CHAPTER - II

Nārāyaṇa Dīksita - His Date & Works

Nārāyaṇa Dīksita is the most note-worthy poet among the court poets of King Sāhaji of Tanjore. He was the son of Raigasāyi Dīksita of Śresthakula. Nothing is known about his mother. He studied all disciplines of Sanskrit literature at the feet of Rāmabhadra Dīksita, author of Patanjali-carita and Tippā-Dīksita. The period of King Sāhaji’s reign is 1684 - 1710 A.D.

Hence Nārāyaṇa Dīksita must have lived about the middle of the 17th century as Rāmabhadra Dīksita is known to have passed away in the first half of the 18th century. The drama Adbhutapanjara was staged before Sāhaji’s court scholars assembled at Kumbhakoṇam during the Mahāmākolam festival.

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1. See the following from the prologue to the drama.
2. See the following from the prologue to the drama AP.
3. Refer the sloka 98 in Second Canto of Sahendra Vilasa Kavya.
4. M. Krishnamacarya - history of Classical Sanskrit literature p - 242
5. See the following prologue of Adbhutapanjara P. No. 2.
Two Mahamakam are known to have taken place during the period of King Sāhaji in 1693 and 1705. Dr. V. Raghavan opines that the former Mahāmāmakam was referred in the drama. No other information internal or external is available. But in the light of the above mentioned facts, we have assigned it to the later part of 17th century.

Adbhutapāñjara can be indisputably assigned to Nārāyaṇa-Dīkṣita. No other work of his is known to us. And no work is assigned to him by any scholar.

Not much is known about Nārāyaṇa Dīkṣita, author of the play Adbhutapāñjara. His father Rangasayi Dīkṣita was a great scholar and a tolerably good poet in the court of Ekoji of Tanjore. The father was very fond of his son. Nārāyaṇa Dīkṣita had his early education under his own father. In those days when there were not many education Institutions, it was the

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7. Introduction to Sahendravilasa P. 53.
8. See the prologue of Adbhutapāñjara P. No. 4 & 5
Gurukula system which prevailed. As far as Nārāyaṇa Dīksita was concerned, his home was his Gurukula.

The basics of the language of the learned, Samskṛta, he studied under his father. His speciality was Vyākaraṇa and Nyāya. But a Nyāyika or a Vyākaraṇa is hardly known outside his own circle of disciple or friends. Nārāyaṇa Dīksita had higher ambitions since his father also was a poet. Nārāyaṇa Dīksita wanted to excel him in that field also. It is possible that he had tried his hand and writing poems. Unfortunately none of his poems survive. It was in the field of drama that he excelled. AP was the result. In this regard he is in good company. Shakesphere himself is known mainly for his plays and not for his few long poems and the sonets.

His later day teachers Rāmabhadra Dīksita and Tippā Dīksita were wellknown scholars. Though under them Nārāyaṇa Dīksita had also become a scholar himself. It is not known whether he taught anyone else. Any way his disciples if any have not become famous.
In this play itself there are instances to show the height of his scholarships. He has used various Vṛttas for the Slokas, and Alāṅkāras, and there are many instance for his aphorism which could be considered even as proverbs.

It is not even known whether he was married or maintained a family. One thing we can be sure ND was a well respected scholar poet in the palace of the Marath King Sahaji of Tanjore. There are seven Nārāyaṇa Dīkṣitās mentions in the New Catalogues Catalogorum of doctor K.K. Raja. There are:

1. ND of the Cola country, great grand father of Raganātha Yajvan of C. On Hartadatta's Padamāñjari MT.3851

2. ND father of Tripuravijaya campu Burnell 1586

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New Catalogus Catalogorum Vol 10 P.62-71
3. ND son of Accandikṣita and father of Atiratrayajvan (a. of Tripuravijayacampu, MT.6499)

4. ND son of Accandikṣita and father of Nilakanthadikṣita (a.of Anyapadesāsataka, Sivalilarnava, Nilakanthavijayacampu etc.)

5. ND father of Bhanudikṣita (a.of Matrkārmanighantu. Stein 233)

6. ND son of Nalladikṣita and father of Ranganāṭādikṣita (a.of C Makaranda on Padamanjari of Haradatta. Adyar D.VI.40)


Our Nārāyanadikṣita is seventh.