CHAPTER III-

Treatment of Nature in Medieval Oriya Kavya Literature.
TREATMENT OF NATURE IN MEDIEVAL ORIYA KAVYA LITERATURE

The variegated, colourful and picturesque manifestation of Nature in Orissa has always charmed the sensitive hearts. The 'lovely sea-board', 'thick belts of coconuts and casurinas', 'well-wooded mountains and mighty rivers', 'wide valleys' and the 'shady orchards' enhance the natural beauty of the state.¹

The peaceful, tranquil and colourful hills and valleys are enriched by indescribable beauty and valuable minerals. The 'deltaic half' with mountains, 'smiling' fields around 'little villages' and the 'meandering' rivers is a source of aesthetic pleasure and thrilling sensations.²

The travellers from home and abroad are also deeply touched by the fascinating islets in Chilka lake full of aquatic fowls and attractive boats and sails.

The geographical position of Orissa has made the people develop a distinct pattern of life, art, culture and literature. The people of Orissa have been lucky enough to enjoy the fantastic display of natural beauty around them. Likewise the poets, whose observation and perception are more keen and sharp than the common
observer, fall in love with this beautiful surroundings and articulate their inner feelings through their poetic creations.

The descriptions of Nature, though at times stereotyped and mechanical are plenteously found in the epics and puranas at the dawn of Oriya literary tradition. The poets of medieval period and Riti age went on painting Nature through an uncommon verbal manipulation and unique imaginative insight. Their poetic renderings had been endowed with musicality and scholarship. Poetry like a pastime pleased the royal personage, emotionally as well as intellectually.

The poets of medieval period composed their verses in an artificial, twisted and obscure manner so as to make them incomprehensible to common readers. Yet these brain fatiguing literary output were and are liked by the readers because of their fidelity to human sentiments and passions on the one hand and the musical and alliterative style on the other.

This was an age of epic poetry and as such ornamentation was a must for this kind of versification. The abstract and subjective feelings of the authors were expressed smoothly and lucidly in an ornate style. The natural beauty when expressed by these poets out-did the original and thereby the imagination of the readers was
The readers were as poetic and fanciful as their favourite poets. The ornate poetry impressed the minds of the then sensible readers and it continues to do so till this date.

An elegant and intellectual pleasure is being derived from this type of linguistic tapestry. The poets are the craftsmen of words who hypnotize their readers by the mannerism of their verbal jugglery. Hence their depiction of Nature becomes magnificent and splendid to captivate the attention of the readers till today.

The outlandish and extravagant description of the dramatic performances in the sky, the earth and the sea make the epics attractive and unforgettable. The temporal and fragile aspect of visible Nature becomes timeless and eternal in the hands of the poets. The broken and imperfect fragments of Nature are metamorphosed into something integrated and perfect. The insignificant and the non-descript elements in Nature are made substantial and prominent by the touch of the poetic art. The 'irritating, ghastly and ugly' manifestations of Nature are painted 'beautiful and pleasing' by the poets.

Medieval age in Oriya literature begins from Sarala Das of fifteenth century and continues upto the last part of nineteenth century. In the first phase
of medieval period, i.e., sixteenth century, the poets like Arjun Das, Banamāli Dās, Narasingha Sen, Bishnu Dās, Harihar Narendra, Sishu Shankar Dās, Pratap Rāy, Debadurlabha Dās, Kārttika Dās, Dañai Dās, Purusottam Dās, Balaram Dās, Jagannāth Dās, Achyutānanda Dās, Jashobanta Dās, and Ananta Dās contributed their works for the enrichment of Oriya literature. But the discussion on their works is beside the mark in the present context because their treatment of nature does not appeal to our hearts. The later half of the medieval period, i.e. the seventeenth and eighteenth century extending upto the middle of nineteenth century, gave birth to some outstanding poets who wrote a number of epics in a grand and marvellous style. The poets of this period are Dhananjaya Bhanja, Lokanāth Bidyādhar, Bhupati Pandita, Brundābati Dāsi, Bhakta Charan, Dinakrisna, Upendra Bhanja, Brajanāth Badajena, Sadananda Kabisurya Brahman, Abhimanyu Samanta Simhana, Kabisurya Baldev Rath, Gopāl Krishna, Jadumani Mahapatra and Bhima Bhoi. They are the avant-garde in the composition of ornate poetry. In this epoch mahakavya, all of them have tried their hands in composition of epics, lyrics, odes and limericks. But the poets like Dinakrishna (1650-1701), Upendra Bhanja (1680-1720), Abhimanyu (1757-1807), Bhakta Charan (1780-1855), Jadumani (1781-1866) and Baldev Ratha (1789-1845) have essentially enriched the Kavya Literature with their monumental productions. They have had a niche in the temple of fame. Treatment of nature by them is so superb and seductive that one cannot resist the temptation of reading the passages with zest and zeal. They rightly represent the temperaments and tendencies, spirit and grandeur of the medieval Oriya poets.
Dinakrisna is the author of 'Rasakallolā', a mythological epic dwelling upon the birth, love, romance, chivalry and heroism of Lord Krisna in massive proportions. This epic creates a flood of delight and sensuous pleasure.

Upendra Bhanja has enriched the Oriya Kavya literature by his masterpieces like Baidehisha Bilāsa, Koti Brahmānda Sundari, Subhadra Parinaya, Labanayabati and Prema Sudhānidhi. His Kalākautuka, Rasika Harabali, Subarnarekha, Rasalekha, Abanā Rasataranga, and Chhānda Bhushana have also pleased the readers by their themes, diction, style and musicality. The epics are either based on mythology or imaginary tales. The elaborate conceits and verbose hyperboles, though very often obscure and unintelligible, make the readers delighted and highly pleased. The comprehensive vocabulary, unique scholarship, ornamental style and diction of Upendra Bhanja make him the Lord of Oriya poets. He stands supreme as a poet of adamantine lustre.

Abhimanyu has beautified the Oriya literature with his epics like 'Bidagdha Chintāmani', Prema Chintāmani, Sulakshanā, Premakalā and Rasabati. The first two are based on mythology and the last three on imaginary tales. His learning and style of versification enchant the readers.
Bhaktacharan has composed the epic 'Mathurā Mangal', an outstanding composition on the magnanimity, love and romance of Lord Krisna.

Jadumani's 'Prabandha Purnachandra' is a superb piece of poetic composition dealing with Lord Krisna's life and achievements. The choice of words is universally adored by the Oriya readers.

Baldev Rath has displayed his poetic talent in his epic 'Chandra-Kalā' and poetic drama 'Kishor Chandrānana Champu'. The first one deals with an imaginary story and the second one with the love and erotic gestures of Lord Krisna and Rādhā.

All the works of the poets in medieval period could not be approached here for an elaborate discussion on nature-treatment. That's why some of the representative poets and their masterpieces have been included in this dissertation. The epics like Baidehisha Bilāsa (B.B), Labanyabati (L.B), Koti Brahmaṇda Sundari (K.B.S) and Prema Sudhānīdhī (P.S) are taken from Upendra Bhanja. From other poets, a single outstanding work has been chosen. For instance, Rasakallola (R.K) by Dinakrisha; Bidagdha Chintāmani (B.C) by Abhimanyu, Mathurā Mangala (M.M) by Bhakta Charan; Prabandha Purnachandra (P.P) by Jadumani and Chandrakalā (C.K) by Baldev Rath.
The treatment of Nature in the aforementioned epics is highlighted, according to the subheadings illustrated in the previous chapter.

(A) **Nature: Detached and indifferent to the theme and characters in the epic**

The medieval poets have often regarded Nature as a mere source of aesthetic pleasure and storehouse of alluring beauty. They paint Nature objectively so as to make the surrounding unconcerned with the plot, action and characters of the epic. The **selectable landscape** seems to be indifferent to the multitude in seer and soe.

The dense forest arousing an apparent sense of fear and danger is crowded with the hermits, wild animals and warbling birds.

It is so thickly foliaged that an arrow cannot get the space to pierce. Such a forest amidst which Lord Rama, Laxman and the saint Biswāmitra are threading their way has been graphically described by Upendra Bhanja.⁴

Chandrabhānu, the hero of the epic Labanya-batī is enraptured by the beautiful landscape of the woodland where the creepers, flowers, birds and animals like stag, deer and hare seem to be cheerfully smiling and dancing. Peacocks dance and the pied crested cuckoo,
cranes, and herons fly. The flowers of different hues resemble a rainbow and the flowerbuds are honeyed.  

Baldev Rath, the poet of wit and conceit, describes a forest in an artificial and imaginative way in order to make it look like a garden with varieties of flowers, birds and animals. The description has become a catalogue of biological species. A zoo and a flower valley flash upon the imagination of the readers.

A sunrise in a pleasant and cool morning has been nicely described by Bhanja where the bloody-red sun is thought to be a newly born baby delivered by the eastern horizon resembling a she-elephant. The poet compares the soothing breeze with the fanning of elephant and the she-elephant is ready to give birth to the child, a mass of flesh smeared with blood. The early sun is also regarded as the disc of Lord Visnu which is used to dispel the demon of darkness. On another occasion a similar sunrise has been painted where the fully developed sun is taken as a vermilion dot on the forehead of the celestial elephant Airābata carrying Lord Indra on its back, who is worshipped as the deity of the eastern sky according to our mythology.

The hero of Lābanyabati enjoys a beautiful sunrise where the lotus smiles to find her partner in the
east and the poet Dinakrishna depicts a spectacular scene in the early morning with rising sun, gentle breeze, dancing flowers, cooing doves and the hiding owls.10

The sunset and afterglow make the western sky colourful and picturesque. Poets have been naturally enamoured by such marvellous sight. When the sun sets, the ruddy sheldrake and crows rush to their nests and peacocks are elated to dance. The housewives light lamps and candles to worship their deities whereas the wanton prostitutes set out to meet their sex-partners in the rendezvous.11 The setting of the sun and the rising of the moon happening simultaneously have been described as the symbols of affection and nectar respectively and the poet Abhimanyu says that Lord Brahma is balancing the two to conclude that affection and love are more valuable and dignified than the divine dish, nectar. So the sun goes down and the moon rises up.12

The depiction of seasons in medieval epics adds beauty and richness to the grand style of such works. The white lilies in Autumn are like the teeth of Airābata and people pained by the asperities of cold weather in this season opt for sunshine.13 A moonlit-night in spring, the season of merrymaking and romance, makes the poet feel that the moon, stars and night are playing the game of dust or 'holi'.14
The description of flowergardens and groves is a vital part of nature-painting. Rāvana's Ashoka garden is named Madhubana, the woodland of eternal spring which is full of fruit-bearing plants, flowering creepers and sweet singing birds. In a flowergarden, the heroine Labanyabati wanders to enjoy the breeze blowing from the mount Malaya and smell sweet smelling flowers surrounded by black-bees. The blackbees seem to warn the flowers against their rival 'wind' which attempts to ravish the flowers and snatch away their fragrance.

The garden in Champānagari with its utmost splendour and beauty has been described by the poet. The humming blackbees engaged in collecting honey are disturbed by the gentle breeze and the doves, cuckoos etc. are producing melodious notes to captivate one's auditory imagination so as to make the onlooker self-forgetful. Brundābana at the side of the river Yamuna has been beautified by the flowers like dhak, Jansia Asoka, 'champak', barleria cristate, jasmine, Oleander flower, pomegranate, passiflora, chinarose etc. which are like its ornaments.

The natural scenery of ponds, lakes and reservoirs are also painted by the Riti-poets. The pond looks beautiful because of lotus, lilies and blackbees. Upendra Bhanja uses two words i.e. 'nalini' and 'bhramare'
having a number of meanings. The former means lotus, lily, beautiful lady and pond. The latter means blackbees, confusion and whirl-pool. The black bees are ecstatic and excited to kiss the flowers. By using similar words of alliteration the poet describes that pond and retains the style of that age. The words in the first line carry different meanings than the same words in the second line.

The moon in the sky has been depicted in a spectacular manner by the poet Jadumani who compares its rising with sacrificial fire on the altar; its spots with cooled coal of the burnt firewood. The bloodless white moon moving upwards is compared with ashes. The changing of colour and the spots of the moon since its emergence have been compared with coal and ash.

(B) Nature: A Background to influence the action and emotion of characters

In the epics of medieval period, the role of Nature appears to be vital as it influences the plot and characters in that literary work. The woodlands, for instance, made Lord Rāma and Sītā quite gay and elated where Lord Rāma attracted the attention of her sweetheart to the romantic behaviour prevalent in the landscape. The golden orioles perching on the mango
trees and the lotus and lilies blooming in the pond were the beautiful objects of Nature to charm them. The lustrous eyes and smiling lips of Sita outdid the lotus and lilies.

The woodland 'Brundaban' was like the music parlour of Lord Kama-dev, the god of love, where cuckoos sang, creepers danced and peacocks crowed like percussion instruments. All these happened to provoke Lord Krisna to be romantic and unrestrained in enjoying sensual and amorous exchanges with the milk maidens.

The seasons exercise a direct influence on the psyche of the characters. Sita feels the pangs of separation in spring season when cuckoo's sweet note appears to her like thunderbolts and the humming black-bees hover round the flowers to incite her with desire for sensual pleasure. The young people in spring are excited to feel the warmth of the sex-counterpart and decorate themselves to look more attractive and smart.

The pregnant clouds in rainy season stimulate sensual urges in Labanyabati and the fire of passion burns in the hearts of lovers in general. In the summer season, the couple sleep on the roof and look at the forestfire. They imagine it to be destroying their pangs and separation as a funeral pyre. The dry rivers and
ponds embrace the buffaloes like lovers while the thirsty deer bring out their tongues from the cavity like the exhausted female after sex. The peacocks keep snakes under their feathers like prostitutes hiding their wanton lovers.

The lakes and ponds with their spectacular beauty remind the characters of their pain and pleasure. The 'pampā' lake looked like the lake of heaven with lotus, blackbees and swans engaged in creating an atmosphere of love and romance. The love-lorn heart of Lord Rāma was pained intensely and he requested the birds to inform him of his Sītā.

The characters think, feel and act according to the time of the day and night. The lascivious adulterers are cautious, careful and worried when the sunrises. The cocks crow in the morning which appear like the striking blow of a dagger to fell the trees of connubial love. The sun rises to encourage the protagonist in Labanyabati to start his journey towards Rāmeswara.

The early splendour of the newly risen sun resembles the red lips of the heroine. The hero is his duck diamond and reminded of her eyes to look at the blooming lotus in the pond. At the sight of the moon and stars in the
sky the young gallant is provoked to write love-letter to his lady-love.\(^3\) A befitting natural setting provides a congenial atmosphere for the lovers to share and to satiate concubincence mutual happiness through intimate physical contact as it happens in case of Labanyakabati who is taken to the honey-moon chamber by her play-mates and bride-maidens. The moon is like the diamond-disc of Kâmadev and the twinkling stars are the flowers in the aerial garden.\(^3\)

The united lovers are happy to see the moon and the stars in the night but the separated lovers are cursed by that surrounding. The women of grace, charm and fidelity are happy to wait for their partners whereas the lotus is depressed for her separation from the sun. The words like 'dwijarâja', 'sumanâ' and 'padmini' carry different meanings to suggest the contrasting effects of the night on human beings.\(^3\)

(C) **Nature: A mirror of human action and emotion**

Very often the internal feelings of the characters are externalized in the behaviour of natural forces. The emotions and sentiments of human beings are reflected on the natural surroundings. The human actions are deemed to have been imitated by the landscape.
At the advent of dawn the eastern quarter of the sky behaves like a prostitute who leaves the lap of the moon and adorns the arms of the sun. The lotus acts similarly to be enjoyed by blackbees although bloomed by the grace of the sun. The way of life led by wanton ladies is thus reflected on the behaviour of lotus and the eastern sky.

The playmates of Labanyabati soothe the heroine not to be alarmed at the sexual virility and aggression of the male counterpart, Chandrabhanu, by giving apt examples from the natural surroundings. The forces like that of the sun and blackbees are subdued and vanquished by tender and delicate flowers. Hence the beautiful heroine would obviously tame the aggressive and romantic partner of sex. No masculine force ever wants to destroy the feminine charm and tenderness. The male partner never harms and exploits the female counterpart in sex. Rather he is much more cautious and careful to safeguard the beauty and grace of his lady-love. This sort of delicate and affectionate behaviour is found in the plucking of flowers by human beings; economic consumption of nectar by deities and the imprisonment of blackbees in the petals of lotus.

The various types of relationship established by human beings among themselves are also found in the
elements of Nature. Spring came to Ashoka garden, where Sitā was kept by the demon Rāvana. Moonlit-night, jasmine and pleasant breeze came with the season to arouse amorous thoughts and sentiments in human beings. The beautiful figure of Sitā was reflected on the different facets of Nature. The love-lorn heroine was undergoing severe pangs of separation. Her body had the complexion of 'champak' and face paler and whiter than the moon.

In the changing pattern of seasons, summer comes like a beautiful woman and the night smiles open-jawed showing the teeth of jasmine. The blackbees like sensuous lovers kiss the flowers to suck honey. The young lovers recall their beloved's tingling ornaments hearing the shrill voice of crickets. The colour of the flower 'shālmali' symbolises the affection between lovers. The moonlit night invites the human beings to enjoy the game of love and sex.

The behaviour of birds, trees, plants and flowers resembles the lifestyle of human beings. While Rāma, Laxman and Sitā were wandering through the woodlands, they saw the river Godāvari appearing like a woman in white clothes. As a woman feels weak and walks limpingly after sex, the river flows by waving her hands in the form of waves. The lilies resemble bangles: rising and
The sinking of ruddy-goose appears to be the dangling breasts of the beloved while walking quickly to meet her lover. The sandy banks appear like the naked thighs of a woman walking hastily towards her lover. The girdle and the glances of a lady are reflected in the activities of the swimming swans and the restless blackbees hovering around the lotus.40

In 'Koti Brahmanda Sundari' the romantic gestures of the hero and heroine before the consummation of sex have been described taking after similar actions of lilies, fishes, ducks, swans, blackbees, lotus-buds and waves resembling the glances, moving eyes, arrows of love, oscillating braid and embracing of the breasts respectively.41

The miseries of lovers in separation get adequate articulation with apt references to natural factors. Labanyabati regards the voice of cuckoo as the call of her lover. She rushes to the creepers, embraces the branches; kisses the flowers and leaves again and again. The flowers and leaves of the creepers resemble her teeth and lips respectively. She reacts to the cuckoo's melodious note in such an emotional manner.42

The hopelessness of separated lovers has been rightly described as the miseries of a thirsty
swallow opening its mouth to drink the rain-drops while they are swept away by a sudden blast of wind.\(^{43}\)

After the departure of Krisna from Gopa, Radha and the milk maidens are tortured owing to the separation. Their pangs are reflected in the river Yamuna, the trees in forest Brundaban, and the township of Gopa. All of them appear dry, dull, pale, dead and lifeless.\(^{44}\)

The conditions of the milk-maidens, the inhabitants of Gopa and the locality itself have been like woodlands after spring, rivers after rainy season, the moon in the dark fortnight, lotus in dew-drops and lilies without the moon.\(^{45}\)

While the milk-maidens see Lord Krisna, they feel like lotus in sunrise, cuckoo in spring, peacock in rainy season.\(^{46}\) They feel happy, excited, elated and self forgetful at the very sight of Krisna.

The behaviour of natural elements evoke certain feelings in the milk-maidens. They also seem to react to the pleasure and elated sensations of the young milk maidens. The water, lotus, ripples and small fishes in the lake remind the maidens of Krisna's colour, eyes, feet, nail, eyebrows and winking glances.\(^{47}\)
While Duti, the intimate mate of Radhā acting as the go-between for Lord Krisna and herself, talks to her about Krisna, the sunsets. The sun-set corresponds to the sentiments of the heroine. The splendid global form of the setting sun appears like a fruit of love supplied by Kāmādev. The hearts and minds become sensuous and romantic to meet the opposite sexes.

Radhā thinks that she can never be free from the bondage of love towards Krisna as lotus, lily and peacock cannot be free from the snare of the sun, the moon and the cloud respectively. She wants to justify her deep proclivity towards her great lover, Krisna. She is not prepared to accept her separation from Krisna as a fact of life.

(D) Nature: Animated and personified

Nature, by the medieval poets, has been thoroughly animated and it is endowed with human feelings and emotions. The forms and features of Nature feel, act and react like human beings. They express deep concern over the activities and affairs of mankind.

The eastern quarter in early sunrise acts like a woman stripping off blue clothes to put on red
one to welcome the god of light, the sun. The moving blackbees amidst the cluster of lotus flowers are nothing but the quick glances of the lady to meet her gallant lover.  

The evening has been personified as 'Rāhu', who covers the sun to devour and looks red with the blood of sun. Further, the approaching darkness is the black dress of evening, a woman.  

Sun-set by Bhanja is nicely depicted as the proper moment for the marriage of Lord Rāma and Sitā. Sun returns home to meet his sweet-heart. It is also thought to be the copper plate dipped into the sea by the Divine creator to solemnise the wedding. The moon is regarded as the silver plate carried by the Eastern-lady and the black spots are the small blades of tender grass (cynodom dactylar) arranged in order to adore the couple.  

In a summer night the moon has been delineated as the husband of the stars. The night has been treated as a woman ready to be decorated with the dust of musk in the crystal box, i.e., the spots in the moon. The poet has depicted the moon as the disc of Kāmadev, the God of love, which is thrown to chop the conjugal pleasure of ruddy goose into pieces.  

The husband i.e.,
moon, is to offer a garland of white tulip to his wife and soothe her by his pleasant beams. The wife, i.e. earth who was tortured by scorching sunrays during day-time feels delighted to have the delicate touch of cold moon beams.

At the time of sunset, the western sky acts like a merchant who opens a coral lid in the form of setting sun to exhibit his pearls and gems scattered in the shape of stars.  

In another context the western quarter in evening has been presented as a lady to welcome Lord Rāma and Krishna with the gift of blood-stone in a plate. The flickering sunrays are treated as the flame of lamp arranged in the plate to welcome them.  

The moon, lily, himalayanpatridge, cloud and swallow are all humanised in respect of their conjugal and amorous attachment.  

Cloud is employed as a messenger by Lord Rāma to communicate his feelings to his sweet-heart, Sītā. Cloud is requested not to take strong wind with him which may sweep away the thin body of the lady-love. The cloud must not frighten her by thundering sounds. He should advise her to pray Lord Shiva to get rid of the blind god of love, Kāmadev.
The love-lorn prince, Chandrabhanu, sends the cloud to his beloved to narrate his plight and pathos in front of the heroine. He is awfully tortured by rainy season, the ghastly force of death, because sensual sentiments are aroused in him at the crucial moment of separation.  

Often the natural elements like the cloud, the moon and sesame feel frustrated when they fail to be compared with the charm and grace of human characters. Cloud is said to have shed tear in the form of rain drops because it is offended by the black hair of the heroine.  

In spring, the trees, creepers, black-bees and flowers act like human beings. They are transformed to young, romantic beings engaged in kissing and embracing the beloved ones. The plants and creepers like jasmine, white tulip etc. become beautiful, matured and sex-provoking. Their fragrance and sweet honey intoxicate the blackbees who rush to the flowers like lewd profligates running to wanton women engaged in selling liquor and wine. The plant 'ketaki' (pandanus odoratissimus) like a chaste lady disallow the blackbees. The wind like a husband touches and undresses the flower-plants.  

The beauty of Labanyabati was adored by the plants in the garden and gems of flowers were strewn at
the feet of the heroine. The plants threw the pollen
of flowers as the dust of camphor and fanned the heroine
with rustling leaves. Thus, Nature in the garden acts
as a servant and adores, welcomes and serves Labanyabati.

The woodland has various birds acting as
priests to chant heavenly hymns on the marriage of Rati
and Kāmādeva, the goddess and god of love. The wind plays
the trumpet of stramoni flower and the bud of white
janya flower tulip is blown as conch. The blackbees produce sweet

The woodland Brundāban anxiously waits to
give a warm reception to Sri Radhā and Krisna. The

Elsewhere the woodland is delineated as a
beautiful lady. Diospyrus tomentosa, lotus, wag-tail,
beak of parrot, wind, white tulip, 'badhuli' flower, water
lily, 'pātali' flower, 'ketaki' (pandanus odoratissimus)
and 'sirisha' flower are like the hair, face, eyes, nose,
respiration, smile, lips, teeth, ears, complexion and
the softness of the lady respectively. The arms, fingers,
nails, navel point and the thighs of the lady are being
represented by the stem of lotus, buds of champak,
jasminum arborescens, well and banana trees respectively.
Almost all the limbs of a lady are having analogous features in the woodlands.\(^{64}\)

**(E) Nature: A Reminder of one's culture and heritage**

The poets of this period are considerably conscious of our rich culture, tradition and heritage. The vedic culture built by saints and seers is being glorified by these poets. All types of animals accommodate in a forest with mutual love and affection because of the benign presence and blessings of the hermits. The very Nature of the forest becomes the witness of the Indian culture of love and non-violence.\(^{65}\)

'Raibata' mountain is the abode of great saints like Matanga, Kumbha, Agasti, Bhrugu, Kapila, Marichi, Sândilya, Kaushika, Bharadwāja, Shuka, Harita, Barāh, Rāma and Shatānanda. The names of these saints are also similar to the names of different trees, birds and animals who live in the forest.\(^{66}\)

The hermitage of Agastya pervades the entire forest with beauty, peace, non-violence, friendliness and fearlessness. The birds and animals enjoy mutual love and attachment without fostering fear and animosity.\(^{67}\) Even there is no hostility between snake and peacock; lion and elephant; tiger and deer. The calves, strangely enough, happily suck the milk of buffalos.
The beauty of Labanyabati is being illustrated by the images from Nature which are the symbols of good omen as believed by the Indians. We have treasured certain blind beliefs which are mingled in our way of life. Some external features are treated either as good omen or bad omen, symbol of good fortune or misfortune. The festoon of tender leaves, fishes, movement of swan, dove's cooing, banana plants, betel nut etc. are the signs of auspicious occasion and symbols of good luck for the onlookers. The charm of the lady with all these qualities as well as our common prejudiced notions is being expressed by the help of natural symbols.

(F) **Nature: Cruel, Treacherous and Deceptive**

At times the forms and forces of Nature appear to be treacherous and deceptive to the eyes of the characters. They behave in a merciless and hostile way remaining indifferent to the sufferings of human characters.

Lord Rāma finds the plants and creepers laughing at him after the abduction of his sweetheart, Sītā. Instead of sympathizing with him, they seem to show the teeth in the form of buds and flowers in a cruel manner.
The blackbees sucking honey from the flower 'niäli' make Lord Räma pine for his separated wife and thereby his pangs become intensified and intolerable.\textsuperscript{70}

Läbanyabati while pining for love and romance looks at the vernal wind and finds it behaving in a heartless manner because it makes her excited and tormented by the pangs of separation.\textsuperscript{71} The wind becomes as harmful and cruel as a poisonous snake because it makes her restless and tortured.

In Rasakallola, the poet nicely delineates the painful effects of scorching sunrays on the pedestrians who walk like the steaming and stamping horse in a battleground.\textsuperscript{72}

Due to intolerable heat in summer, cobra takes shelter under the peacock's train mistaking it to be the shade of 'täpichha' (diospyrus tomentosa). On the other hand the peacock is so confused that it mistakes the cobra to be a stem of lotus, so cold and soothing.\textsuperscript{73}

The blackbees wrongly take the red beaks of parrots to be dhak flowers and the parrots mistake the blackbees to be the drops of muddy water and open their beaks to drink. They are thus confused because of excess heat in summer.\textsuperscript{74}
Nature, by medieval Oriya poets, has been frequently used as the storehouse of similes, metaphors, images and symbols. Out of innumerable instances some worthmentioning have been taken into account.

The fragrance of lotus and the charm of the heavenly flower 'pārijāta' would appear negligible in comparison to the fragrant and beautiful appearance of Sītā. 75

The beautiful faces of Lābanyabatī and her playmates are treated as lotuses which attract blackbees and himalayan patridge to kiss them.76

The teeth, laughter and fragrance of Kotibrahmānda Sundāri have been compared with refined diamond, fully-bloomed water-lily and lotus respectively.77

The poet Bhaktacharan compares the eyes, face, colour, breasts, teeth, smile, movement and voice of Rādhā with the bird 'Chakora', the moon, 'Chāmikara', 'Kumbha' of elephant, seeds of pomegranates, moon-beams, swan and flute respectively.78

Chandrakalā's beauty corresponds to that of a pond decked with fish, lotus, redgoose, moss, whirlpool, ripples, sweet water and tortoise, etc.79
Upendra also paints the beauties of ladies and ponds making them one and indistinguishable. Lilies, fishes and lotuses in the pond correspond to the smile, eyes and face of Labanyabati. The buttocks and breasts are like banks of the pond and the couple of ruddy goose respectively. The blackbees and swan are like black hair and charming gait of the heroine. Stomach and navel appear like leaf of lotus and the shape of whirlpool.

The body of a milkmaiden is like the pond of Kāmādev, the god of love. The clean water, green 'saibāla', lotus, fishes, redgoose and lily correspond to the maiden's complexion, hair, face, eyes, breasts and nails respectively.

Sitā, sprawling on the bed, looks like a blooming lotus in the pond. The erotic postures at the time of honey-moon are like sandbanks in the pond. Sounding of the ornaments resemble the sweet notes of swan. Her necklace with pearls appear like the twinkling stars.

The hero acts like an elephant while he drags the heroine in an embracing gesture. She is treated as a lotus and her arms as the stem of lotus.

The vermilion dot on the forehead of Labanyabati looks like the strange recline of the sun
on the lap of the moon and the apple of the eye looks like blackbees moving around a lotus.  

Baldev Ratha treats the eyes of Chandrakala to be superior to the vernal lotus and swimming fish. The apple in the eye seems to be made up of blue gems.

At the time of wedding, Labanyabati looks moon-faced and fawn-eyed. The moving apple appears like blackbee and the eye like lotus.

The angry eyes of Lord Rama at the indifferent behaviour of Baruna, the god of sea, have been compared with red-lotus in the river Yamuna. The movement of the eye-brow appears like tossing mass of moss and the colour of his skin resembles the blue water.

While the marriage of Lord Rama and Sita was solemnized, Sita was so engrossed in looking at the reflection of Rama's face on her bangles that she did not want to look at the real face of her man. This behaviour has been compared with the behaviour of himalayan patridge while looking at the reflection of moon on the water by hiding itself in the thick foliage.

The swelling nostrils of the heroine Labanyabati were much more attractive than the sesamum flower and it worked like beldows to make man excited by
lighting the fire of passion. The jasmine-decorated chignon of the dark hair laughed at the star-studded darknight.\(^{89}\)

The lotus-eye of Rādhā was extremely pleased to look at the red feet of Krisna appearing like early sun. Her pleasure was like the ocean, face was like the moon and the passionate feelings of Krisna appeared like the waves in a sea.\(^ {90}\)

The romantic hero addresses his sweetheart, Chandrakalā, as 'moon', 'cloud', 'spring', lily or lotus and terms himself as 'chakora', 'swallow', blackbee, fish etc.\(^ {91}\)

The heroine Sītā, after sex in the sleepless night on the occasion of honey-moon, walks like a pregnant swan moving on the leaf of lotus. This suggests that the feet of the heroine resemble lotus and consequently the blackbees rush to the footprints as they carry the smell of lotus.\(^ {92}\)

The condition of the love-lorn milk-maidens in Gopa after the separation of Lord Krisna has been aptly described by the poet taking images from Nature. They have become as tortured and agonized as tender 'sirisha' flower and 'gangashiuli' in the season of rain and summer respectively.\(^ {93}\)
The attainment of puberty by a girl brings certain changes in her behaviour. The heroine Labanyabati grows to maturity in age. Her voice becomes as sweet as cuckoo, nail as beautiful as 'niäli' flower, breasts as pointed and erect as blooming lotus and body as attractive as 'ketaki' (pandanus odoratissimus).

Full-bloomed youth of Labanyabati has been fantastically compared with the congregation of sixteen varieties of flowers. The different parts of her body correspond to different flowers in respect of their grace and beauty. The similes are as follows - Nose like sesameum; teeth like jasmine; face like white lotus; upper lips, hair and smell of body with red lotus, blue lotus and rosy lotus respectively; smile like water lily; lower lip like 'badhuli' flower; ears, nails and fingers like 'päta11', 'niäli' and 'champak' (michelea) respectively; body, eyes, colour, forehead and palm like 'shirisha' 'lily', 'shana', 'ashoka' (Ranesia Asoka) and china-rose respectively.

Rādhā's mincing steps are more alluring and graceful than that of a swan. While she reclines, she resembles a golden creeper. Her feet appear like lotus blooming on earth.

The rhythmic movements of a dancing lady correspond to the oscillation of a flowering plant. The
drops of sweat are like drops of honey and the locks of hair are like cluster of blackbees. The raised arms act like the trunk of an elephant intending to uproot the lotus of man's patience.  

The huge breasts of Radhā are like mountains in the horizon obstructing the eyes of lotus to glance at the sun-like feet of the lady. The line of hair stretching from the cleavage to the navel is compared with a chain to tie the elephant and further compared to a black cobra moving to enter the hole escaping the 'petikā' (box) of breasts.

The hero Chandrabhānu compares his deep love towards the heroine with the attachment between the sun and lotus, the cloud and swallow, the moon and lily. His love is even stronger than theirs.

Even in dreams, the characters compare their darlings in terms of natural beauties. Lord Krisna dreams of Radhā having a face like lotus and the locks of curly hair like blackbees. The ornaments on the forehead resemble the emergence of the moon from under the black clouds. The golden chain around the head looks like flashes of lightning amidst the patches of cloud.

Sages, gods, goddesses, princes, and scenes on the battle ground are also described by the poets with
the help of imagery taken from Nature. The sage with saffron beard and hair covered with ashes appears like a fog-covered 'geru' hill, i.e. a hill of rocks with saffron colour. The face with grey beard seems like the moon with a halo around it.\textsuperscript{101}

The yellow garment covering the blue body of Krisna looks like lightning in the dark clouds. The lock of hair seems like rainbow. Eye-brows are like the bow of K\={a}m\=adev, the god of love and the glances are the arrows arranged on the string of the collyrium-line. Nose, lips and ear-rings are like til flower (sesamum), hibiscus and the orb of sun respectively. Teeth resemble the pomegranate seeds and the glaze of his face overshadows the charm of the moon.\textsuperscript{102}

The princes Balr\=am and Krisna are having contrasting complexions of white and blue respectively. The whiteness of Balr\=am undermined the whiteness of lily, camphor, cow-milk, conch, mount Kail\=as, water of Ganges, silver, crystal, snow, foam in the ocean and the moon. On the other hand the dark skin of Lord Krisna defeated the blackness of blue lily, collyrium, the flower 'tam\=al\=a', black clouds, dark night and thick darkness.\textsuperscript{103}

The battleground resembles rainy season. The arrows move like torrents of water; the bows are
like rainbows; the noisy horrible sounds are like thunderbolts; the dazzling swords appear like flashes of lightning and the bullets from huge catapults look like hail-storm.  

Thus we can fairly say that the images drawn from Nature have helped the medieval poets to a considerable extent in depicting anything, any person, any incident and for that matter any experience coming under the purview of their poetic renderings. Their descriptions very often seem to be affected by verbosity, verbal jugglery and exaggeration. The use of language in such a free, unrestricted and extravagant manner is unique in the history of Oriya Literature.
REFERENCES

   Chap. XIV, p. 214
   "A land with a long, lovely sea-board, blue, gold, and verdant, with thick belts of coconuts and casurinas, with its extensive hinter land picture-squeely intersected by well-wooded mountains and mighty rivers, its wide valleys covered with either thick forests or rich, intensely cultivated paddy fields or shady orchards".

2. Ibid
   "The deltaic half ...... is still a poem of thrills with endless chains of blue mountains standing in serrated rows, with smiling, cultivated fields extending un-interruptededly upto the sky-line, with peaceful little villages nestling amidst evergreen clusters of giant tropical trees, and with rivers, big and small, meandering their capricious courses down to the sea".

   "The Nature outside may sometimes become irritating, ghastly and ugly for us. But when it is painted in the poetry, it always appears beautiful and pleasing. When we actually look at patches of cloud, we try to find a shelter to save us from rain; when we really see a fragrant blossom, we try to pluck it and decorate the drawing room with its bunches. But do we think so when we find such elements in
literature? Rather we go through the description again and again to derive immense pleasure. We become delighted”.

4. Upendra Bhanja "Baidehisha Bilāsa" - "benikule mahāraṇya satyabāke hina, bighana pasu nā human. samuhe satyabāke purna ye (14) bāji gāmya sthāna nohe sarba samayare, bāji rāji kriḍā kare bigata bhayare". (15)
   (canto IV - St. 14 & 15)

5. Upendra Bhanja 'Labanyabati' -
   "Chandrika teki nācanti keki, Urāhwaru Khasuchanti Cātaki, Jahin tamāla tanuku tarki jaladakari ye, amlāna gulma bālmika mata, kusuma pita ranga asita, śrenibhutare se puruhuta kodandapāni ye, māṭa dwirāda nāda uccare sobhiye, Campā sampāka sampāku sama labhi ye, bakula makaranda baraše dhāruka kekābāṇiki ghoše bakāli gata āgata baśe swābhābe sobhiye"
   (Canto XXIV - St. 9)

6. Baladev Rath 'Chandrakalā' -
   "dālimba jambhira lembu jambubarakoli kamalā nāga ranga, ebambidha mahiruha byuhe jahin nanā kusumalata sanga, Campā kesāra, punnāga malli churianā, panira āsoka jāti kuruntaka kaṇṭaka sebati sumanā (28) yūthikā niāli madhabī pātali asita italā palāsa,"
7. Upendra Bhanja 'Baidehisha Bilāsa' -
"bāsaba diga abhramu kariṇi
byajana kalā rakta pinḍa jāni,
biśwa sabitāra diśi āsilā,
bince karne śita bata se helā. (30)
bichchedana kari tamaku ki se,
bilepita cakra rakata base,
bancile bhaye luci rātricara,
bināśa kāla ārāmbha āmbhara". (31)
(Canto VI. St. 30 & 31)

8. Ibid
"bidhwansana tamasa kramase
bikarttana ude hoi āse,
9. Upendra Bhanja 'Labanyabati' -
"aruna mandala ude tuti nāhin kichi,
kāli bāruṇi sebibā ranga āji achi ye.
kakubha prāṅgane nija pati bije cāhin,
padmini hasilā dara mukulita hoi ye."
(Canto XXVIII, St. 2)

10. Dinakrishna 'Rasakallola' -
"kusumagandha gheni sugandha -
-baha sadhīre bahe,
kalesītala hṛdayasthala
  moti mālā nibahe,
kala kujita kale kapota
  rati kujita prāye,
kākaku dāri kāka bairi
  krote prabesā hoe."
(Canto XIV, St. 19)

11. Upendra Bhanja 'Labanyabati' -
"sarasadma cakrabaka kale padma
  abaloka maṇi sārbari,
rathāṅga nāde kalāpi nāce mode
  kulatā hele abhisāri,
kākare, nilayagati līlā kare
kulaPalika bālikā dipālikā
puramanankare jālile."

(Canto XXIII, St. 38)

12. Abhimanyu 'Bidagdha Chintāmani'

"bicāri ki pādmajoni sudhā amurāga gheni
biswatulanāre tuli kalanā kare,
uswāsa bhāga uṭhīlā garuā talaku galā
ucca nica nicaucca jaṇā bidhire,
sudhā amurāga sangate,
sari kari parība bolake kemante."

(Canto XXX, St. 2)

13. Upendra Bhanja 'Baidehisha Bilāsa'

"bibhrājita hoi kunda dantire
bilāsa raci bana parbatare,
brusti tuṣāra madakaṇa kare
balāilā ati ādara sure,
bāsabara snehi,
bālā mānasa kampana karāi".

(Canto XXXI, St. 23)

14. Upendra Bhanja 'Koti Brahmānda Sundari'

"Snehapūrṇare candra candracārṇare
khelile tārāli sangate,
trijāmā rāmā syāmā ati-sāyare
kasturikā dali phingante,
se dhuli, se hi leutāi māile,
nīsanke candrikā ankakari anke
līlā bilāsa ki thoile"

(Canto VI, St. 10)

15. Upendra Bhanja 'Baidehisha Bilāsa'

"basati se basantara sakala kālare,
bikhana nāma lekhana madhubana kare ye."
bibidha taruna tarulata cāruati,
bandhāyā nāhin sarbe phalabanta puspabati ye.
bibhābasu ansa pasu nāhin patraghance,
bihari bihage panjaristha sōbhā race ye".

(Canto XXXVI, St. 1)

16. Upendra Bhanja 'Lābanyabati' -
"malaya sikhari siri corikari bahilāṇi manda samira,
sumanāṅkāsā ca rāṇi nebāti boli kahilāṇi bhramara,
kesāra, kesāre helāṇi manjula,
kesāre mandāna karibā bhalire
phutilāṇi kete banjula."

(Canto V, St. 2)

17. Upendra Bhanja 'Koti Brahmānda Sundari' -
"banita janita ananga kare, mandamanda gandhabaha bihare,
puşpa pusparasa patana ati, rāṇa rāṇa bole
bhramara panti,
kuhukuhu karuchanti kokila, hū hū hū hā kare
kapota kula.
śubhuchi puṇi kinnari gitā, lobhuachi tahi
bisesā cītta."

(Canto - II , St. 57 & 58)

18. Dinakrishna 'Rasakallola' -
"kimsūka, asūka, campā, kurubaka
karanā, kesāra kesāra,
kṛbēlli, malli, mādhabi, churianā,
hema ketaki karabira
karaka, ādi kṛtamāla, tamāla
kusumabhare manohara mandāra
bakula rasāla rasāla."

(Canto XII , St. 22)
19. Upendra Bhanja 'Labanjabati' -
"dekhare nalini nalini nalini re purita, 
bhramanti bhramare bhramare bhramare ye sobhita."
(Canto VI, St. 18)

20. Ibid
"ahimakara tapa nase sobha sarasa cakre, 
ahimakara tapa nase sobha sarasa cakre".
(Canto VI, St. 23)

21. Jadumani 'Prabandha Purnachandra' -
"kundala akriti kunda madhyabartti 
cakra krija homa dahan, 
bisarjana prapanakara patana 
sthalaicha micha lanchana, 
anga suranga, bhanga prasangaku lochuchi, 
dharichi dhabala bibrutiki jah 
bibhuti baqim baqhuchi."
(Canto -III, St. 42)

22. Upendra Bhanja 'Baidehisha Bilasa' -
"bicarai mala Yamakare kabi mane, 
bule rama rama ramanetri gheni bane ye. 
brahdbhanu bhunu bhunu prabhaptapa nahn, 
brta tamala mala malati latia jahin ye."
(Canto XIX, St. 1)

23. Ibid
"basanta basana basa mahaa yamakare, 
basanta basanta pakshi basanti drumare ye. 
bithi bithi sobha disi kumuda kumuda, 
biloka hasa prakashi kumuda kumuda ye."
(Canto XIX, St. 13)
24. Dinakrishna 'Rasakallola' -

"Kandarpa sangita mandira paraye
tata nikata brindabana,
kampita pabane kusumita latap
tartaki karanti narttana,
kahu kanthara, pancamaware gita gana,
kala kantharaba maraddala bagai
mohai sarba jena mana"

(Canto IX, St. 16)

25. Upendra Bhanja 'Baidehisha Bilasa' -

"basanta rutu basun mattrabhare,
basanta rasala taru upare,
basanta dita krita uccasware,
basanta basanagastya smare,
byadhighatakara,
byadhighatata gucchun ud bhramara".

(Canto XII, St. 4)

26. Upendra Bhanja 'Koti Brahmānda Sundari' -

"madhu bandhu pane malaya - saila
nilaya anila bahilā,
salile majji padmini cārijāti
dakṣinā swabhābe mohilā
ta jānī, bana bhabane ye abesa
tarulata śreṇi taruna taruni
samaste sumana subesa".

(Canto VI, St. 3)

27. Upendra Bhanja 'Lābanyabati' -

"hita anamananku sata kāmijananku
ahi para ahita ehi,
hata kṛṣānu sānu - māṇaru bhānu bhānu
tāparu nistarilā mahire,
sahacari, birahā-nala hrdasthale,
   jale se hata nohe jale,
karuchi jāta jāta - bedaku sata sāta
   hṛdā-chalare ghanakole re".

(Canto XXII , St. 2)

28. Ibid

"grīṣama samaya prabesā hoilā
   nabina duti prakāra,
patisangate ānāi candrakare
   lāja karāilā dura,
birahā citā parāya diái diśe
   diśilā bana anala,
rajanikara pabana bahi deba-
   -dipaku kalā ākula. (1)
sarita hōile jarati parāye
   ghanarasa bihinare,
rasika rasādhaba prāya sarasi
   mahiśī ālinganare
mrīga prakāṣa rasāṇa kale bipa-
   -rita ratā prāya hoi,
patrābali hine ratānta nāyikā
   samāṇa taru e bahi, (2)
jane candramāre rājita hoile
   cāndini nisā yemanta,
tulā rāśire yukta hele shālmali
   mrīga malimasa brata
kare tāpita kale rabi maṇḍala
   pratāpi raja yesana,
bhujanga pakṣa chaire rakhi śikhi
   kulaṭā nāri samāṇa". (3)

(Canto XL , St. 1 to 3 )
29. Upendra Bhanja 'Baidehisha Bilāsa' -

"भाते पप्पा सारसरा, बिराजिता सारसरा
बिराजिता सारसरा ब्र-गारा सारा से
bidhire hina bhramara bilasuchanti bhramara
bilāsa yahin bhramara bānche amara se (49)
बारिरे अदारा सारे bimala अदारसारे
bibeka hansa mānasa bali mānasa ye (51)
bidhwansa tāpa sparasa baḍa atalā sparasa
binidra nila sārasa bahai rasa se (52)
bānchi trṣārṛta kamala bighana tire kamala
birate bhṛṅga Kumuda bahu Kumuda ye (53)
budi uthe cakra cakra bāhegati yathā cakra
binodare cakra bākī bicakra bākī se (54)
bikṣāna hoi birahi bole rāghubira rahi
biskira kaha madhura bārtta madhura se". (55)

(Canto XXVI, St. 49 to 55)

30. Upendra Bhanja 'Labanyabati' -

"emanta niṣi ṣeṣa daraghoṣare
dara labhile jāra byuha,
kukkuṭa bānī kuṭhāre hāṇi delā
dampati sukha mahiruha,
pracī ye, bahilā aruṇa barmāku,
dāgarā nāgarā karāilā twara
sāja sāja boli saṁyaku".

(Canto XXIII, St. 33)

31. Upendra Bhanja 'Kotī Brahamāṇḍa Sundari' -

"he ekāle puṇi kumāra kari
prātah smaraṇa bālāku bhābī,
pāj osthe bāla - aruṇa laḳṣāku
netre sphuṭa kanja chabi,
ambara - manjula kari,
āloke sukha bistāri."

(Canto XXIX, St. 29)
32. Upendra Bhanja "Premasudhānidhi" - "nirmala candra maṇḍala sārade birāji, disē yathā darpaka darpaṇe thile māji, cāhin kumara kātara, lekhi ārāmbhīlā basi binaya patara."

(Canto XIV, St. 1)

33. Upendra Bhanja 'Laβanyabati' - "hiraka rathapada ki biśwajaya paī, candra byāje maṇasiya phingichī bulāiye".

(Canto XXXII, St. 10)

34. Upendra Bhanja 'Premasudhānidhi' - "e samayare yāmini hoilā prabēśa, dwijāraja dwīja cakre bihilāka klesā, padmīni sumanāku haraṣa karaīlā, padmīni sumanāku birase majjālā".

(Canto V, St. 5 & 6)

35. Upendra Bhanja 'Baidehisha Bilāsa' - "bidhukula diga bēṣyā tejilā bege sabitā bābare majjilā banajini ye kulaṭā swabhābe bikarttana ullāse bhrṅga cumbe."

(Canto XV, St. 21)

36. Upendra Bhanja 'Laβanyabati' - "ke bolai abalā komaḷa boli tuhi nohibu kātara kānta balabanta cāhī go, pracandā kiraṇe rabi toṣi nalina, ali keilre muhai sīrīṣa malina".

(Canto XXXII, St. 37 & 38)
37. Upendra Bhanja 'Labanyabati' -
"amare bhoga karanti rahī śāsī śeṣa,
latāru kalikā chādī toli sumanasāye,
dāru bhedaka bhramara padmaphule soi
punah punah rasa bhoga upayoga pāi ye".
(Canto XXXIII, St. 3)

38. Upendra Bhanja 'Baidehisha Bilāśa' -
"banjula bane manjula bati sitā
ekāla abasthā dhari ye,
bikāside malli phute tanu campā
madana rasare pūri ye,
bidhrī- ta, bidhumukha dhuli mlāna ye,
brūddhi hoi dinabhāba atis- aya
sanjoga pānī - nalina ye."
(Canto XXIV, St. 4)

39. Upendra Bhanja 'Labanyabati' -
"hoilā prabesa griśama samaya
susamā proudha yubatiki,
rajani manohara kari bahilā
pakwa taru phala kāntiki,
praphulla, mallikā hāsaku bikāśi,
rasika bhramara cātuku nīrata
paṭali sṛabaṇa nibesī (1)
jhinkāri jhankāra jhuntī jhamake
camaka pakāi yubāre
rakhilā manaku ghanarase nei
candrakirāne sōibāre,
ś-ālmali, range amurāga dekhāi,
naba bitapaku biraha dābāgni
sanjogare dahi pakāi" (2)
(Canto IX, St. 1 & 2)
40. Upendra Bhanja 'Baidehisha Bilāsa' -

"bilokī nādi godāvari, bāmākisūkla abhiśāri
bisāda phenapaṭasādhī, bāndhi hoichi phulapadi
bisūddha dasā sthita hoi, biccikaraku tēki dei,
bīseṣa kumuda cāṭaka, birāje rajata kāṭaka,
budī uṭhai cakra bāsi, bāsa khasiki stana disi
bithira pabane pulina, bipula uru daraśāna
bisware kriṭe hansa śrenī, bāndhichi niswana
bārija netre bhrṅga khela, bilaseki caṃcala
dolā".

(Canto XXII - line 53 to 60)

41. Upendra Bhanja 'Koti Brahṃānda Sundari' -

"madhye sarasi nutane rasārasā
rasika rasikā yemante,
nilotpala dala cāla drāgāncala
mina caṃcāle dhāle netre,
āchchanna, se kāma- sarāli bāsāre,
thula saibāla cāla āliābali
beni calita kampa sirē".

(Canto XXIII, St. 10)

42. Upendra Bhanja 'Labanyabati' -

"yeun lātā pare bhaṣanti pike
prate parāṇa bandhu parā āke,
nikāṭa kaiyā ramanī manī,
latā kāle kari dharaśi puni,
punāḥ punah cumbe,
hasa otha chābi puspa pallabe."

(Canto XXXIX, St. 27)

43. Baladev Rath 'Chandrakalet' -

"akāla jalāda muktā salila sikara,
padhā samaye caṃcūpe cāṭakara,
44. Bhaktacharan Das 'Mathura Mangal' -
"keli kadamba kehi banciba,
tumbha bihune prāna munciba,
yama baheni yamuna ḍajathāru
krūsa hoi se dure ghunciba, he mohana
khaga ṁrga mahiruha māne,
prāna hārībe tumbha bihune
gopa bhubana asundara diśiba
kānta nathile nāri yesana he mohana".
(Canto V, St. 20)

45. Bhaktacharan 'Mathura Mangal' -
"basanta gale yenhe die bana,
baraśā seše yenhe nadi maṇa,
adhrāra pakṣe yenhe kalākara,
padmā yesane paḍile śiśira,
hoiyē ksīna,
candra binu yen-he kumudabana".
(Canto IX, St. 12)

46. Dinakrishna Das 'Rasakallola' -
"kamala dekhile rabi mandala
kokila pāilā basanta kālā,
krūṣna megha udaye, keki yemanta hoe
krūṣna cahi gopie sehi prakāra hoe se".
(Canto XXIII, St. 2)

47. Abhimanyu Samantasinhara 'Bidagdha Chintāmani' -
"nirekhi jalaku ke bole kālīmā
krṣna anga prāya disāi,
nalinare hṛdaḍesā sohai,
neṭra indibara kokanada pada
nakha kalhāra atai go,
nutanā, nila bhṛbhangi bhanga sōbhā disē,
na puṇi go hoi thāī ehi se,
nayana tharilā parāye śaphari
c ātaka manaku āse go, nutanā".

(Canto XVIII , St. 3)

48. Abhimanyu 'Bidagdha Chintāmanī'
"kahu kahu bhārujemā yāi bhānu
astācālaku bhajile,
ki kāma brkṣare phalita lakṣare
phaliachi rāgaphale,
kāmi mānasa ye,
ananda heuchi cāhī
ekāre eniki surasa sreniki brādhī hebā kaha kehi".

(Canto LXXX , St. 5)

49. Upendra Bhanja 'Koti Brahmanda Sundari'
"helā niśi ṃāsā galā disi disā
ki prāci nāgari bara,
nila sādhī chādī aruna sarāge
pindhilā lōhitāmbara,
kijhali, kanju udijībā ichchhāli,
se hi padmini surasāsāli,
kānta uraku ki dolā dhāli".

(Canto XVI, St. 1)

50. Upendra Bhanja 'Baidehisha Bilāsa'
"bidhuntuda prāya hoi sandhyā āsilā,
bibaswana grāsi ranga bhāba disīlā (13)
bāli se kāli pīdhāni kipāta sāḍhi
bahile ki saraswati kālindi jaḍi". (14)

(Canto V, St. 13 & 14)
51. Upendra Bhanja 'Baidehisha Bilāsa' -
"byāsakta amūragare sabitā ekāle,
balipuṣṭa boli nija nibāsakū cale ye (21)
buḍāiki sindhujale tāmra pātra rabi,
bibhā sitā rāmara niṣṭā dhātā bhābi ye (22)
bāridhija ude anka durbādala bhari,
bandaiba rūpa sthāli prāci nāri dhari ye (23)
(Canto XIV, St. 21 to 23)

52. Upendra Bhanja 'Labanyabati' -
"ethuante sūna rasa griṣame nisi prabesa
udaya tāra jibesa hele akāsē,
cakra-sukha-cakra-nakra-chedanehiraka cakra
phing-ichi tātasiddhīre kāma kirose,
besā heba ki rātri bāli,
sphatika petire kībā kasturi dali"
(Canto XI, St. 1)

53. Abhimanyu 'Bidadhā Chintāmani' -
"dantidanta samudgata prabāla dhāṅkuni eka,
diga baṅika ki phedhi bhinne thoichi,
tāra tāra tāra moti gotī gotike ganaṇti
karuchi paraṁbara prate heuchi,
sthānasthita nilendramani,
gotike bibhrame bhāle kiheba gani".
(Canto XXX, St. 4)

54. Abhimanyu 'Bidadhā Chintāmani' -
"rangāmbara keśi bāruni nāri,
māṇikya sthāli kare achīdhari,
kiranā pradipa tahinre bhari,
bandaiba paraṁ srirāma hari,
ki tama, tunđe pādi patanga,  
carbitare ki srābita e ranga".  

(Canto LXVIII, St. 15)

55. Upendra Bhanja 'Prema Sudhānidhi' -  
"dure thile pāse achi thibu ehā gheni,  
kete dure candra kete dure kumudini,  
priti, abhedā tānkara,  
yete dure thile ye yahāra se tāhāra"  

(Canto XIV, St. 4)

56. Upendra bhanja 'Baidehisha Bilāsa' -  
"birahare kṣina bhirumāni dhana  
na nia prakhara pabana,  
bajra patana stanita na kariba  
prabesā heba sannidhāna,  
bāribāha he, bandhu nabānubhabi sata,  
boliba yemante sīva sīva nitye  
se rupe maṇāiba citta".  

(Canto XXIX, St. 13)

57. Upendra Bhanja 'Prema Sudhānidhi' -  
"gheni ghana kālakāla maṇi bidyut jāla jāla  
agnibr-ṣṭi mahotjwala jala,  
rasika bikala kala- nakibole cala cala  
prīyā pāse khata māla māla he,  
jaladhara, dambaku kimpā katāla tāla,  
duhkha asambhāla bhāla hṛdakusśila sīla  
helā achi nohi phāla phāla he, jaladhar"  

(Canto XIII, St. 1)

58. Baladev Rath 'Chandra Kalā' -  
"kesā sama nohibāru nabaghana,  
nirachale munce aśrughana ghana"  

(8)
manamohana nabinā madālasi,
tora badana sadr śā nohe sāśi,  
naśā sobhāku kāhāku lakṣipāri
tila tilaka tilake nohe sari".  

(Canto XVIII, St. 8 to 10)

59. Upendra Bhanja 'Baidehisha Bilāsa' -
"bānta samaya ati rasamaya,  
rabhase prabesā āsi ye,  
bidruma chabi sudrumalatā bhābi  
pallabe sarāga disi ye,  
bikāsi, bikāsi kusuma māna ye,  
bolāile jaba naba puspabati  
bhābarasa kale dāna ye".  

(Canto - XXXIV, St. 1)

60. Ibid
"bānsi malli niāli churianā  
yahī hele ichchābati ye;  
bāsaku āsi bhramarajāre rasi  
madhumāḍakare māti ye,  
basanti, bāta bāsahare ekā ye,  
basāi nadie pāse madhupaku ketaki  
sati nayika ye".  

(Canto XXXIV, St. 2)

61. Upendra Bhanja 'Labanyabati' -
"kae: latāru kusumakhasibāru  
emanta heuchi parate,  
dīñya dhraya boli prasānsā kariki  
ratna bincuchanti nirate,  
parāga, chale sincuchanti karpura,  
pallaba chale paṅante bincuchanti  
upakāra bhute tānkara."  

(Canto V, St. 28)
62. Upendra Bhanja 'Koti Brahmanda Sundari' -
"Suka bharadvaja benikula dwija
sruti-manju-bakya-uccari,
malli kadhika sankha asanksa aneka
kanaka madhuri madhuri,
madhupa, cumbane dhvani kare jata,
maruta adhikari gheni subasa
rangani tharu gata gata".
(Canto, XXIII St. 6)

63. Dinakrisna 'Rasakallola' -
"kesare kusuma ati manorama
kama nrapati swetachatra,
kisalaya panti patakua udanti
bas karanti mana netra,
Karuna, kesara malli gandhadhupa,
kelka kadamba sankhadhwani karai
sadhire sankhuad madhupa".
(Canto XII, St. 4)

64. Jadumani Mohapatra 'Prabandha Purnachandra' -
"kesa mukha dr sa nasasvasa hasa
ostha srabana danta kula,
kantha kalebara barna komala
bahu anguli nakha nabhiri rcma
katishi jana padangula se
hebaaru, banamalimane bana bani,
pippala bata bitapi kare kara
niksepile ksama bhartta se".
(Canto IV, St. 5)

65. Upendra Bhanja 'Baidehisha Bilasa' -
biparjyaya palasire palasire ghana,
binatapa prabhata tapa prabhare pradhana".
(Canto IV, St. 18)
66. Jadumani 'Prabandha Purnachandra' -
"मातंग कुम्भा अगस्ति संसर्गि,
ब्रह्म-गु कपिल मरिचि सराचि,
सांदिल्या काउङ्का दाके ब्यासा,
भराद्वाज शुका हरिता बांसा से,
बराह रोमांचा सांग ये,
रामा सतांहंदा परबता बिदिता
जनाका संगरा भंगा ये".
(Canto I, St. 14)

67. Upendra Bhanja 'Baidehisha Bilāsa' -
"बतापिसुदान आस्रामा
बिपी द्रापेसा स्रीरामा (1)
बाइरहाँसा ताहिन हता,
बाईर सान्निधि कपोता (2)
बायासा काउङ्का मेला,
बासी आचांती एका दाला (3)
ब्याला घानाकु तेकि खेलि
बराहि पासे न्यायसाली (4)
बाराना सिन्हा एका स्थाना,
बिराची आचांती सायणा (5)
ब्याख्य्रे कुरांगा रंगा बाही,
ब्र-कालि मिळुंचानी ताहि (6)
बात्सा धेमुका महळिसिरा,
बिब्हिते पाणा कारे केलिसा. (7)
(Canto XXII, St. 1 to 7)

68. Upendra Bhanja 'Labanyabati' -
"पल्लाबा त्रॉना अधारा पयोधरा
पुर्णा कुम्भा मिना नयणा,
गति हांसबाटा परबता गाला
मंगला आस्ता बाचना."
69. Upendra Bhanja 'Baidehisha Bilasa' -

balli ąlingana ta tumbhara nahi bhali,
biyogi heli bisesa anusari thili,
bal kahi gal bhasa,
bikasita puspeta nirddaya hoi hasa".

(Canto XXV, St. 26)

70. Ibid

"bipine ati jhalika bikacanaba malika
bilase ati ąlik, banamalika ki ?".

(Canto XXVI, St. 35)

71. Upendra Bhanja 'Labanyabati' -

"ekale balaya- sobhi kubalaya
nayani malaya samire.
chale bhogi priti tumbhanku boluchi
sehi guna baha mothare,
æhe pabana, bolaa jagata jibana,
ebe mo jibana nebaku hoicha
yathaa sannipate jibana".

(Canto XII, St. 19)

72. Dinakrisna 'Rasakallola' -

"krame madhusesa hoila prabesa
hoila grihsama samaye,
karamalikara mahakharatara
kamala kumara paraye,"
sujane, kikahibā mahi tapata,
karāilā nṛtya pathika padaku
sangrama bhumi asvabata"

(Canto XV, St. 1)

73. Upendra Bhanja "Koti Brahmānda Sundari" -
"keki puchcha tale tāpichcha
chāi bicāre ahi,
shōu āsibīṣa buddhitā
āsibīṣare rahi".

(Canto XVIII, St. 15)

74. Ibid
"sūkacancu cumbu kinsūka
-kalī bhrama bhramare,
se pankila jala ṭopāre
bhāli mukhā bistāre".

(Canto XVIII, St. 14)

75. Upendra Bhanja 'Baidehisha Bilāsa' -
"bāsare utpala ki lakṣa
pārijātaka tuchcha,
bāsare cahaṭe yojana
gandhā nāmahi swachcha".

(Canto III, St. 20)

76. Upendra Bhanja 'Labanyabati' -
apurba ambuja mukhaku
cāhi bhṛnga cakora,
cumbibā lōbhare dhāi le
shṛti cāhi Kātara".

(Canto VI, St. 13)
77. Upendra Bhanja 'Koti Brahmanda Sundari' -

"sansāra sāra labanya sadanā,
kundahirā kundajita radanā,
sabikāsā - kāsā nindita hāsi,
rajiṭa-rājība jita suhāsi,
nabinā, thāre e bīna ukti,
sobhita lobhita kebe muhanti".

(Canto VIII, St. 14)

78. Bhakta Charan 'Mathura Mangala' -

"cakora nayani candramā badani
caru cāmikara baranā,
karikumbhastanā karaka radanā
kālakara hāsi nabinā,
kuṭila-kuntalā marāla gamanā,
binājīqabhaṣi braḥānu jema
āge kahile brajānganā".

(Canto XXIX, St. 3)

79. Baladev Rath 'Chandrakala' -

"cāhānre citra daraśāna cakita
camari cāru nayāna,
to anga ālingana lobhe taḍāga
besē hoichi angaṇā se,
calācalā saphari,
lilā lolā bālā netra sari se (11)
jalaja santati brnta gribā kānti
corikalā pari disē,
ālingita anga prthula rathāṅga
mithuna stana sadrse go,
sate kede sugama, jalanili romāraji sama go
jala bhrami nābhi hradopama go. (12)
hema sopāna ābali tribaliru
balichi kalana kara
ehā lahari ki bhuruballari ki
tuli dele barābara go.
rase rahichi puri,
kokanada pāni pāda pari re,
kurma jaghanā e baranāri re". (13)

(Canto XI, St. 11 to 13)

80. Upendra Bhanja 'Labanyabati' -

"nāri bāri bāri nohile
tahi: ghadie yāe,
hāsa kumuda netra mina
mukha kamala prāye (34)
jaghna pulina uraja
cakrabāka mithuna,
romābali āliābali
gati hansa samana (35)
udara kamala paḷāsa
nābhi jala bhaṅgi,
kara kokanada subāhu
yahi: mṛnāla sari (36)

(Canto VI, St. 34 to 36)

81. Dinakrishna 'Rasakallola' -

"kaṅh gopi murtti anāi bolanti
to anga kāma sarobara,
kānti swachchajala kesā saībāla
badana kamala prakāra,
kamalā, nayana jugala saphari,
kuca cakrabāka nakha kalhāraka
sakala jana manohari".

(Canto VIII, St. 20)
82. Upendra Bhanja 'Baidehisha Bilāsa' -

"banajini seja sare rajitā, 
bahe pulaka raji praphullatā, 
bandha sarbato bhābe galā disi, 
bicalita nirmale helā sāsī 
bistruta e hansakara niḥswana, 
bitapana nakṣatra mālā puṇa, 
byutptire yubati r tumati, 
bidhunana sārada helā khyāti".  
(Canto XV, St. 17 to 18)

83. Upendra Bhanja 'Koti Brahmānda Sundari' -

"se kāle sarasisobhā se keli mandira, 
atī madana- mandākṣa taruna kunjara ye. 
kara sanāla-niraja karare dhailā, 
swabhābe nalini latā upādi kinelāye".  
(Canto XXXIV, St. 32)

84. Upendra Bhanja 'Labanyabati' -

"lalāte candana citā 
sindura bindu sōbhita, 
candrakole ki sabita, ehīhangita e. (5) 

lāṇji bihine kajjwala 
nayane diśe ujjwala, 
padme ki bhramara khelā, temanta ḍolā e 
(Canto XIII, St. 5 & 8)

85. Baladev Rath 'Chandrakala' -

"nila indibara bara sarabhi Dāsara sarasija 
bilola sāphari e ādijete,
86. Upendra Bhanja 'Labanyabati' -
"candramukha nayana jugale dele cahi,
śīṣu kuranga yemante parate huai ye. (17)
ḍōla bhrnga cāli anāile se badana,
bikāsa sārasa paraśī disē sobhābana he". (18)
(Canto XXX, St. 17 to 18)

87. Upendra Bhanja 'Baidehisha Bilāsa' -
"budhe sūna anyarasa raghunātha uṭhi,
birakta hoina kari chanti rakta drṣṭiyē (16)
bikasita kālindire kōkanāda mata,
bicalita bhrballikā saibāla yemanta ye". (17)
(Canto XL, St. 16 to 17)

88. Upendra Bhanja 'Baidehisha Bilāsa' -
"bihū: pancagrāsī hasta sthāliru na cāli,
balaye rāma murati disānte maithiliye (59)
bāri bidhu bimbe yathā cakora susnehī
dsē patrāčchanna brkṣe ṭekina anāi ye " (60)
(Canto XIV, St. 59 to 60)

89. Upendra Bhanja 'Labanyabati' -
"rasikā maṇīra se nāsika phule
tila phula kare dhikkāra,
birahā anala prajjwala hebaktu
yantra tāidēla prakāra,"
kutila, kuntala ki sobha disuchi,
balika mallika malika kabari
ghare sarbari ki hasuchi".
(Canto XXVIII, St. 8)

90. Abhimanyu Samantasinhara 'Bidagdha Chintamani' -
"krsna aruna- carana dekhi
radha pankajakshi mahasukhi,
krsnakanda- sindhu radha-mukha indu
dekhi uchulila parā lakṣi se,
nāna bhangi, manohare kallolaki helā sangi".
(Canto LXI, St. 51)

91. Baladev Rath 'Chandrakalā' -
"patunata khanjarița
ghațaņa netra mū' ghața
tuh jibana ki kaha kaha
tu pariṇata candrāma
caķora mū' kire rāmā
mū' cațaka tu ki bāribāha re
jib a bandhu' mū' ki bana tu basanta śirī
bikasita arabinda
tuki mū' bhokhi milinda
mū' mina tu ki gabhira bāri re".
(Canto XV, St. 3)

92. Upendra Bhanja 'Baidehisha Bilāsa' -
"banaruha dale calīlā parāye
parate e nohe chāṃḍa,
binyāśa carana kalā sthale tahi
ukuṭi yāuchi padma
basuchanti rolamba,
bāli cinhaku dianti cumba".
(Canto XVII, St. 51)
93. Bhaktacharan 'Mathura Mangala' -

"śirisa upare girisā-airi
janaka-maitra-bahana,
maḥa pralayare rasa baraśile
se yenhe huai malina,
krṣna he, sehimati hebun guāli,
tapana kirana lāgile yesana
hoithāe gangāsiuli".

(Canto VII, St. 14)

94. Upendra Bhanja 'Lābanyabati' -

"bāni kokila madhura hebāru,
nakha niāli chabi bahibāru,
hṛda nādare citta ranjibāre,
stana-kamala kalā badhibāre.
kānti ketaki dinu dinu cāru,
cāhin āmbe mane mane bicāru
puśpa samaya helāni nīkaṭa,
sata kaha hoilā ki prakāṭa".

(Canto III, St. 83 to 86)

95. Ibid

"naba banitā apurba puśpalatā
prakāśa gola jāti phula,
tila puśpa kunda cāri kamala
kumuda be dhuli pāṭali niāli

campā śīrīsa utpala re,
sundari, sāna kuṣuma asōka mandāra,
bhokhi bhṛṅga mun cumbāne ātura,
ketaki baranā nāma angikāra
kale sarilāṭi mora, sundari".

(Canto XIX, St. 14)
96. Abhimanyu 'Bidagdha Chintāmani' -
"gamanare nareśajā dalai hansiki, 
dhalibāre bāre heja hema ballariki. (23)
raṇa raṇa raṇaśrānta paḍa bikṣepare, 
sthala sāra sārāsa bincita cita kare ye. (24)
bighurnita bitambini nayana cāturi,
yāṅkari karigati pīṭhare bihari ye". (25)

(Canto LXXXVI, St. 23 to 25)

97. Upendra 'Koti Brahṃānda Sundari' -
"āge prasariṇī apasariṇī ki 
puṣpa balli dhale bāte ye 
alakā aḷīḷi ki pāna lobhe 
kampe swedā-madhu jāte ye 
kariki, se hastaku uttolite ye 
sari hoibāre dhairya pankajaku 
upādi nebāre matte ye".

(Canto XXXI, St. 29)

98. Abhimanyu 'Bidagdha Chintāmani' -
"stana unnata cakrabāḍa simāku 
netra kamala na balilā, 
taruṇa aruṇa caraṇa jugala 
ālokare yoga nohilā, 
romāli, kalī kuca kari sīkuli, 
ki kalī kundali nābhī bile pāse 
stana petīkāru nikili".

(Canto IV, St. 14)

99. Upendra 'Labanyabati' -
"ghenare hariṇa druṣi māṇasa hanse na raśi 
hansara māṇasa sabu phandā 
bhanu jalaja jalada cātaka candra kumuda 
priti lākṣajaka kalu nindā re,"
jibeswari, achi puñi ki bichcheda tankara,
dehaku na chāde chāi chāi deha nachādi
' dhanyatora amurāga sāra re".

(Canto XXXVIII, St.13)

100. Abhimanyu 'Bidagdha Chintamani' -
"alike alakāpaṭi sīshāli pariṇaṭi.
śrīmukhaku kunjabhāli beđhichanti ki,
śohe cāru c andra jhumpi dekhi hrdayāīe kampi
kalā ghanu sāsī alpa Bahārichiki,
jhilimili mālimādhuri,
bidyurekhā nabadghane misīlā pari".

(Canto XXX, St. 25)

101. Jadumani Mohapatra 'Prabandha Purnachandra' -
"bahichanti muni mukūṭa pingala
jyotijatā bhasma bhusita,
gairika śrunge naghana kausika
ghanā hoithānti yemanta,
candre-candrikā-bayara caturi yesana,
kalita karichi badana sobhāku
palita sāmasīru tesana".

(Canto III, St. 19)

102. Bhaktacharan 'Mathura Mangala' -
"dekhilā gosthe gopāla mente gāba duhanti hari,
nila-jimuta-barana-pita-basana bidyu pari. (18)
śīre trimundi ki abā mandi thoichindradhanu,
bhramara śrēṇi cumbanti jāni sugandha gandha yenu (19)
alakāpaṭiti jhali disānti bhrlatā puspā cāpa,
nayana bāṇa anjana guṇa karna parjyante dhāpa. (20)
tila kusuma nāsā susama adhara pārijāta,
karna kundala rābi mandala niṇḍaisapatra (21)
103. Dinakrishna 'Rasakallola' -

"kāḷa kamala kajjwala tāmāla,
kalā meghe maghabā mani māla,
kalinda kanyā kamala atasi,
kuhuniśi nibida tamarāśī.
kālāmadhye e hoithile guru,
kumāra rupa dekhi na thibārū
cunda kumuda karpura gokṣira
kambu sambhu, parbata gangānira,
kadalhauta sphatika tuṣāra
kāśā sāgara-phenā sāsādhaa
kari e putra rupa bilokana,
kaḥū̆ kahū e disile niuna".

(Canto III, St. 46 to 51)

104. Upendra 'Labanyabati' -

"tāhir kanda jaladhara
indradhanu jala parā
puṇa puṇa dhwanita stanita he
kara krpāṇe jhataka
sampā cahāta chataka
bātuli karaṅkābali mata he".

(Canto XLV, St. 10)