

Sanskrit Scholars of Orissa

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The contribution of Orissan scholars in the domain of Sanskrit literature is inormous. They have shown their excellence in different branches of knowledge, i.e. Grammar, Politics, Dharma Sastras, Kavyas, Poetics, Astrology, Astronomy, Tantra, Dance, Music, Architecture, Arithmetic, Geography, Trade Routes, Occult Practices, War and War Preparation, Temple Rituals and so on. They have enriched it immensely.

Vishnu Sharma, the famous another of *Pancha Tantra*, is the earliest known Sanskrit scholars of Orissa. He was the court poet and priest of Ananda Sakti Varman, the ruler of Mathara dynasty. The Matharas were ruling over Orissa in 4th and 5th Century A.D. *Pancha Tantra* is considered to be one of the most outstanding work of India of early period. But prior to this *Upanishadas* in *Altharva Veda* and *Paippalada Samhita* were written in plenty in Orissa.

Bhatta Narayana, the author of *Veni Samhara* drama flourished during the rule of king Madhavaraja of Sailodbhava dynasty. He refers to the deity of Parusottama in his work. There is a clear reference to the *Rasalila* of Sri Krishna with Sri Radha on the bank of Yamuna in this work. Very nicely he has depicted Radha's flight from the *Rasakunja*, Krushna's pursuity of Radha following her foot prints and Radha enjoying the fun of it.

The famous drama '*Anargha Raghava*' has been written by Murari Mishra. The drama deals with the story of *Ramayana*. The earliest reference to car festival of Orissa is found in this work. He describes about the assemblage of a large number of people near Tamila-Studde *Purusottama Kshetra*, which is situated at the sea-sore. Murari Misra approximately belonged to 8th century A.D, because he was referred to by Raja Sekhar of 9th century A.D. in his *Kavya Mimamsa*.

Satananda, a great astronomer of Orissa has left indelible mark in the field of Sanskrit study. His work *Bhasvati* was once accepted as an authority on Astronomy and several commentaries were written on this work by scholars of different parts of India which bear testimony to its popularity. His time is clearly mentioned in the last verse of '*Bhasvati*'. It stakes that Satananda of Purusttama (Puri), the son of Sankara and Sarasvati finished this work in the *Yugabda* (kha= O), (kha= O), *Asvi-2*, *Veda-4* or 4200 year e.g. *Yugavda* 4200 which is equal to 1099 A.D. This fact is corroborated by the first verse of this work, which states that, Satananda, a devotes of Murari or Vishnu wrote *Bhasvati* for the benefits of the students. When the year *Sasi* (1), *Paksha* (2) *Kha* (0) and *Eka* (1) 1021 of the Saka era had already expired. Saka year 1021 can be taken as 1099 A.D.

Besides '*Bhasvati*' he was author of two other works namely "*Satananda Ratnamala*" and '*Satananda Sanigraha*'. '*Satananda Sanigraha*' was a work on *Smṛti* as it is quoted only in the later *Smṛti* works of Orissa.

Sri Gita Govinda, a love lyric by poet Sri Jayadev is one of the most important work in Sanskrit Literature. It has got the larger number of imitation and commentaries written by scholars of different parts of India. The all-pervading influence of *Sri Gita Govinda* over-shadowed the religion, literature, art, iconography and music of Orissa in the pre-Chaitanya age. Written in simple Sanskrit with the immense musical appeal it attracted the common mass. Towards middle of the 12th century, Jayadev, appeared as a great luminary in the literary horizon of Orissa. It was he who more than any body else emphasized the worship of Radha along with Krishna in the Vaisnava pantheon. His name is mentioned as *Sadhu Pradhan* Jayadev in the Lingaraj Temple inscription of Raghava, the imperial Ganga monarch. In the tradition recorded in the literature, Jayadev was born in the village of Kenduvilva, present Kenduli in Puri district, Consisting of 12 cantos, *Sri Gita Govinda* has a strong dramatic structure. Even as pure poetry, it has few parallel for its richness of metaphors, similies and alliterations. Apart from its musical aspect, the plain reading of the words of this magnificent work is a sensuous experience.

Govaradhana Acharya, who is well-known for his work "*Arya Saptasati*" is also a poet of Orissa. '*Arya Saptasati*' was widely circulated in India and has got commentaries written by scholars of different provinces.

Udayana Acharya, the younger brother of Govardhan Acharya has earned reputation by writing first Commentary on *Sri Gita Govinda* of Sri Jayadev which is called '*Bhava Bibhabini*'.

According to Orissan tradition Udayana was an intimate friend and admirer of Jayadev and both hailed from same area in the Prachi valley of Puri district. Udayana has also written a Commentary on *Naishadha* of Sriharsha. It would not be out of place to mention here that Kaviraj Narayana Das, another prominent poet of Orissa has composed a commentary on *Sri Gita Govinda* called *Sarvanga Sundari Tika*. It was written in Oriya alphabets of 18th century and its language is Sanskrit.

Bhopadeva, the famous Grammarian of 13th century, flourished during the rule of Ganga dynasty. He was an ardent devotee of Siva and Visnu. So in his work *Mugdhabodha*, he has taken several names of Visnu and Siva in the subject (*Karta*).

Vidyadhar, the famous author of '*Ekavali*', claims a distinct place in the stream of Sanskrit literature. '*Ekavali*' is a work on *Alankara*, where he has sang the eulogy of his patron king Narasimhadev I (1236-1264 A.D.), the superb builder of Sun Temple of Konark. Consisting of 1314 verses, '*Ekavali*', vividly describes king's decisive victory of the muslim army of Raadha and Varendra in a prolonged warfare. It also describes the King as "Silpajaa" Vidyadhar is sileant about his parents and *gotras*. In the colophon at the end of each chapter, he has called himself 'Mahamahesvara' or a great devotee of Lord Siva '*Ekavali*' of Vidyadhara served as a model for '*Prataparudra Yasobhusanam*' of Vidyath, who like Vidyadhara wrote all the verses in praise of his patron Prataparudradev, the Kakatiya King of Warangal, who ruled up to 1328 A.D. Other work like '*Nandaraja Yasobhusanam*,' "*Raghunath Bhupaliam*" and "*Alankara Manjusala*" resemble the '*Ekavali*' of Vidyadhara. The only known Commentary on '*Ekavali*' is "*Tarala*" by famous commentator Mallinath. Besides *Ekavali*, Vidyadhara is said

to have written '*Keli Rahasya*' and "Rati Rahasya". Krishananda, a court poet of Narasimhadeva IV is the author of 'Satrudayananda'. Consisting of 15 cantos, this work depicts the story of Nala. The poet has narrated the human characters and natural sceneries in an elegant style.

Among the Sanskrit poets of medieval Orissa, the name of Sridhara Swami is taken with much reverence. He was the Mahanta of Govardhan Math of Puri. Probably at A.D.1400, he wrote a commentary on the Bhagavata Gita - the "*Bhagavata Bhavartha Dipika*", which is by far the most famous exposition of the work. In this work he has attempted to combine the *Advaita* teaching of Sankara with the emotionalism of the *Bhagavata*. He was living either during the time of Narasimhadeva III (1327-1353 A.D.) or Narasimhadeva IV (1378-1414 A.D.)

Visvanath Kaviraj is another most eminent Sanskrit poet of Orissa. He is generally placed in the reign of Bhanudev IV (1414-1434 A.D.). His most outstanding work "*Sahitya - Darpana*" is a well-known Sanskrit work in India. He wrote the following other works:- 1. *Raghava Vilasa* (Mahakavya), 2. *Kuvalaya Charita Kavya*, 3. *Prabhavati Parinaya Natika*, 4. *Chandrakala Natika*, 5. *Prasasti Ratnavali*, 6. *Kavya Prakasha Darpana*, 7. *Narasimha Vijaya*, 8. *Malati Madhukara*.

He is a master of elegant style and adept in delineating various sentimental moods. For his brilliant contribution to Sanskrit Literature he was given the honourable title '*Alankarika Chakravarti*', "*Vividha Vidyadhar Kamarnav*".

Kavichandra Ray Dibakara Mishra, and his wife Mukta Devi composed "*Abhinav Gita Govinda*". The name of his father was

Vaidesvara. The authorship of this work is credited to Gajapati Purusottoma Dev, which is not correct. The other work written by this author is "*Bharatamata Mahakavya*". From the description of this *Mahakavya*, it is known that the poet was honoured as a court poet of Krisnananda Raya (1409-1530 A.D.) king of the Vijaya Nagar kingdom. Dibakara Mishra comes of a family of poets. His father, uncle and brother were all poets with Sanskrit works to their credit.

Kavidindima Jivadevacharya (1478-1550 A.D.) wrote *Bhakti Bhagavata Mahakavya*. He belonged to *Vatsa gotra*. In the introduction of the epic he has given a brief account of Orissa's monarchs from Chodagangadeva upto Purusottama deva. His "*Bhaktivaivan*" is an allegorical drama like "*Prabodha Chandrodaya*" of Krishna Misra. He has also written a play entitled '*Ushavati*' named after the heroine who obstructed Arjuna in the protection of the sacrificial horse of Yudhishthira and who ultimately married Arjuna in the presence of Narada and Sri Krishna. Jivadeva was the son of Rajaguru Trilochanacharya and Ratnavali.

These two great poets adorned the court of Gajapati Parusottamadeva and Gajapati Prataparudradeva. This was a period of flowering of Sanskrit literature in Orissa. A good number of Sanskrit works of high standard emerged during this period.

Jayadev Acharya, the son of Jivadev Acharya composed two plays viz, *Piyusa Lahari* and *Vaisnavamata*. His style of depiction is melodies.

Two great works on *Dharma Sastras* namely '*Sarasvati Vilasa*' and "*Pratipa alantam*" were compiled by Lala Lakshmidhar Bhatta and Rama Krishna Bhatta respectively during the reign of Prataparudra dev.

Raya Ramananda, a high dignitary of Gajapati Prataparudra dev, has written an interesting drama '*Jagannath Vallabha*' in five acts. This play as well as another play written by the poet entitled '*Govinda Vallabha*' deals with the *Lila* of Sri Krishna.

Madhavi Dasi, The niece of Raya Ramananda was a poetess of Vaisnavita faith of Sri Chaitanya School. She is the author of a Sanskrit drama called Purusottama Deva.

Tuka, the daughter of Emperor Prataparudradeva, who married Krisnadeva Raya has left to us several Sanskrit verses which have been quoted in "*Rasa Kalpadruma*" of Jagannath Misra.

Gangadhar Mishra, a poet of early seventeenth century has authored '*Kosalananda Mahakavya*', consisting of 1200 verses and 21 *candas*; This *kavya* gives a brief history of the Chauhan rulers of Balangir, Sonapur and Sambalpur. He is a descendant of Sambhukara, a famous poet of Puri.

"*Prabodha Chandrika*", a work on Sanskrit Grammar by Vijjala Deva, a ruler of the Chauhan dynasty of Patna is very popular in Orissa. From the verses of "*Prabodha Chandrika*" it is known that Vijjala Deva was the son of Vikramanka or Vikramaditya, the consort of Chandravati and the father of Hiradhar, for whom this Grammatical work was composed. Taking the literary evidences "*Jaya Chandrika*" and '*Kosalananda Mahakavya*', into account, Vijjala Deva may tentatively be placed in the first quarter of 18th Century A.D. Being an ardent devotee of Lord Ramachandra, Vijjala deva has given most of the examples in the name of Ramachandra. So this work is otherwise called as *Rama Vyakarana*.

Kavichandra Visvanath Samantaraya was a great scholar, a reputed teacher and a gifted

poet of Orissa. He was highly respected in the learned society and received honour in royal courts. From the literary evidences it is known that Visvanath Samantaray pleased Raja Manasingh who came to Orissa with other chieftains of the Mughal Court by his poetic attainments of high order. While returning from Orissa Raja Mansingh took the poet with him and introduced him to Badshah or Akbar, the great Mughal emperor. His name finds mentions in the *Ain-I-Akbari* written by Abul Fazl.

Krishna Dasa Badajena Mohapatra, has been accepted as an authority by the latter writers of Orissa on the science of music. His work '*Gita Prakasha*' is a treatise on music. He was the court poet of Gajapati Mukunda deva (1559-1568 A.D.). He was probably sent as an envoy of Gajapati to the Court of Akbar, when an alliance was made between the two. Abul Fazal gives highly commendable remarks on his scholastic merit. He writes "Mahapatra was un-rivalled in the field of India poetry and music. The importance of '*Gita Prakasha*' lies in the fact that here the author while explaining various *Ragas* has given examples, stanzas from different poems in Sanskrit, Oriya and Hindi (*Vrajaboli*) mostly composed by himself. This suggests that Krishna Das Mohapatra had mastery over the said languages. Scholars engaged in research on the development of music in Oriya art and *Vrajaboli* literature will find ample materials in this work. Markandeya Mishra, otherwise known as Markandeya Kavindra or Markandeya Kavichakravarti was a contemporary of Gajapati Mukundadev. He was the author of "*Dasagriva Vadha*" Mahakavya and "*Prakrta Sarvasvam*". In "*Prakrta Sarvasvam*" the poet eulogizes his patron Gajapati Mukundadev in glowing terms. In the introductory part of "*Prakrta Sarvasvan*" he frankly admits to have composed the work after consulting the work of Sakalya, Bharata,

Kohala, Vararuchi, Bhamana, Vasantaraj and others. From the last section of this work it is known that he finished the work in the village Virapratapur of Puri district where he used to live. From the colophon of the "*Dasagriva badha Mahakavya*", it is known that he was the son of 'Mangala Deva of Kasyapa lineage and was the greatest poet of the age for which he bears the title *Kaviraj Chakra-Chakravarti*. The whole story of Ramayana has been depicted in the *Dasagriva badha Mahakavya*' in twenty *sargas*. The style of composition of this work seems to be simple, lucid and expressive. He is also the author of a *Sataka* named "*Vilasavati*".

Haladhara Mishra was a celebrated Sanskrit poet of Orissa who flourished during the period of Gajapati Narasimhadev of Khurdha (1623-1647 A.d.) *Vasantotschhava Mahakavya* and *Sangita Kalpalata* these two works are composed by him. "*Vasantotschhava Mahakavya*" is divided into 22 *Kantos*. It describes the car festival of Lord Jagannath during the spring season, which was introduced by the Gajapati Narasimha dev along with the car festival, which is traditionally being observed in 2nd day of bright fortnight of the lunar month of Asadha. In the beginning of the work the poet has given a brief account of the family of his patron beginning from the reign of Gajapati Ramachandradev, the founder of the dynasty and ending with Narasimhadev, his patron. Sanskrit grammar called "*Haladhara Karika*" is most probably written by this author. He was born in the renowned family of Sambhukara Misra. Haladhara wrote "*Sangita Kalpalata*" in spirit of competition, with Krsna Das, who was very famous by his time. There are seventeen *Stabakas* in total in this work. In his other work "*Harihara Prakasha*" we find the name of some new author as Vana Nagar Harichandan, Anangabhima, Madhupur Narendra, Ananga Bhramarbar,

Gajapati Mukunda, Gajapati Ramachandradev, Gajapati Prataparudra or Rudra Dey, Menaka Dei, Kanala Patamahadei all of whom belonged to Orissa.

The name of Hari Nayak. the author of "*Hari Nayak Ratnamala*" and "*Vishan Prakash Prabandha*" are not to be over looked anyway while discussing the Sanskrit scholars of Orissa. That he is respectfully referred to seventeen times in '*Sangita Narayana*' of Gajapati Narayana dev, tustifies the fact that he was a authority in the field of music. He most probably belonged to Orissa,

"*Sangita Narayana*", a brilliant treatise on Indian music was composed by Gajapati Narayan Dev, an enlightened and powerful ruler of the Parala Khemundi Raj family. It had large circulation not only in Orissa, but also in the adjoining states of Andhra and Bengal. The authorship of "*Alankara Chandrika*" also goes to his credit. Taking the contemporary literary evidences into account, the author may be assigned to 17th century A.D. He has quoted the works of a number of eminent authors in his "*Sangita Narayana*". Bharata, the father of Indian Music and Drama is one among them. He was the son of king Padmanav Dev.

The Guru or Preceptor of Gajapati Narayana Dev was *Kaviratna* Purusottama Misra. He was the son of Ananda Misra of Sandilya Gotra. He wrote a number of books of high standard which deserve attention of scholars. '*Yanaka Bhagavata Mahakavya*', '*Niladri Satakam*' "*Subanta Pradipika*", *Tika* of '*Anargha Raghava Natakam*', "*Ramachandrodaya Prabandha*", *Tala Sanigraha*' are some of his notable works. He lived from 1606 to 1680 A.D. *Kaviratna* Purusottama was blessed with a worthy son and successor. He was *Kaviratna* Narayana Misra. Narayana was a versatile genius. He was having

profound knowledge in *Kavya*, *Nataka Vyakarana*, *Alankara*, *Sangita*. His *Manoharini Tika* on Harisadutan which was the first commentary on this popular work had wide circulation in Orissa and Bengal. It is believed that the real author of '*Sangita Narayana*' was Kaviratna Narayana, through the authorship is attributed to Gajapati Narayana Dev.

'*Gangavamsanucharitam*', written by Basudev Rath Somajati, is an important work in Sanskrit both from literary and historical point of view. It depicts the history of Ganga kings of Kalinga. This work was composed sometimes between 1761-1770 A.D..

Since the beginning of seventeenth century description of the *Lila* of Radha Krishna became the predominant feature of the Sanskrit literature of Orissa. *Agnichit* Pandit Nityananda, Raghuttama Tirtha and Harekrusna Kaviraj Brahma who flourished in Orissa in 17th century wrote *Kavyas* entitled '*SriKrisna Lilamrta*', *Mukunda Vilasa*, and *Radha Vilasa*, respectively, the main theme of which was the *lila* of Radha Kruna.

Poet Nityananda has also written about the *lila* of lord Siva and Pravati. He belongs to Kaundinya gotra. He wrote this work under the patronage of Gadadhar Mandhata, the ruler of Navadurga or Nayagarh state. Gadadhar Mandhata was a devout worshipper of Ladukesvar Siva. "*Srikrusna Lilamrta*" of Nityananda is an imitation of '*Sri Gita Govinda*' of Jayadev. It has been in eight *sargas*. From some verses and colophon of this work it is assumed that the poet composed this work under the patronage of Vanamate Jagadev, a ruler of Khandapalli (Khandapara) Kingdom.

The ruling period of both these patron of the poet, Gadadhar Mandhata and Vanamali

Jayadev are assigned to first quarter of 18th century A.D.

We get lot of information about Vanamali Jayadev from two other Sanskrit works of Orissa namely "*Haribhakti Sudhakara Rupakam*" by Dinabandhu Misra and "*Rasagosthi Rupakam*" by Anadi Kavi. Anadi Kavi was a court poet of Vanamali Jayadev. He was a dramatist of high order. That he wrote the *Manimala Natika* during the 51 Anka of Gajapati Vira Kesari Deva, the ruler of Bhoi dynasty of Khurdha is known from the post-colophon of the said work. It has been copied by one Sadasiva, a disciple of the poet. Kavi Anadi was also inspired by Narayana Mangaraj, the minister of Padmanav Dev, ruler of Khemundi. The last year of his reign fell in 1713 A.D. So it can be said with certainty that Kavi Anadi belongs to the first quarter of the 18th century. From the description of *Manimala Natika* it is known that poet Anadi was born in the Bharadvaja gotra. His father Satamjiva was the author of a *Giti-Kavya* named '*Mudita Madhava*'.

Kavichandra Raya Dibakara Mishra, the famous poet of the period of Gajapati Prataparudradev was the ancestor of poet Anadi.

"*Mukunda Vilasa Mahakavya*" another imitation of "*Sri Gita Govinda*" was written by Jatindra Raghuttama Tirtha. He was most probably the head of the famous Govardhan Math of Puri, where the presiding deity is Sri Gopal. The work was completed in Grah (9), Vasa (8), Sara (5) and Chandra (1) in 1589 Saka Year when Vasa (8), Rasa (6), Rishi (7) and Veda (4) or 4768 Kaliyuga year was current. The corresponding year of both is 1667 A.D. The work is divided into twelve *Sargas*, each having a separate *raga*. The poet has tried to make the language of the *Kavya* simple, flowing and melodious.

Kavibhusana Govinda Samantaray, a descendant of the great poet Visvanath Samantaray, flourished in the state of Banki under Khurdha kingdom in the middle of 18th century at the time when Vira Kisora Dev was the ruler of Khurdha. Like most of the contemporary Orissan poets, he was a staunch follower of the Gaudiya school of vaisnavism. He wrote *Samruddha Madhava Nataka* in the model of *Sri Gita Govinda* and in imitation of Sanskrit drama *Vidagdha Madhava*, written by Rupa Gosvami in the middle of 18th century. A great scholar and poet as he was he might have written a number of books. But till date two other major works of the poet namely "*Suri Sarvasvam*" and "*Vira Sarvasvam*" have come to the notice of the scholars.

Kavichandra Kamal Lochan Khadgaray, grandson of Kavibhusana Govinda Samantaray was also a poet of great merit. He composed "*Sangita Chintamani*" and "*Gita Mukunda*" in imitation of '*Sri Gita Govinda*'. Palm-leaf manuscripts of two other works of Kamala Lochana Khadgaray namely "*Vraja Yuva Vilasa*" and "*Bhagavatllila Chintamani*" in Oriya character (Sanskrit language) have been found in some villages in the district of Puri. *Vraja Yuva Vilasa* contains seventeen *Sargas*. It describes the *lila* of Sri Radha, Sri Krishna and the *Gopis* in a charming style. There is clear evidence to believe that he was the court poet of Raja of Khurdha. He was fortunate enough to get the patronage of Bhonsle of Nagpur. Sometime before 1803' the manuscript of "*Bhagavatllila Chintamani*" was first noticed in the town of Puri by Late Mahamahopadhyaya Sadasiva Misra, a famous Sanskrit poet of Orissa. This work containing 1500 Sanskrit *slokas* written in Oriya character is the Commentary of *Srimad Bhagabat Gita*. Kamala Lochana might have

flourished in the last decade of eighteenth century. He was an Oriya Brahmana of Bharadvaja gotra.

Among the Sanskrit scholars of Orissa the name of Baladev Vidyabhusana is reckoned with great regards. He was born in the 18th century A.D. in a village near Remuna of Balasore district. He wrote in Saka 1658 (1764 A.D) a *tika* on Rupa Gosvami's '*Stavamala*'. Baladev studied grammar, poeties etc. from a famous Pandit on the other side of Chilika lake. Then he studied *Nyaya* and *Veda* and went to Mysore to study Vedanta, where he was initiated by the *Tatvavadins* and argued with many *pandits*. Then he came to stay at the Tattvavadin Math of Puri. After some time he was initiated by Radha Damodar, a sisya of Rasikananda Deva Gesvami and studied *Sat Sandarbha*. Afterwards Baladev became a Sanyasin and was known as Ekanti Govinda Das. The authorship of '*Govindabhasya*' is assigned to him.

Raghunath Das, son of Basudev and grandson of Srinivas was a reputed Sanskrit scholar of Orissa of early eighteenth century. His contribution to different streams of knowledge is immense, though his works have been brought to light lately as a result of intensive research. "*Kala Nirnaya*", '*Sradha Nirnaya*' these two works on '*Dharma Sastra*' were composed by him. '*Nyaya Ratnavali*' written by him is a work on philosophy. He wrote a *tika* on '*Amarakosa*' for the benefit of his two grandsons Narayana and Sadasiva '*Vardhamana Prakasha*' and '*Karaka Nirnaya*' are the two works on grammar written by the author. The former is a *tika* on grammar entitled "*Vardhamana Vyakarana*" by Vardhanana Misra. He has completed a manuscript on evil omens called *Utpata Tarangini*. His manuscript "*Sahitya Bhusana*" is an imitation of '*Sahitya Darpana*' of Visvanath Kaviraj. His contribution to tantric literature is no less. He has composed

'Banadurga Puja' "*Katantravistarakshepa*" on tantra. A work on metre named "*Bhuttavali*" is also attributed to him. A work on Ayurveda named "*Vaidya Kalpalata*" written by him has also been found. Some more manuscripts authored by him are *Nigudhatha Prakasanam*, *Soniyam Dasakar*, *Bilapa Kusumanjali*. Sanskrit *Manjari* were also the works of the author. Besides, he has written a good number of *tikas* i.e. *Nilodaya tika*, *Raghuvamsa tika*, *Sisupalabadha tika*, *Bhaktikavya tika*. The analysis of all these manuscripts clearly indicates that he was highly proficient in *Kavya*, *Kosa*, *Alankara*, *Vyakarana*, *Chhanda*, *Tantra*, *Darsana* and *Ayurveda*. All these works give ample testimony to his vast range of study of Sanskrit. He may aptly be called the Mallinath of Orissa. He wrote most of his works in the first part of the 18th century. Like the famous '*Meghadutam*'; of Mahakavi Kali Das, a *dutakavya* was also written in Orissa. that is *Abdadutam*. The author of this work is Krsna Srichandan. The work consists of 36 folios and contains 149 verses. In this, Ramachandra, the prince of Ayodhya, while living in banishment conveyed his sorrowful yearning through the cloud to his beloved wife Sita, who had been carried away by Demon king Ravana treacherously and confined her in the Asoka *bana* of Lanka. Due to the separation from Sita Ramachandra was overwhelmed with sorrow and lost the power of judgment. One day, during rainy season while observing eagerly the clouds floating over the Malyavanta hill, he requested them to convey his message to Sita. The poet adopted *Mandakranta* metre and the same style as found in the '*Meghadutam*' of Kalidasa. The '*Abdadutam*' has got a very nice commentary in Sanskrit named "Manorama" written by one Bhimadharma Dev who was perhaps the patron of the poet. Krsna Srichandan was the worthy son of Narayana

Mangaraj who was the son of Ramachandra Mangaraj, the minister of Khemundi Raj family. Krsna Srichandan might have composed *Abdadutam* in the first quarter of 18th century or earlier.

In the history of Sanskrit literature we came across the name of Yogi Praharaj Mohapatra, who was well-versed in medicine, music, art and astrology from his work "*Vidya Hrdayananda*", it is known that king Vikrama Dev's capital was Nandapur, in the Koraput district of Orissa. His other work on *Smrti* called "*Samkhipta Smrtidarpana*" has long been noticed. According to Dr. Mahamahopadhyaya H.P Sastri, Yogi Praharaj Mohapatra flourished in the middle of the 18th century. He was scion of an influential Brahmin family, who for many generations were the spiritual guides of Rajas of Orissa.

Purusottama Dev, the author of the Lexicons called 1. *Trikanda Sesha*, 2. *Haravali*, 3. *Ekakshara Kosa*, 4. *Dvirupa Kosa* earned irrefutable fame as a lexicographer. From several words that he used in his works, it is assumed that he belonged to the southern part of Orissa situated near the sea-shore, which was adjoining the Vaitarani area in the Rshikulya valley, not far from Mahendra mountain.

Tantricism held its sway over the people of Orissa atleast from the beginning of the 7th century A.D which marks the decline of traditional Buddhism. Many Sakta temples were raised, the presiding deities of which were Brahmanical in their forms. So also many *Puranas*, *Tantras* and religious codes dealing with Tantric philosophy were composed or compiled during this period. Among the manuscripts written in Orissa on *Tantra*, *Sarada Saidarchhana Paddhati* by Godavara Misra, *Durgotschava Chandrika* by Vardhamana Mahapatra, *Bhuvaneshvari Prakash* by Basudev Rath, *Vidya Padhati* by

Krisna Mishra, Banadurga Puja by Raghunath which deserve attention.

Durgayajna Dipika, written in Sanskrit language and Oriya character by Jagannath Acharya is a famous work on *tantra*. The author has quoted a large number of tantric and non-tantric texts in this work. From the colophon of the work we know that the work was copied by Sri Manguni Mohapatra during the 8th *Anka* of Gajapati Divya Singh Dev (1695 A.D). On the basis of this script the manuscript may be assigned to the 17th century A.D.

Tarinikula Sudha is another Sanskrit manuscript written by an Oriya author named Ramachandra Udgata. It is a small manuscript of 88 folios, written in Oriya character and Sanskrit language. It is copied by the scribe Kesava Rath who probably flourished in 18th century A.D. In the *Mangalacharana slokas* Ramachandra has offered worship to Lord Lingaraj of Ekamra. The author has quoted *Rudra Yamala Kalika stuti*, *Kula Chudamani*, *Kumari Tantra*, *Kalika Purana*, *Tantra Chudamani*, *Uttara Tantra*, *Daksina Murti Samhita* and so many other tantric texts in this work. The exact *tithi* and *bara* in which the copy of this manuscript was completed by the scribe is 18th October, 1779, Monday, *Mahanavami* in the lunar month of Asvina during the 53 regnal year of Vira Kishora Dev (1779 A.D) on the basis of manuscript the date of the scribe of the manuscript the date of the author may tentatively fixed in the 18th century A.D.

All these manuscripts of Oriya tantric authors clearly testifies to the popularity of tantric cult in Orissa.

A host of *Smrti* writers emerged in Orissa since the beginning of imperial Ganga rule in the 12th century A.D. They have made distinct and

substantial contribution towards the development of *Dharmasastra* literature of India as a whole. The most notable among the *smrti* writers of Orissa was Sambhukara Vajapeyi who was held in high esteem by many contemporary and subsequent *smrti* writers of India.

Sambhukara Vajapayi was a contemporary of Narasimha Dev II, the Ganga ruler who ruled over Orissa from 1279-1303 A.D. He declined to receive any material gift of the king Orissa is proud of this illustrious son who has left immortal works on *Dharmasastra* like *Sraddha Paddhati*, *Vivaha Paddhati*, *Sambhukara Paddhati*, *Srotadgyana Paddhati*, *Agnihotra Paddhati*, *Dasapuranam Sesthi*, *Durvala Karma Paddhati*, *Smarta Ratnavali*. In a peculiar situation he made pensive meditation and attained voluntary-death at the age of seventy. The year was 1330 A.D.

Vidyakara Vajapeyi, the son of Sambhukara Vajapeyi, enhanced the glory of his father by his remarkable works i.e *Nityachara Paddhati* was subsequently called as *Vidyakara Paddhati* and reached the peak in the field of *Dharma Sastra* literature for about three centuries. It was quoted in the famous "*Madana-Parijata*" of Visvesvara Bhatta (1360 A.D).

Mahamahopadhyaya Agnichit Narasimha Vajapeyi, a brilliant scholar and author of "*Nityachara Pradipa*", earned great name and fame for his scholarship and learning through the grace of the Goddess Siddhesvari, whom he used to devoutly worship. He acquired mastery over six *sastras* or *Darsana*. By Vanquishing famous logicians of Gauda by his argument in the royal court, he could please the Gajapati king Mukunda Dev, who showed him great favour. To eliminate the poverty of his kith and kins he accepted gift of land from the king and to their great joy, he got them settled down in a *Brahmana Sashan*. He

compiled a work '*Samaya Pradipa*' to show the rightful path of *Dharma* to the common people. Proficient in *Vedanta*, an eminent *Smrti* writer and great poet he wrote eighteen works, on eighteen branches of knowledge. He obtained *Siddhi* by practice of *Yoga*. He could please Dilisvara (Emperor of Delhi) by his mastery over learning and eloquence. *Varsha Pradipa Chayana*, *Bhakti Pradipa*, *Pratistha Pradipa* and *Bhasya Pradipa* are some of his published works. Narasimha Vajapeyi flourished in the 16th century.

The study of Sanskrit scholars of Orissa will remain incomplete without mentioning the name of Mahamahopadhyaya Samanta Chandra Sekhar, the great astronomer and the author of '*Siddhanta Darpana*'. A great devotee of Lord Jagannath he has written several beautiful verses depicting the grace of the deity of Khandapara Raja family. This great astronomer lived from 1835 to 1940. Besides *Siddhanta Darpana* he had some other notable work to his credit i.e. "*Darpana Sara*", '*Darsa Dipika* etc.

In *Darpana Sara* he has mentioned certain rules to study the movements of planets, to measure the mountain and process of making a watch dealing with the occurrence of *Amavasya* and *Samkranti*, two important *tithis*.

A good number of Sanskrit manuscripts have been discovered relating to the rites and rituals and site of Lord Jagannath temple. Mention may be made of *Jagannath Sthala Vrittanta*.

"*Silpa Prakas*", an Orissa text on temple architecture written by Ramachandra Kaulachara claims special attention. This work has been translated into English by Alice Boner and Sadasiv Ratha Sarma. In this text he has described the essence (*tattva*) of *Kamabandha* according to the doctrine of *Silpa Vidya* "Desire is the root of

the universe. From desire all beings are born. Primordial matter (*mula Bhuta*) and all beings are reabsorbed again through desire. A place without love images (*Kamakala*) is a place to be shunned (*tyaktamandala*). In the opinion of Kaulachara, it is always a base, forsake place resembling a dark abyss which is shunned like the den of death. We also come across a Sanskrit text by Divakara Dasa which gives an interesting account of five *rasas*.

There are two epics entitled '*Rukmini Parinaya*' ascribed to the ruling chief Visvanath dev Verma of Athgarh (Cuttack district) and *Lakshmana Parinaya* written by Bhubaneswar Ratha Sarma (1905), both depicting episodes from *Srimad Bhagavatam*.

Madhusudana Tarkavachaspati the Commentator of *Dhvanyaloka* and *Sahitya Ratnakar* describes in the beautiful Sanskrit *slokas*, the genealogy of ruling chiefs of Bamra, who trace their origin to Chodagangadev.

Biswanath Mohapatra, is the author of *Kanchi Vijaya Mahakavya*. It describes the marriage of King Purusottama deva of Orissa (1407-1497) with the princess of Kanchi.

Pandit Chandrasekhar Misra of Khandapara has given the genealogy of the kings of England in his *Kavya British Vansanucharitam*.

In recent times Pandit Prabodh Kumar Misra, Pandit Sudarsan Acharya, Pandit Chandra Sekhar Sarangi, Dr Prafulla Kumar Misra, Dr Harekrusna Satpathy, Pandit Gopal Krushna Das and a good number of poets are engaged in writing beautiful verses in Sanskrit. The interest for study of Sanskrit language and literature is gradually increasing. This would certainly connect us with our glorious past and widen our horizon of knowledge and consciousness.

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