of the classical periods harmonised the epic and popular lyric elements in their poetical compositions and some poets eulogised their patron kings in their works. Thus Sanskrit Poetry reached the highest peak of success in the classical age, i.e., the Gupta Age when Kālidāsa the immortal poet of India flourished. This great literary tradition was carried forward in subsequent periods by the celebrated poets like Bhāravi, Wāgha, Śrī Harṣa and others. In modern period, there was a tremendous change in social and political condition of India. The prevailing conditions of the period were not at all congenial to inspire poets to write poetry in a sustained manner. So during this period poetic activity in India suffered a great setback for want of patronage. Those unfortunate poets who could receive no patronage still wrote Sanskrit poems and their compositions were mostly detached verses bearing the title muktakas, kulakas, satakas, labarls etc.

In the history of Sanskrit Literature we find many giant writers in whom is a remarkable blending of creative genius with critical wisdom. Indian literary tradition does not consider poetical creation and aesthetic appreciation as two distinct faculties. They are independent aspects. But they are blended together in the mind of the talented poets. Vālmikī, the first poet in India, is, also, in a certain sense, an aesthete. Kālidāsa who is regarded as the greatest poet of India is also an aesthete in true sense of the term. But the harmonious blending of creative faculty with power of aesthetic judgment is noticeable in some eminent writers like Bhāmaha, Dandin, Ānandavardhana,
Abhinavagupta and Rajasekhara. Like Mathew Arnold, Goethe and Coleridge in the west, these literary masters were both poets and critics. In this galaxy of poet-cum-critics, Jagannatha occupies a formidable position by virtue of his creative imagination and critical faculty. Although he is a writer of the modern period, no attempt worthmentioning has been so far made to make a thorough study of Panditaraja's life along with a proper estimate of the two faculties mentioned above. Of course, some attempts have been made in some editions of his Rasagangadhara and research papers to study his life and contribution to Indian Poetics. But these are merely cursory studies and there is no serious attempt to make a proper assessment of his poetry and his works on aesthetics. A critical study of such a master mind is a sacred task to be accomplished by the posterity since every student of Sanskrit Poetics is indebted to him. In the field of Sanskrit Poetry his contribution is not properly estimated in comparison with the preceding lyrical poets like Amaru, Bhartrhari, Mayura and others. Although these poets were more successful in their particular fields than Panditaraja, credit must be given to him for writing poetry in all aspects, viz., erotic, devotional and metaphysical covering a broader range of feelings and making a deeper appeal. His age no doubt synchronizes with an appearance of other literary geniuses and scholars. But Jagannatha is unparallel in the field of Sanskrit poetry on account of his dynamism and versatile intellect. He sheds a new ray of hope after a period of stagnancy in the literary field of India. In the sphere of Indian aesthetics his contribution has not been fully assessed only because he is a modern writer with a stigma attached to his name and
doctrines of traditional poetics have been firmly established. It is true that the principles of Indian poetics originating in the hoary past from the sage Bharata have been interpreted by the stalwarts like Daṇḍin, Abhinavagupta, Ānandavardhana and Appaya Dīksitā with scientific and logical accuracy. In spite of these facts we cannot underestimate the importance of Panditarāja Jaganñātha who has tried to solve the old problems from a new angle of vision. He has appreciated good poems from the aesthetic point of view but not from a mere rhetorical one. He has done this with his power of close reasoning inspired by the subtle logic of the neo-logicians and he imported the technical language of Navya Nyāya for accurate expression. Panditarāja, a versatile scholar has based Indian aesthetics on the metaphysical foundation of the Vedanta Philosophy and has done it ably with the help of technic of Navya Nyāya. His treatment of some of the poetic principles like rasa, guṇa and alāṁkāra exhibit the salient features of Indian aesthetics and adds new values to all of them. His new hypothesis of the philosophical interpretation of emotions mentioned in the Bharata's sūtra and contribution of the guṇas and alāṁkāras to accelerate the function of the power of suggestion which completes its task by removing the veil of the ultimate aesthetic pleasure is a novel one.

A Tailanga by birth, Panditarāja was brought up at Bārānasī, the centre of Sanskritic learning of India, by his father Perubhaṭṭa who was a reputed scholar almost in all branches of traditional learning. The author learnt from his father at the outset and became well-grounded in all branches of Sanskrit learning and particularly in grammar and different systems of
philosophy. Such sound basis facilitated him in later periods of his life to prove himself as a first-rate literary critic. But the most striking feature of his genius is that creative faculty and the power of reasoning were blended together in him. Such a combination is rarely noticed in India and the synthesis of these two faculties along with his personality and versatile scholarship has contributed to his development as a literary giant in modern India. Being a poet of high calibre, he wrote on varied themes, though in erotic and metaphysical poems he excelled his contemporaries. He belonged to an age which was marked by the popularity of growing Hindi literature and by the supremacy of Persian language and literature under the royal patronage. Panditarāja had to compete to win the favour of his patron with Hindi and Persian poets and to restore the glory of Sanskrit poetry to the mind of the people since Sanskrit poetry lost popularity being deprived of royal patronage. His choice of erotic theme in his Bhamini-vilāsa is due to his association with the Hindi poets of the Riti school, such as Bihāri etc. The bitter experience of a few tragic events in his personal life might have changed the course of his thinking and ultimately he resorted to Bhakti or devotion which inspired him to write devotional poetry. He also made a modest attempt to write an ākhyāyikā but the Goddess of learning did not bless him with success. All these various aspects of literary life and the vicissitudes of personal life demand a comprehensive study of the poet showing the inter relation of him with the contemporary great poets and savants of learning and his traditional ancestors.
The present thesis is an attempt to give a critical appreciation of Jagannātha’s literary works from the aesthetic point of view together with a critical estimate of him both as a poet and critic. The work is divided into eight chapters. The first chapter gives a life-sketch of Jagannātha. Though a Sanskrit scholar, he has not left much untouched about his personal history. But he has made references in the Introductory verses of the Rasagangādhara and stopped there. It is to be admitted that they do not throw sufficient light. We have, however, attempted to put the various available pieces of information into a single frame in order to get a complete biography though the main source of information is the internal evidences of his works. To understand a poet one must be acquainted with the social and cultural conditions of the times. The second part of the first chapter presents the social and cultural conditions of India in Pandītarāja’s times. The second chapter deals with the beginning with the principles of literary criticism in India and evaluates the contributions of the ancient rhetoricians beginning with Bharata. It also gives an idea of the basic background of the aesthetic doctrines of Jagannātha. The third chapter puts forward Pandītarāja’s own conception of rasa and its place in the principles of literary criticism in India. The fourth chapter discusses Jagannātha’s conception of guna together with short history of the gradual development of the concept. The fifth chapter is devoted to Jagannātha’s concept of Dhvani. The sixth chapter deals with his concept of alamkāra and here instead of dealing with innumerable figures of speech, an outline of his original approach has been sketched, showing his constructive and destructive criticism.
principles of Jagannatha from his difficult exposition in his 
Rasagangadhara.

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