Ramaniyarthā Pratipadakah Sabdah Kavyam*) and in fact, the whole of *Rasagangadhara*, is an unproclaimed revolt against the unquestioned supremacy given to Dhvani and Rasa as the essential elements (soul) in a Kavya.

Jagannatha appears to be correct in holding such views. One can understand if such supremacy to 'rasa' is given in a drama where it is possible and easy to hold the whole audience under an emotional

grip with aids like the four-fold Abhinaya. The same cannot be said with regard to a *Ravya Kavya*, and, therefore, while admitting the importance of 'Rasa' in it, its delimitation by *Vyangya* (suggested sense) and also *Vachya* (direct sense) should be accepted. Therefore, Panditaraja lays stress on *Ramaniyata* (beauty) as the important element in a 'Kavya' which may result from *Vyangyārtha*, *Vachyārtha*, *Lakshyārtha*, *Alākara*, *Guna*, *Rasa*, or *Bhava*. This is the explicit negation of the implicit supremacy of not only of 'Rasa' but also of 'Dhvani' in the sphere of poetry. This position of Panditaraja is clearly explained by S.N. Dasgupta in his work, *Fundamentals of Indian Art* (pp.1-2): "Jagannatha . . . introduced the use of the term 'Ramaniya' in the sense of 'beautiful' and defined literature in a fit consonance of words and their meanings . . . he distinguished it from the traditional sentiment known as 'Rasa' which is supposed to be aesthetic pleasure derived from literary and other types of creation and communication. He says, there may be many kinds of literary composition which can just give a mild excitation of the mind without inducing the deeper emotions or 'Rasa.' This enjoyment may have a touch of the beautiful but is different from the emotion or 'Rasa' in the technical sense." This is really a strange position, hardly expected of an author of *Rasagangadhara*, but it is clearly indicated there.

This attitude of Jagannatha is again indicated by the importance that he attaches to *Alankaras*. Though named *Rasagangadhara*, a large portion of this work deals with *Alankaras*. This is a deliberate attempt at reviving the importance of *Alankaras*, lost in the hands of old writers like *Anandavardhana* and *Mammata*, who treated them as the *Upaskarakas* (aids of embellishment) of 'Rasa.' No doubt, some of his predecessors like *Ruyyaka* and *Jayaratha* tried to restore the *Alankaras* to their lost glory by writing works exclusively dealing with *Alankaras*, but they could not go against the well established views of earlier writers like *Dhvanikara* and *Mammata*, and repeated the same views about the place of *Alankaras* in 'Kavya.' But Panditaraja declares (*R.G.* p. 226) in unambiguous terms that not only 'Rasa' but any *Vyangya* and even *Vachya* can be the *Alankarya* (embellishable) of *Alankaras*. He advocates the importance of *Alankara* as a literary category by itself by applying *Petikabharana-Nyaya* (the analogy of the jewel kept in a box), though in such case, they might not technically be called *Alankaras* (*R.G.*, p. 228). Thus the significance of *Alankaras*

undergoes a drastic change in the hands of Panditaraja, in accordance with his concept of the crucial element in a 'kavya.' As we have already seen, Ramaniyata or Chamatkara (supersensory pleasure) is the determinant factor which raises any piece of literary composition to the position of a 'Kavya,' and the Alankara which itself is the source of a Chamatkara, can have any thing as its Alankarya so long as the Chamatkara remains unaffected.

We can understand the great importance given to Chamatkara in a literary composition by Panditaraja by examining his views about Uttamakavya according to his classification, which we shall see presently.

The importance he attaches to Chamatkara is also evident in the clever use he makes of the occasion of the examination of Visvanatha's definition of 'Kavya' to expound his own theory, that it is impossible to deny the 'Kavyatva' of works devoid of 'Rasa' but imbued with Alankara or Vasthudhvani. According to Jagannatha, any attempt to discover some distant or tenuous connection with 'Rasa' in such literary contexts is an exercise in futility. Jagannatha's strategy of expounding his views on Chamatkara tangentially, rather than in open defiance of well-established theories of 'Rasa' and 'Dhvani,' seems to have its genesis not so much in the respect he had for older authors, as in his reluctance to go against the popular views on rhetorics of his time.

It is clear from the close examination of the stand taken by Panditaraja regarding Visvanatha's *Kavya Lakshana* that he makes an implied attack not only on the importance of 'Rasa' but also of 'Dhvani.' Thus we find Panditaraja laying stress on the principle of Chamatkara and declaring it to be the soul of Poetry on many occasions. This amounts to the starting of a new school of poetics in opposition to the 'Dhvani' theory. We may call this the Ramaniyata-school or the Chamatkara-school, and this concept of Chamatkara like that of Auchitya is all-comprehensive and of wider significance.

It should be noted to the credit of Panditaraja that his theory, like the 'Dhvani' theory before it was popularised by Anandavardhana, has got a great following not only in ancient times but even today in its practical aspect, helping in deciding the superiority or the otherwise of various constituent elements of a 'Kavya'. Thus, the very important contribution of Panditaraja to Sanskrit poetic lies in his unique attempt at bringing a happy

synthesis among the different schools, such as the Dhvani school, Alankara school and Riti School, under the pleasant banner of Ramaniyata otherwise known as Chamatkara.

On Style (Riti)

Long before Panditaraja, Vamana stressed the importance of Riti (style) in a Kavya and declared it the soul of Kavya. After the Dhvani-theory came into prominence Riti has almost faded into insignificance. Writers like Anandavardhana and Abhinavagupta do refer to the Ritis and their constituent elements, the Gunas, but, preoccupied as they were with the propagation of the Dhvani theory, they relegated Riti to a minor role.

Style has its own importance. Mere Dhvani divested of stylistic adornment cannot be charming. Whether ten or twenty Gunas are to be accepted, whether many Gunas can be subsumed under three Gunas—Ojas, (eloquence) Prasada (clarity of expression) and Madhurya (mellifluousness)—is a matter of serious dispute among rhetoricians. But no one before Panditaraja laid down such elaborate rules regarding different styles suggestive of the three Gunas—Madhurya, Ojas and Prasada, which are connected with different 'Rasas'. Style consists of proper arrangement of words and letters. To concentrate on sense only to the neglect of sound-effect produced by the judicious juxtaposition of syllables and words is self-defeating. This point has been stressed by Panditaraja while discussing style. While Ojas and Madhurya are the peculiar features of some Rasas, Prasada is common to all the Rasas, maintains Panditaraja. In this connection, he declares confidently that Prasada can be found in every verse he composed. Being a conscientious artist and art-critic Panditaraja strictly follows all the rules laid down by him regarding the style and this makes his poems untranslatably beautiful. One may succeed in conveying the bare sense in a foreign language, but the resonance of Sanskrit syllables escapes the web of words in any translation. We may unhesitatingly declare him a master of style both in its theoretical and practical aspects.

It is the custom with Sanskrit poets to express their views on Poetry in their poetical composition. As a rhetorician who wrote an important work on Alankara Sastra, there is no need for Jagannatha to air his views on the Kavya in his Kavyas. However,

he followed the example of his predecessors to indicate his views regarding the nature of Kavya.

In the Prastavikilasa of *Bhaminivilasa* he says that a Kavya becomes more charming if it does not contain harsh letters. This is in accordance with the stringent rules laid down by him regarding the avoidance of harsh letters while talking about Madhurya in *Rasagangadhara*.

The lake is handsome if it is without mud; an assembly without the wicked; a poem without harsh letters; and the mind, if proof against the allurements of worldly pleasures.

(*Bhaminivilasa*, I. 110)

Rare indeed is the man who can get to the heart of many a poem. Who but the bee can be the connoisseur of honey (in different flowers)?

(*Bhaminivilasa*, I. 11')

Thus Panditaraja feels that even to appreciate a Kavya is a very rare quality.

While describing the good qualities of his departed beloved, Panditaraja gives as it were, a complete definition of Kavya:

My darling, like my poetry, does not leave my heart—the darling who is free of defects (free of poetical blemishes), possessed of Qualities (Madhurya etc.), full of love and passion (Rasas and Bhavas), decked with ornaments (adorned with Alankaras) gifted with a voice delightful to the ear (rich in soft sounding words) and sweet to contemplate.⁶

(*Karunavilasa*, p. 6).

Panditaraja hints at the superiority of Kavya and some of its important aspects, while describing the greatness of Asaf Khan among the vassal Kings:

Among the vassals of the monarch, Asaf Khan was like a Kavya among different branches of literature, like Dhvani in Kavyas, like 'Rasa' in the 'Dhvanis' and like Sringara among the Rasas. Thus by his majesty and winsomeness he was respected (appreciated) by all the noble people (by the people of fine taste).

(*Asafavilasa*, p. 84).

These are some of the views expressed in a passing reference, by Jagannatha regarding Kavya and its importance, in some of his poetical works.

On Kavyahetu (genesis of poem)

The Kavyahetu or the 'genesis of Poem' or the 'Equipment of a poet' has been the subject of discussion for almost all the rhetoricians, Bhamaha downwards. It is alleged that the main concern of the Indian literary critic is with the effect that has to be produced by a poetical work on the mind of the reader or the spectator, with little interest in the poetic intuition or the working of the poets' mind. But as can be judged from the discussion on Kavyahetu, for which some space in his work has invariably been devoted by every rhetorician, and which mainly concerns itself with the genius and equipment of the poet, though not with his individual personality (which can be discussed only when dealing with a particular poet or his poem) one has to admit that our rhetoricians are well aware of the importance of this aspect of literary criticism.

All the rhetoricians are unanimous in recognising the importance of three qualities, Pratibha (creative genius), Vyutpatti (learning) and Abhyasa (practice) in producing a poetical work. The difference lies only in accepting the relative superiority of Pratibha over the other two, or in ascribing equal importance to all the three qualities or in accepting the last two qualities as auxiliaries to the former. Thus we can divide the rhetoricians into three groups:

1. those who give equal importance to all the three, each one being the cause of poetry separately;
2. those accepting superiority of Pratibha over others which are helpful to it; and
3. those who accept that Pratibha, Vyutpatti and Abhyasa, all three combined, are the source of poetry.

According to Jagannatha, Pratibha alone is responsible for the creation of a poem worth the name because there are instances when poets with creative genius but with little Vyutpatti and Abhyasa could produce fine poetry. Therefore no amount of learning or practice can be of any avail. But there may be special type of Vyutpatti and Abhyasa which can produce Pratibha which will be ultimately responsible for the creation of a Kavya.

There are rhetoricians who, like Jagannatha, give importance only to Pratibha. They accept the Vyutpatti and Abhyasa only as auxiliaries to Pratibha. But Jagannatha, while declaring that

Pratibha alone is responsible for the creation of poetry is inclined to accept two types of Pratibha—Adrishtajanya (born of unknown cause like the actions of the previous birth, the grace of gods or greatmen) and Drishtaja (born of known causes like Vyutpatti and Abhyasa) and thus gives more importance to them (Vyutpatti and Abhyasa) as the direct cause of Pratibha but not merely as its auxiliaries. This is a position given to Pratibha by Jagannatha which is analogous to the one given to Jnana by Advaitins according to whom Jnana alone is responsible for Moksha, while Karma and Bhakti are merely the means to acquire it (Jnana) for one, not getting it through unknown cause.

On the Classification of Kavya

Before the establishment of the Dhvani theory (the theory which gives importance to the suggested sense in a Kavya), the classification of Kavya by the earlier rhetoricians was rather based on external factors like the form and language than on the content of a Kavya. For example, Bhamaha's classification of Kavya is as follows:

- (a) First, Kavya is classified on the basis of the difference of composition into two groups: (i) Gadya Kavya (Prose), and (ii) Padya Kavya (Poetry);
- (b) into three groups on the basis of language: (i) Samskrita, (ii) Prakrita, and (iii) Apabhramsa;
- (c) into four groups on the basis of the theme: (i) Vrittadevadi Charita samśi (narrating the real story of gods and the like), (ii) Utpadya vastu (narrating the story of poets' own invention), and (iii) Kalasraya (connected with Sastras);
- (d) into five groups on the basis of Construction: (i) Sargabhandha (Mahakavya divided into Sargas), (ii) Abhinayārtha (drama), (iii) and (iv) Akhyayika and Katha (varieties of Prose Composition), and (v) Anibaddha (otherwise known as 'Muktakas', Compositions of verses, each self-contained) (*Kavyalankara*, I-16-18). A similar method of classification has been adopted by the followers of Bhamaha with slight modifications here and there.

The attention of rhetoricians is drawn to the internal aspect of poetry by Anandavardhana through his epoch-making work *Dhvanyaloka*. There we find a new basis for a different kind of classification of Kavya. Anandavardhana does not propose any

new classification under separate headings but its indications are clearly seen in his work and the same has been treated under a separate heading by Mammata in his *Kavyaprakasa*.

On the basis of the new factor (Dhvani), Anandavardhana groups the Poem under three categories: (i) Dhvani, (ii) Gunibhutavyanagya, and (iii) Chitra.

When the Sabda and Artha subordinate themselves and suggest something new this is the instance of Dhvani (Kavya). Gunibhutavyangya is that Kavya where the suggested meaning becomes subordinate to the expressed meaning—the latter being more pleasant than the former. The Kavya where the embellishment of Sabda and Artha is given more importance is called Chitra.

Mammata follows the classification hinted at by Anandavardhana and gives the names Uttama (excellent), Madhyama (Middling) and Adhama (Pedestrian) to the Dhvani, Gunibhutavyangya and Chitra respectively. He divides Chitra into two groups: (i) Sabdachitra, and (ii) Arthachitra and adds to say that Chitra is the one which contains Alankaras with negligible Vyangyārtha. This classification of Kavya as given by Mammata has been followed verbatim by almost all the later Alankarikas.

Panditaraja's discerning mind is not satisfied with the classification of Mammata, which, in some points, goes against the views of Anandavardhana. He strictly adheres to his definition of Kavya and takes Chamatkara (supersensory pleasure) as the deciding factor in the superiority of otherwise of a Kavya and of the Vyangya (suggested sense) in it. As is rightly pointed out by Anandavardhana and Abhinavagupta such Kavyas, having Gunibhutavyanagya (suggested sense, given subordinate position) with no less charm, are more in number than the Dhvani Kavyas (*D.A.*, p. 453. *Lochana*, p. 462). While explaining how the Gunibhutavyangya also can be the source of Chamatkara, Panditaraja gives a beautiful analogy and says that though subordinate to another sense, Gunibhutavyangya contains some peculiar charm of its own, like the Queen striving under servitude fallen to her lot by adversity of fate (*R.G.*, p. 21). This analogy may suggest that the Vyangya in such a particular context is not able to get the place which it deserves, but it does not indicate how it can be the source of Chamatkara. The analogy given by Anandavardhana, in a similar context, provides a higher place to the Chamatkara produced by the Gunibhutavyangya. He compares the Gunibhutavyangya,

where the suggested sense becomes subordinate to a denoted sense (Vachyārtha), to the king who follows his servant in a pre-marital procession at the time of his wedding. In fact, on such occasions, the king appears more dignified. This suggests how Sahridaya can find much Ghamatkara even in Gunibhutavyangya. We are not sure, therefore, if Anandavardhana would have approved of it to be named 'Madhyama Kavya' while naming the Dhvani 'Uttama'. As can be seen from the general approval accorded to Gunibhutavyangya, we can surmise that Anandavardhana might not have accepted to much of disparity between Dhvani and Gunibhutavyangya as to call one Uttama and the other Madhyama. That is why he cleverly names them according to their nature, Dhvani and Gunibhutavyangya, without committing himself further.

Whatever might be the idea of Anandavardhana, Jagannatha felt such a popular type of Kavya as Gunibhutavyangya, should not be given a position lesser than that of 'Uttama'. But in order to maintain the conventional superiority of Dhvani Kavya he names it "Uttamottama" (superb). Another point he is particularly concerned with is that all the Arthalankaras including the Samasokti and Paryayokti, should not indiscriminately be grouped under Chitrakavya and called 'Adhama', regardless of the fact that they invariably contain some charming Vyangya, though Gunibhuta (subordinate to something else).

Thus, Kavya according to Panditaraja is of four varieties: (i) Uttamottama (superb), (ii) Uttama (excellent), (iii) Madhyama (middling), and (iv) Adhama (Pedestrian).

Uttamottama (superb) is a Kavya where Sabda (word) and Artha (sense) relegate themselves to a subordinate position and suggest a charming sense.

The Kavya where the Vyangya is charming but is subordinate to Sabda, Artha or both is Uttama (excellent).

Madhyama (middling) is the Kavya where the expressed sense (Vachyārtha) alone is charming; while a negligible Vyangya may be present. All the Kavyas with figures of speech like Utpreksha (fancy) come under this group. Thus, instead of grouping all the Arthalankaras, as was done by Mammata, under Adhama class, Panditaraja includes some of them (Samasokti, Paryayokti, etc.), having perceptible subordinate suggested sense, among the Uttamakavyas, and the others (like Utpreksha, Upama, etc.), having non-

perceptible subordinate suggested sense, among Madhyama, but none among Adhama. This is how the Alankaras could get full justice in the hands of Panditaraja which was denied to them by his predecessors like Mammata and Visvanatha.

Mammata names all Arthachitras (figures of sense) and Sabdachitras (figures of words) as Adhamakavya indiscriminately. Panditaraja feels that this kind of grouping is quite improper and so defines the Adhamakavya as the one where the charm of words, refined by the charm of sense is given importance (*R.G.*, p. 23). Such works of only Sabdachamatkara without Arthachamatkara do not come, according to him, under the purview of Kavya at all, in that they do not satisfy the definition of Kavya, i.e. "words conveying the sense with supernatural beauty constitute a Kavya."

This is the new turn given to the concept of Kavya by Jagannatha through his all-comprehensive definition of Kavya and its classification.

On Rasa

Rasa is one of the important contributions, made by the Indian rhetoricians, to literary criticism. The simple *Sutra* of Bharata, defining Rasa, 'Vibhavanubhavyavyabhicharisamyogadrasanishpattiḥ' [Rasa comes into existence by the combination of Vibhavas (the stimulus and stimuli provided by characters and excitants), Anubhavas (the emotional reactions) and Vyabhichari Bhavas (passing moods), (with abiding emotions)] is interpreted in different ways by different scholars on the basis of one philosophic concept or the other. Abhinavagupta, the great commentator on *Natyasastra* of Bharata and on *Dhvnyaloka* of Anandavardhana gave an interpretation of his own, rejecting the interpretations of all the earlier writers, and this has received universal acceptance. Panditaraja reproduces all the theories of earlier writers on Rasa giving foremost place to the theory of Abhinavagupta.

As summarised by Jagannatha, the theory of Abhinavagupta is as follows:

The Vibhavas, Anubhavas and Vyabhicharibhavas, presented to Sahridaya (man of aesthetic sense) through a beautiful poem, lose their individualistic character and get universalised on account of his Sahridayatva (being a Sahridaya) and his Bhavana (imagination). The Vibhavas etc., when they get together, will have a peculiar extraordinary (Alaukika) activity (Vyapara) called Vijnana. This

Vyapara removes the veil of ignorance covering the Anandamsa (Bliss aspect) of the individual spectator, who on account of the removal of this veil loses his own individuality and the limitations of knowledge, etc. In this state he enjoys the abiding emotions (Sthayibhavas) like [Rati (love), etc., along with his natural bliss and thus this] Rati experienced along with the Svarupananda is called Rasa. In this connection, Panditaraja gives an analogy of a lamp covered with a pot, which is well-known to the Vedantins. When the pot is removed, the lamp (light) shines and makes other things also shine. Likewise, the Atmachaitnya (consciousness) also, while itself shining, makes the Rati, etc., associated with the Vibhavas etc., shine, because all the Antahkarana dharmas (mental experiences) like happiness and misery are, according to Vedantins, Sakshibhasya, i.e. all the external objects are illuminated by the Atman only through the Antahkarana (mind), and these (Antahkarana dharmas) are to be illuminated by the Atman directly. This, in brief, is Abhinavagupta's theory of Rasa as explained by Panditaraja.

Panditaraja advances two more theories under the headings 'Navyastu' (modern scholars) and 'Aparetu' (others). It is not known whose theories he has reproduced here. Perhaps these are the product of the fertile brain of Panditaraja himself which he hesitates to put forward boldly in the face of the generally accepted theory of Abhinavagupta, though he must be having some secret inclination towards one of those theories—most probably the first one.

The first theory also is based on Vedanta. On account of some defects like defective eyesight and the dimness of the light etc., a man, on seeking the piece of the pearl-oyster, gets the wrong impression that it is silver. A cognition cannot be produced unless the object of cognition exists before. Therefore, the Vedantins accept that a peculiar kind of silver which is technically called 'Pratibhasika' (apparent) is produced there on the Seep (shell) by the above defects and this silver is beyond definition (Anirvachaniya), for, it is neither existing, because it is not of any consequence, nor non-existing, because it is being actually seen by the perceiver at this moment.

Applying the same principle, this theory believes that Rasa also which is no other than Rati, etc. is Anirvachaniya. When the Vibhavas etc., are presented by the poet or the Nata, the Sahridaya, on account of Vyanjana vyapara (suggestive activity) of the words,

first gets the cognition of Rati, etc., about Sakuntala and the like, as associated with Dushyantadi. The spectator being a Sahridaya possesses Bhavana (imagination) which is a kind of defect (Dosha) and this Bhavana produces in him a sense of identity with Dushyantadi ("Dushyantadyabheda buddhi") which in turn, produces Rati etc., about Sakuntaladi in him. The Rati etc. like any other Pratibhasikas is Sakshibhasya, i.e. cognizable through direct contact with the consciousness, and in this stage it is called Rasa. Immediately after this cognition of Rati etc., a peculiar transcendental joy is being experienced which is wrongly identified with the cognition of Rati and this is why Rasa is said to be Sukharupa (pleasure).

It cannot be called 'Vyangya' in the strict sense of the word but it is called so because it is identified with Rati etc., of Dushyantadi which only is really Vyangya. Even Dushyantatva ascribed to himself by Sahridaya is Anirvyachniya like the Ratiyati, and it conceals his reality; and this also is the result of Dosha, i.e. Bhavakatva, inherent in him.

It is inevitable, the Navyas contend, to accept this Dosha in a Sahridaya, because without this it is not possible to justify universalization (Sadharani karana) of Vibhavas etc. Once this Dosha is accepted it can be shown how the Sahridaya identifies himself with Dushyantadi on account of the same Dosha.

Here one question may be raised—some Sthayibhavas like Rati which are pleasant by nature, may be able to produce pleasure in a Sahridaya when they are produced in him by the above process. But the same cannot be said of Sthayibhavas like Soka which are the source of grief by nature in the ordinary world but are considered to be pleasing in a Kavya. This objection is met this way: If it is the experience of the Sahridayas to get pleasure even from the Kavyas with Karuna as the dominant sentiment, we have to accept that the same Vyapara (function) of Kavya, while producing pleasure, can also obstruct the feeling of grief. And if there is the experience of both pleasure and pain, then let us accept that both pleasure and pain are natural in a Rasa. People are inclined towards such works also because the quantity of pleasure is more than that of grief.

The second theory under 'Aparetu' also runs on similar lines with some procedural difference in explaining the nature of Bhranti (erroneous knowledge).

Some critics are alarmed when it is said that Rasa is the result of Bhranti-jnana (erroneous knowledge). But this theory cannot be rejected as baseless, and even Panditaraja appears to be in favour of this theory, because all the theories presented by him in *Rasagangadhara* under the caption 'Navyastu' are generally approved by him.

The exponents of all the theories of Rasa are unanimous, in spite of the procedural differences, in accepting that there is Jnana involved in Rasa. Whether a Jnana is Prama (valid knowledge) or Bhrama (erroneous knowledge) is to be decided by the nature of the object of cognition but not by cognition itself. Nobody can dispute the existence of a Jnana, whether it is Prama or Bhrama, irrespective of the existence or otherwise of its object. Thus a Jnana can be produced by the really existing objects or spurious ones. It cannot, therefore, be altogether ignored that a Rasa also can be Bhranti Jnana or the result of Branti Jnana, because it is brought about by things which are really non-existing, as they are presented. After all Plato is quite correct in stating that the object of art is twice removed from truth. Whether he is justified in condemning art on that ground is altogether a different question. The great dramatist Shakespeare places, though in a lighter vein, the poet by the side of a lunatic and a passionate lover (*A Midsummer Night's Dream*, V.IS), clearly suggesting that the work of a poet consists in producing illusion (Bhranti Jnana) though, perhaps, a happy one.

Though it is a Bhranti Jnana, there is nothing wrong if it is sought by wise men, as was objected to by some critics, when they are sure of getting pleasure of peculiar nature from it. Only because it is Bhranti Jnana, one cannot deny the existence of Ananda, or the mixture of Sukha and Dukha, as the case may be, and this can induce the Sahridaya towards the drama or any kind of poetical work. This is how we can explain the craze of the people to witness pictures with highly unnatural fighting-scenes and to read detective novels, which may be in our technical language, the source of Adhbbhuta Rasa.

It is not clear how far the Alankarikas (rhetoricians) are justified in applying the process of Brahmanandasvada (Avaranabhanga—removal of the veil of ignorance) in the case of Rasasvada, just because they call it Alaukika. Atmajnana being directly connected with Brahman which is Ananda itself, there may be

Avaranabhanga etc., acceptable on the authority of Upanishads; but how can such procedure be introduced in the context of Rasasvada? If it is a question of simply importing the philosophic process in this sphere also, why, even a glutton can talk of such Asvada which is Brahmananda-sabrahmacharin (akin to the bliss caused by the realisation of Brahma, the Supreme Soul) and which is produced by a unique well-prepared mixture of different ingredients in a delicious dish! Therefore, in the absence of such strong authority like the Upanishads, the above procedure appears to be over-burdening an otherwise simple theory of aesthetic enjoyment. It may be a peculiar, pleasure but its peculiarity does not warrant accepting all this procedure.

If the Alankarikas are so particular, they can accept the whole procedure, even if the Rasanishpatti is accepted only as Bhranti Jnana, rather the result of Bhranti Jnana, because according to Vedantins, the whole process leading to Brahmajnana is Mithya (non-real). According to them a result may be achieved even through unreal means. Thus there should be no objection in a Bhranti-rupa-rasasvada leading to, nay, being, identical with Anandanubhava (experience of bliss).

This consideration, perhaps, prompted Panditaraja to put forward this theory acceptable to him. He also names his work *Rasagangadhara* because he feels that, he, for the first time has given a new turn to the theory of Rasa in the face of well-established theories of Abhinavagupta and others. The same cannot be said of the theory where he summarises the views of Abhinavagupta because Panditaraja cannot claim any originality in that respect.

GANGALAHARI

Such verse which is complete in itself without connection with the previous verse or the following verse is called Mukataka. There is a difference of opinion among the Alankarikas regarding the importance of Mukataka as a literary form. According to Vamana, Prabandha (a long poem like *Raghuvamsa*, etc.), is important as a literary form whereas writing the Mukataka is only helpful to a poet in preparing him for writing Prabandhas ultimately. As he feels, a Mukataka cannot be charming like the single atom of fire which cannot give light or heat (*Kavyalankara Sutra*, I. 28, 29).

It may be taken only as a personal opinion of Vamana, being partially true in the case of some Muktakas of poetasters; for, even a Mukataka can produce extrasensory pleasure (Alaukikananda) if it comes from the pen of a competent poet. There is no dearth of examples. Many verses from *Gāthasaptasati* are cited as examples of different types of Dhvani and Rasa by Alankarikas and all of them are only Muktakas. It is a well-known fact in literary circles that each verse in works like *Amarusataka*, the Sataks of Bhartrihari and the minor works of Nilakantha Dikshita is highly charming and moving.

Perhaps, in reply to the statement of Vamana, Anandavardhana says that there are poets who are very careful in maintaining Rasa in Muktakas as in Prabandhas. In this connection, he states that the Muktakas of Amaruka, suffused with Sringara Rasa, came very close to Prabandha. ('Dhvnyaloka,' III. 7).

This statement of Anandavardhana holds good in the case of Panditaraja's Muktakas also; because each Sloka of Panditaraja is charming either on account of Rasa, Bhava, Alankara or

Vachyārtha while the beauty of the elegant style is a common quality in all his compositions. That is why he calls each one of his Sloka with the name of Kavya as it satisfies his definition of Kavya 'Ramaniyarthapratipadakah Sabdah Kavyam'.

All the poetical works of Panditaraja, as they have come down to us now, are collections of Muktakas only. Even the 'Asafavilasa' which was perhaps a Champu Kavya is available in an incomplete form. While explaining the Sloka "Talpgatapi cha sutanuh", etc., which was given as an example for Uttamottama Kavya, Panditaraja states that this Sloka is taken from one of his Prabhandhas and, therefore, its correct import can be understood only after knowing the context (*R.G.*, p. 14). From this statement and from two passages which are cited as examples in *Rasagangadhara*, it can be presumed that Panditaraja wrote one or two prabhandas also, now lost to us.

Gangalahari is one of the five Laharis written by Panditaraja which are according to him Prabhandhas where Bhava, i.e. Rati for different gods and goddesses is predominant. (*R.G.*, p. 134). We do not know how he is justified in calling them Prabandhas when each Sloka in them is complete in itself without any connection either with the preceding or the following Sloka. The only possible justification is to say that all the Slokas describe one particular god or goddess and, therefore, all of them should be taken as constituting one Prabandha.

Gangalahari, comprising fifty-three Slokas, is in praise of the holy river Ganga. The literal meaning of the word *Gangalahari* is "the wave of the Ganga". It is so named because it is as pleasant and sanctifying as the wave of Ganga.

In the first Sloka the poet invokes the grace of Ganga:

Oh! Ganga, let your water, the abundant good fortune of the whole world, the unutterable glory of Lord Siva, to whom the creation of the whole world is but a playful act, the essence of the whole Vedas, and beautiful as ambrosia, remove our sins.⁷

It is the strong belief of every Indian that even at the sight of Ganga one can get rid of all his sins; and he who takes a bath in Ganga is sure to go to heaven, as is mentioned in the following verses recited by every Astika.

Ganga gangeti yo bruyat yojananam satairapi.
Mucyate sarva papebhyo vishnulokam sa gacchati.

**Amba tvaddarsananmuktiḥ na jane snanajam phalam.
Svargarohana sopana mahapunyatarangini.**

This idea is beautifully explained by Panditaraja by employing the figure Atisayukti:

The moment, the musk that is applied to the bosoms of the King's ladies, taking a bath in the morning, touches your waters, the musk-deer assumes beautiful forms, and surrounded by hundreds of angels, enter Nandana Vana, the garden of Paradise.⁸

Being a staunch believer in Sankara-advaita, the poet is able to see the Supreme Brahman in Ganga:

Oh! Celestial River! You are that Absolute Being which could not be directly described by all the Vedas, which is beyond the reach of minds and words, which is without form, eternal, pure and the destroyer of ignorance. Therefore, you cannot be an object of cognition.

The Poet explains why the River Ganga was blocked and arrested by Siva in the midst of his matted hair:

Oh! Mother, while descending from heaven to remove the miseries of this world, you were detained within the knot of Siva's matted-hair. This baleful act is the mischief wrought by your virtues, which induce avarice in the hearts of the unavaricious.⁹ (v. 14).

In another Sloka, the poet describes the greatness of Ganga by employing the figure Ananvaya which involves comparing an object with itself:

There are, in the three worlds, many sacred places which can purify those who have committed heinous sins, but who are full of repentance. But you are like your self in accepting and purifying even those beyond redemption. (v. 17).

The poet expresses his full confidence in the great capacities of this holy river in protecting the people, singlehanded:

Let the God Brahma sit in meditation forever. Let the God Vishnu sleep comfortably on Sesha. Let the Lord Siva dance endlessly. There is no need of expiatory rites, penance, charity or sacrifices, as long as you, the fulfiller of all desires, are there¹⁰ (v. 23).

The immense capacity of Ganga to save the worst sinner is described in a beautiful manner by the poet:

46 *Panditaraja Jagannatha*

Here I am to fulfil your desire, felt since the beginning of Time, to strike the world with wonder, by redeeming (an undeemable sinner)¹¹ (v. 30).

The poet feels that he has spent all his life in sinful actions. But he is confident that the holy river would certainly come to his succour:

I have taken to the livelihood of a dog, i.e. by serving under others. I am engaged in worthless twaddle and sophistry. I meditate constantly on how others carry tales. Hearing about these qualities of mine, who, except you, will care to even look at my face?¹² (v. 31).

The poet has full confidence that the holy river would take care of his welfare both here and hereafter:

Some are busy, assembling the artefacts of this world. Others with elevated minds are in love with the world beyond. This Jagannatha, however, sleeps in bliss, confident in your compassion, resting the burden of both the worlds in thee¹³ (v. 36).

Once he is convinced that he will not be deserted by God, the Bhakta starts arguing with Him. Jagannatha talks in the same mood:

Powerless as you are to break the flow of your saving grace to the crowd of out-castes, the wretched, the fallen and the heretics, powerless am I to dam the flow of yearning for sinful deeds. Inescapable to every person, in this world, is the drift of his own nature¹⁴ (v. 37).

The poet imagines himself to be a child of Ganga, the mother. He says:

Oh! my mother! having drunk of your waters (drunk of your milk), I went out to play with my foolish friends. Rest I could find no where. Lay down for long, my insomniac self in your lap, cool with the flow of soft breeze¹⁵ (v. 46).

Here is another sloka of biographical note where the poet fully conscious of his unpardonable sins, prays to the holy river to take special care for his succour.

Oh! Celestial River! gird up your lions. With serpent strings secure the crescent moon to your crown; relax not as you would with the common crowd. This is the hour of Jagannatha's redemption (v. 4).

For a believer, a river is not merely the flowing water. That is only an external form. Every river has divine body also which is contemplated upon by the devotees in various forms for the achievement of various results. The holy River Ganga may be contemplated upon, according to some Agamasastra, as a goddess shining with red lustre seated on a crocodile with a noose, goad, Varamudra and abhaya-mudra in her four hands.

Pasankusa varabhitirdadhanamarunaprabham
Graharudhamaham vande gangam sarvasaridvaram

But Jagannatha describes her in a different form:

Undeafated are they, who meditate on you, seated on a white crocodile, white like the moon in autumn, your crown bleached by the whiteness of the crescent moon, carrying in your hands, the pot, the lotus and Vara and Abhaya Mudras, and decked in cloth and jewels, white as heavenly nectar (v. 48).

5

AMRITALAHARI

Amritalahari which is in praise of River Yamuna is a small poem of eleven verses. As a man who spent a large number of years in Mathura and Delhi on the banks of Yamuna, and as a devotee of Sri Krishna whose association with Yamuna is well-known, Jagannatha has great veneration for the river Yamuna which he expresses in this short poem.

It is but natural that a man, with the cultural background of Jagannatha, should get disgusted, at least on a few occasions, with the pompous glitter of the Royal Courts which, in the final analysis, would look to any man of spiritual bent of mind completely hollow and empty. In one such sullen mood, Jagannatha tells the holy river Yamuna:

Good-bye to the portals of the Royal Palace where the bees buzz around the temples of the big elephants, blinded by the oozing ichor. Let me spend without anguish the praise-worthy life of an ascetic on your banks, rich in fruits and roots¹⁶ (v. 3).

The devotees who take a bath in Yamuna attain identity with Hari-hara, a combined form of Hari and Hara. The poet explains the reason for it:

Oh! Compassionate Mother! may your water sparkling like a pearl-heap below and sapphire—blue on the surface shower happiness on me—the water which as if by its twin-colour, transforms into Hari-Hara, the bodies of those who dip themselves in you, right up to their top most¹⁷ (v. 4).

6

KARUNALAHARI

Being the follower of Advaita of Sankara, Panditaraja displays equal devotion to all the gods and goddesses. But from a close observation of his works he appears to be more favourably inclined towards Vishnu rather than Siva. There are some scholars who believe that the great Vallabhacharya was the maternal grandfather of Jagannatha. If it was true, naturally, Jagannatha must have been influenced by the Krishna Bhakti of his grandfather though having faith in Sankaradvaita as an ultimate Siddhanta.

Karunalahari, which is in praise of Lord Vishnu, comprises fifty-five verses. Jagannatha begins this Lahari with the statement of complete surrender to god Vishnu.

Oh! Lord, floundering in this sea of Samsara (the cycle of births and deaths) which is pain's domain, and like poisonous flame, unable to find deliverance, I surrender myself into thee.

The poet, in another Sloka says that only the feet of Hari can help him in bringing his senses under control.

Oh! my Lord! the horses of my senses, snap the reins of discretion and run amuck. Oh! Hari! may they reach the stable of your feet and be tamed to virtue¹⁸ (v. 10).

The poet feels rightly that it is child's play for the Lord to save him. He asks him:

Oh' Lord! I ask you in all humility; think hard and answer. Am I heavier than the elephant and the hill that you do not up-lift me?¹⁹ (v. 15)?

Here the reference is to the Gajendra whom the Lord saved from the crocodile and to the Govardhana mountain which He

lifted for protecting the inmates of the Gokula from the torrential rains.

If you do not come to my rescue you will be the person that will be subjected to criticism of the people. Tells the poet:

I am so hungry that I am not ashamed to gather the grain scattered in the streets. Oh! Lord without blemish! it brings you no credit, when one of yours goes begging to some other²⁰ (v. 18).

The poet is more worried about the probable bad name for the Lord than about his own sufferings. He says:

That the on-lookers may take me for an orphan is a more unbearable torture, than all the aches caused by my sins, that I may suffer in hell²¹ (v. 20).

The poet tells the Lord that He, as Father, would be failing in His duty if He does not give protection to him at the time of danger.

Even a pedestrian, saves a child falling into a pit. Oh! Lord! being my Father, should you not restrain me from falling into the sea of Samsara²² (v. 26).

The poet tells the Lord—if one does his duty he should do it completing it in all its aspects.

Oh! my Lord! A baby, fondled in infancy may be beaten by the father when it grows up. I was never fondled by you; Oh! Lord! why do you flog me with evil destiny²³ (v. 32).

If at all I committed any sin it is on account of you only—the poet tells the Lord:

Oh! Lord! I do not claim to have committed no sins. But listen to my plea. Your title "Patitoddharaka" (Saviour of the fallen) removed fear of sin from my heart²⁴ (v. 37).

The poet ultimately realises that he has been taking undue liberty with the Lord in accusing him of unkindness and inaction. He apologises to Him (38) and requests Him to grant power to concentrate his mind on Him in the form of young Gopala.

In fifteen verses (40-54) Panditaraja Jagannatha draws a beautiful pen-picture of the Lord Sri Krishna whom he describes from face to the feet and prays to Him.

May such beautiful form of yours, be the sustenance of my heart always—when talking or sleeping within the house or standing about without or walking in the street (v. 53).

At the end the poet prays to the creator:

Oh! Brahman! bowing down with folded hands, I ask for only one boon from you. May my next birth be amongst peasant folk, if they be worshippers of the lotus-feet of Lord Govinda²⁵ (v. 55).

This is an exquisite Stotra in which all the traits of a true Bhakta—profound devotion, absolute faith in the protective power and paternal disposition of the Lord and complete self-surrender—are effectively brought out. It equals any other work of this genre and surpasses most others in the use of Vakrokti, i.e. artistic turn in the expression and the picturesque description of the person of the god meditated upon. This Lahari deserves more the claim of being a Prabandha than the other four Laharis.

LAKSHMILAHARI

In this Lahari Jagannatha describes Lakshmi, the goddess of wealth and beauty in forty-one Slokas. It is by the grace of Lakshmi, that one can get wealth and power and all the wordly pleasures. The first five Slokas describe the graceful glances of the goddess.

The heavenly nymphs, agitated by the arrows of Manmatha, fall into the embrace of that man on whom your kind glances fall, with the flowers dropping from their loosened tress; and then O! goddess of effulgent body, even the gods, starting with Siva, sing his praises.²⁶ (v. 3).

Oh! Goddess Lakshmi! once your kind glances fall on a person, there occur—in his house the sweet musical notes of doe-eyed maidens; outside, the neighing of thorough bred horses, and at some distance a heavy noise of elephants blinded by the rut.²⁷ (v. 4).

There are different formulae (Mantras) which are repeated by the devotees to get the favour of different gods and goddesses which are kept secret. One such Mantra of Lakshmi is encoded into the tenth Sloka. By repeating that Mantra, the poet says, one can acquire great wealth, marked by the possession of a herd of elephants.

As was stated by Bhamaha in *Kavyalankara*, every word, every sense, every Nyaya and every art can find place in a Kavya :

'Na sa sabdo na tadvacyam na sa nyayo no sa kala
Jayate Yanna Kavyangam aho bhara mahan Kaveh'.

(*Kavyalankara*, v. 4).

In almost all the great Kavyas, we come across references to the principles of different Sastras. Two such references we find in

the *Lakshmilahari*, to the two concepts] accepted in Advaita Vedanta and Buddhism.

While describing the tender waist of Lakshmi which is almost non-existing, Jagannatha says:

Oh! beloved of Vishnu! till now, my mind could not comprehend the truth of the Vedantic statement that this world is Mithya (not real). But now, when I contemplate your waist the source of the worlds, my mind is cleared of all doubts.²⁸ (v. 17).

Where is the doubt about the non-existence of the effect (Karya) when the cause (Karana) itself is non-existent?

In the case of erroneous knowledge (Bhramanti) there is divergence of opinion among the philosophers (Darsanikas) regarding the object that is cognised, e.g., the serpent seen on a rope or the silver seen on the oyster-shell. According to one school of Buddhist scholars, the object which is not there appears as existing in the locus of erroneous knowledge. This theory is technically called 'Asat Khyati Vade', the theory of the appearance of a non-existing thing as as opposed to the 'Anirvachaniya Khyati' of Advaitins, 'Anyatha Khyati' of Naiyayikas, etc.

The poet says, while describing the waist of the goddess Lakshmi:

The doctrine of the Buddhists which tries to establish, among other theories, the theory of Asatkhyati, was refuted by many great scholars like the Naiyayikas by advancing strong arguments. Now that Asatkhyati has taken shelter in your waist.²⁹ (v. 18).

As the poet maintains, the Asatkhyati of the Buddhas may or may not hold good in the cases of other erroneous cognitions. But as far as the appearance of waist of the goddess is concerned, we can accept 'Asatkhyati' and maintain that a non-existing waist appear existing.

In *Karunalahari* the poet describes the person of Lord Krishna from face to feet whereas in this Lahari he describes the person of Lakshmi from feet to face. According to poetical convention (Mallinatha in his commentary of 'Kumara.' I. 33), the description of the person of a human being should begin with face and end with the feet whereas the description of divine beings should begin with feet and end with the face. Jagannatha does not strictly adhere to this convention.

8

SUDHALAHARI

Sudhalahari is a stotra of thirty Slokas in praise of Sun God. There is a well-known work *Surya Satakam* by Mayura Kavi which is also written in praise of the Sun God. We find a perceptible influence of *Surya Sataka* on *Sudhalahari*. There is no borrowing of ideas, words or phrases, but the impact on style and diction is evident. Like the *Surya Sataka*, this Lahari also is written in Sragdhara metre of heavy movement, and is full of Ojoguna. Any one who happens to sample one or two Slokas from *Sudhalahari* long after reading *Surya Sataka* would certainly mistake them to be from the earlier work. Such is the similarity in the style of both the Stotras. It is no wonder, therefore, that a commentator of *Rasagangadhara*, referring to the first Sloka of this Lahari quoted in that work, remarked that it was taken from the *Surya Sataka* of Mayura, (Hindi "Chandrika" commentary, Chaukhamba edn., Part I. p. 85).

The poet begins this Lahari with a beautiful description of the rising sun.

There arose, from behind the eastern hill a mass of effulgence; the ecstasy of tipsy bees falling on the cluster of the open lotuses, a relief for the Chakravaka-hens whose hearts are afire with grief, a threat to all nocturnal beings, a wind fall to the eyes blocked by darkness⁸⁰ (v. 1).

This verse is quoted in *Rasagangadhara* as an example of Madhyama Kavya. In the words of the poet, in this sloka there is a Sabdalankara called Vrittianuprasa and the words are indicative of Ojoguna. Immediately after reading it, one can appreciate the Arthalankara, Rupaka or Hetvalankara, because there is Prasada-

guna which makes the meaning understandable quickly. Thus the *Chamatkara*, the poetical charm, produced by the word and the meaning being in equal measure it comes under the variety *Madhyama Kavya* (R.G., p. 85).

The Sun is conceived by the poet as the basis for the concept of time:

Those proficient in Vedas and Puranas declare that the wheel of time from the life-span of the creator to the hours, minutes and other minute measures of duration, to be his (sun's) sport. By his movements he is constantly causing six-fold changes (birth, existence, growth, change, decrease and ultimate disappearance) in all the beings in the world. That sun is shining in the eastern Quarter in the morning³¹ (v. 21).

In another verse, the poet conceives the sun as the desire fulfilling tree, *Kalpavriksha*:

May the rich *Kalpavriksha* of Sun fulfil all your desires. The pure Absolute *Brahma* is its basin. The *Brahma* which is associated with *Maya* is its trunk. The rays are the long golden branches. The spreading red-colour is the beauty of the sprouts. The blue sky is the row of bees. The four-fold *Purusharthas*, *Dharma*, *Artha*, *Kama* and *Moksha*, are the tasteful fruits³² (v. 26).

In this description, the poet follows the *Advaita* doctrine. According to them, the *Brahman* being *Nirguna*, Pure and Absolute, cannot be the cause of the world. The world comes into existence only when the *Brahma* is in association with *Maya Sakti*.

As the well-known sloka says—'Arogyam bhaskaradicchet' one should pray to the Sun for good health. The poet prays to the Sun for the removal of the diseases connected with the heart also:

The golden rays of the Sun, the destroyer of snow's dominance, repel the darkness outside and fearlessly enter the interior of the houses through every aperture to remove the gloom, therein. May those rays which are the benefactor of all creatures and stimulator of the senses, destroy the disease of the hearts³³ (v. 28).

As the poet suggests, the ray of the Sun which removes the exterior and interior darkness, can destroy the diseases of not only the external organs but also the innermost organ, the heart.

In the *Chandogyopanishad* (1.6.7.8) there is a description of the Golden Person (*Hiranmaya Purusha*) in the Sun, whose moustaches

and hair are golden and who is golden from top to the toe. His eyes are like the lotus flower, the colour of which is like the bottom of a baboon. He is called 'Ut' because He is above all sins. The Rigveda and Samvada are the two notes in the song, in praise of Him.

This sentence of *Chandogyopanishad* is taken for discussion in the Antaradhikarana in *Sarirakabhashya* (*Brahmasutra* I.1.20-1), whether all the description pertains to the Jiva who is a presiding diety in the Surya mandala or to the Parmatman. On the strength of different adjectives used, it is decided as pertaining to Paramatman only.

In the last verse of this Lahari Jagannatha summarises the purport of the above Adhikarana and describes the Sun as the Supreme Lord (Parameswara) and invokes His protection on readers.

May the Lord of the day, the Immanent Supreme Soul of all the creatures, bestow all that is auspicious on you, the Lord who is called 'Ut' by the Vedas because He is above the sins, whose eyes are compared with the lotus which is like the bottom of the baboon, in colour, the Rik and Sama are but two notes sung in whose praise, and whose body, hair and the moustaches are like the molten gold in colour.³⁴ (v. 30).

The five *Laharies* of Panditaraja, with their inimitable style, powerful diction, beautiful imagery and wonderful fancies occupy a unique place among the Stotras of this nature. We are spared of verbal tricks like Yamakas and Anuprasas which hinder the sense, and the tedious heaping of epithet on epithet, the usual defects which are found in Stotras written by poets of lesser skill. As the poet claims rightly, Prasadaguna permeates all the Stotras, making it possible to understand the purport of each verse immediately without effort.

BHAMINIVILASA

Prastavika Vilasa

As was already stated, Panditaraja collected some of his Slokas under four headings Prastavika Vilasa, Sringara Vilasa, Karuna Vilasa and Santi Vilasa and to all these four Vilasas he gave a collective name *Bhaminivilasa*.

As the very title indicates, the Prastavika Vilasa is a collection of 122 Slokas which are composed on different occasions. Many of these Slokas are in the form Anyokti and only a few of them directly convey some moral.

There are thousands of Anyoktis coming down to us in Sanskrit literature. While the names of the authors of some of these Anyoktis are definitely known, many of them are from unknown authors, and the authorship of some of them is decided arbitrarily. There are many such Anyoktis which are ascribed to Jagannatha and added at the end of *Panditaraja Kavya Sangraha* (pp. 128-190) which we propose to deal with later on. As *Bhaminivilasa* is claimed by the poet, to be the casket containing the gems of his Kavyas (verses) it may be presumed that all the Slokas in this Vilasa must be from the pen of Jagannatha.

Generally, the following ideas are suggested in the Anyoktis, under the pretext of describing some of the non-contextual objects:

1. The worth of meritorious people is not recognised by men in high positions.
2. Men of great capacities do not get opportunity to display their worth.
3. Though neglected, men of merit will ultimately assert themselves and be helpful to society.

4. Appearances are deceptive.
5. Places of authority (like the Royal Courts) are infested with the wicked and the tale-bearers.
6. Men in power are capricious.
7. Noblemen, fallen on evil days, should not be subjected to ill treatment.
8. Good things come from unexpected quarters.
9. Birth does not guarantee nobility.
10. Man is ungrateful.
11. Piteous is the condition of a noble-minded rich man who is reduced to want and penury.
12. A great scholar or poet can tolerate any thing but the bragging of a self-conceited man and his being placed on a par with him.
13. Greatness or otherwise cannot be judged by the positions held.
14. Many may be the men to receive help but few there will be who have a good word about the benefactor, in his absence.
15. Men become great by inherent virtues, though mean by birth or low in position.

These are some of the ideas which are generally suggested by the poets through Anyoktis and these are like the eternal truths, which give permanent value to Anyoktis.

With this background let us appreciate a few slokas from the *Prastivikavilasa*.

In the first sloka a lion is described which is restless because there is no one to match his strength.

Elephants with temples wet with ichor are there at the end of the horizon. The she-elephants are objects of pity. The deer are unequal in status. Where, indeed, can now in this world, this lord of animals (the lion) prove the power of his claws with edges of unrivalled sharpness?²³⁶ (V. 1)

These may be the feelings of a scholar proficient in polemics, of a valorous soldier or of a great sportsman.

The poet is describing the plight of a man who, for a long time, enjoyed a life of luxury and comfort and is now reduced to penury.

O! tell me, how the swan-chief which has, so far, spent his life in the Manasa-lake, in water rendered fragrant with pollen s,

shed by clusters of full-blown lotuses, can now pass his days in the water of a pond, agitated by many frogs?³⁶ (V. 2)

Many may take the help of a generous man; but there will be a few who would praise his generosity even without taking any help from him.

Oh! blooming lotus, these bees, licking the honey, dripping from you, may hum as they like. You have another friend in the breeze, who without expecting any thing for himself from you, spreads your fragrance in every quarter.³⁷ (V. 4)

People may desert a man in adversity. But there will be a few who are loyal at all times and do not abandon him.

The birds have already flown in different directions in the sky. The bees seek refuge on the blossoms of the mango trees. Oh! lake! what other course can the fish, growing helpless in proportion as you contract, find for itself?³⁸ (V. 16)

Even beggars can be selfless:

Oh! lotus creeper, do not think that this wind is actuated like the bee by greed for fragrance. Respectable as he is, he has turned himself into a beggar only for the happiness of the world. (V. 17)

There is safety in simulating stupidity in a group of idiots:

Oh! Kokila! you are alone in the forest. Pray, never utter your sweet note; for (as long as you are silent) these cruel crows, taking you to be of their own species, will not kill you. (V. 23).

A small help in need is great indeed:

Oh! Gardener! can the growth which you, out of kindness, have ensured for this tree with but little water, in the fierce heat of the summer sun, be produced by this monsoon cloud, pouring torrents of water every where. (V. 28)

How ridiculous it is if a small man tries to show himself off in the presence of a great man! :

Oh! stream of the rainy season! we do not prevent you from entering the flooding waters of Ganga. But it is not proper that you should show yourself off in wavy flutters before her. (V. 43)

Good things come from unexpected quarters:

A clever gardener, skilful at planting trees, planted the Bakula tree, as a matter of course, somewhere in the garden. Who knew, at that time, that lying in a corner, this Bakula was going to make the whole world redolent with the fragrance of its flowers?³⁹ (V. 52)

Holy places and places of power are infested with rogues:

Oh! fowler, do not feel remorse in your heart that you alone take the lives of the creatures that have trust in you without mercy. There are many wicked men, residing in palaces and in holy places, who are your spitting-images, intriguing enemies of the good people. (V. 65)

It is only the people with little knowledge that make a great noise:

If the ignoramus stealing crumbs that drop out from the house of learning are to brag before those, who, with greatest ease, have carried off the great wealth of the citadel of the Goddess of Learning, small birds would easily tread upon the heads of the snakes, hares of tigers and dogs of lions, today or tomorrow.⁴⁰ (V. 70)

Each group has got its own manners and customs:

It is in fitness of things that in the assemblies of monkeys branches of trees are the cushioned seat; the shrill cries the witty conversation; and tearing the body with teeth and nails is hospitality.⁴¹ (V. 80)

A virtue, at time, turns to one's disadvantage:

Absence of good qualities is safe. Fie! upon the multitude of good qualities. Other trees flourish while the sandal trees are cut.⁴² (V. 83)

Some people are incorrigible:

He who shows courtesy to wicked man, sows seeds in the sky, paints a beautiful picture in the air, and draws lines in the water.⁴³ (V. 93)

The capacity to appreciate greatness is as rare as greatness itself:

A fool placed a pearl necklace on the monkey's breast. The monkey licked it, smelled at it and rolling it up, made an elevated seat of it.⁴⁴ (V. 94)

Greatness which harms one's own people is to be dispised:

Oh! musk, do not be proud of your fragrance which is the crown of all perfumes. It is on account of this fragrance that you deprive your father of his life, though he is hiding himself in the caves of mountain-thickets with utmost meekness. (V. 115)

Sringaravilasa

This is the second Vilasa in *Bhaminivilasa* consisting of 180 Slokas. It describes the different facets of love; both in union and separation.

Here is beautiful suggestion of the Sancharibhava, 'Vrida' (bashfulness) associated with Rati (love):

Hearing the benediction 'Be endowed with a son' from the venerable elders, while saluting them early in the morning, the beloved looked at the husband, standing nearby with joy mixed with tender regards. (v. 6)

Here is a description of a beautiful Bhavasandhi, a mixture of Trasa (fear) and Autsukya (eagerness):

Oh! I can never forget the eye, beautiful like a blossoming lotus, of the doe-eyed one, hesitant due to the presence of the elderly, when looking at me. (v. 7)

Here is another beautiful posture of a damsel which persists in the mind of her lover:-

Never disappears from my mind the beauty of the navel, shaped like the interior of a lotus, of my lotus-eyed sweet heart, seen when she was leaving bed, tightening the loose knot of her garment, on noticing the first light of the dawn.⁴⁵ (v. 10)

The long-cultivated wisdom and the strong spiritual inclinations come to an abrupt end, the moment the sportive looks of a damsel find place in one's heart, says the poet:

The wisdom resulting from a deep study of many Puranas, Sastras and Smrtis is safe so long as the dalliance of the eyes of the doe-eyed damsel does not enter the heart. (v. 13)

Here is a beautiful description of the feelings of a young man who is returning home after a long sojourn or is visiting his in-laws:

When will the doe-eyed one cool my eyes like the moonlight coming to the threshold with a startle on hearing the words of her friends "your husband has arrived?"⁴⁶ (v. 14)

Here is a description of conjugal affection which can be witnessed in millions of houses even today:

The face of the beautiful lady who had fixed her looks on the threshold of the house, in the evening, the hour of my return, was wide with delight on seeing my arrival.⁴⁷ (v. 15)

For some Kama is the most important of all the Purusharthas:

Even a hundred Srutis or the Mahabharata studied many a time, do not alleviate one's anguish as the charming "no, no" issuing from the lotus-like face of one's sweetheart languorous with post-coital fatigue.⁴⁸ (v. 33)

In the Alankarasastra there is classification of Sringara Nayikas into three varieties Mugdha, Madhya and Proudha; based on their approach to the love-making. Here we find the description of Mugdha, the bashful and uninitiated, in two Slokas:

A newly married girl, caught in the arms by her husband in seclusion, trembles like a young hind caught in a net suddenly.⁴⁹ (v. 37).

The lotus-eyed one, persuaded to lie down at night by the side of her husband by the elderly women, is filled with apprehension "what will follow?"⁵⁰ (v. 51)

A young man is envious of an ear-ring which, like a lover, makes the young lady behave, as though in dalliance with it:

Oh! beautiful ear-ring! your birth is praise-worthy, since you enjoy the movements, which are the result of your good deeds (Punya), of the lotus-like hands of the deer-eyed one, who, to adorn her ears, incessantly experiences fresh pain and turns her face aside with a hissing sound. (v. 53)

Here is a beautiful description of a young girl, with her mind grief-stricken, over the impending separation from her lover:

Alas! the young lady looks at the lord of her life placing her lotus-like face at window in her private chamber with tremulous eyes, with her breasts wet with tears, and with her lower lip pale with sighs, while the elders of the house mutter the appropriate charms when he is starting on a journey.⁵¹ (v. 55)

Avahittha is one of the Sringara Cheshtas (involuntary physical movements caused by love), and it involves an effort to conceal one's feelings from others. Here is a fine example of the same:

A high born lady who had her cheeks covered with sweat and hair standing on end on hearing the exploits of Krishna, in the midst of the cowherd elders, as they were narrating the killing of Kaliya-serpent (by Krishna), at once began to express wonder, about his dancing on the hood of the lord of serpents, emitting poisonous fumes. (v. 64)

According to the Pandits on Sringara rasa, the union after a separation, whatever might be its cause, is sweeter and more enjoyable. 'Na vina vipralambhena samyogah pushtimasnute'. See how this aspect of love finds beautiful expression in a verse of Panditaraja:

I entered the private apartment, and, after signalling the maid-servants to leave, began to fan the sulky lotus-eyed one lying in bed. She keeping her eyes closed and feigning not to recognise me, placed my hand on her bosom with the words "O! friend you are tired".⁵² (v. 83)

Following is the evasive reply of a young lady to her friends, who are inquisitive about how she spent the night with her husband who returned home after a long sojourn:

The whole night, I was kept awake by my lover, who returned from a distant place, by narrating many stories. Oh! friend! I cannot tell you anything more. Do not prattle. Yours is a metallic tongue. (v. 104)

Karunavilasa

Karunavilasa which is a pathetic outpouring of the Poet's heart for his departed wife, consists of nineteen Slokas.

Jagannatha feels that the sensuous movements and amorous ways were the fount of his poetry. Now, that she is no more, he is unable to compose poetry any more:

Oh! my beloved of pleasing manners! How can I in future produce charming poetry in the absence of your sensuous ways, sweet like the nectar, that had transformed themselves into fine poetry in my heart?⁵³ (v. 10)

Unless a poet is responsive to various emotions in his day to day life they cannot find effective expression in his poetry. This point

has been indicated by Anandavardhana when he says:

'Sringari ghet kavih kavye jatam rasamayam jagat
Sa eva vitaragaschet nirasam sarvameva tat.'

(*Dhvanyaloka*, III-42)

"If the poet is responsive to the erotic sentiment, the whole world in his poem is suffused with erotic sentiment. But if he be void of emotion, the world too (in his poem) will be devoid of sentiment." Here the word 'Sringara' stands for all the sentiments.

Jagannatha echoes the same idea in this verse when he says that the Vilasas (sportive movements) of his beloved transformed themselves into his fine poetry; just as the Soka (sadness) of Valmiki caused on seeing the bird, shot down by a hunter, has assumed the form of Sloka ['Kraunca dvandvaviyogotthah sokah slokatva magatah' (*Dhvanyaloka*)].

Here is a fine depiction of pathos in figurative language:

O! doe-eyed lady! you, while living on this earth, raised me to heaven by calling me 'O pleasant one' 'O lord', 'O charming one'. But now, having ascended to heaven why do you throw me on the dusty ground?⁶⁴ (v. 13)

Santavilasa

In this, the last Vilasa, there are forty-four Slokas. As in the other Vilasas there is no systematic arrangement of Slokas on the basis of the topic in this Vilasa too. Twenty-one Slokas are in praise of Vishnu mainly in the form of Sri Krishna, two are in praise of Rama. There is only one Sloka referring to Siva. In one Sloka Vishnu is described as the Supreme Brahman identical with the individuated soul (Jiva). There are six Slokas in which he describes his own greatness as a poet in a challenging tone and we wonder how such Slokas could find place in "Santa Vilasa". In view of the large number of Slokas of Bhakti Bhava, it is clearly indicated by the poet that real peace of mind can be achieved by a man only through sincere devotion to God, in whatever form he might contemplate Him.

In the third and fourth verses, there is a beautiful metaphorical description of Sri Krishna. The first verse is used by Jagannatha as the Mangala Sloka at the beginning of the *Rasagangadhara*.

May that wonderful cloud, resting on the trees on the banks of the river Yamuna, encircled by hundreds of lightnings of permanent lustre and removing the unbearable heat (troubles) of men through compassion even when only remembered, be the subject of my contemplation.⁶⁵ (v. 3)

May the Tamala tree which illumines the region of the forest on the skirts of Yamuna, taking away the burden of the fatigue of frequent going and coming (the birth and death in this Samsara) of living beings, encircled by rows of creepers (the Gopikas), and endowed with sweet splendour, soon remove my troubles entirely. (v. 4)

The poet addresses his own self and asks whether there is anything which is as sweet as the two letters (syllables) 'Krishna':

Oh! soul of mine, you had tasted grapes, eaten sugar candy, drunk pure milk; when you went to heaven you had tasted nectar and you had bitten the lower lip of Rambha several times. But, tell me the truth; while wandering through this worldly existence again and again have you ever experienced the sweetness issuing from the two letters 'Krishna' in any of the above objects⁶⁶ (v. 7).

This is one of the many Slokas of Panditaraja, the stylistic beauty of which cannot be conveyed in any translation.

Once the devotee is able to get the glimpse of the Lord, it terminates his contacts with the worldly objects and he becomes one with the Lord. Says the poet:

O mind! may I give you a piece of advice? There is a certain person who feeds cow-herds in the Vrindavana, and who is like a new cloud in complexion. You should not make friends with him; for enticing you by his faint smiles, emitting the nectar of beauty on all sides he will soon destroy you and all your favourites, the sensual objects⁶⁷. (v. 9)

The Advaitin in Panditaraja asserts that it is futile on the part of anyone to search for God elsewhere, when He is within, the very being of oneself:

Ignorant of the depths of their own being, men inquire of others about Vishnu, whose brilliance prevades the universe, by whom the world is lit, and who is the substratum of the knowledge in the shape of ego of all the beings. Alas, who can describe the folly of men.⁶⁸ (v. 12)

Bhakti alone is the saviour, everything else being a waste of effort; tells the poet:

To secure release from bondage men forge chains of Karma such as sacrifices. For securing quiescence of heart they betake themselves to that great worry of the study of the doctrines of many sages. In order to reach the other end of the ocean of evil they dive to the bottom of the holy bathing places. Everything that is done by the men entangled in the vortexes of the worldly existence is actuated by error.⁵⁹ (v. 15)

A rich man can never go near God, tells the poet:

Let me not possess even for a moment the wealth, which is pleasant with the sweet humming of the cluster of bees hovering over the temples of the intoxicated elephants. Those who are plunged deep in that wealth and whose minds are overpowered by its pleasures forget the delight of worshipping the feet of Vishnu.⁶⁰ (v. 18)

Manas (mind) is the father of Manobhava, the mind-born god of love. Therefore, Manas has some antipathy for the Lord Siva, who destroyed Manobhava, Says the poet:

Oh! my mind, why do you throw me down into the pit of Samsara (wordly existence) when I am constantly contemplating the lotus-like feet of the destroyer of the mind-born (love-god)? By doing so the grief for the loss of your son will not cease.⁶¹ (v. 21)

Panditaraja's self-confidence in his capacity to compose fine poetry is something unique; and he does not hesitate to express the sense of pride over his achievements as a poet:

He must be either Nripasu (a beast in the form of man) or Pasupati (Lord Siva) who does not nod his head (appreciatingly) on hearing the charming poems of Panditaraja, the ambrosial Rasa of whose compositions is tasted by the Goddess of speech, her hands ceasing to play upon strings of her Vina.⁶² (v. 27)

The worth of a great poet or a scholar is seldom recognised by others, during his life-time. One has to be content with the expectation of recognition by coming generations. If it is true with Kalidasa who says that he does not feel confident about the perfection of his own art till it gets the approval of the scholars 'Aparitoshadvidusham na sadhu manye Prayoga vijñanam' (Sakuntalam), and with Bhavabhuti who declares that he is not

worried about the approval or disapproval of his works by his contemporaries and states with confidence that someone who can appreciate his work, will be born somewhere or sometime, in this vast world and in this end-less time, the same is true of Jagannatha who expresses similar views regarding his own poetry.

O my Muse, do not feel downcast by the disregard of the wicked and jealous minds; for you will dance in the mouths of (those people who are like) bees drinking honey of Rasa from the lotuses in the shape of poetry.⁶³ (v. 28)

If any one is not able to appreciate my poetry, the defect lies in him but not in my poetry.

Honey, grapes, nectar, or the nectar-like lower lip of a lovely woman may not give delight to some or at sometimes. The dull-witted persons, to whom the words of Jagannatha do not give pleasure, are more dead, than living.⁶⁴ (v. 29)

10

ASAFAVILASA

This small Akhyayika is in praise of Nawab Asaf Khan, brother of Nurjahan and minister of Shahjahan. As is recorded in the chronogram *Zibe Afsos Asaf Khan*, Asaf Khan died in 1641. Therefore, this work must have been composed before that date and after the accession of Shahjahan to the throne in 1628 A.D.

This work runs into just four pages and it is not known how such a small work is given the name 'Akhyayika'. It does not fulfil the requisite qualifications of an Akhyayika as given in old works like the *Kavyalankara* of Bhamaha. Evidently a very large portion of this work must have been lost, though the passage at the beginning and the colophon at the end are found intact.

It contains a prose passage of six lines at the beginning followed by four verses. Next follow six paras of 72 lines.

In the first prose passage and the four verses that follow, there is a description of the Mughal Emperor Shahjahan in the usual hyperbolical style.

In the second prose passage, Shahjahan's visit to Kashmir with a huge army, is mentioned. The next prose passage describes the beautiful landscape of Kashmir. Next comes the long prose passage forming a very long sentence, which contains the description of Asaf Khan and states that he arranged a ground garden-party in honour of the Emperor which was made most attractive by the presence of hundreds of damsels of exquisite beauty.

It is stated, in the next para, that Devendra, who happened to visit Kashmir to worship Lord Amaresvara was wonder-struck on seeing the Royal Assembly Hall and the garden and lost interest in his own garden, Nandanavana.

The great poet Banabhatta is the model-setter for Gadya Kavya and no prose romance which falls short of the standards set by him in his *Harshacharita* and *Kadambari* is considered worth the name. There were poets, who, being envious of the great reputation enjoyed by Banabhatta, started writing prose-romances, clearly mentioning, their pious intentions of equalling if not surpassing, Banabhatta. Vamana Bana who adorns himself with the title "Abhinavabhattabana" states at the beginning of *Vembhupalacharita*, a prose-romance describing the life history of Vemabhupala, a king of Andhra Desa (14th century), that he is writing that work to remove the wrong notion held in some quarters, that no poet after Bana is able to produce a work of fine prose. Such was the influence of Bana on later poets.

In this small work of Jagannatha one can clearly discern the influence of Banabhatta. There is an accepted theory among the Sanskrit rhetoricians that the literary quality (Guna) Ojas consists of the use of many long compounds and it is the life of a prose-romance ('ojassamasa bhuyastvam etadgadyasya jivitam') and this theory must be only the result of the popularity of the works of Banabhatta. The use of long compounds, Upamalankaras (similes) based on the words of *double entendre* used as common attributes (Sadharanadharma), Virodhabhasalankaras (the figures of speech based on apparent contradiction), Ekavalyalankaras which involve connecting the words sequentially, i.e. connecting the following items with the preceding ones, these are some of the important devices used by Banabhatta. We find some of these employed by Jagannatha also.

While describing the roads of Kashmir, he compares them with the movements of vowel-accent which are difficult with ascendance and descendance (Udatta and Anudatta) and with the complicated Vedic rituals which are laborious but would ultimately result in happiness.

Vishama tararohavarohabhih svarabhaktibhiriva, Klesa prachuraparinasukhaih Vaidikakarmasaranibhiriva. (A.V. p. 83).

Here there is no real similarity between the roads on the one hand and Svarabaktis and the Vedic rituals on the other. It is just based on common adjectives with different meanings and purport. Though he has tried to introduce the figure Virodhabhasa (Apparent Contradiction) in two places it is not as charming as the ones used

by Banabhatta. In the description of Asaf Khan when he says he was, among the vassals, like a poem among different branches of literature, like Dhvanis among poems, like Rasa in Dhvanis, like Sringara among Rasas, the beautiful figure 'Ekavali' is employed. Thus though small in size, as it is available to us now, *Asafavilasa* has got all the grandeur of a prose-romance of high order.

11

PRANABHARANAM (Jagadabharanam)

As was already mentioned Panditaraja has used the same poem which is also in the form of a collection of Muktakas as panegyric on three princes, Jagatsimha, Pranamarayana and Dara Shukoh with slight change of words and lines here and there. It consists of 53 verses of different metres. Jagannatha himself wrote a commentary on this which only explains the different Alankaras (figures of speech) in each verse.

He begins his poem with the expression of a sense of disappointment that his poetry does not find a proper person to appreciate.

In this world, scholars are reticent in the praise of poetical works of others. The Kings roll with the intoxication caused by the wine of wealth. Now in whose tongues shall dance my graceful poetry which exceeds the sweetness of the lower lip of the love-languorous heavenly nymph?⁶⁶ (v. 1).

In his commentary he says that he should not be misunderstood by scholars for what he said about them because he was referring only to the general attitude of scholars.

In the next verse he consoles his Muse saying that she need not be worried because luckily King Jagatsimha (or Pranamarayana) is there to appreciate her:

The habit of appreciating excellence has disappeared; the burden of envy swells. The time of Kali, which swallows all that is beautiful is come—thinking like this, Oh! my Muse! do not fall silent. May the Lord of Kamarupa (or the Lord of the earth, Jagatsimha) live long.⁶⁶ (v. 2)

72 *Panditaraja Jagannatha*

In the following verse the poet describes all the three kings—Prananarayana, Jagatsimha and the Emperor of Delhi:

Oh! the ocean of Milk! do not go blind with pride thinking—'I alone am the limit of greatness; the residence of profundity; father of gems, who is the other person like me'; because there is Prananarayana (or Jagatsimha or the Emperor of Delhi) who is like you.⁶⁷ (v. 5)

In the following verse, he describes, with the help of Slesha (double meaning), that the king is the prop to all the seven planets:

Oh! Lord, your sight induces prosperity (the planet Kuja). Your assembly is crowded with Budhas (scholars also Budha). Your mouth is the support for Kavya (poetry also Sukra graha). The lower lip is the abode of Aruna (red colour also the Sun). Your anger produces thunder (also place of Sani). Oh! King of great Dhishana (intelligence also Guru), your heart is the place for Soma (the creeper whose juice is used in sacrifices and also the Moon). You are the support of all the planets.⁶⁸ (v. 17)

There are several instances where the poets use the well-known categories of things like the Tithis, days, Rasis, etc., in describing an object on hand with the help of Slesha.

Here is another verse, in which the poet by employing Slesha, describes the King as superior to Indra:

If the Poets describe you as equal to Mahendra, we shall not prevent them. How can you, served by thousands of people, be equal to a lord of Tridasas (gods and also thirty people).⁶⁹ (v. 31)

Each verse in this poem being a Mukataka, with no specific reference to any story connected with any prince, can be applied to any person as the occasion demands, and as we have seen earlier, Jagannatha has actually used it as a panegyric of three princes.

One point is to be noted: excepting the statement of Durgaprasad (see p. 18) there is no strong evidence to prove that this work was used as a eulogy of Dara Shukoh. The epithets like 'Dillidhara Vallabhah' indicate that the poet is referring to a Mughal Emperor who could be either Jehangir or Shahjahan, but not to Dara Shukoh who never came to power. Therefore the third king must be either Jehangir or Shahjahan.

12

SASTRAIC ELEMENT IN PANDITARAJA'S POETRY

Almost all the rhetoricians are unanimous, as we have seen earlier, that proficiency in all the Sastras is one of the three requisites of a poet, the other two being genius and constant practice. As can be seen from their works; most of the Sanskrit poets have deep knowledge of various Sastras of which we get occasional glimpses in their poetry. Even Kalidasa is not an exception. In 'Raghuvamsa' he describes that the queen Sudakshina followed the divine cow like the Smṛiti (a work dealing with duties of men) which follows Śruti, i.e. the Veda. In another context he says that Sugrīva was installed by Rama in place of Vali just as one (verbal) root is substituted for another root. This is a simile based on a grammatical rule according to which the root 'Bhu' comes as a substitute for the root 'As'. Many poets indulge in using words based on remote grammatical rules. Such instances occur in Jagannatha also.

The Vedantic and grammatical senses are combined in one verse:

We meditate upon the Absolute Being which is nothing but consciousness, which is without qualities or increase, and which is known among scholars as 'Sat' i.e., Existence.⁷⁰

The same verse can be interpreted in a different way with a reference to grammar:

When the suffix called 'Sat' ('Satr' and 'Sanach') according to a Sutra of Panini, is used there will be no 'Guna' (i.e., 'a', 'e', and 'o') or 'Vṛiddhi' (i.e., 'Aa', 'ai', and 'au').

(R.G., under Samasokti).

Here is another verse where the poet uses Vedantic idea while describing God 'Siva'.

O! Destroyer of Manmatha, those foolish people who search for you in holy-places, while you are present in their own self, are searching for (the celestial gem) Chintamani in the dust, forgetting when it is shining on their own neck.⁷¹

(R.G., under Nidarsana).

The 26th and 30th verses of *Sudhalahari*, quoted earlier pp. 49 and 50 and the 17th verse in *Lakshmilahari* (p. 47) are also of similar nature being based on Vedantic concepts. The 18th verse in *Lakshmilahari* (p. 47) refers to a philosophic concept accepted by Buddhists.

There are many more Slokas which can be fully enjoyed only by readers conversant with intricate rules of grammar like the following one:

Nirapayam sudhapayam payastava pibanti ye
Jahnuje nirjaravasam vasanti bhuvi te narah⁷²

O! Ganga! those men who drink your water, free from all dangers, as they drink the nectar, live on the earth as the gods live.

Here the phrases 'Sudhapayam pibanti' and 'Nirjaravasam vasanti' are based on some intricate grammatical rules.

13

CHRONOLOGICAL ORDER OF JAGANNATHA'S WORKS

Jagannatha composed his five Laharis before he wrote *Rasagangadhara*, perhaps even before he entered the Mughal Court. In view of the tradition associating him with the family of Vallabhacharya he must have spent some part of his youth in Mathura also. He must have composed *Gangalahari* (*Piyushalahari*) in Banaras, *Amritalahari*, *Karunalahari* and *Lakshmilahari* at Mathura and *Sudhalahari* in any one of these places before he entered the Mughal Court. It was also possible that he made new additions at different times. In *Rasagangadhara*, he refers to all his five Laharis collectively when he states that all his five Laharis can be taken as examples for perspicuity (Prasadaguna).

He has quoted in *Rasagangadhara* seventeen Slokas (out of fifty-three) from *Gangalahari*, none from *Amritalahari*, five (out of fifty-five) from *Karunalahari*, only two (out of forty-one) from *Lakshmilahari* and two (out of thirty) from *Sudhalahari*.

Asafavilasa is the first work of Jagannatha after he entered the Mughal Court and *Rasagangadhara* and *Chitramimamsakhandana* (which consists of some portions of *Rasagangadhara*), are the later works. While *Asafavilasa* was composed during the life time of Asaf Khan, i.e., before 1641, *Rasagangadhara* must have been completed after his death, because it contains a verse bemoaning his (Asaf Khan's) death.

Bhaminivilasa and *Jagadabharana* were definitely compiled after the completion of *Rasagangadhara* because a large number of verses in these two poems have been taken from *Rasagangadhara* only.

Why not vice versa one may argue. But a careful study of these poems supports our contention.

As was stated by the poet himself, *Bhaminivilasa* was intended by him to serve as a casket to safeguard the jewels of his poems from plagiarists. He selected the best verses scattered in various places in *Rasagangadhara*, and put them in *Bhaminivilasa*. In fact *Rasagangadhara* itself is a stronger casket but Panditaraja's ingenious skill of making two or more works out of the product of one effort, prompted him to get another casket in which he could preserve some more gems also.

Fifty-nine out of 122 verses in *Prastavikavilasa*, 159 out of 180 verses in *Sringaravilasa*, four out of (19 verses) in *Karunavilasa* 31 out of 44 in *Santavilasa* were taken from *Rasagangadhara*, and the poet must have added some more verses in each Vilasa.

We do not find any method in the arrangement of the Slokas on the basis of subject matter as in the works like the *Satakas* of Bhartuhari. In many places the arrangement of the verses is just in accordance with the order in which they are found in *Rasagangadhara* as examples of different Alankaras and this is a strong proof to say that the verses of *Bhaminivilasa* were taken from *Rasagangadhara*, with many slokas added later on.

Panditaraja selected all verses which can be used in praise of kings, and out of them produced three eulogies with two titles, *Jagadabharana* and *Pranabharana*. This poem contains 52 verses, 48 of which were taken from *Rasagangadhara* each of them given as an example for one Alankara or the other. One of the remaining four Slokas is found in *Asafavilasa* also. Jagannatha's so-called commentary on this poem is only the reproduction of remarks on each Sloka, made by him in *Rasagangadhara* while explaining the Alankara in it. Thus *Jagadabharana* is undoubtedly a collection of Slokas (and portions of commentary) from *Rasagangadhara* and it is compiled after *Rasagangadhara*.

This may incidentally help us in arriving at the conclusion that *Rasagangadhara* consists of only two Ananas because all the verses of *Jagadabharana* are taken from *Rasagangadhara* and all of them (excepting four) could be traced in these two Ananas.

CONCLUSION .

Panditaraja lived towards the end of the last great creative period of Hindu culture. The era of great philosophers, logicians, linguisticians and law makers ended by the 14th century. The last dying flicker of Hindu creative genius occurs in Jagannatha in the realm of Sanskrit rhetoric. It may however be honestly claimed that the demise of literary criticism in Sanskrit occurs not with a whimper but with a bang; because Panditaraja is both the apogee and the end in Sanskrit poetics. In him, all that is best, original and brilliant in the art and science of poetics is gathered and held in perfect equilibrium. His discerning genius selected from earlier theoreticians the essential living elements in imagery, style, suggestion and Rasa and integrates them all using the inclusive rubric, 'Chamatkara'. And he did this by using the categories of Navyanyaya which gives to poetics a precision and logical power rare in the treatment of the subject either in the East or the West. Such an intellectual prowess with rare aesthetic sensibility is nothing short of a miracle. In the realm of Sanskrit poetics at least we may confidently say of him, with slight adaptation, what Hamlet said of his father. "We shall not look upon his like again".

APPENDIX I

SELECT SLOKAS

About three hundred and thirty more Slokas are found in *Rasagangadhara* which are not included in any of the books discussed above. There are about 700 Slokas of Mukataka type which are ascribed to Panditaraja. It is very difficult to decide the genuineness or otherwise of this claim. But 588 verses were included in the *Panditaraja Kavya Sangraha* and some of them bear an unmistakable stamp of Panditaraja. Let us now enjoy the beautiful ideas contained in some of these verses.

Appearances are deceptive :

On seeing a painted lotus flower, the bee was very happy—'What wonderful colour; what wonderful appearance' so saying it approached the flower. There was no fragrance, no drop of honey or any tenderness. After hovering around it for some time it went away, crestfallen with shame.⁷³

Only a few people can have the discerning eye:

There may be many who can make judicious discrimination among leaves and among fruits. But no one, excepting the bee, is capable of discerning the special qualities of the honey.⁷⁴

Like appreciate the like:

At the wedding of monkeys, the donkeys are engaged as musicians. They were praising each other saying 'What beauty' and 'what a sweet voice'.⁷⁵

Only the wicked are close to the wealthy:

Swans which are completely white (also which are very pure) have to stand outside the lotuses. The bees (also the drunken people) enter inside. This is the state of the beautiful (also wealthy people).⁷⁶

Here is a Sloka which can be fully appreciated by the people who have had the opportunity to cross a river by a tiny boat:

The boat is worn out. The river is deep and dangerous with crocodiles. The wind is very severe. Women, children and the old are to be taken to the other side. We have to entirely depend on the strength of the arms of the helmsman.⁷⁷

Here the real Karnadhara hinted at by the poet is God, the only saviour of people struggling to cross the ocean of Samsara—the life in the world.

People are generally guided by outward appearance, without caring to know the reality within.

Oh! my brother copper vessel! with your outer side completely covered with gold plating, you need not fear. Be firmly seated for a long time on the dome of the temple. Your copperform has disappeared. Now the fame that you are made of gold is well-established. People are concerned only with outward appearances; they are not interested in examining the real nature of things.⁷⁸

Here is a description of the plight of a poet in a society indifferent to merit—a phenomenon common enough in any age :

'Hello! who are you?' 'I am a poet'. 'Why are you so weak, my friend?' 'I had no food'. 'Fie! on the country where even a man of merit has to undergo such suffering.' 'It is not the country to be blamed but I. Being hungry when I think of preparing food, I cannot get fuel in the Vindhya mountain, water in the sea and grain from the earth'.⁷⁹

External decoration cannot bring internal transformation:

Even if the beak of a crow is plated with gold, gems are tied to its feet, and pearls born of big elephants are hung to each of its wings, it will continue to be a crow; it can never become the royal swan.⁸⁰

Even a wicked person should not misbehave in the presence of foreigners so that they may not carry bad impressions about the whole nation. Here is a request to the crow from another bird:

'O! my lad, crow, you close your mouth till the swan flies back to heaven. Otherwise, in the assembly of his kindred, it will announce about us that the noise of all terrestrial birds is inauspicious and harsh'.⁸¹

Here is a fine fancy based on the "ka ka" sound produced by the kakas (crows):

When the sun was destroying darkness the crows were afraid (due to their resemblance to the darkness) that they may also be destroyed, and were crying "we are kakas, we are kakas."⁸²

Here is an advice given by a pen, to the government officer:

'O! fortunate one, be charitable to Brahmins. Help your friends and even your enemies; be good to your kins-folk. Help yourself in a proper way. Be sincere in doing the work of your master; otherwise, the moment you lose your position, your face will turn as black as mine'. This is the advice given by the pen placed on the ear of an officer (v. 96).

There is nothing which can give happiness like the place of birth:

I dwell in a golden cage. I am caressed by the lotus-like hands of kings. I get sweet fruits like mangoes and pomegranates to eat. There is nectar-like milk available to drink. I am a bold parrot who sings the name of Rama in the assembly. Alas! even then my mind runs back to the cavity in the tree of my birth.⁸³

Here is a fine advice given by the poet to a donkey labouring under the heavy load of clothes.

'O! donkey! why do you suffer bearing the burden of the clothes and eating worthless food? Go and get admission into the stable of the king and eat the boiled chana-gram comfortably. People employed there declare any animal with a tail to be a horse. The king accepts whatever they say. Others are helpless and so indifferent.'⁸⁴

Children of the same lineage may have different nature:

The blue lily flower, the white lily, the fish and the lotus, though born in the same place, each one has a smell of its own.⁸⁵

One may be able to imitate the great only to a certain extent beyond which he will have to expose himself, says the poet:

Oh! shadow parrot, when the parrot of the royal harem moved you too moved. When it stopped you stopped. When it looked up you also looked up. Whatever was done by the parrot by the side of golden wall, was repeated by you. But when it was talking in a manner pleasing to the ear, why do you remain silent?⁸⁶

There are places where a man of self-respect cannot live even for a short time, tells the poet.

Goodbye to the country where the groves of sandal, mango and champaka are felled and the Sakhotaka is protected; the swans, peacocks and cuckoos are destroyed and the crows are held in high respect; the elephant, horse and ass are treated alike and camphor and cotton are given equal importance.⁸⁷

For a man of discretion, anything improper is unbearable:

Though there is no personal loss when a donkey eats the grape yard of others, one feels irritated thinking it is improper.⁸⁸

It is impossible to change the natural bent:

The garlic does not give up its old natural quality (smell) though its basin is made with camphordust, specially treated with musk and sprinkled with snow-water.⁸⁹

Some people part with their money only under duress; any amount of coaxing will not persuade them.

O! Peacock, you never gave me one feather when I requested you for it for decoration. But you are giving it to the hillman who is forcefully pulling it out placing his left foot on your chest.⁹⁰

Distance adds decency:

The bees, craving for ichor, ran quickly mistaking it to be elephant because of distance, black colour and size. But alas! it ultimately turned out to be a buffalo.⁹¹

Misplaced confidence brings disappointment:

A fool who wanted to drive away a lion reared a dog feeding it with beef, rice mixed with curds, and milk pudding. When it heard the roar of the lion from within the cave it ran away in great fear. Alas! Oh! wretched fate, the only gain for him was the sin of killing the bull.⁹²

The most unbearable insult for a man of worth is to place him on par with worthless person:

The gold is not pained when it is thrown into fire, is cut or rubbed on a stone. But being weighed against the Gunja seed, is highly unbearable to it.⁹³

There are some more verses which are not included in the **PRKS** but are claimed as the compositions of Panditaraja in *Panditarajajiviramu*. A few of them are given below.

Though neglected, a noble person spreads goodness all around:

Taking you to be an ordinary tree, I did not provide even a basin for you. O! champaka! now, with your flowers, full of fragrance, you are making me regret my early indifference.⁹⁴

One should be selective in places one visits:

A person visiting the house of a lion will get the pearls of the head of elephants; but visiting the house of a jackal, one may get the tail of a calf, its hoof and a piece of skin.⁹⁵

Tastes are generally inherited:

'Who are you with your eyes, beak and feet red in colour?,' 'I am a swan.' 'Where are you from?' 'From the Manasasarovara.' 'What is available there?' 'There are golden lotus clusters and nectar-like water; its banks are studded with nine kinds of gems; and are beautiful with Parijata trees'. 'Are oysters available there?' 'No.' On hearing this, the cranes laughed mockingly."

APPENDIX II

ROMAN transliterations of Slokas Cited in Text

1. Sitarta iva sankucanti divasa naikambaram sarvari
Sighram muncati kinca sop hutabhukkonam gato bhaskarah,
tvam canangahutasabhaji hrdaye simantininam gato
nasmakam vasanam na va yavatayah Kutra vrajamo vayam.
2. Sastranyakalitani nityavidhayah sarvepi sambhavitah
dillivallabhapanipallavatale nitam navinam vayah,
sampratyujjhitavasanam madhupurimadhye harih sevyate
(sampratyandhakasasanasya nagare tattvam pare cintyate)
sarvam Panditarajirajatilamenakari lokadhikam.
3. Amuladratnasanormalaya parigatada ca kyatpayodheh
yavantah santi kavya pranayana rasika nirvisankam vadantu,
mrdvikamadhaniryanmasrarnasajhari madhuri bhagyabhajam
vacamacaryatayah padamanubhavitum Kosti dhyano
madanyah.
4. Nirmane yadi marmikosi nitaramatyanta pakadravan-
mrdvika madhu madhurimada pariharoddhuranam giram,
kavyam tarhi sakhe sukhe na Kathaya tva sammukhe madrsam
nocedduskrtamatmana Krtamiva svantad bahirma Krtah.
5. Badhana drageva dradhima rameniyam parikaram
kirite baledhum niyamaya punah pannagaganaih,
na kuryastvam helamitarajana sadharanataya
jagannathasyam suradhuni samuddhara samayah.

6. Nirdusana hunavati rasabhavapurna
salankrtih sravanakomalavarnarajih.
sa mamakinakaviteva manobhirma
rama kadapi hrdayanmama napayati.
7. Samrddham saubhagyam sakalavasudhayah Kimapitan-
mahaisvaryam lilajanita jagatah Khandaparasoh,
srtnam sarvasvam sukrtamatha murtam sumanasam
sudhasaundaryam te salilamasivam nah samayatu.
8. Prabhate snantinam nrpatiramaninam kucatati
gato yavanmatarmilati tava toyairmrgamadah,
mrgastavadvaimanikasatasahasraih parivrtta
visanti svacchandam vimalavapuso nandanavanam.
9. Skhalanti svarlokadavanitala sokapahrtaye
jatajutagranthou yadasi vinibaddha purabhida,
aye nirlobhanamapi manasi lobham janayatam
gunanamevayam tava janani dosah parinatah.
10. Vidhattam nihsankam niravadhi samadhim vidhiraho
sukham sese setam hariraviratam nrtyatu harah,
krtam prayascittairalamatha tapodana yajanaiah
savitri kamanam yadi jagati jagarti bhavati.
11. Na kopyetavantam khalu samayamarabhya milito
yaduddharadaradbhavati jagato vismayabharah,
itimamihante manasi cirakalam sthitavati-
mayam sampraptoham saphalayitnmamba pranaya' nah.
12. Svavrttivyasango niyatamatha mithyaprolapanam
kutarkesvabhyasah satataparapaisunyanamam,
api sravam sravam mamatu punarevamvidhaguna
nrte tvat ko nama ksanamapi nirikseta vadanam.
13. Kiyantah santyeke niyatamiha lokarthaghatakah
pare putatmanah kati ca paraloka pranayinah,
sukham sete matastava khalu krpatah punarayam
jagannathah sasvat tvayi nihitalokadvayabharah.

14. Bhavatya he vratyadha apatitapakhandaparisat
paritranasnehah slayayitu masakyah khalu yaya,
mamapyevam prema duritanivahesvamba jagati
svabhavoyam sarvairapi khalu yato duspariharah.
15. Payah pitva mtaastava sapadi ytaah sahacaraih
vimudhaih samrantu kvacidapi na visrantimayamam,
idanimutsange mrdupavanasancara sisire
ciradunnidram mam sadayahrdaye sayaya ciram.
16. Danandhikrtagandha sindhura ghata gandapranalimila-
dbhrngalimukharikrtaya nrpatidvaraya baddhonhalih,
tvatkule phalamulasalini mama slaghyamurikurvato
vrttim hanta muneh prayantu yamune vitajvara vasarah.
17. Antarmauktikapunja manjima bahih snigdhendra nilaprabahm-
matarme mudamatanotu karunavatya bhavatyah payah,
yadrupadvaya dharanadiva nrnamacuda mamajjatam
tatkalam tanutetaram hariharakaramudram tanun.
18. Mahajavaschinna viveka rasamayo
madoddhata deva madaksavajinah
hare samasadya tavangbrimannduram
apastavega dadhatam sualiatam.
19. Nitaram vinayena prtcchate
suvicaryottaramatra yaccha me,
karito giritopyaham guru-
stvarito noddharase yadadya mam.
20. Ksudbitasya na hi trapasti me
pratirathyam protigrhnatah kanan,
akalanka yasaskaram na te
ghavadityopi yadanyamrchhati.
21. Narake nijakarma kalpita
bhajato me mahatirapi vyathah,
idamekamasahyamiksaka
yadanathm nigadanti mam vibho.

86 *Panditaraja Jagannatha*

22. Ayi gartamukhe gata sisuh
pathi kenapi nivaryate javat,
janakena patan bhavarnave
na nivaryo bhavata Katham vibho.
23. Ayi saisavalalintah sisuh
pratibuddho janakena tadyate,
na Kadapi ca lalitastvaya
kimu tadyo bhagavan kukarmabhih.
24. Na vadami na duskrtam maya
krtamityuktimam tu me srnu,
mama bhitimaninasadvibho
patitoddhraaka nama tavakam.
25. Pranipatya vidhe bhavantamaddha
vinibaddhanjalirekameva yace,
janurastu Kule krsivalanam
mapi govindapadaravindabhajam.
26. Urasyasya bhrasyatkabarabhara niryatsumanasah
patanti svarbalah smarasaraparadhinamanasah,
surastam gayanti sphuritatanu gangadbhara mukha-
stavayam drkpato yadupari krpato vilasati.
27. Samipe sangitasvararamadhurabhangi mrgadrsam
vidure danandhadviradakalabhoddamanindah,
bahirdvare tesam havati hayahesakalakalo
drgesa te yesamupari Kamale devisadaya.
28. Jaganmithyabhutam mama nigadatm vedavacasa-
bhiprayo nadyavadhi hrdayamadhyavisadayam,
idanim visvesam Janakamudaram te vimrsato
visundeham cetojani garudaketoh priyatame.
29. Analpairvadindrairaganitamahayuktinivahai-
rnirasta vistaram kvacidakalayanti tanumapi,
asatkhyativyakhyadhikacaturimakhyata mahima
valagne lagnyam sugatamata siddhanta saranih.

30. Ullasah phullapankeruhapatalapatanmatta puspandhayanam
nlistarah sokadavanala vikalahrdam koka simantininam,
utpata stamasanamupahata mahasam caksusam paksapatah
sanghatah kopi dhamnamayamudayagiri prantatah pradurasit.
31. Apayojasanayuh ksanalvaghatikadyatmakam kalachakram
prahuh purve puranagamavisayavido yasya lilavilasam,
bhavanam sadvikaranatha khalu gatibhiryasca nityam prasute
sa pratah pauruhute parilasati harinmandale candabhanuh.
32. Suddham brahmalavalam prakrtisabalitam yasya mulam-
karastad-
draghistasvarnasakha vikasadarunima pallavanam vilasah,
milam vyomalimala surasaphalabharo dharmakmartha moksah
sa sriman vanchitartham vitaratu satatam suryakalpa
drumovah.
33. Samhrtya dragbahistham timirakulamathabhyantaram
hartukama
randhralibhirghranamuçaramanudinam govisankam visanti,
bhanostemi hrsikanyakbilatanubhrtam harsayanto hiteha
hdrogam sambarantam himamahimahrto himahrdayah
karanah.
34. Urdhvam papavalibhyah sthita iti jagade yasya vedairutakhya
ninyuh kapyasanabham Khalu sahacaratam netrayoh
pundarikam,
gesnavrk sama yasya drutakanakanibhasmasrukesakhitangah
soyam sarvantaratma tava disatutaram vasaresah sivani.
35. Digante srUYante madamalinagandah karatinah
karinyah karunyaspadamamasasitah khalu mrgah,
idanim lokesminnanupamasikhanam punarayam
nakhanam pandtyam prakatayatu kasmin mrgapatih.
36. Pura sarasi manase vikacasarasaliskhalat
paraga surabhikrte payasi yasya yatam vayah,
sa pallavajaledhuna miladanekobhekakule
maralakula nayakah kathaya re katham vartatam.

37. Ayi daladaravindasyandamanam marandam
tava kimapi libanto maniu gunjantabhrngah,
disi disi nirapeksastavakinam vivrnvan
parimalamayamanyo bandhavo gandhavahah.
38. Apedirembarapatham paritah patanga
bhrnga rasalamukulani samasrayanti,
sankocamancati sarastvayi dinadino
mino nu hanta katamam gatimabhyupaitu.
39. Nisargadarame tarukulasamaropa sukrti
krtimalakaro bakulamapi kutrapi nidadha,
idam ko janite yadayamiha konantaragato
jagajjalam karta kusumabharasaurabhya bharitam.
40. Lilalunthita saradapuramaha sampadbharanam puro
vidyasadma vinirgalatkanamuso valganti citpamarah,
adya svah phaninam sakuntasisavo dantavalanam sasah
simhanam ca sukhena murdhasu padam dhasyanti salavrakah.
41. Yuktam sabhayam khalu markatanam
sakhastarunam mrdulasanani,
subhasitam citkrtisatitheyi
dantairnakhagraisca vipatitani.
42. Nairgunyameva sadhiyo dhigastu gunagauravam
sakhinonye virajante khandyante candanadrumah.
43. Vyomani bijankurute citram nirmati sundaram pavane,
racayati rekhah salile yastu khale carati satkaram.
44. Haram vaksari kenapi ksiptamajnena markatah
ledhi jighrati sanksipya karotyunnata manasam.
45. Nivim niyamy sithilamusasi prakasam
alokya varijadrsah sayanam jahasoh,
naivavarohati kadapi ca manasanme
nabbeh prabha sarasijodarasodarayah.
46. Agarah paliritiritam janai srnvati cakitamitya dehalim,
kumudiva sisirikarisyate locane mama kada mrgeksana.

47. Avadhau divasavasana kale bhavanadvare vilocane dadhana,
avalokya samagatam tada mamatha rama vikasanmukthi
babhuva.
48. Srtisatamapi bhuyah silitam bharatam va
viracayati tatha no banta santapa santim,
ayi sapadi yathayam kelivisranta kanta
vadanakamalavalgat kanti sandro nakarah.
49. Bhujapanjare grhita navaparinita varena rahasi vadhu,
tatkalajalapatitu balakurangive vepate nitaram.
50. Adhirajani priyasavidhe kathaamapi samvesita gurbhih,
kimbhaviteti sasankam pankajanayana paramrsati.
51. Vaco mangaliki prayana samaye jalpatyanalpam jane
kelimandira marutayanamukhe vinyasta vaktrambuja,
nihsvasaglapitadharoparipatat baspardra vaksoruha
bala lolavilocana siva siva pranesamalokate.
52. Kelimandira magatasya sanakairalirapasyengitaih
suptayah sarusah sarorubadsah samvijanam kurvatah;
janantyapyanabhijnayeva kapatavyamilitaksya sakhi
srantasityabhidhaya vaksasi taya panirmamasanjitah.
53. Kavyatmana manasi paryanamanpura me
piyusa sarasa rasastava ye vilasah,
tanantarena ramani ramaniyasile
cetohara sukavita bhavita katham nah.
54. Bhumau sthita ramananatha manohareti
sambodhanairyamadhiropitavyasya dyam,
svargam gata kathamiva kshipasi tvamena
sabaksi tam dharani dhulisu mamidanim.
55. Smrtapi tarunatapam karunaya haranti nram-
mabhanguratanutvisam valayita sakairvidyutam,
kalinda girinandini latasumadrumalambini
madiyamatiçumbini bhavatu kapi kadambini,

90 *Pāṇḍitarāja Jagannatha*

56. Mrdvika rasita sita samasita aphitam nipitam payah
svaryatena sudhapyadhaya katidha rambhadharah khanditah,
satyam bruhi madiyajiva bhavata bhuyo bhava bhramyata
krsnetyaksarayorayam madhurimodgarah kvacillksitah.
57. Re cetah kathyami te hitamidam vrndavane carayan
vrndam kopi gavaṁ navambudanibho bandhurnakaryostvaya,
saundaryamṛta mudgiradbhirahitah sam̐mohya mandasmitaih
esa tvam tava rallabhansca visayanasu ksayam nesgati.
58. Visvadricya bhuvanamabbhito bhasate yasya bhāsa
sarvesamāpyahamiti vidam pratyayalambanam yah,
to prcchanti svahrdayatalavedino visnumanya
nanyayoyam siva siva nṛnam kena va varnamiyah.
59. Bandhonmuktyai khalumakhamukan kurvate karmapasa
nantah santyai munisatamatanaḥ cintaḥ bhajante,
tirthaḥ majjantyasubhajeladhīḥ paramarodhu kamah
sarvam pramadokamiha bhavabhṛantibhajam naranam.
60. Sriyo me ma santu kṣanamapi ca madyadgajaghata
madabhramyad bhrṅgavali madhua jhankara subhagah,
nimagnanam yasū dravina rasaparyakula dṛśam
saparya saukaryam haricaranayorastamayate.
61. Re re maṇo mama manobhava sasanasya
aādambujadvayamantarata māmānantam,
kim mām nipatayasi samsṛtigartumadhye
naitavata tava gamisyati putrasokah.
62. Giram devivinagunarananahinadarakara
vadiyanam vacamāmṛtamayamayamati rasam,
vacastasyakarnya sravanasubhagam paṇḍitapate-
radhunvaṇaḥ mūrdhanam nṛpasu racavayam pasupatib.
63. Madvani ma kuru viśadamanadarina
matsarya magna manasam sahasa khalanam,
kavyaravindamakaranda madhuvratanam
asyesu dhāsyasitamam katiḥ no vilāsaṇaḥ,

64. Madhu draksasaksadmrtamatha vama**dh**arasudha
kadacit kesanci**u**na khalu vidadb**h**rinnapi mudam,
dhruvam te jivantopyahaba mrtaka mandamatayo
na yesamanandam janayati jagannathabhaniti**h**.
65. Vidvamso vasudhatale paravacah slaghasu vacam yamah
bhupalah kamala vilasa madironmilanmadaghurnitah,
asye dhasyati kasya lasyamadhuna dhanyasya kamalasa
svarvamadhara madhuri madharayan vacam vilaso mama.
66. Vidranaiva gunajnata samudito bhuyanasuyabbarah
kaloyam kalirajagame jagatilavanyakuksimbhari**h**,
evam bhavanaya madiyakante maunam kimalambase
jagartu ksitimandalopari jagatsimho dharadhisvarah
(Jagartu ksitimandale ciramiha sri kamarupesvarah)
67. Mahatmyasya parovadbir**n**ijagrham gambhiratayah pita
ratnanamahamekameva bhuvane ko vapro madrsah,
ityevam paricintya ma sma sahasa garvandhakarm gamo
dugdhabdhe bhavata samo vijayate sriprana narayanah.
(Jagada Srikarnajanmarnavah : Ra-ga-Dillidharavallabhah)
68. Drstih sambhrtamangala budhamayi deva tvadiya sabha
kavyasyasrayabhutamasy amarunadharodharah sundarah,
krodhastesanibhurudaradhisana svantam tu somaspadam
rajan nunamanunavirama bhavam sarvagrabalambanam.
69. Mahendra tulyam kavayo bhavantam
vadantu kim taniha varayamah,
bhavan sahasrai**h** samupasyamanah
katham samanastridasadhipena.
70. Gunav**r**ddhi pare yasminnaiva stah pratyayatmake,
budhesu saditi khyata**n** tad brahma samupasmahe.
71. Tvamantaratmani lasantamanantamajnah
tirthesu hanta madananantaka sodhayantah,
vismrtyakanthtata madhya parisphurantam
cintamanim ksitirajassu gavesayanti**h**.

92 *Panditaraja Jagannatha*

72. Nirapayam sudhapayam payastava pibantiye,
jahnuje nirjaravasam vasanti bhuvi te narah.
73. Drstva hrstobhavadalirasau citrasamsthe ca padme
varnam rupam kimiti kimiti vyahrannajagama,
nasmin gandho no ca madhukano nasti tatsankumaryam
ghurnan ghurnannavanatamukho lajjaya nirjagama.
74. Phalanam ca dalanam ca santu te te vivecakah
makarnadavisesajno milindamapataya kah.
75. Vanaranam vivahe su tatra gardabha gayakah,
parasparam prasamsanti ahorupamaho dhvanih.
76. Hamsa sarvangadhavalah padmebhyo bahirasate,
antarvisanti madhupah srimate midrsi gatih.
77. Jirna tarih saridiyam ca gabhiranira
nakrakula vahati vayurati pracandah,
taryah striyasca sisavasca tathaiva vrddhah
tat karnadharabhujayorbalamasrayamah.
78. Bhratah kancanalepagopita bahistamrakrte sarvato
ma bhaisih kalasa sthicrobhava ciram devalayasyopari,
tamratvam gatameva kancanamayi kirtih sthiredhuna
nantastatva vicarana vranayino loka bahirbuddhayah.
79. Kastam bhob kavirasmi tat kimu sakha ksinosyanaharatah
dhigdesam guninopi durgatiriyam desam na mameva dhik,
pakarthe ksudhito yadaiva vidadhe pakaya buddhim tada
vindhye nendhanambudhau na salilam nannam dharitritale.
80. Kakasya cancuryadi hemayukta
manikya yuktau caranau ca tasya,
ekaikapakse gajarajamukta-
stathapi kako no ca rajahmsah.
81. Trotiputam karata kumdmalaya ca tata
yavat prativrajati nakamayam maralah,
no cedamangala kathorarava vihangah
sarve bhuviti nijasamsadi samsita nah.

82. Vayam kakah vayam vayam kakah kin rudantiti vayasah,
timiraristamo hanti sankayatanka manasah.
83. Vasah kancanapanjare nṛpakarambhojaistanormarjanam
bhaksyam sadhu rasala dadimaphalam peyam sudhabham
payah;
patah samsadi ramanama satatam dhirasya kirasyame
ha ha hanta tathapi janmavitapikrode mano dhavati.
84. Re re Rasabha vasnabharaharanat kugrasa masnasikim
rajasvavasa yam prayahi canakabhyusan sukhām bhaksaya,
sarvam pucchavato haya iti vadantyatradhikare sthitah
raja tairupadistameva manute satyam tatastha pare.
85. Nilotpālasya matsyasya padmasya kumudasya ce
ekayoniprasutanam tesam gandhah prthak prthak.
86. Yate yatamatha sthite thitamuparyalokite lokitam
yadyadrajasukoyamakalayate suddhanta madhya sthitah
tatsarvam manibhittimetya bhavata cayasukangikrtam
tasmin karnasukham vitanvati girastusnim tvaya thiyate.
87. Chedyam candanacuta campakavanam raksaca sakhotake
himsa hamsamayura kokilaga ne kake ca bahvadarah,
mutange turage khare ca samata karpura karpa sayoh
esa yatra vicarana gunagane desaya tasmai namah.
88. Yadyapi na bhavati hanih
parakiyam carati rasabhe draksam,
asamanjasamiti matva
tathapi khalu khidyate cetah.
89. Karpura dhuliracitalavalah
kasturika kalpita dohadasrih
himambupurairabhisicyamanah
prancam gunam muncati kim calanduh.
90. Re re sikhavala sikhabharanaya barha-
mekam disetyanunayanmama kim dadasi,
bhillaya vamacaranam hrdaye nidhaya
nirluncate disasi nirdaya madhyamanah,

94 *Panditaraja Jagannatha*

91. Nilataya sthulataya durataya danalolupairmadhupaih,
dhavitamibharajadhiya hantasidantato mahisah.
92. Pancasyasya parabhavaya bhasako mamsena gorbhuyasa
dadhyannairapi payasaih pratidanam samvardhitojnena yah
soyam simharavadguhantara gatadbhityakulah sambhramat
hantasavalayam gato hatavidhe labhah param govadhah.
93. Hemnah kiedho na dahena chena kasanena va
tadeva hi param duhkham yadgunjasamatolanam.
94. Sadharanatarubuddhya
na maya racitastavalalopi
lajjayasi mamidanim
campaka saurabhya nirbharaiah kusumaih.
95. Gamyate yadi mrgedramandiram
labhyate dviradakumbha mauktikam,
jambukalayagatena labhyate
vatsapuccha khura carma khandanam.
96. Kastam lohita locanasya carano hamsah kuto manasat
kim tatrasti suvarna pankaja vananyambhah sudha sannibham,
tattiram navaratnakhanda khacitam kalpadrumalankrtam
sambukah kimu santi neti ea bakairakarnya hihikrtam.



