Chapter VII

Jagannātha as a Poet

Characteristics and achievements in Sanskrit poetry of the age

The development of Sanskrit poetry may be traced to the tremendous influence of the two great epics, the Rāmāyana and the Mahābhārata. The Purāṇa literature and the Buddhacharita of Āśvaghosa have also exercised considerable influence upon its growth. The generally accepted hypothesis that the court poets are the pioneers of Sanskrit poetry and its development should be re-examined closely. It is an undeniable fact that Vālmīki and Vedavyāsa were not court poets. Kālidāsa was a court-poet no doubt, but his Raghuvamsa and Kumārasyambhava were not composed to eulogise his patron king. Kālidāsa did not select the lunar dynasty for the theme of his epic. Similarly Kumārasambhava might be considered to celebrate the greatness of Śiva-cult, the favourite cult of the Gupta kings. But it should be remembered also, in this connection that the Gupta kings performed Āśvamedha sacrifice having Viṣṇu as the main deity. Therefore, a categorical statement of royal patronage of the court-poets is responsible for the decline of Sanskrit poetry is doubtful. History also tells that the authors of the great epics Kirātarjuniyam and Sishupalababādham were deprived of the royal patronage. Considering many other things, namely, the political conditions of India, foreign invasion, etc., we are led to believe that with the decline of universal Sanskrit learning, the task of composing
Sanskrit poetry circumstantially became entrusted with the learned scholars who were more or less confined to the old literature and tradition and negligent of the changes outside. These authors were slaves to the disciplines of grammar, rhetoric, traditional lore and other conventions prevalent in their time. They lost their independence of judgment and spirit of revolt against tradition and convention. Such a condition is mainly responsible for the degeneration of Sanskrit poetry, though in this desert of metrical composition fettered by rules of grammar, prosody, rhetoric and other such manuals of traditional nature, we find an oasis of genuine poetry here and there occasionally. The main reason of degeneration was due to the political reasons which prevailed in the Hindu society. The stalwarts of this society were great Sanskrit scholars. They shut out all outside influence which dominated the Aryan society surrounding it. The best weapon of Sanskrit scholars was prohibition of entrance of new thoughts and ideas into their own society and this tendency also exercised tremendous influence upon the ray of imagination. This is the main reason for the artificiality of Sanskrit poetry. Those who broke away from this society have been able to compose new poetry. Paṇḍita-rāja Jagannātha was also one among them. And this is the only reason why this author has been able to compose in a new vein. He was a court-poet of Moghul emperor Shahjahan. He was familiar with the traditional views and other free thinkers and court-poets who had little knowledge of Sanskrit tradition. His mental atmosphere became broader and broader by his close contact with orthodox and hetarodox scholars and poets. The prevailing Sufi culture and other such various cultures also helped him to develop his outlook of his life and its goal.
Literary works of Jagannātha

Panditarāja Jagannātha is the last literary giant in the history of Sanskrit poetry. He belonged to an age when Sanskrit language and literature lost the prestige position in the royal court of India. He is naturally the last savant of Sanskrit poetry and criticism. Though a product of the artificial age, he is undoubtedly one of the gifted poets of India. The bulk of his poetry is devotional in character, which he calls 'laharīs'. His secular poetry includes the didactic poems and erotic verses of his Bhāminīvilāsa together with panegyrics in praise of his patron kings.

We shall try here to assess Jagannātha as a poet together with a general idea about his poetical works.

1. Gangālaharī

It is a collection of exquisite devotional stanzas wherein mother goddess Ganges is prayed and praised. It is not a descriptive poem but a passionate eulogy of the river which is looked upon by the Hindus as a deity. The poem consists of 53 verses of which last one describes the phalastruti. The poet here fervently prays to her to remove his internal agony as well as his sin. With child-like simplicity, the poet submits to the goddess that he had neglected all other gods in preference to her; if she becomes indifferent to him, he becomes supportless and there will be none to console him. Those kings who relinquish their kingdoms but take shelter on her bank, can neglect salvation which is the sumbonum of life. The joy that one derives by drinking the
nectar-like water of the river can surpass emancipation. The river goddess is so sacred that the deer whose kasturi gets mixed with the holy water of the Ganges from the breasts of queens taking bath in the river early in the morning enter into the Nandana forest in celestial cars. The eyes of the people who have not seen the beautiful body of the goddess; the ears not having heard the sweet sound of the sportive waves are simply futile.

The poem at once brings to our mind the two other stavas on the river - the Gangāstavas of Vālmiki and of Sankarāchārya, the great Advaita philosopher. These two stavas also are laden with passionate yearning for the compassion of the holy river. But the difference lies in the poetic imagination. Jagannātha's fervent intoxication goes high and he considers her favour to be valuable in consideration with that of other gods like Brahmā, Viṣṇu and Śiva. Although made up of detached stanzas, the poem is a sincere outburst of emotions and possesses all the distinctive quality of a deliberate work of art. The sheer beauty and music of words with a deep sincere and ecstatic passion, makes it a finished product of lyrical imagination. To a layman who has no sanctitive image of the river goddess, the poem may appear to be an excess of religious sentiments. And the uninterested critic can reject it as a mere verbal jugglery, but to appreciate it one must realise the entire mentality of the poet devotee. The poem is an outburst of his devout heart and not a laboured repetition of sounds. In a god-intoxicated mood, the poet has visioned the river as the source of tranquility. His poetical ideas and devotional personality have merged into one. The poem
is therefore not only a document of religious sentimentality but also a noteworthy poetical production of unblemished charm and deservedly holds a high position Stotra literature of India.

2. Amrtalahari

It is a short charming devotional poem. It is addressed to the river Yamunā. It consists of eleven verses only, the ten verses being written Sārdulavikṛta metre. The last verse gives the poet's colophon. The poet exalts the sacred river in which a holy dip brings highest bliss. The poet earnestly desires to pass his days on the bank of the river Yamunā as a mendicant and prays to Kṛṣṇa for salvation. A man can remain a sinner or he may pass his days in constant fear from the god of death or he can derive pleasure from this illusory world until and unless he sees the streams of Yamunā. The stotra is not very interesting for its varied devotional fancy but it is charming for its beautiful metrical harmony.

3. Karunālahari

This devotional lyric of Jagannātha is a remarkable contribution to the stotra literature of India. It is a refined passionate prayer to Lord Visnu and comes from the poet's sincere devotion. The poem consists of fifty five verses. The first twelve verses are written in Vamsastha metre and the rest in Viyogini metre. The verses are surcharged with poet's feeling of pathos and surrender at the mercy of Lord Visnu. The first verse depicts the utter helplessness of the poet in this world. He sees no remedy for his
deliverance and so he surrenders himself to the mercy of Lord Viṣṇu -

\[
\text{visidata nātha visānalopame visādabhumau}
\]
\[
\text{bhavasāgare bibho/}
\]
\[
\text{pāram prāikāramapasyatadhūnā mayātmā bhavate}
\]
\[
\text{niveditah/}
\]

The poet breaks in a cry of regret that he has been disgusted with utter ignorance encircling his life; he is waiting, therefore, for the day when the Lord will repel the gloom-like ignorance by the rising of the sun-like eye. He has been disgusted with material gain; he does not hawker after knowledge. He pines for sympathy and grace of Lord Viṣṇu. He confesses that he has not done any good work in life and now he surrenders himself at the mercy of the god. His pathetic appeal for Viṣṇu’s mercy is very touching. He says with child-like simplicity - 'A baby falling into a well is protected even by a traveller. O Lord, why should I not be saved from falling into this great ocean of the world?' This tone of complaint from the mouth of the poet shows his great devotion to Viṣṇu. Like a typical devotee, the poet makes repeated appeals to the god for his grace. With its sincerity and simplicity the poem touches the heart of the readers.

4. Lakṣmīlaharī

This is another lyric poem of our poet. It is a hymn addressed to the goddess Lakṣmi. It consists of forty one verses written in Sikharini metre. The poet requests the goddess to protect him through her grace by which a king can lead his life
in full luxury and enjoyment. If the sympathetic eyes of the goddess fall on somebody, he will have all means of enjoyment by his side. The poem is instinct with true poetic imagination and fervour of utterance which hold the reader spell-bound. Though it is a prayer, the religious temperament is saturated with sensuous sentimentality. But with the rapturous exultation, however, there runs an undercurrent of poet's appeal to remove his sin. The verse 25 gives a picture of the goddess Laksmi whose beauty is beyond description. Yet strangely enough, she holds a lotus which, according to our poet is superfluous. It is, however, from the lotus that the poetic figure upamā originated. The last two verses depict Jagannatha's utter surrender to the goddess to console him. He dedicates this humble poem to the goddess to be heard by her.

5. Sudhālahari

This is one of the finest lyrical poems in Sanskrit literature. It is instinct with true poetic vision and fervour of utterance. It delights the reader for its sincerity, spontaneity and intense poetic passion. It is indeed a nature lyric on sun like Mayā's Suryāstaka. The poem is filled with emotion and the picture of the sun is caught forever in imperishable language. It is a prayer in verse yet it is also a genuine poem, because in it, poet's intense cognition of an abiding reality of resplendence finds an artistic expression. The poet gives a vivid description of the sun with all the warmth and richness of the morning sun in the opening verse.

ullāsaḥ phullapankrerupatalapatanmaityapuspāmdhayānām
nistārah sókodābanalabikalahryādam kokasāmantinīnām/
utpātmasanamupahatamahasām oksusām paksapātatāh
samghātah kōpīdharmāmamdayagiriprantatah pādurasit/

At the very sudden rise of the extra-ordinary collection of the luminous rays in the rising hill, there is hope for the enjoyment of sweet honey in the blooming lotuses; there is a happy termination of the separation of the female koka birds from their beloved whose heats are burned with the conflagration of grief and also there is the disappearance of darkness and a sudden change of the world from the visible to the invisible*. Beneath its rapturous exultation, there is an undercurrent of appeal to the sun for the welfare of the poet and the reader.

The poem is a muktaka one having forty one stanzas in Sragdhara metre. The versification is smooth and pleasing. The measured use of anuprasas has added a musical charm to it.

6. Āsafvilāsa

The work is written by Pāṇḍitarāja in praise of Āsafkhan, a high official in the Moghul Court during the reign of Jahangir and Shahjahan. The work consists of both prose and poetry. According to the definition of Visvānāth, it can be classified as an ākhyāyikā. From the standpoint of history the work has little value. It describes that once Shahjahan went to Kasmir; he had a noble man in his court who was intent on doing good to the Brāhmaṇas, whose learning was like a big tree and had depth in all śāstras. During Shahjahan's stay in Kasmir, Āsafkhan tried his best to promote royal happiness. Jagannātha pleased this noble
7. Pranābharana

This is a panegyric in praise of Pranānarayan, the fuedatory lord of Kamarūpa who was the patron of our poet. He refers to him as Kamarupeswara or Kamatādhipa. This laudatory collection of verses depicts the king as the most powerful king in the world. Each verse is accompanied with notes which bring out their rhetorical peculiarity. The writer says that he was highly pleased to hear the poetry of the king of Kamta. In the introductory verse the poet says that the scholars are silent in this world to bestow laudatory remarks upon others; kings are intoxicated with their vast wealth. So the poet expresses doubt who will sing his poetry:

\[
\text{vidvāmso basudhātale paravacaḥśalāghāsu vācacyamānān}
\]
\[
\text{bhūpālāh kamalavilāsamadīponmiladhmādghūnītā/}
\]
\[
\text{āsyē dhāṣyatī kasya lāṣyamadhunā dhanyasya kāmālaṣa}
\]
\[
\text{svarvāmadharamadhiramadharayan vācām vilaso mama//}
\]

The poet is very extravagant in eulogizing his patron. He describes him with highest epithets and compares him with the greatest of the great; he is unparallel in this universe. Though actually it is a poem with a historical theme, there is little history or any literary merit in it.¹

¹. Dr Das Gupta, History of Sanskrit Literature, p.364.
8. Jagadābharana

This is another work with a historical theme. The work is identical with the Pranabharana with the difference that the poet eulogizes the King Jagatsimha of Udaipur who was another patron of our poet. Thus the same work has been used by the poet to praise two royal patrons with the variations in names, titles and a few epithets. Some scholars hold the view that the work is an eulogy on Dara Ṣikho. But Dr Aryendra Sharma has shown by quoting the last verse of this work that their view is not based on facts. This scholar maintains that Jagadābharana was written earlier than Pranabharana.

9. Bhāminivilāsa

This is undoubtedly the best work of Panditarāja. It is the collection of detached verses independent of each other and so, it may be called a Kośa Kāvyya. According to Dr Keith, the Bhāminivilāsa is admirable in many respects — as an erotic poem, an elegy and a store of gnomic sayings. The book is divided into four vilasas — the prastavika, śṛngāra, karuṇa and āntavilāsa. The prastavikavilāsa is a collection of gnomic and didactic verses. These are very grand in conception and in expression. Every verse is a ready illustration of anyokti or aprastutaprasāmsā. The subject matter of these sayings are numerous. Generally philosophy, morals and practical advice to life are suggested

through these verses. The second chapter called śṛngāravilāsa contains the highest number of verses giving passionate expression to the emotion of love. So this chapter is a good specimen of erotic poetry. Here each stanza is a complete unit of sense, expression and imagery and it presents a daintily finished picture of the emotion or a situation. The poet has depicted the reactions and subtle variations in the moods and fancies of the lover and the beloved. The poet has an extra-ordinary power to describe the abstract thoughts and feelings. Behind the portrayal of the erotic thought and situation, there is always a particular woman. Love is a powerful passion and so the poet says -

upaniṣadāḥ parinītā gītā ca hanta! matipaiyāthannītā
tadapi na ha! vidhubadanā mānasasadanaḥ bahiryāti//
Bhāminīvilāsa, 2.37.

The third vilāsa which goes by the name Karunavilāsa, depicts pathetic sentiment and it is a elegiac poetry. An elegy is composed under deep feeling but in a different moods. It is reflective in tone and is characterised by a feeling of melancholy. Judged by this standard, the Karunavilāsa is undoubtedly an elegy which gives expression to poet's serious pathos. Jagannātha wrote this vilāsa at the sad demise of his beloved.

The Sāntavilāsa is also a collection of lyrical verses expressing poet's love for God. It is a spontaneous outburst of

poet's spiritual feeling. The prevailing tone of the verses is one of dedication and surrender to the Lord Kṛṣṇa. The poet is repentent that he forgot the teaching of God due to his arrogance. But now he feels that there is no support in this world except God, and the poet prays to Him for His grace.

The Bhāminīvilāsa and Panditarāja's thought

The vicissitudes of mental life centering round the personal relation with a damsel represent the theme of Bhāminīvilāsa. The premature mind of the poet is earnestly eager for the sensuous pleasures to be derived from his intimate contact with a handsome moody lady of blooming youth. He feels that sensuous pleasures can mitigate the agony of the mind which the Vedas or the Mahābhārata cannot. The poet writes:

\[
\text{srutisatamapi bhīyāh sīlītambhāratam bā}
\text{biracayati tathā no hanta! santāpasāntim/}
\text{ayi! sapadi yathā; yamkelibisrāntakāntā-}
\text{badanakamala-balgatkāntisāndro nakārah/}
\]

Bhāminīvilāsa, 2.32.

The poet is enamoured of his beloved and is not tired of describing her personal charm in various ways. He does not forget his lady love even for a moment. It is so deep-rooted in his mind that his personality centres round her. Every moment the memory of his amorous activity with her haunts his mind. He pines for what is lost. He describes the beauty of his beloved at a particular moment:
The poet admits that the frame of mind of a man well-equipped with interpretative faculty in the Purāṇas, Smṛtis and other Sāstras can work well until and unless the sweet glances of the deer-eyed lady do enter into his mind. With his beloved behaving like Tilottamā, the world appears like a heaven -

tayā tilottamayantya mṛgasābakacaksusā/
māmayamānuso loko nākaloka ivābhavat/

He is so excited in love that sometimes he crosses the limit of normal man and in one of intoxicated man he exclaims:

madhurasatnāmadhuraṁ hi tavadharamantaruni
madbade binibesaṁ/
mama grhaṇa kareṇa karambigampa-patāmi hahā
bhabha-bhūtale/
Bhāminivilāsa, 2.173.

But in course of events, his sweet dreams of pleasures dwindle away. He wakes from the fond slumber of pleasing enchantment by the rude shock of bereavement which was created due to the death of his Bhāminī. This created a vacuum in the mind of the poet. He bemoans her death:

daibe parāgbadanaśālini hantaḥ jāte
yāte ca sampratī dibampratī bandhuratne/
kasmī manah/kathayitaśī nijamaṁastāṁ?
kaḥ śītalaiḥ samayītā bacanaistādhiṁ/
Bhāminivilāsa, 3.1.
The poem bears eloquent witness to poet's domestic affection. He compares his beloved to his poetry which is free from blemishes, possessing gunas, full of rasas and bhāvas, well-decorated and consisting of sweet letters. He cannot forget her who was so graceful to inspire him to compose poems. At her sad demise, there was a rude shock to his passionate life. He lost not only his charm of life but also the source of inspiration to write sweet poetry:

kāvyātmanā manasi paryaraman purā me
piyuṣasarasadrsāstaba ye bilāsah/
tānanteṃa ramanī ramanīyaśīlā
cetoḥara sukabiśa bhavita kathannah//

Bhaminīvilāsa, 3.10.

Such a shock shakes up his mind to reflect upon the other end of sensuous life; unhappy incidents lead him to take the dark side of the world into consideration. He realises that the world is transitory, but the mortal body is more transitory, for it, people falsely undergo hardships. "Every moment, all beings are entering into the jaw of death; even seeing this alas! my mind does not shrink away from worldly pleasures." He visualises that pleasure ends in sorrow and that the lingering one past enjoyments brings about sadness and dispair without throwing a ray of hope. So he writes:

mrddhikā rasita sitā samātīta spītāvamanipitām payah
svaryātena sudhāpyadhayi katidhā raubhdharah khanditah/

5. Bhaminīvilāsa, 3.25.
This verse gives a profound expression of the sensuous pleasures which once the poet enjoyed, but now he is tired of them. He finds no peace of mind in the world except in the sweet name of Lord Krisna. He loses charm in the world having paths in jungles in the form of worldly pleasures and so he seeks refuge in Hari alone.

But such a miserable life cannot be desirable of any active thinker endowed with creative genius and poetic imagination. He muses upon the life and its goal and realises that the mundane and temporal interests always enchain our self. But wise men with their bodies heated by extreme heat of the mundane world in the form of summer, forcibly drag out the chain of ignorance and bathe in the pond of ambrosia, which is cool due to absence of any desire. Thus ultimately he feels absolutely certain that this visible world has no real existence apart from the Highest Soul. He desires for the supreme knowledge of the Highest Soul which will enable him to see real nature of the world. Thus through the period of reflection he passes onto a life of settled conviction, i.e., devotion. This note of devotionalism finds beautiful expression in his religious poetry written under the caption 'lahari'. In his Bhāminīvilāsa also the poet writes:

He finds peace of mind there but misses intellectual satisfaction. His metaphysical aspirations embodied in his anthological verses restore intellectual joy to his thoughtful mind. But so far as tradition goes, Jagannātha ultimately recoils from intellectual pursuits to surrender at the feet of the Highest God (Personal God). So he writes:

\[
\text{patālam braja yahi bā surapurimāroha meroh śiraḥ parābāraparamparantara tathā 'pyāśā naśaṁtastaba/ ādhibyādhiparāhato yadi sadā kṣemaṁnijam bāncasi shrīkrīśṇeti rasayanam rasaya re! sūnyai kimanyaih śrmaih//}
\]

Bhāminivilāsa, 4.11

The poet is firm in his conviction that man's quest for peace of mind is not satisfied until and unless he concentrates his mind on Lord Kṛṣṇa. All his attempts to have mental peace end in failure. Only Lord Kṛṣṇa can deliver one and bring bliss to him.

The last part of Panditarāja's life was not very happy. He had bereavement at the death of his wife. He also was deprived of the liberal patronage at the Moghul court with the death of Shahjahana and Dara Shiko. The rosy picture of life which once he dreamt in his youthful days was shattered. Due to his vanity of youth he was not interested in devotion. But at the fag end of life, he repents for his past deeds. In a fit of dejection, the
poet is forced to admit his past folly. But God is forgiving. He does not neglect even the worst sinner. We may be allured by the sensuous pleasures, but God looks all as his own children. The poet says –

\[\text{Vācā nirmālayā sudhāmadhurayā yannāthāśikśāmadadastam}
\text{swapne'pi na saṃsrāramyahambahavabṛtyo niśraśah/}
\text{ityāgaśatasālinampuriaspi swīyesu mambhratstvarto}
\text{nāsti dayānīdhiryadupate! matto na mattaḥ parah/}

This verse is an open confession of poet's repentence for his past misdeed. Due to sheer foolishness, he considered this to be the real one and forgot Lord who is the only support and source of solace of the afflicted humanity. He falls back into his own wretched self and groans under the woe of life. But he is assumed that Lord Kṛṣṇa is his saviour. He is Highest God and is there always overhead. With a feeling of morbidity due to mental shock Jagannātha turns into a world-weariéd pessimist. He loses all interest in life. His quest for truth embodied in metaphysical poetry no longer gives him any peace of mind. He, however, prefers peace of mind to intellectual joy. So he retraces his steps and embraces devotional life until and unless death assures him of undisturbed peace of mind.

Jagannātha's style

'Certainly wine, grapes, even the very nectar as well as the sweetness of the lower lips of beautiful women may perhaps not yield delight to some. But alas! those dull headed ones whom the word of Jagannātha does not give delight, though living,
This is what Jagannātha writes of his poetry. It is his bold assertion that his poetry is sweeter than other delicious things. Though it strikes a note of challenge and vaunt, this is the self-appreciation of Panditarāja of his own poetry and the truth of these words of the poet-aesthetician will have to be admitted. In fact, Jagannātha is a great literary genius of India. Though he flourished in the artificial age of Sanskrit poetry, the attraction of him lies in his flight of poetic fancy and vast knowledge and wisdom which he acquired by the study of the different branches of learning. He is unmistakably the finest master of the Indian poetic style professed by him and is free from the extravagances with which many of later Sanskrit poets are engrossed. He has a facile pen that can write in an enchanting and elegant style. He has written both poetry and criticism and has adopted his style to the topic selected by him. In poetry, his language is simple and as sweet as honey. But in his criticism he is strong and argumentative. His critical writing is marked by accuracy, aptness and clarity of thought and expression.

To appreciate Jagannātha's poetry, we must be familiar with his conception of poetry. Defining poetry as 'word conveying charming sense', he gives great prominence to word in poetry. However without going into controversy of its the soul and body, it may be asserted that words are of prime importance in poetry. If

8. Sheshadri's translation.
in a metrical composition, words cannot attract the ear, who
will try to understand the sense? So Subandhu declares in his
romance Vāsavādattā -

abiditagunāpi satkavibhāvitāh kaṇeṣu vamati madhuradhārām/
anadhīgataparimalāpi ca harati dṛśāṁ malatimālā//
(Quoted by P.V. Kane in his notes of Sahitya Darpana, p.167).

'A good poet's song, though its merits have not been fully unders­tood, pours honeyed stream into ear. A garland of Malati flowers,
the fragrance of which has not been perceived, rivets the eye.'

But as a matter of fact, it is not only difficult but im­possible as well, to compose verse in Sanskrit in sweet and elegant
style observing all cannons of grammar. The Sanskrit rhetoricians
also insisted in selecting suitable word for proper delineation of
rasa. So gradually Sanskrit appeared to be difficult as medium of
poetry and Prakrit was preferred to Sanskrit for versification.
Rājasēkhara the great poet and poetician in one advocated Prākrit
as the best medium of poetic expression in the ninth century when
Sanskrit language was very popular.9 Jagannātha's time was quite
different. During his time, Hindi grew as a popular language.
Surūdas, Tulsidas, Bihari and many other Hindi poets enriched Hindi
poetry with sweet and elegant contribution. Sanskrit literature
and alamkāra śāstra made immense contribution to the growth of
Hindi literature. The Hindi poets belonging to the Riti School

9. parusā sakkaṅbhā pāabandhohi hoi suumāro/
purisamahilānāṁ jettiamihantaram tettiamimanām//
Karṇapuramanjarī, 1.7.
Jagannātha flourished in the golden period of Hindi poetry and saw the immense popularity of it. He also wanted to make Sanskrit popular. So he framed some rules for versification in Sanskrit and illustrated them by his own examples. Thus, though he was born in an age when Sanskrit poetry arrived at artificiality, he was undoubtedly successful in the minute and difficult poetic art to which he was devoted. Unlike most of the Sanskrit poets of decadent age when poetry was confined to narrow world of erotic themes, Panditarāja’s poetry was free from this restricted scope. He wrote poetry on varied subjects which can mainly be classified into following heads - didactive, erotic, religious and metaphysical. As he wrote on variety of subjects he had unfolded life in more normal and comprehensive manner. In delineating the subtle human emotions, Jagannātha’s verses show Sanskrit to the best advantage. Every verse of his poetry is a self-contained one and each idea presented in each verse is completely free from all superfluities; verses suggest much more than they express. So every stanza in his poetry presents itself as a poem in miniature where there is little scope for development.

Like Bhatṛhari, Panditarāja speaks in many tones in his didactic poetry. Sometimes he describes something non-contextual and through it, he suggests something contextual. The vein of didacticism and anyapadesa runs through all the verses of Prāstāvīka-vilāsa. Thus the poet suggests the nature of a generous man

through the description of clouds in the following verse:

śṛṇvan purañā parusagarjitasāmya hanta!
re pantaḥ vīhvalamanā na manāgapī syāḥ/
viśvartivāraṇasamarpitajivito'yaṁ
nākarnitāh kimu sakhe! bhavatā'mbuvāḥ

Bhāminīvilāsa, 1.36.

Sometimes a good moral is taught with examples:

āmitagunḍaṁ pañārtho dosonaikena nindito bhavya/
nikhilārasāyamahito gandhogrena lasūna iva/

Bhāminīvilāsa, 1.79.

The idea of this verse at once brings to our mind the similar idea expressed in the following verse of Dandin -

tadālpamapi nopekṣaṁ kāvye duṣṭaṁ kathācana/
syādvapuḥ sundaraṁ api svitrenaikenā durbhagam/

Kāvyādāraḥ, 1.7.

'Hence slights flaw should not be tolerated in poetry on any account. A body, though handsome will be repulsed by a single mark of leprosy.'

The nature of the wicked person however learned in sastric lore is not changed:

niṣṭāto'pi ca vedante sādhutvam naiti durjanaṁ/
ciranjalanidham magno manīka eva mārdavam/

Bhāminīvilāsa, 1.85.

Similar is the idea of the verse of Bhatṛhari -

durjanaṁ parihartavyo vidyāyālaṁkṛtopi san/
manīna bhūsitāḥ sarpah kimasan na bhayankarāḥ/
A man devoid of good quality does not shine. This is illustrated by the following verse -

\[ \text{nirgunah sūvate naiva vipulādambaro'pi na/} \\
\text{āpataramyapusprisūvita-sālmalīryathā/} \\
\text{Bhāminivilāsa, 1.112.} \]

These common stock of ideas are found frequently in some of the didactic verses. But Paṇḍitarāja suggests these ideas in a very agreeable manner. His success as a poet lies in his charming expression.

Jagannātha's poetic style is best illustrated in his Rasa-gangādhara. His poetic art is based on his aesthetic criteria found in the RG. In one of the verses of his Bhāminivilāsa (3/6), he gives an aesthetic appreciation of his poetry in terms of Sanskrit poetics. Here he assumes that his poetry is free from any blemish, possessing excellences, rich in rasa and bhāvas, replete with decorations and full of sweet words. Unquestionably he is the master of Indian poetic style. He is not sparing in use of all means of adding poetic charm to his poetry. Thus he has introduced guṇas and alāṃkāras freely in poetry and his love for alāṃkāras deters him in no way in depicting the subtle human sentiments. And in the portrayal of these feelings and emotions he has made use of expressions that strike our fancy and create wonder and admiration.

Though Paṇḍitarāja has an extraordinary power of describing unsubstantial thoughts and feelings as well as objective
realities, his success as a poet lies in his power of suggestion. He is a great exponent of dhvani both in theory and practice and his first variety of Kāvya, namely Uttamottama Kāva is the dhvani-Kāvy per excellence. All varieties of dhvani-kāvy, viz., vastudhvani, rasadhvani and alāmkaradhvani would be included in his Uttamottama Kāva. But in his theory and practice, rasadhvani enjoys a predominant position and among nine rasas again, śṛngāra rasa is given a highest place. This is clear from his own statements from Āsafavilāśa -

'sārvabhaumasambandhashu sakalesu vāṁmayesviva kāvyakalāpah kāvyakalapesviva dhāniḥ

dhāniṣviva raso rasesviva śṛngāraḥ ...

Thus we shall see that Jagannātha not only affirms the supremacy of rasa-dhvani in his theory, but also he gives it a prominent place in his own creative works. In the delineation of rasa, he is however conventional like most of the Sanskrit poets. He has depicted love in both aspects - love in separation and love in union on the traditional line. The following verse is a finest specimen of love in union:

kelimanditaramāgatasya śanakairālirapaśengitaiḥ

suptāyāḥ sarusah sarojadrśah samvijanām kurvataḥ/
jānntyāpyanavijnayaiva kapatavyāmilitaksāh sakhi!

ērāntyāsītyabhidhāya vaksasi tayā pānimamāsanjitaḥ/

Bhāminīvīlāśa, 2.83.

Love in separation is delineated in the picture of a sorrowing bride -

nayanānchalahavamarśām yā na kadācit purāsēhe/

ālingitā'pi josantasthau sā gantukena dayitena/

(Bhāminīvīlāśa, 2.43).
'She who formerly could never tolerate the casting of glances, remained silent, though embraced by her beloved who was parting to a foreign land from her.'

Jagannātha excels in delineation of other sentiments too, and particularly his delineation of Karuṇa rasa is unique and deserves all praise from the aesthetic viewpoint. Thus the poet effectively describes the tragic shock which he got at the death of his beloved —

\[
\text{pratyudgata sabinayam sahasā pureva,}
\text{smaraih smarasya sacivai sarasā'valokaih/}
\text{māmadya manjuvacanaiśca vāle!}
\text{hā! lesālopī na katham śīśirī karoti/}
\text{(Bhāminīvilāsa 3/2)}
\]

'\text{O my beloved, why don’t you please me today with your sweet words, pleasing glances and smiles, which are the friend of cupid, suddenly approaching me slowly as you did in the past?'}

Although there is no scope for the realisation of heroic sentiment, in Jagannātha’s poetry which is mostly, devotional, erotic and didactic in nature, there are however some verses depicting dayāvīra, kṣamāvīra etc. The verse cited below is a finest specimen of emotion depicting kṣamāvīra —

\[
\text{api bahaladahanajālammūrdnī repurme nirantaram dhāmatu/}
\text{pātaye tāśidhāramahamanumātram kincidavabhāse/}
\text{(Bhāminīvilāsa, 4/28).}
\]

'Let my enemy enkindle a big fire on my head or through the sharp edge of a sword, yet I shall not raise a single protest.'
The bulk of Jagannātha's poetry is devotional. But they are not mere exposition of religious emotions; they are the aesthetic expressions of a devout bhakta. Though Bengal Vaisnava writers accepted bhakti (devotion) as a rasa, Sanskrit rhetoricians have denied that status to Bhakti. According to them it is a bhāva only. Jagannātha too, accepts it as a bhāva. However in the entire body of the devotional verses of his Sāntavilāsa, the poet as a votary pays his homage to his personal God with a mind free from pride and eyes full of tears indicating love for Him. The poet implores with all earnestness to destroy his sin and to give him light. His instinctive religiosity, spirit of dedication and emotion of love for God are expressed through the verses of his Sāntavilāsa. A finest specimen of religious sentiment is betrayed by the following verse:

\[
\text{jagajjālamjyotsnāmaya
vasudhabhir jatilaya
nāmām santapatnām}
\text{tribhodama
sadyah prasāmayan/}
\text{sritō vṛndāranyanna
nāmān yātāravya
rājadhakṣa
nabīno jaladharah//}
\text{(Bhāminīvīlāsa 4/5)}
\]

Filling the whole of universe with new ambrosia of the rays of the moon and mitigating the sufferings of the people immediately, may the cloud taking shelter in the Vṛndā forest and surrounded by gods, remove my mental gloom.

Along with rasadhvani, bhāva, rasābhāsa, bhāvābhāsa etc. also are ably delineated by our Paṇḍitarāja with the consequents, or external manifestations and transitory feelings. Thus bhāvadhani is illustrated by the following verse:
'(That time 0 friend! my beloved unfortunately disappeared from my view, my organs lost their zeal for work.)

There is a brilliant picture of a newly married lady frightened at the embrace of her husband. This is an illustration of Srngārabhāsa -

\[
\begin{align*}
&\text{bhujapanjare grhita navparinIta varena rahasi badhuh} / \\
&tatkālajālapatitā balakurangīva bepate nītaram/ \\
\end{align*}
\]

(Īśānivilāsa 2/36)

'Being embraced by the bridegroom, the newly married bride began to tremble, like a young fawn caught in a net instaneously.'

Panditarṣa is a great master of alāmākāras and he has introduced them in his poetry with perfect skill. According to him alāmākāras are not mere external beautification; they add charm to the suggested sense in poetry when properly used. In Jagannātha's poetry, they enjoy a proper placing and so they add charm to poetry. His use of them is natural and effortless and so it is graceful. He has introduced both types of alāmākāras - śabdālamākāras and arthālamākāras, though, of course, śabdālamākāras are not very prominent in his poetry. But he excels others in the use of those figures of sense. However, his poetry shows that it is marked by the balanced use of both varieties of figures - verbal and ideal. We shall refer here to the prominent figures of speech decorating his poetry.
Alliteration is the most favourite of all his verbal figures and Jagannātha has introduced it in his poetry freely with perfect skill and force. The apt use of alliteration has rendered the language of his poetry musical. The use of this figure is not an end itself, but it has served emotions and so it has become the means of realisation of rasa. The following instances of amupraṣa will show how it has brought charm to his verses:

(1) yenāmandamarande daladaravinde dhānyanayisata/
   Bhāminīvilāsa 1.9.
(2) karināmarinā harinā harināli hanyatāntu katham/
   Bhāminīvilāsa 1.49.

Another verbal figure found in his poetry is Yamaka. Though it is rare, the use of this figure is quite and pleasing. It is not introduced deliberately to produce sound effects only and as such it lends pleasing effect to his poetry. The following instance will show Jagannātha's skill in Yamaka -

śayitā sabidhe 'pyaniśvārā saphalikartumaho manorathān/
   dayitā dayitanamambujamdaramilannayanā nirīkṣate/
   Bhāminīvilāsa 2/100.

Another favourite verbal figure introduced by him is slesa (paranomasia). This figure is found generally with other figures. The verse cited above will illustrate his skill in the employment slesa with aprastuḷapraśāmsā.

Of all ideal figures, upamā (simile) finds a supreme position in the scheme of his poetic embellishment. This is quite natural, because to express idea, upamā is of highest importance.
His similes are lively and artistic; they are the products of his imaginative faculty. His wide knowledge coupled with his depth of his observation of nature and life are exhibited to the highest advantage. His standards of comparison mostly drawn from the world of nature add new colour and freshness to the object compared and as a result, they appear to be charming before the mind's eyes of the reader. A few example may be cited here. Jagannātha compares the beauty of the teeth tinged with the rays of the red lips with Kesara flowers. The curl hair of the heroine falling from her cheeks upon her breasts looks like a snake touching Meru from the disc of the moon. The face of the deer-eyed lady covered by her black garment looks like the moon reflected on the deep water of the Yamunā.

Utpreksā (poetical fancy) is another favourite figure of Jagannātha in his scheme of embellishment. He employs it in the depiction of female beauty. Thus the two breasts of a lady increased in proportion due to the pleasure of mutual contact and the waist being unable to tolerate it, attains thinness as it were. A pearl necklace on the bosom of a love-lorn lady is described thus:

\[
\text{vīyogabahnikunde 'smin hrdaye te bī yogini/}
\text{priyāsangasukhāyeva muktāharastapasyat/}
\]

\[\text{Bhaminīvilāsa 2.147.}\]

He also employs this figure in his fanciful description and the

9. Bhaminīvilāsa 2.120.
10. ibid., 2.129.
11. ibid., 2.128.
12. ibid., 2.144.
use of this figure renders the object described a vividness and
new light. Thus the King of Kamarūpa is described thus -

'dvīnetr iva vāsavaḥ karayugo vivaśwāniwa'  
(Prāṇābharaṇa verse 22)

Rūpaka (metaphor) is another alāmkāra where Panditarāja
equally excels in. He carefully employs this figure to bear upon
the tone of situation that he wants to present. The subtle use
of rūpaka in his metaphysical and didactic verses delights the
mind of the reader -

ānanda: mṛgadābagnih sīlasākhima dadvipaḥ/  
jnānadipamahāvāyurayamkhalā: samāgamaḥ//  
(Bhāminīvilāsa 1.107)

'The company with the wicked is a fire conflagration for the deer
in the form of delight, an elephant in ruts for trees in the form
of character and a gale for the lamp of knowledge.'

Aprastutapraśamāsā also occupies an important position in
Jagannātha's scheme of ornamentation. He has used this figure in
the didactic verses to suggest moral philosophy. His another de-
vice of bringing some moral teaching consists in the employment
of the figure prativastupama. We come across such instances in
the gnomic verses of his Bhāminīvilāsa -

khalāstu kusālāh sādhuḥ pratyāhakarmāni/  
nipunāḥ phānīnaḥ prāṇanapahartunnirāgasām//  
(Bhāminīvilāsa 1.108)

The wicked persons are adept in putting obstacles on the act of
doing good to others. The serpents are expert in taking way the
lives of the innocent.
Vyatirek (contrast) is employed to describe physical charm of a lady:

aruṇamapi bidrumadrumāṇḍula, tarancāpi kisalayambāle/
adharikaroṭi nitarantavāḍharo mahurimāṭisayāt//
(Bhāminivilāsa 2.87)

Jagannātha's poetry abounds in numerous figures of speech. But while introducing these figures, he has not sacrificed poetic ideas for rhetorical excess. He believes that alamkāras contribute in effecting the delineation of the emotional moods. So his poetry shows a fine adjustment of word and sense. But his success as a poet lies in the fact that, in his poetry, all poetic elements like rasa, alamkāra, guṇas etc. are subdued to create a harmony of artistic perfection. He has a perfect command over language and can write in simple, chaste and melodious style. He avoids all artificial devices and superfluous convention of the later Sanskrit. As a matter of fact, his poems are characterised by brevity and perspicuity. He possesses a peculiar power of forming short sentences in quick succession. He has a rich store of words, both simple and compound, and he has deliberately attuned them and enlivened them with the haunting poetic suggestion. His proper use of words at proper place gives his poetry a clarity and felicity of expression. There are many idioms and phrases in Pandita-rāja's writings which haunt the memory of readers even after lapse of time. A few lines here may be cited from his Bhāminivilāsa:

(1) 'nisnātō'pi ca vedānte sādhutvamanaiti durjanah/'
(2) nirguṇah śovate naiva bipulaḍambaro'pi na/
(3) 'āmado na hi kasturyāḥ saphthen vibhāvyate'/>
Another important feature of Sanskrit literary style is the use of the gunas (excellences) in poetry. Panditaraṇāja has accepted three gunas, namely, mādhurya, prasāda and ojas in theory, but in practice he has illustrated all the ten gunas of the ancient rhetoricians. His style, in terms of Sanskrit poetics, may be called Vaidarbhi which, according to Dandin, is characterised by ten gunas. We shall illustrate here some of the excellences used by the poet.

The most important excellence, which Jagannātha embodies in his poetry is prasāda. He uses the term in their conventional meaning and so are easily understood. His diction in his Bhāminīvilāsa is characterised by the prasāda (perspicuity of meaning). As an illustration of this, the following verse may be cited:

\[
gurumadhyagata maya natangi
nihatā nirajakorakena mandaṃ/
darakundalatandavannatabhrū-
latikammāmavalokya ghūrṇitasit//
\]

(Bhāminīvilāsa 2.17)

Another prominent excellence in Jagannātha's poetry is mādhurya or sweetness. This excellence belongs both to word and sense. Jagannātha's conception of sweetness of sense differs from that of other rhetoricians. Actually his definition of mādhurya as an arthaguna refers to the very poetic art which poets employ to add aesthetic charm to their poetry. Generally mādhurya or sweetness consists in the use of appropriate letters suggesting aesthetic joy (rasa) in poetry. This may be illustrated by the following

\[
13. Kavyādarsa 1.41-42.
\]
'Beholding the smiling face of the damsel on the bank and the blooming lotuses in water, the swarm of foolish bees, greedy of honey, runs both sides.'

His verbal figure mādhurya is a word-sequence and it has given his writing an elegance with alliteration. The same remark is applied to other excellences of words; they have added charm and gracefulness to his poetry. The following verse will aptly illustrate the verbal beauty of his composition -

nīrre tarunyā badanam sahāsam
nīre sarojam miladbikāśam/
ālokya dhāvatyubhayatra mugdhā
marandalubdhā 'likisoramātā//'

(Bhāminīvilāsa 2.20)

Thus Jagannathā's position as a poet will remain unique for the literary standard he has cultivated in his poetry. No later Sanskrit poet can approach him in point of measured word which he has marvelled gracefully in his Bhāminīvilasa. His diction is rich and elevated; his happy use of words and phrases and delightful twists of expression to suit various figures of speech have lent a peculiar charm to his poetry. Even in his use of alliteration of which the poet is very fond, he is not extravagant
to employ it as a mere verbal trick. He has introduced it in a finished form inseparable from the poetic expression and thus it results in fine adjustment of sound and sense. The apt choice of words and their harmony with haunting suggestion renders his diction a felicity and clarity and for this poetic art Panditarāja earns high position in the imposing gallery of Sanskrit poets.

We shall close this chapter on Panditarāja's as a poet and critic with brief reference to his prose style which he adopts in his Āsaf-vilāsa, a panegyric written to eulogise his patron Nawab Āsaf Khān. It is an ākhyāyikā written in prose along with some verses. The prose structure of this panegyric might be modelled on that of Samudragupta written by Harisena on a stone-piller at Allahabad. The writer here seems to have been influenced by the great prose writers in Sanskrit literature like Bāna, Subandhu and Dāndin. But the works of these authors have a narrative with some character and Jagannātha's ākhyāyikā has no such narrative and also ends abruptly. In his writing, he uses long sentences with verbal complexities. Alliteration, pun and all other verbal tricks are introduced in a long sentence. Such instances of verbal dexterity are found very often in Sanskrit Prose Kāvyā. But unwearied use of them in a small narrative destroys the very purpose for which they are used. Unwearied use of them in a small narrative destroys their very purpose. The writer, however, cultivated a clever manipulation of words and produces marvellous

sound effect by the use of alliteration. Such hyperbolic mannerism pervades the Ásafvilasa and the manner gets the upper hand of matter. Thus Jagannátha, a poet of considerable eminence is not successful as a prose writer. Like Bânabhatta who could not prove himself successful in verse writing, Jagannátha also shares the same fate when he intrudes in a field foreign to his taste and genius, i.e., the field of prose composition.