PART -2
STUDY OF
BHĀRATĀMṛTAM
CHPTER -1
THE AUTHOR AND DATE OF THE
BHĀRATĀMṚTA.
Divākara : The Author of the Work.

Kavicandra Rāya Divākara Miśra is renowned among the cele­
bated Sanskrit scholars as the author of Bhāratāmṛtam. Dr. V. Raghavan, the sanskrit scholar of international repute, nearly a decade ago, had thrown light on this great sanskrit poet of Orissa and his works on the basis of the information furnished with the concluding stanzas of each canto of Bhāratāmṛtaṇ written by the poet. The following discus­sion will lead to prove that the poet Divākara Miśra was the real author of the work. The colophon of each canto of this work asserts the authorship of Divākara as the notable poet of Bhāratāmṛtaṇ.

1- See Jayadeva Orissa State Museum, Bhubaneswar- SMS 45/46, L/15, L/67, L/68, L/84, L/179 and other MSS.
M. Krṣṇamācārīr while lisiting the Mahākāvyas writes king Divākara Kavicandra as the author of Bhāratāmṛtaṇ which seems to be erroneous, as he was not a king. History of classical Sanskrit literature. Page-308.
Kavicandra Rāya Divākara Miśra was born to father Vaidyesvara and mother Muktā in a learned family of Bharadvāja gotra and vājasaneyā śākhā 3. His family members were noted for their erudite scholarship, poetic talent and they enriched the highness in the field of literary contributions by their versatile poetical compositions exceeding a hundred in number 2. The manuscript of Manimalā 5 by Anādi Miśra, the great grandson of Divākara Miśra gives some new information about the descendant of the poet. Valuable information about another work of Divākara namely Laksanādārṣa is obtained from the book by Dr. R. Subrahmanyam 6. From Manimalā nāṭikā it is known that Divākara’s grandson or the father of Anādi Miśra who was Šatañjīva Miśra wrote a kāvyā named

3. BM - 1.73
4. See canto 14,18,26 of MSS No. SMS 14 of Jayadeva Orissa state museum
5. Manimalā nāṭikā, J.O.S.M. MSS. No. L/58, Act-1
Muditamadhavam⁷ Dr. V. Raghavan and late Kedāranāth Mohapātra⁸, the eminent scholar and historian of Orissa have thrown light on the family and works of Divākara in their learned discussions. The genealogy of Divākara as available from the works cited above is given as follows:-

Great grand father belonging to Bharadvājagotra died as a sanyāśī at Kāśī

Grand father, was a great devotee of Śiva

Kavirāja Nārāyaṇa Vaidyēśvara and Kaviratna

wife muktā

Kaviśekhara Kriśna Madhusūdana Divākara

Govinda Kavicandra Rāya

In his family was born Mukunda Miśra.

Sataṇjīva Miśra.

Anādi Miśra

7. Journal of Kalinga Historical Research Society-volume II-No.1

p.22

8. A Descriptive Catalogue Of Sanskrit Manuscripts-volume-II,
p.- CIII, published by The Oriissa Sahitya Akademi, Bhubaneswar, Orissa
Divākara was born in an orthodox Brāhmin family of Orissa. Exact place of his birth is not yet available. Such type of reference about his birth place is not seen in his kāvyya. His great-grand-father was a spiritual man and being away from the worldly cares and anxieties, became a sanyāsin and attained liberation at kāśī. The name of his great grand-son is not available from any source. Such as the name of his great-grand-father is not known. It is suffice to say that he was a śaivite and after enjoying a bliss of life, he also died. After being a son of such religious father, Vaidesvara was also a virtuous and meritorious man and he had two sons namely Divākara and Madhusūdana from his chaste and accomplished wife Muktā. His father Vaidyesvara was a profound scholar and defeated many erudites in several places and times and earned name and fame. For instance Divākara mentions that his father defeated Kavidindima Jivadevacarya in a poetic contest. His family members both ancestors and successors have displayed their profoundity of poetic talent and enriched the sanskrit literature by their valuable contributions.

9. Kāśyām yasya yati pitāmaha-pitā mukto’bhavat
   Bhāratāmṛtam -37.87

10. Ibid. 36.91. bhuktvā bhutimahottamamueagato yattatatātopadāṁ, śaivam-
   
11. Ibid. -1.73

12. Yat pitṛā kaviḍiṇḍīmō’pi kavitāvāde jītastat kṛtau -

   (Ibid 38.160)


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Divākara himself wrote in the Bhāratāmṛta about his career and patron. From this Mahākavya it is learnt that he wrote this Kāvyya at the bidding of his father Vaidesvara. He was a devotee of Kṛṣṇa, worshipped Gopāla with Daśākṣara mantra and dedicated his work in the name of Hari. He was taught Sāhitya from his paternal uncle Kavirāja Nārāyaṇa. The younger brother of his father was called kaviratna for his excellence in poetical works and he had reached in the pinnacle of reputation more than others of them. He was benefited mostly by the teachings and instructions of his elder brother Madhusūdana in the field of his culture of poetry. Divākara was such a genius and talented that all his family members including his cousins and others had extended their co-operation and inspiration to him for the elevation of poetical works. His cousin Śrī Kṛṣṇa helped him much by improving the composition of this MahāKavya, Bhāratāmṛtam and being inspired by his encouragement as well as his guidance he was able to compose such an alluring Mahākavya.

14. tātājñā paripālanāya kaviratnaṇa praṇīte mahākāvyye kīrtita
pāṇḍusūnu carite. (Bhāratāmṛtam-5.72)
15. tatōṣāya daśākṣareṇa mamunā gopāla mārādyatā/ (Ibid -30.72)
16. ekenḥ kavināmūnā viracite kāvyye 'tra haryaṅkite/ (Ibid -30.57)
17. kāvyamātasya pitṛvyataḥ kavinrpat sāhityya śikṣāṁṛtaḥ śrīnārāyaṇa
nāmataḥ/ (Ibid -4.68)
18. tat kāvye kaviratnatāṁ kalāyatastātanujāsyādhiham
(Ibid -8.87)
19. yadbhratā madhusūdano madhurayā kāṁ kāmanaṇaṁ nandayeta vācā
tat kavikarmanī.- (Ibid -10.94)
20. Śrīkṛṣṇena pitṛvyena suḥṛdā sammārjito’smin mahākāvyye tattasya
guṇānuvandhini (Ibid -34.80)
The poet Divākara also received help from his another cousin named kaviśekhara Govinda, who was an associate of his father in his literary endeavour. Thus in a nutshell it may be said that in succession Divākara was fortunate enough to be born in a family whose members were noted for their scholarship, poetic talent, mastery over six vedāṅgas and six darṣanas. As a worthy son of a worthy family he enhanced the glory of his predecessors and enriched Sanskrit literature by his many poetical compositions. He surpassed all other scholars of his family.

Another successor of Divākara was Anādi Miśra who wrote a sanskrit drama entitled Maṇimālānāṭikā which gives many a informations about the greatness of Divākara and it is very informative also. From that nāṭikā, it is known that a descendant of Divākara named Mukunda Miśra whose creation is not yet known but his son named Satañjiva Miśra who wrote a notable kāvyā named Mudita Mādhavam basing on the divine love of Śrī Mādhava and Rādhā is known. Anādi, who was born of Satañjiva became famous for his popular Maṇimālā nāṭikā and the date of Anādi is 1660-1700 A.D.

The Works Of Divākara:

Divākara, an eminent poet has contributed a lot to the realm of Sanskrit literature. Many more informations regarding the birth place or death etc. are not yet known, as his works are not published in printed form or he has not also mentioned any where about that in his works. Only one of his creations, that is Abhinava Gitagovindam is edited by the Directorate.

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21. govindaḥ kaviśekharah kavitathe hastāvalamvaḥ pituḥ bhrātriyojani. (Ibid -22.72)

22. jito vājasaneyināmapi kule yo’ neka vidyāvatām (Ibid -14.51)
of Tourism and cultural affairs, Orissa, Bhubaneswar. But some of his other works are still in palm leaf and hand written manuscript forms which are in decaying and broken condition and some of them are not traceable till date. But from the works on Orissan history and the works of his successors we are able to have an access to his contributions to sanskrit literature. Divākara himself mentioned all about his works in the concluding verses of Bhāratāmṛtam. They are the following;

1. **Bhāratāmṛtam** :-
The Bhāratāmṛta was composed on the main theme of the great epic the Mahābhārata of the sage Vyāsa. The available manuscripts collected from different places say that it contains thirty nine cantos in full with a fragment of fortieth canto to its end. It is a lucid and the best work of the poet Divākara.

2. **Lakṣaṇādarśa Mahākāvyam** :-
It is a famous treatise narrating the story and subject matter brought from the great epic Mahabhārata. The colophon at the end of the thirteenth canto gives information about the author’s name and his epithet Mahopadhyāya. This very work illustrating the story of the Pāṇḍavas like Bhāratāmṛtam deals with certain points and peculiarities of the grammar of Pāṇini in each of its canto. This work is important from the grammatical point of view like the Bhaṭṭi Kāvyya (Rāvaṇavadham) of the celebrated poet Bhaṭṭi. The manuscript of the work has been traced in the catalogue of the sanskrit manuscript of the Government oriental manuscript library, Madras.

23. *iti lakṣaṇādarśe mahākāvyeyē mahopādhyāya divākaraviracite uttarapalāyanam nāma trayodāsah sargah. see- A Descriptive Catalogue Of Sanskrit Manuscript of Orissa. Volume II- p. XXXVIII*
in 1919-1922 24 Lakṣaṇādaṁśarṣamahākāvyam was perhaps composed while the poet was at vijayanagara after his migration from the court of Puruṣottama Deva from orissa. This book is not yet available in a complete form. It runs only into fourteen cantos in available manuscript. The subject matter as indicated in the colophon of each of the canto of this work is as follows. It is beyond doubt that this Divākara is identical with Kavicandra Rāya Divākara Miśra, the author of the Bhāratamṛta. The theme of this work is also clearly mentioned in the book of Dr. R. Subrahmanyan 25 The opinion of M. Kṛṣṇamācāriar is not acceptable (i) iti lakṣaṇādarṣe pāṇḍavacarita mahākāvye pāṇinīya kudādi bhvādi pāḍadvaya lakṣya saṅgrah pāṇḍavavivāso nāma pratamaḥ sargaḥ. (ii) pūrī varṇanam (pāṇinīya samāsa prakaraṇam). (iii) kṛṣṇa pāṇḍava samāgamaḥ (pāṇinīya aluk samāsa prakaraṇam). (iv) draupadi vākyam (pāṇinīya pratayapāda saṅgrahah). (v) valabhadra vākyam (pāṇinīya pratayapāda saṅgrahah). (vi) harivyāpārah (karmapāda lakṣya saṅgrahah). (vii) kṛṣṇa kīcakābhilāsah (karmapāda lakṣya saṅgrahah). (viii) draupadyupālambhah (pāṇinīya raktapāda lakṣya saṅgrahah). (ix) bhīmasena vijayaḥ (yuṣmat pāḍaḥ ca prakaraṇam). (x) pāṇḍava sārathyam (krtpāda prakaraṇam). (xii) bharataśāstra palāyanam (vibhaktipāda prakaraṇam). (xiii) bṛhannalā yuddham (samāsānta prakaraṇam)

26. See The Sūrya-vāṃśi Gajapatis of Orissa. p.155
3. Dhūrtacarita Bhāṇaḥ :
Divākara himself reports in the eleventh canto of his BM that he had composed the Dhūrtacarita Bhāṇa. But the work is not available yet. As it seems from the title it is an one act play based on the erotic sentiment being presented on the stage by a single actor playing the role of a gallant.

4. Devī Śatakam :
The author Divākara himself gives reference of his another work namely Devī Śatakam or Dēvīstuti in the colophon of canto twelve of Bhāratāmṛtam. As this work is not yet traceable hence from the title it is to be conceived that the poet had composed the work in about one hundred verses in the eulogy of the Mother Goddess (the daughter of the mountain).

5. Rasamañjarī:-
The last stanza of canto twenty one of the Bhāratāmṛta indicates that Divākara had composed a versified work entitled Rasamañjarī. This work was probably written during his courtpoetship in Krṣṇadēva Rāya’s court at Vijayanagara and attributed the same to the learned king Krṣṇadeva Rāya (1509-1529 A.D.) as a token of royal patronage. Due to nonavailability of this work, it is not proper to comment on the literary merit of this work.

27. bhāṇa bhanyata yena dhūrtacaritam cetaścamatkāraṃ.

(BM -11.82)

28. yo devyāḥ stutimadrirājadhitiḥ ślokaiḥ śatenākarot.

(Ibid -12.79)

29. yaścakre rasamañjarīti rasikāhlādāya padyāvalīṃ.

(Ibid -21.129)


p.p-153-155
6. **Haricarita Campūḥ :-**
The concluding stanza of the canto thirty five of the Bhāratāṁṛta mentions that the poet Divākara had also composed a Campūkāvyā named Haricarita. The very title of the work denotes the greatness of Lord Hari which may be described in that Kāvyā following the characteristics of Campū style. Nothing more can be said about the contents or the style etc. as neither the manuscript nor the references have yet been obtained.

7. **Pārijātaharaṇa Nāṭakam :-**
The thirty third canto of the Bhāratāṁṛta indicates that Divākara had composed a drama entitled Pārijātaharaṇa Nāṭaka. Dr. R. Subrahmanyam also opines it as the work of Divākara. From the title of the work it is understood that this story may be based on the bringing of Pārijāta flower from the heaven by Lord Kuśāṇa to alleviate the grief of Satyabhāmā. As the poet is a Vaiṣṇavite in religion, hence the story may be related to Kuśāṇa’s Pārijātaharaṇa episode. As the manuscripts or other references are not available till date, it restricts to comment more on the work.

8. **Abhinava Gītagovindam**
Haraprasāda Śāstrī in 1934 had noticed a palm leaf manuscript of

31. yaścampūmakarodarocikatayā cārau caritre hareḥ.

(BM -35.109)

32. ramyaṁ cākṛta pārijātaharaṇam sannāṭakaṁ yatsrayastraṁsastatkṛtakāvyā esaviratīṁ...

(Ibid -36)

33. Edited by Bhagavān Paṇḍā published by the Directorate of tourism and cultural affairs, Orissa, Bhubaneswar. 1977.
Abhinava Gīṭa govindam for the first time and then another manuscript showed the achievements of its author Gajapati Puruṣottama Deva of the solar dynasty and the exact date of its copy was in the 34th Anka year of this king. It is mentioned in the twenty seventh canto of Bhāratāmṛtam that Divākara Kavicandra Rāya had composed Abhinavagīṭagovindam but it is known that this work was written under the patronage of his king Puruṣottama Deva (1466-1497 A.D.) as a symbol of gratitude, the authorship was attributed to his royal patron.

34. Śastrī, Harajrāsad: The descriptive catalogue published by the Asiatic Society of Bangal. Calcutta. Volume-VII. Page-150
35. Manuscript collected from Sītārām Dāsa of Caṇḍikhole in the district of Cuttack. Orissa. Vide also Paṇḍā, P.K. contribution of Orissa to Sanskrit
37. kāvyetasya sahodarādabhinava Śrīgīṭagovinandataḥ (BM -27.52)
38. rādhāmūrārī ramaṇīya rahasyalīlā-
    saṅgīta sundara samandapurābhīrāmam .
    sāhityasāra samudāya vudhaḥ pravandha-
    metaṁ karoti puruṣottama bhūmibhartā

(Abbhina Gīṭagovindam. 1.5)

Abhinavagītagovindam (Gitagovinda in new form) is an imitation of the famous Gītagovindam of Jayadeva (1157-1170 A.D.) 39. India has more than one hundred imitations of immortal Gītagovindam out of which the largest number belongs to Orissa, the homeland of Jayadeva. As many as twenty works have been found in Orissa as against eight in Mithilā, seven in Tāmilanādu, five in Āndhrapradesa, four in Gauḍa and one each in Karnāṭaka, Kerala, Mahārāṣṭra and Madhyapradesa. Though this work imitates the theme, the form and the nature of the former Gītagovindam yet it displays a remarkable differences in many respects 40. The Gītagovinda is divided into twelve cantos and contains twenty four songs and seventy two verses cast in eleven rāgas which is in controversy till date over the number of verses found in different commentaries and translations 41 where as this work is divided into ten cantos and contains seventy two songs and one hundred fifty one verses cast in fifty nine rāgas or tunes. The peculiarity of this work is that there is a good number of cryptic and epigrammatic lines revealing the poet’s wisdom as well as a minute observations of human life and nature in the fanciful and romantic lyrical composition that is Abhinava Gītagovindam 42

40. Śrī Jayadeva O śrī Gītagovinda (in oriya language) (ଶ୍ୱର୍ତ୍ୱ ଜାୱଦେଵ ଓ ଗିତାଗାବନ୍ଦା) . By Mohāpātra. K.N.
9. Prabhāvatī Nāṭakam :-
Anādi Mīṣra, a descendant of Divākara has written in the introductory portion of his Manimalānaṇṭikā that Divākara Kavicandra Rāya, one of his ancestor wrote many works in prose and poetry... and he wrote a drama named 'Prabhāvatī' which was one of his best works. Hence we may reach the conclusion that it may be one of the works of Divākara. Thus the said drama might have been composed after the Bharatāmṛtam was composed or it might have been mentioned in the concluding stanza of one of the cantos after thirty nine which are not yet available

The Date of the BM :-
The period of the work Bharatāmṛtam is still in mystery due to lack of authentic proofs. Just as the scientists assume the existence and ambience of a long distant planet or a constellation in the space likewise the period of the work Bharatāmṛtam can be presumed from various external and internal evidences like his genealogical history, his works, certain notes and remarks on him by his predecessors and contemporary poets and historical sources of the then rulers of Orissa and the history of Karnāṭa (Vijayanagara).

43. nāṭaḥ-......yaduddhrvavamśīyo vidyānagara
vidyāgarimagrāvaṭaṅkastatrabhavān śrīdivākara kavicandra rāyo
gadyapadyaviracanairacāyāpi vijayate.

nāṭaḥ-.......tat pratibhāprabhāvaprabhava Prabhāvatānāma nāṭaka rasomi
bhūmagnāḥ purā jaya mabhūma.

44. Vide Mahapatra, K.N., Ibid p. CVII.
The poet Divākara and his ancestors bearing the surname ‘Miśra’ lived in a Brāhmaṇa śasana near Purī 45. The colophonic stanza of the sixth canto of Bhāratāmṛtam clearly indicates that Divākara after the sad demise of Gajapati Puruṣottama Deva (1466-1497 A.D.), a ruler of the solar dynasty in the land of Utkal was circumscribed to adorn the court of Vijayanagara emperor Kṛṣṇadeva Rāya 46 (1509-1529 A.D.) 47. During his stay at Vijayanagara he earned high reputation for his profundity in sanskrit language and scholarship of poetic talent. Anādi Miśra (1680-1720 A.D.), a worthy descendant of Divākara was a court poet of king Nārāyaṇa Maṅgarāja in Khimuṇḍi kingdom existing in the southern fringe of the Gaṅjām District, in his Maṇimālā Nāṭikā mentioned about the ancestors where he had highlighted Divākara as a poet of uncommon genius. It is stated in Maṇimālā Nāṭikā that Divākara curbed the pride of scholars of Vijayanagara or Vidyānagara. Vidyānagara-vidyāgarima-grāvaṭāṅkastatrābhavān śrīdivākara kavicandra rāyo gadyapadya viracanairadyāpi vijayate. From this it is learnt that Divākara was a versatile genius. Kṛṣṇadeva Rāya patronised many a scholars in his literary court and Divākara was a bright gem amongst them who composed Laksanādarsa Mahākāvyam, a treatise on grammar and Rasamañjari, a versified work but Kṛṣṇadeva Rāya claimed the authorship of those two Kāvyas 48.

45. See Mahapatra, K.N. Ibid p. CXX (A Descriptive catalogue of sanskrit manuscript of orissa volume-II,


47. See Subrahmanyam, R. op.cit. p.155

48. ee Subrahmanyam, R. Ibid, p.155 The Sūryavaṃśī Gajapatis of Orissa,
Hence the date of the above mentioned Kāvyas may be fixed in between 1509 to 1529 A.D. as this period got the royal patronage of Kṛṣṇadēva Rāya to reach and enrich sanskrit literature at the culminating point of progress. But it is an intricate question why Divākara, a native of Orissa being an extra ordinary scholar in sanskrit preferred to be a migrant to Vijayanagara kingdom to adorn the court of Kṛṣṇadeva Rāya and how many days he had to stay there. In this context, Dr. V. Rāghavan, a historian of international repute says that Divākara left for Vijayanagara when Gajapati Pratāprudra Deva was defeated by Kṛṣṇadeva Rāya ⁴⁹. This statement is also corroborated by Dr. R. Subrahmanyam “He (Divākara) lived in the court of the Gajapati until Kṛṣṇadeva Rāya conquered Pratāparudra Deva. Like his friend Lakṣmīdhara he migrated to the court of Kṛṣṇadeva Rāya and continued his literary career at Vijayanagara”⁵⁰. In support of the above statement it is noteworthy to mention that “the exact date of his (Lakṣmīdhara) migration can not be ascertained yet we can say that it happened sometime before 1520 A.D. for the Kāza and Maṅgalagiri records of Kṛṣṇadēva Rāya were composed by him (Lakṣmīdhara) as a poet of Vijayanagara and these records are dated 1520 A.D.”⁵¹. As per the views of the historians like S. Rāghavan and R. Subrahmanyam, the great schol

⁵⁰. R. Subrahmanyam, R. op.cit. p.155
ars Lakshmīdhara and Divākara were co-migrants to the court of Vijayanagara, hence the date of the migration of Divākara may be fixed sometime before 1520 A.D. But according to Orissan tradition Divākara departed from the court of Vijayanagara when the fight between the two states i.e. Vijayanagara and Orissa under the rule of Gajapati Pratāparudra Deva reached the climax and its southern frontier was vehemently threatened by an invasion of Kṛṣṇa Deva Rāya. This tradition may be true as this unprecedented phenomenon impelled another versatile poet namely Lolla Lakshmīdhara Bhatta to leave the court of Gajapati Pratāparudra Deva and set for Karnāṭa to get the royal patronage of the then ruler. This is supported by an epigraphic evidence. Similarly Divākara returned to his homeland in 1516 A.D. as the Vijayanagara king proved to be a determined enemy of the Gajapati and he continued his literary career under the patronage of Gajapati Pratāparudra Deva. It is to be mentioned here that poet Divākara was a favourite of Gajapati Puruṣottama Deva. But after his death (latter part of 1497 A.D.) which is known from an inscription (April, A.D. 1497), he had to leave his dear homeland and try his luck in Vijayanagara, a famous centre of sanskrit culture in that age. Most probably due to the wire pulling and intrigues with Kaviḍiṇḍima Jīvadevācārya, the renowned poet of Bhakti Bhāgavatam and very influential in the court of Gajapati, belonged to hereditary Rājaguru family and held the status of Vyavahārī Mahāpātra and Vāhinīpati (commander) compelled Divākara, his classic rival in literary field to leave the court of Gajapati Prataparudra Deva. It is supported by the fact that Abhinava Gītāgovinda composed by Divākara and attributed to the royal patron used to be recited before Lord

52. See Mohāpātra, K.N., op.cit. p.CVL
Jagannātha was censored and it was proclaimed by a Royal edict issued by Gajapati Prataparudra Deva in 1499-1500 A.D. that only the Gītagovinda of Jayadeva should be recited before the Lord and nothing else. This court intrigue of Royal proclamation by Gajapati Prataparudra Deva perplexed Divākara as a result Divākara departed from Orissa and started for the court of Vijayanagara but he returned to his homeland again in 1516 A.D. when he realised that the king of Vijayanagara was a determined enemy of the Gajapati and his life might be at stake. Thus under the iron pressure of changing situations Divākara departed from kingdom to kingdom just as a draught king on the chess board.

Divākara, nor his predecessors mentioned anywhere the exact date of the work Bharatāṁrta which is under discussion but one of his works namely Abhinava Gītagovinda, the date of which is tentatively fixed to 1480 A.D. on the basis of colophonic information of that work even the information regarding the transcription of the manuscript of Abhinava Gītagovinda is also available. It was completed on Sunday, the Vaiśākha Śukla Pratipad in the 34th Aṅka year of the victorious reign of Virasrī Gajapati Gauḍeśvara Navakoṭi Karnāṭa Kalavargeśvara Pratāparudra Deva.

It is to mention here that the titles used before the name of Pratāparudra were used in relation to his father Gajapati Kapilendra

54. Orissa Historical Research Journal, No.I.IX, No.3 & 4, p.56
Deva (1435 to 1466 A.D.)  

The exact corresponding date according to the Christian era is the 6th April 1494 A.D. which was also a Sunday as well as the Pratipad of Vaisakha and it can now be conclusively ascertained that the 31st Anka year or the 28th regnal year of Gajapati Purusottama Deva became current from the 24th August 1493 upto the 12th September 1494 A.D. both the date being Suniā or Bhādra Sukalā Dvādaśi from which tithi the Anka year of the kings of Orissa is calculated. Many informations are depicted in his Bhāratamṛtam about his other works like Laksanadarśam, Rasamāñjarī, Dhūrtacaritam etc. but the date of this work under discussion is not seen there, hence it is presumed that Bhāratamṛtam was written at the end of his other compositions except Prabhāvatī Nāṭaka. All about this nāṭaka it was informed by one of his descendants Anadi Miśra. As it is concluded earlier that the poet was a laureate of Gajapati Purusottama Deva and Gajapati Prataparudra Deva and his laureation was in the court of Prataparudra Deva hence he might have written this Kāvyā towards the end of 15th century. Prataparudra died in Kārtika Suniā 04 that was the 27th October A.D. 1538. It may be discussed here again that due to his old age or for any unavoidable circumstances this work might not be completed or the rest of the work is not available yet. Probably they were destructed in natural calamity. The famous historians those who had thrown light on this work like V. Rāghavan, R. Subrahmanyan, Dr. Prabhāta Kumāra Mukhārjee, Kedāranātha Mahāpātra, Dr. Navina Kumāra Sāhu and Dr. Harekṛṣṇa Mahatāva etc. were not able to determine the date of this work due to lack of availability

56. See Subrahmanyan, R. op.cit. p.15.
of suitable proofs and materials. Thus in conclusion it is proper to state that the period of Bhāratāmṛtam may tentatively be fixed towards the end of the 15th century A.D.

**Divākara one among the trio :-**
The century old reign of the Śūryavaṃśī Gajapatis created a remarkable landmark in the history of progress of religious literature, art and culture. Inspite of different linguistic groups other than oriya, sanskrit was a language of the elites. The Gajapatis patronised the poet of sanskrit with due reverence and spent their leisure amidst the company of such great scholars and poets. During the reign of the last two Śūryavaṃśī Gajapatis namely Puruṣottama Dēva and Pratāparudra Dēva, Orissa reached the pinnacle of glory for her accrescent achievement in sanskrit literature. It is a great event that during this period there appeared three great sanskrit poets in the annals of sanskrit literature namely Kaviḍīṇḍīma Jīvadevācārya the poet of Bhakti Bhāgavata Mahākāvyam, Kavicandara Rāya Divākara Miśra the eminent poet of Bhāratāmṛtam, Kavīndra Mārkandēya Miśra the poet of Daśagrīvavadha Mahākāvyam had displayed their proficiency and fascinated the then rulers and they got the royal patronage.

So far as the masterly skill in sanskrit literature is concerned the above three poets may be equitalented. If the very work Laksanādarśa, a most important treatise on grammar is taken into account, it would be crystal clear that Divākara had shown his par excellence both in literature and grammar like Mahākavi Bhaṭṭī, the renowned poet of Bhaṭṭikāvyam. To sum up it may be noted that Divākara was the brightest gem amongst the trio and all his products of his erudite mind based on mythology, literature, grammar and metaphysics proved him to be the “Scholars’ Tonic”. Hence the unparalleled trio had contributed Bhaktibhāgavatam, Bhāratāmṛtam and Daśagrīvabadham in the imitation of Śrīmad Bhāgavata, Mahābhārata and Rāmāyaṇa the epics of sanskrit literature for which they can be compared to the great Indian poets like Kālidāsa, Māgha and Śrīharṣa.

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