

P R E F A C E

anantapāram kila śabdāśāstram
svalpam tathāyur bahavas ca vighnāḥ /
sāram tato grāhyam apāsya phalgu
hamsair yathā ksīram ivāmbumadhyāt //

In the vast scope of the universe human mind and intellect have failed to achieve the perfection of learning and profundity of knowledge. This being the state of affairs one is at a loss to carve out a path in the vast field of Sanskrit literature. My keen interest in literary criticism led me and my guru to agree on the point of making a systematic and scientific study of the contributions made to the field of Sanskrit poetics by the known and unknown rhetoricians of Orissa. Though they deserve a long discussion, they had not come to the lime light. I thought it to be my earnest duty to discover the worthy sons of my soil from the old palm-leaf manuscripts of different libraries hitherto unexplored and present them to the scholarly world, thus making all know to what extent Orissa had its access to this particular branch of Sanskrit literature. Kalinga, Udiśā, Udiśā or latter known as Utkala is a place of high cultural heritage from times immemorial. The historical records support the legends of its vast territory once extending from river Ganga (the Ganges) to Godāvari. Rāmāyana, Mahābhārata and Purānas like Harivaṃsa, Skandapurāna and Kūrmapurāna refer

frequently to its existence so also śāstras like Manusmṛti, Kapilasāhītā, Utkalamāhātmya, Śaktisangamatantra, Tantrayā-mala of Raghunandana have identified the land of Utkala in distinctive terms. Historians like Fleet, Hunter, Sterling John Beames and others have said a lot for Udiśā.

It is not only a historic place but also a land of first ranking learned philosophers, poets and critics. It was a citadel of learning and discussion of śāstras as the (rulers) monarchs of Orissa were highly patronising the scholars in their own interest as well as in the interest of the land. Sanskrit was the medium of instruction then. The inscriptions, copper-plates, tablets and innumerable numbers of palm-leaf manuscripts prove this.

Anargharāghava of Murāri Misra, Prabodha-candrodaya of Kṛṣṇa Misra, Candrakalā and Prabhāvatīnātīkā of Visvanātha Kavirāja, Puspamālā of Candrasekhara and thus a large number of dramas had achieved their wide popularity in those days. A lot of Campu literature also came to prominence in ancient Orissa namely - Kāliyanigraha Campu of Rājā Visvanātha Deva, Ānandadāmodara Campu of Bhuvaneshvara Badapandā and so on. Kāvyaś, Khandakāvyaś of Orissa are not less significant. Gaṅgavamsānucarita of Vāsudeva, Sulocanāmādhava of Brajasundara Pattanāyaka and Siddhāntadarpana of Sāmanta Candrasekhara are at the apex of their literary merit. The charming songs of Jayadeva's Gitagovinda have been reverberating in the ears of millions

from Kashmir to cape Comorin.

Besides, a lot of works on poetics which forms the subject matter of the present thesis shows how a tremendous study in the field was being carried on in this part of the sub-continent right from the early medieval period. A list of such works is given below :-

<u>Work</u>	<u>Author</u>
1. Ekāvali	Vidyādhara
2. Kāvyaṅprakāśadīpikā	Caṅdīdāśa
3. Sāhityadarpaṅa and Kāvyaṅprakāśadarpaṅa	Viśvaṅnātha Kavirāja
4. Locaṅa tikā on Sāhityadarpaṅa	Anaṅta Dāśa
5. Rasāvali	Narahari Miśra
6. Kavīcīṅtāmaṅi	Kavībhūsaṅa Gopinātha Pātra
7. Sāhityādarsā and Prabhāsphurṅi-Tikā on Sāhityadarpaṅa	Lokaṅnātha Miśra (Dīksīta)
9. Abhīṅavadarpeṅaprakāśā	Yadunātha Raiśīṅha
10. Rasaparīccheda	Sāmaṅta Jagāṅnātha Mahāpātra
11. Kāvyaṅcaṅdrīkā	Rāmaṅcaṅdra Nyāyavāgīśa
12. Sṅṅgāraṅrasadīpīkā	Govīṅda Miśra
13. Rasamuktāvali	Caṅdādhara Nārāyaṅa Bhaṅja
14. Vāṅmayavīveka	Cīṅtāmaṅi Miśra
15. Gaṅgīṅtanārāyaṅa	Gajāpati Nārāyaṅa Bhaṅja

<u>work</u>	<u>Author</u>
16. Kavikanthahāra	Jagannāthanārāyana Deva
17. Gitaparakāśa	Kṛṣṇa Deva
18. Kāvyaakaustubha	Baladeva Vidyābhūṣaṇa
19. Nātyamanoramā	Raghunātha Ratha
20. Alankaracintāmani	Rāmacandra Khadgarāya
21. Sāhityabhūṣaṇa	Raghunātha Dāsa
22. Sāhityadarpanavivṛtti	Rāmacarana
23. Abhinayacandrikā	Mahesvara Mahāpātra
24. Vijayatīkā on Kāvyaādarsa	Bhagiratha
25. Kāvyaṇprakāśīkā	Nṛsīṃha Sūri
26. Comm. on Kavikalpalatā	Sūryasarmā
27. Avadānatīkā on Dhvanyāloka	Madhusudana Tarkavācaspati
28. Naukātikā on Sāhityaratnākara	do
29. Alankāra Sudhākaratīkā on Sāhityaratnākara	M. M. Kṛṣṇa Mīśra
30. Sāhityaratnākara- vivarānatīkā	Vāsudeva Gayanī
31. Kāvyaṇprakāśatīkā	Gopinātha Mīśra
32. Sāhityadarpanavivṛtti	Rāmacarana Vipra
33. Kāvyaṇprakāśavivarana	Viṣvanātha Sāmenta
34. Kalāvātītikā on Kāvyaṇprakāśa	Rāmacandra

The above list relates to the works of the Orissan authors. Some of them are authors on rhetorics and some of them are on dance, drama and music and the rest are the writers on the teachings of the poets (kavisiksā). Among them some of the works are available in the manuscript form, some of them are not extant except their mere names. Very few say, three to four are published. There are some works which are not considered here as their origin and authorship are doubtful. We have not sufficient data to prove Kaśava Misra, the author of Alamkārasekhara to be a native of Orissa. We cannot make sure of the identity of Kavikarnapura Gosvāmi, Rūpa Gosvāmi, the famous authors of Alamkāra-kaustubha and Ujjvalanilamani respectively. Yet we know for certain that they have spent a lot of their life's time at Puri. Besides them there are a lot of commentators on rhetorical works. Some of them, whose work is available, are discussed.

On the whole the contribution of Orissa is not negligible. For example, the dhvani and rasa theories which mostly influenced the authors like Vidyādhara and Viśvanātha of Orissa cannot be lost sight of.

But for individual research work, this is too tough a job to discuss all the aspects in detail. Still I have tried to touch every point that merits discussion. This is possible only because of the encouragement of my guide Dr. K.C. Acharya, M.A. Ph.D., Sāhityāchārya, Reader in Sanskrit, Utkal University.