Poet:

Bhavadeva Bhagavati was a renowned Sanskrit writer of Assam in the twentieth century. He was born to Balabhadra Bhagavati and Maheswari Devi on January 27, 1902, in the village Kaithalkuchi under Nalbari District of Assam. He completed his primary education in 1914 and left Gurdon High School, Nalbari, for taking part in the non-co-operation movement while studying in Class IV. Subsequently he passed the National Matriculation Examination from Dacca in 1932 and then studied Sanskrit under the guidance of traditional scholars and obtained various titles like *Vyākaraṇatīrtha*, *Vedāntatīrtha* etc. from various recognized institutions. He served as a teacher in Chamata High School (1931-1968) and Govinda Misra’s Sanskrit *Tōl* in Belsor (1972-1978). Besides being a very successful teacher he authored many a book both in Assamese and Sanskrit. The *Bhekobhāona* and the *Sukhar Sapon* are his Assamese novels, the *Nāṭyaśāstra* is an Assamese translation of the prayer songs of Mahatma Gandhi’s Sabarmati Ashrama. The *Ādi*, the *Vana* and the *Drona Parvans* of the *Mahābhārata* (1300 *Slokas*) are his translated works. His *Kathākusumam*, *Part I* and *Part II*, were Sanskrit text books respectively for class VII and VIII. His *Satī Jyāmatī* is a Sanskrit *Kāvyā* (1932) and the *Slokamāla* (1957) is an anthology of two hundred and twenty-eight Sanskrit verses on various themes. His *Nūtānam Nāṭakam* is a short play which can be called bilingual as Assamese is used along with Sanskrit.
Because of his sustained and successful literary activities, Late Bhagavati received Literary Award (1977) and Literary Pension (1987) of the Government of Assam and the Certificate of Honour from the President of India in 1982. He left for heavenly abode on July 18, 1988.

Contents:

The Sati Jayamati (SJ), a legendary Kāvyā in Sanskrit composed by Bhavadeva Bhagavati, has been divided into three Pravāhas (Canto). The first canto of the work, published by the poet himself in the year 1932, contains twenty-seven verses, the second canto consists of thirty-one verses and the third canto comprises a number of forty-two verses.

The first canto serves as an introduction to the story. In the introductory verse, the poet invokes Sarasvati, the goddess of wisdom and learning. While dealing with the early history of Kāmarūpa, the poet says that sage Vasīṣṭha performed penance here.1 The famous Yonipītha of the mother goddess Kāmākhya is located at the hill of Nilacala. This Kāmarūpa is said to have ruled by the ancient monarchs like Ghaṭaka, Naraka, Bāṇa, Bhagadatta and others.2 In the fancy of the poet, Lord Indra

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1. śravaṇāsabhagāsabdaiḥ śāndhyākāntaiḥ
girīvaratanuruddhairvyāptamānāniṣṭhajaiḥ
ṛṣivara ihahṛṣṭa puṇyavān sātyarūpo
vimalatapasiyukto bhūtavān vai vaśīṣṭha. - SJ., I. 3.

2. ghaṭakaranarakabāṇa nārakeyāḥ sudhanva
kamatapatimukhyāḥṛṣijavrṇā̆ vareṇyāḥ
bharaṭajanaparājye bhūrate khyātavīryyaḥ
manīmarakatacitām kāmabhūtimiḥ sāsasū. - ibid., I. 7
the chief of the gods, sent his near and dear ones to this land to rule over it and the dynasty came to be known as the Ahom. The poet throws light on the achievements made by the Ahom king Sukāfā and his unique valour, along with his win over various kings who had reigned in Kāmarūpa. The poet narrates the virtues and prowess of king Sukāfā. The poet humbly says that a person like him is not eligible to describe the qualities of such a king having so much of fame. The poet justifies the name ‘Asama’ offered to the dominion of Ahom. The poet concludes the first canto hinting at the couple namely, Gadāpāṇi and Jayamati.

The second canto begins with the murder of Ahom king Gobara who could rule only for twenty days in his kingdom thus indicating the political turmoil in ancient Assam from 1673-81 during the reign of Ahom dynasty. The poet mentions about the childhood days of Gadāpāṇi, the principal male character of the SJ, along with much stress on his physical description in his youth. In this context the poet

3. **vipulajagati saumyā yasya kīrttiḥ prayātā**
kathamiha vívṛtirbho likhyate tasya rājāḥ
bahuviḥavavidhāne sarvadāsau praviṇāḥ
suraṅgaḥsahabhokta bhūtavān yogyakāle. - ibid., I. 24

4. **saśikharagirimālāveṣṭitam rājyameṣām**
samatalakuvibhāgairvarjjitam suṣṭhau yasmāt
suruciramitiḥāse śreṣṭharaṇjyaṁ yato vā
asamamiti susarṇijñāṁ dattavanto mahāntaḥ. - ibid., I. 26
says that this young man who was very healthy and fortunate, had a smiling face. Jaya’s beauty and qualities, her marriage with Gadapani, are also dealt with by the poet. Jayamati is presented as the bestower of happiness to her husband. Love of the newly weds, birth of the first son called Lai and thereafter of the second son called Lechai, the happiness of the conjugal life of Jaya and Gadapani - all these are dealt with in this canto.

The third canto begins with the description of the political conspiracy adopted by the ministers against their kings. Then there is the mention of the accession of fourteen years old Culikapha, the Lara Rajah, to the throne. The poet opines that the effort of a ploughman goes in vain if he sows paddy on untilled soil. Same is the case with the effort made by the proud ministers to install the Lara Rajah to the

5. präptaḥ kāle turuṇapadavīṁ sauryyāvīryaapradhānāḥ
   pūrṇopbhāgye hasitava-danaḥ svāsthayavāṁścārunetraḥ
   jānuprasthaṁ dr̥ḍhahjayugam lomayuktaṁca vakṣo
   dhatte so’yaṁ prakṛtvimalaḥ sarvalokaiḥ prasāsyāḥ. - ibid., I. 5.

6. nārīvindaiḥ pariṇayamathe dampatimāngalārtham
   jokārākhyairmmadhuriṇadairvyāpampāāvsavartma
gānaṁ suṣṭha pranayaratam yuktamāṅgalyapūram
   gītāncetham subhapariṇayāḥ śeṣito jampāṁbhyām. - ibid., II. 13.

7. kāryaiḥ klāntaḥ sapadi sadanaiṁ prāpya prakhyātavīryaiḥ
   patnīvaktre klamavirahite dattacakṣuryaya vai
   patyuh klāntini gamayitumalaṁ bhinnakāryamvihaiya
   kāle tasmin dayitasukhada vyastacittā babhūva. - ibid., II. 17.
The king Culikaphā is said to have appointed murderers to kill many a prospective successor to the throne including Gadāpāṇi. There took place mutilation of limbs and killing of all the possible aspirants to the throne excepting Gadāpāṇi of whom the king was seeking a chance. Apprehending danger, Gada at the instance of his dear wife Jayā, left the capital and concealed himself in the forest.

The poet depicts Gadāpāṇi as a dauntless person to whom the dignity and glory of his lineage was of the foremost consideration. Therefore Gada resolved to face the enemy with courage and boldness. But in order to comply with the fervent request of his wife, Gada left for the Naga Hills. Later Jayā was taken to the royal court but in spite of repeated interrogation she did not speak anything regarding the whereabouts of her husband. The royal prosecutors imposed heavy tyrannies on her to extract a definite clue of her husband. She had been subjected to inhuman torture. As soon as Gada had come to know about the atrocities made upon his wife, he came in disguise. Love and affection towards her compelled him.

8. ayogyabhūmau vapanāṃ kṛṣṇivalaḥ
   karoti cettatra vṛthā hi pauroṣam
   kṛtāṃ hi kṛḍīr sacivaih sudurmmadaih
   dadhāti kṛḍīr kuphalaṃ vilokyatām  - ibid., III. 6.

9. avāluloce ripuvṛndamarddanaḥ
   karomi yuddhe balidānamātmanah
   tathāpi naivāṃ kulakīrttīvaibhamām

10. vap-a jareṅgāstarugulmaveṣṭita
    uvāha sādhvīṃ saralāṃ svavakṣasi
    pracaṇḍadūlāṃ kila tasya baksasi
    bavandhurasyaḥ kusumopamam vapuḥ  - ibid., III. 29.
to request her to disclose everything and save her life. Jayā paid no heed to the request of Gada and rather scolded him in the manner of scolding a stranger for interfering with her personal affairs and thus compelled Gada to go back to his hideout. Indra, the chief of the gods, expresses his concern over the sad plight of Jaya and instructed his charioteer to bring her to heaven. Out of delight, the denizens of the heaven showered flowers on Jaya. The poem ends with departure of Jaya for heaven.

**Literary estimate:**

The SJ is a Sanskrit *Kāvya* composed by Bhavadeva Bhagavati. As there are one hundred elegant verses, the poem could have been called a *Sūtaka* like the *Nītiśūtaka*, the *Amaruśūtaka*, *Caṇḍīśūtaka* and the like. *Sūtakas* generally contain detached individual verses (*Muktakas*) where each of the *Slokas* can convey a complete meaning separately. *Sūtakas* generally do not possess any story having continuity. Again, the *Sūtakas* are divided into two divisions, erotic *Sūtakas* and *Stotra Sūtakas*. Some passionate love episodes of two or more lovers are expressed in the erotic *Sūtakas*. The *Amaruśūtaka* and the *Śrīngārāśūtaka* belong to this type. The SJ can neither be called an erotic nor a *Stotra Sūtaka* so far its contents are concerned. While Lakshmi Narayan Deva Sarma, Krishna Kanta Handiqui and

11. katham nu mūḍhe dayitasya prasthitim
    vivṛtya samyaṁnijadehamoçātam
    karoṣi nādyetī śucātipīṭitaḥ
    tato babhāṣe gaditaṁ parākrami. - ibid., III. 34.

12. muktakam śloka ekaikasamatkārakāmaṁ satāṁ. - AP., 337 36
Taranath Chakravarty, the noted Sanskritists, in their respective prefaces refer to the SJ as a Kāvyā. Chandrakanta Vidyalamkara alone calls it a Sātaka. The SJ can not be termed as a Mahākāvyā as its theme is not taken from an Itihāsa (i.e., a work like the Rāmāyaṇa or the Mahābhārata) or some such famous sources. The theme of the SJ is taken from the history of Assam. Again, in a Mahākāvyā, there is description of natural objects like seasons and of affairs of love, warfare and political intrigue etc. which are lacking in the SJ. Thirdly, a Mahākāvyā should have more than eight cantos called Sargas. Each canto is written in metre, having a change of the same at the end. As the SJ is lacking in all these norms it can not be styled as a Mahākāvyā.

From the view point of Sanskrit rhetorics, the SJ deserves to be called a Khaṇḍakāvyā, which resembles or follows a Mahākāvyā partially. The SJ duly conforms to the traditional definition of a Khaṇḍakāvyā. The poet of the SJ himself refers to the SJ as a Khaṇḍakāvyā. A Khaṇḍakāvyā is also known as Laghukāvyā. This Laghukāvyā is a writing of considerable length varying descriptions and elaborate construction, embracing a narrative, theological or historical, divided into cantos for convenience of narration. M.R. Kale maintains that the Khaṇḍakāvyā is the nearest approach to a sustained lyrical poem in Sanskrit, although fugitive stanzas of great lyrical beauty have always had greater vogue. Thus, it appears that a Khaṇḍakāvyā is popularly known as a lyrical poem. From that point of

13. khaṇḍakāvyāṁ bhavet kāvyasyaikadesanuvātī ca. - SD., VI. 328.
16. Introduction to the MD, p. VI.
view, the SJ can be styled as a lyrical piece.

**Metres:**

The poet is found to have skillfully employed basically three different metres—namely, the Mālīmaṭa
t, the Mandākrānta and the Vāmsasthavīlā in the first, second and third cantos respectively. The poet himself justifies the employment of these metres. Each of the three cantos comes to an end with a verse each composed:

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17. kṛtamunijanavāṣo brahmaṇaḥ śṛṣṭivaryyaḥ
  sujalasuphalapūrṇaḥ pūtaraṇaprakṛṣṭaḥ
  vividhavibhavadhanyaḥ parvatairīṣyamāṇaḥ
  smarati paramabhāgyaṁ kāmarūpapradesaḥ. - SJ., I. 2.

18. bālyeṁmandah paramacaturaḥ kṛḍako grāmyabālaiḥ
  : modam prāptaḥ sakhijanaparaḥ smitahīṣyaprasannah
  tasya sneham pariṇayagataṁ viśya kṛḍāvadhuṭyāṁ
  nārīṇyendam khalu pulakitaṁ hṛṣṭavadbālīyabhāvaiḥ. - ibid., II. 4.

19. kucakrajālam sacivairathātataṁ
  patanti tasminnaraṇālasimhakāḥ
  lokeṣu tasmāddhanaratnāsakasya
  wasāntibrījam bahudhā samāgatam. - ibid., III. 01.

20. “………… satīcaritrāpathanena paramavismītaḥ pulakitaśca tasyā viṣaye kīṇḍeṣe
  khitum cirājjanijapūkāḥ pustakametat praṇītavān mālinimandākrāntāvamīsthavīlā
  vilādibhischandobhiriti………….” - Preface to the SJ., p. 32.
in the metres *Sragdharâ*²¹, the *Sārdūlavikr̥̄ḍita*²² and the *Iñākheła*²³ respectively. The metres like *Mālinī* and *Mandākrāntā* contain an impressing melodious rhythm and hence these are resorted to in the lyrical compositions like the MD. From that point of view, the poet of the SJ is right in choosing these metres. The poet has exhibited his poetic skill in the use of the *Mandākrāntā* metre. For example, in the verse ‘*mandākrāntā karabhasadṛśaīḥ*’²⁴.............. etc., wherein the metre is *Mandākrāntā*, the poet has cleverly contrived the name of the metre in the verse itself. This is found to be done in the verse given as an illustration of this metre by Gaṅgādāsa in his CM²⁵ also. Besides, the verse ‘*asmadbhūmiḥ surūpā*’²⁶.............. etc.

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21. *asmadbhūmiḥ surūpā vidhinidhicaramā sarvada śasyakīrṇaḥ yasyāḥ putraḥ varistha guṇaṅgaṅavimalā sampada sarvamānyāḥ āsan kanyāḥ pravīñāḥ sarasijanayanāḥ kāryadaksāḥ sukeśāḥ sampratyasmin samlabhyam yuvayuvatiyugam dharmavrddhhaiḥ pravrddhhaiḥ*

- SJ., I. 27


23. ibid., III. 42.


26. SJ., I. 27.
in the *Sragdharā* metre and the verse ‘*kāram kāram*’ etc., in the *Līlākheṭa* metre, which consists of long (*Guru*) syllable throughout and is of rare occurrence, stand as testimony to the literary craftsmanship of the poet.

**Alaṅkāras:**

Proper employment of both the *Śabdālaṅkāras* (figure of words) and *Arthālaṅkāras* (figure of meaning) is a remarkable feature of the SJ. A reader may easily be delighted by the exhaustive use of the *Anuprāṣa* and the *Śleṣa* in the SJ. There is the presentation of the *Vṛtyanuprāṣa* in certain lines of the poem. Again, the phrase ‘*sāsane śrīnivāṣah*’ stands as a fine illustration of the *Śleṣa*. It may be regarded to mean either like *śrīnivāsa* i.e. Kṛṣṇa in respect of ruling over or in whose (Khunlai, a mighty king) reign there resided Śrī or Goddess Lakshmi.

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27. kāraṁ kāraṁ kṣauṇyā līlāṁ sūdhaisā muktvā deham sādhyāśāmadvai samprāyādramye svargīye harmmye yāvaccandramvā śūrīyamvā jīvā drakṣyāti vyommi sṛṃtyāścīhānām śreṣṭhayā bhāsyāti svānteśmākam. - ibid., III. 42

28. ekanyūna vidyumālāpyādau cellīlākhelāḥ - CM., II. p. 72.

29. samśāre bhagabhogabhāganivahāṁ yanmṛgyate maṁuṣaṁ - SJ., II. 31.

cakāra nāsyāṛddharā manoharā - Ibid., III. 33.

tūṁaṁ tūṁaṁ bhavati vipulaṁ gātradesaṁ devī - ibid., II 22.

30. bahusurabhiprayāṇe pūrvapārvatyabhāge khunluṁsahajāṭaṁ khunlaiḥ sabhyarājaḥ atulanagaravēśāṁ mūrtrimurmāmadeśāṁ sasukhamāsīsadabdān sāsane śrīnīvāṣah. - ibid., I. 11.
The figure *Yamaka*\(^\text{1}\) (Repetition), which occurs in the repetition of vowels and consonants in the same order, with a different meaning, is noticed in the verse ‘cilaraya harilācit’\(^\text{32}\)………..’ etc. Here, the word *Putrah*, which conveys different meanings, is repeated. It refers to the river Brahmaputra in the first case and in the second case it comes to mean Parasurāma, the worthy son of the sage.

In addition to the *Sabdālaṅkāra*, various *Arthālaṅkāras* like *Upamā*\(^\text{33}\) (Simile) and *Rūpaka*\(^\text{34}\) (Metaphor) are befittingly employed in the SJ. Examples of the *Upamā*\(^\text{35}\) and the *Rūpaka*\(^\text{36}\) are met with in some certain lines of the poem. Again, the figure of speech called *Arthāntaranyāsā* is in use with the help of some general propositions like ‘nahi sarati bhave ’smin svecchāyā ko ’pi deh’\(^\text{37}\), ‘mātā ’vaśyambhavati paramā vyākulā vai vivāhe\(^\text{38}\), ‘premānande bhavati sakalo hāsyaviśvāsabhūmiḥ’\(^\text{39}\).

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32. cilaraya harilācit ṫāṅkaraṇidipramukhyāḥ
   subhathanayasamūḍhī āvirāsan janalīyāḥ
   vimalaśaliladhanyo brahmaputraḥ suputraḥ
   munitanayapradattaḥ śobhate’dyāpi bhūmau. - SJ., I. 5.
33. śāmyaṃ vācyamavaidharmyaṃ vākyaikya upamaḥ dvayoḥ. - SD. X. 14.
34. rūpakam rūpatīropo viṣaye nīrapahūvāve. - ibid., X. 28.
35. śiśirakamalatulyanāḥ sarvasārairvīśiṇām
   yat iha naradeham kāladaṇḍairvidiṇām. - SJ., I. 12.
   vallībhūtā saralahaḍdayā śvāṃviṣye tathaiva. - ibid., II. 15.
36. madhye kṛṣṇaḥ kamalanayanāḥ vastrakāryya praviṇā. - ibid., II. 8.
37. ibid., I. 9.
38. ibid., II. 7
39. ibid., II. 10
It deems proper to note in this context that the verses with impressing musical appeal are precious assets of the SJ. This can be illustrated with the help of the verses like 'lasatu lasatu vāṇī'\textsuperscript{40} etc., 'smāram smāram'\textsuperscript{41} etc. and 'kāram kāram'\textsuperscript{42} etc., of the work.

Sentiments:

In the SJ of Bhavadeva Bhagavati various kinds of the poetic sentiment are found to be delineated. While going through the work it can be observed that there is Ābhāsa\textsuperscript{43} (semblance) of the Viṭārāsa in canto 1, wherein the valour and military achievement of the Āhom kings have been narrated. But this description does not come at par to the standard of proper heroic sentiment.

The Śrīgārārasa of the Sambhoga\textsuperscript{44} type is found to be delineated in the description of the pleasant wedded life\textsuperscript{45} of Gadāpāṇi and Jayamātī in canto II.

\textsuperscript{40} lasatu lasatu vāṇī svetapadme suramye
   calatu calatu haṁśī pādaṁśve jananyāḥ
   vadatu vadatu viṁśi ramyahastācca tasyā
dahatu dahatu vighnaṁ saiva bhāśā suhāsā. - ibid., I. 1.

\textsuperscript{41} smāram smāram paramapurūṣaṁ śṛṣṭi śrīlaṁ pāreśaṁ
   kāraṁ kāraṁ caraṇamakalai cārcecanāṁ tasya patyuh
   dhāraṁ dhāraṁ jaṭharabharaṇaṁ divyarūpaṁ sahitī
tūrṇaṁ tūrṇaṁ bhavati vipulaṁ gātradesaṇa devi. - ibid., II. 22.

\textsuperscript{42} ibid., III. 42.
\textsuperscript{43} KP., IV. 51.
\textsuperscript{44} anukūlaṁ niśevete yatṛāṇyonyam vilāśinau
darśanasparśaṁśiṇīṁ sa sambhogo mudāṁvitaḥ. - DR., IV. 19.
\textsuperscript{45} SJ., II. 31.
In canto III, the *Vipralambha* or the *Viprayoga*⁴⁶ *Śṛṅgāra* (erotic sentiment caused due to the separation of the hero and the heroine) comes into operation when the couple had to experience a number of odds being separated from each other. Both of the two were longing for each one.⁴⁷

As the story runs towards the end in canto III, we come across the description of the premature death⁴⁸ of Jayamati at the hands of the royal captors.⁴⁹ It produces the sentiment called the *Karuṇa*⁵⁰ (pathos). The sad plight of Jayā touches the reader’s heart and hence pathos can be said to be the predominant sentiment of the work.

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46. *viprayogastu viśleśo rudhavisrambhayordvidhā* - DR., IV. 57.

47. *sametya tasmādbahuḍhukhabhāginīṁ*  
*dadarśa vīraḥ sthiranetrayugmakaḥ*  
tathāpi tasmai nayanena darśanam  
cakāra nāsyārddhaharā manoharā. - SJ., III. 33.

48. *suruksavākyāṁ dayitāya yadyapi*  
*jagād kopat kupiteva bhāminī*  
tathāpi tatra praṇayasya toranā -  
*mācitcakāśannitarāṁ svavallabhe*. - ibid., III. 37.

49. *suptatatoyaṁ dahanādavaśritam*  
dadau sugātre vat ko’pi māṇavaḥ  
*vīśāsyadamsan bahukīṭaśaṅcayāṁ*  
*pradattavanto mayanāṁca kecan*. - ibid., III. 30.

Kavisamaya:

In respect of depiction of king Sukaf.a’s *Yaśas* (fame) as white in the phrase ‘**dhavalitayaśa ucustasya cātra pradeśe**’51, the adherence to the prescription of rhetorics viz., ‘...........yaśasi dhavalatā......’ etc., quoted earlier, is clearly noticed. This shows Bhagavati’s awareness of the poetic convention.

Influence of other poets:

The poet of the SJ is found to be influenced by the writings of the noted ancient Sanskrit poets like Kālidāsa, Bhāravi etc. The poet has taken the metre Mandākrāntā in canto II which receives proper and perfect treatment in the pen of Kālidāsa.52 The second canto contains the *Arthāntaranyāsas* more abundantly which reminds us to the *MD* of Kālidāsa. This indicates a probable impact of Kālidāsa upon the poet of the SJ. Moreover, the verses ‘**tasmin vaṁśe jagati vidite**’53 and

51. *avijayata tato bhūmipālo vijiśṭaḥ*
   *bahunarapativargāṁ kāmapīṭhe prasannāṁ*
   *yuvakayuvatimukhyāḥ bālabṛddhavṛṇaḥ*
   *dhavalitayaśa ucustasya cātra pradeśa. - SJ., I. 17.*

52. *ST., III. 34.*

53. *tasmin vaṁśe jagati vidite gobarākhyo naresa*
   *āvirbhūtaḥ sukhakulayuto dharmaṁkāryye praviṇaḥ*
   *saukhyarṁ yāte rucirādvāse viṁśamātre svarājye*
   *śatrū tamvai subhajanapatiṁ dhvastavantau suguptam. - SJ., II. 01.*
'gatyāṁ haṁśī subhagavadanā'\textsuperscript{54} of the SJ are modelled after the verse 'jñātāṁ vaṁśe bhuvana-vidite\textsuperscript{55}' etc., and the 'tāṁśī syāmā\textsuperscript{56}' etc., respectively of Kālidāsa. Bhāravi also perhaps influenced the poet resulting the latter's choice for the metre called the Vamsāsthavila in canto III. Bhāravi had an impressing impact upon the poet of the SJ which can be inferred in respect of the mode of expression. Of course, it can be said that the SJ has been enriched by the influence of these previous poets.

\textsuperscript{54} gatyāṁ haṁśī subhagavadanā dīrghakesa suvesa
dadhye kṛṣṇā kamalanayanā vastrakāryye pravīṇā
kācidvālā vimaladāśanā ārubhravanrūtpa viśuddhā
tṛtipā tasmai khalu jayamatī nāma yā vai vibhartti. - ibid. II. 8.

\textsuperscript{55} MD., I. 6.

\textsuperscript{56} ibid., II. 22.
Contents:

The Ślokamālā (Śm) is another anthology of some Sanskrit verses of high poetic merit, composed by Bhavadeva Bhagavati. This book published in the year 1957, consists of two hundred twenty verses, besides nine more verses placed at the beginning as benedictory ones (Maṅgalācaraṇa). The poems in this anthology have various themes for treatment. The work is preceded by the opinions of two eminent scholars namely, Bhupendranath Deva Sarma and Yadavendranath Ray Deva Sarma of Government Sanskrit College, Calcutta. There are references behind the purpose of composing of a particular poem in the notes added with the poems. Paying homage to Mahatma Gandhi, the poet, in the introductory verses brings a comparison between Gandhi and Lord Kṛṣṇa. In this connection the poet observes that as the Gītā was the soul of Lord Kṛṣṇa, Gandhi was also a follower of the path shown by the Gītā.57 As the Sudarśana Cakra of Kṛṣṇa was the chief instrument to subdue the enemy, the Carkhā Cakra (spinning wheel) of Gandhi was the instrument behind chasing away the British from India.58 The poet, a Gandhian, believes that those who take recourse to Gandhism, can live in a violence-free world.59 In the poem called Prārthanā (1), there is the glorification of the Sanskrit language and the magnanimity of Sarasvati, the goddess of wisdom and learning. There is also

57. kṛṣṇasya hṛdayaṁ gītā gāndherapi tathaiva ca
gītāprāṇo mahātyāgī mahātma rājaṁ sadā. - Śm, V. 5, p. 1.
58. tasya sudarśanaṁ cakram vikhyātaṁ ripumardane
asya haste carkācakram iṁrājasya palāyane. - ibid., V. 6, p. 1.
59. ibid., V. 7, p. 1.
a special appreciation of some illustrious sons of India like Dr. Rajendra Prasada, Jawaharlal Nehru, Vijaya Lakshmi Pandit and so on. In this regard it is said that Dr. Prasada, the first President, launched a forceful mission to establish India in the world as a powerful nation. Pandit Nehru, another illustrious son of India, impressed the world with his political views and vision. In the poem called Prārthanā (2), the poet appreciates the Bhārati, the annual magazine of the Chamata High School, Nalbari. Thereafter in the three verses composed in the metre Śaśikalā, the poet pays homage to his father. Some verses in the work are composed as prayer to Goddess Sarasvatī. The poet presents poetic invocation to Goddess Sarasvatī seeking her divine grace for establishing a prosperous India. Moreover, the state of Assam and the saints of the state like Śaṅkaradeva are also being taken as themes of a number of poems. Showing his intense love and concern for his motherland Asom, the poet has composed four verses called the Janam Śotram. The poet deals with the early childhood days of Śaṅkaradeva, the famous Vaiṣṇava saint of Assam, his works and the religious cum philosophical ethos advocated by him, in nine verses in the poem ‘Śaṅkaradevaḥ’. In this connection it is said that he established Satra in order to make expansion of his neo-Vaiṣṇavite views. 60

60. dine dine bharatabhāgyabhāviniṁ
    sute sute satyapracaśarakāminī
    navānvidyāvahumodamālyakam
    vidhehi śīkṣāmayaśracurbhāratam. - ibid., V. 2, p. 7.

61. samastadesa pariśesatastataḥ
    pavitradharmam viññapī vāsnavam
    anekasatrāṇyapi kārayan budho
    jagāmalokam mukhasāntidāyakam. - ibid., V. 8, p. 24.
Though there is little novel ideas in the poems called $\text{Nītimālā}$ and $\text{Vidyā}$ highlighting respectively the ethics and the good qualities of $\text{Vidyā}$ i.e. learning, the poet has presented them in a poetical manner. In this connection it is said that a man should always avoid four vices, namely, sleeping, weariness, fear and idleness. In the work, there are some Prakāśas of a number of great souls, namely, the then Governors of Assam, Michael Kin and Jayaramadas Daulatram. These poems unveil their multi-dimensional qualities. A Sanskrit citation of honour ($\text{mānaputra}$) on Mahendra Mohan Choudhury, the former agriculture minister, has been enclosed herewith which shows his multi-faceted personality.

The poet has a sense of humour and he has written Sanskrit verses on $\text{Śyāmaparṇī}$ i.e. tea. The refreshing quality of tea is nicely shown here. In a satirical tone, the poet glorifies the tea-plant, considering it to be superior to all the trees for its refreshing effect. In forty-nine verses there is the description of the greatness of the region Dharmapur from which the poet hailed. The description of the religious places, rivers and the people from various walks of life of Dharmapur is given here. The Vilvēśvara temple still reminds us the glory of Dharmapur.

A few poems aim at stating the rules of grammar in a poetical manner. For

62. $\text{nidrā-tandrā-bhayālasyāṁ varjyametaccatuṣṭyām}$

63. $\text{kutṭo harmmyaparyantam sāmprataṁ sarvvakarmmasu}$
$\text{anivāryyagatih saumya ! mahābhāgya ! namo'stu te.}$ – ibid., V. 2, p. 34

64. $\text{kavivrndam namaskṛtya nipṛyā ca rasam tava}$
$\text{tvaddāśena tarusreṣṭha ! kṛttitaṁ tava kṛttanam.}$ – ibid., V. 11, p. 35.
example, the verse "hetvarthe cāpavarge ca"65 ......................, etc., may be referred to
wherein the scope of using the third case-ending is stated in an appealing manner.
A Parisīsta (Appendix) has been added towards the end of the book. Here a letter
of congratulation in Sanskrit prose written by the poet to then minister Siddhinath
Sarma is enclosed. Thereafter the proceedings of a Sanskrit Subhā is presented in
Sanskrit prose.

Literary estimate:

There is no dearth of literary elements in the Sm. The verses in this
anthology reveal the craftsmanship of the poet in composing Sanskrit verses
maintaining the strict norms laid down by the prosodists. The poet has very
successfully employed different varieties of metre. The metres employed in the Sm
are being shown as follows-

Anuṣṭubh: Most of the verses in this anthology are in the metre Anuṣṭubh. All
the verses of the Maṅgalacarana, Prārthanā (I), Prārthanā (II), Nūmālā, Vidyā,
Uttamasundarī Devi, Śyāmaparṇī, Dharmapuravarṇanā, Vyākaraṇakārikāvalī are found
to be composed in this metre. Moreover, the cluster of verses like "fālguṇasya
trimśeṣā. ........ sāradā sadā"66 , "māgha māsi ......... ....... chaitramānasamaṇḍapam"

65. hetvarthe cāpavarge ca vikṛtāṅge viśeṣaṇe
trimśēṃ bhajate śabdaḥ karttari karāṇe tathā - ibid, V.13, p. 42.

66. fālguṇasya trimśeḥni paścāmyām gurūvāsare
vāṇījākṛtodyogāḥ sārasvatasahodaraḥ
utsavsamaye tasmin sadaśayamahāśayaiḥ
prasannā sāradā dṛṣṭyā saṁsāre sāradā sadā - Sm, VV. 3-4, p. 7.

67. ibid., VV. 3-4, p. 8.
“kujasya vāsare ... pujākale viśesatah” 68, “māge māsi site ... prārthana” 69.

“sauramāghe site ...... savāndhavāḥ” 70, “tadarccanam ...... savāndhavāḥ” 71.

“madhīyadhavale pakṣe .... muditā vayam” 72, “māge māsi site ...... prārthana” 73.

“brāhmīye divase tasmin ...... prārthana” 74, “māge māsi ...... prārthana” 75.

“tasmin ‘ubhāgame” 76, “janārābhit hitakārīyesu” 77, “svāgatam svāgatam ...... ‘ubhamelanāti” 78, “kāmarūpam devīkṣetram” 79, etc. are also found to be composed in the Anustubh metre.

Mālinī: Employment of Mālinī is noticed in the verses like “vimalavimalametat” 80, “makaramihirayoge pañcamīśauklabhoge” 81, etc.

68. ibid., VV. 3-4, p. 11.
69. ibid., VV. 3-4, p. 12.
70. ibid., VV. 3-4, p. 14.
71. ibid., V. 3, p. 15.
72. ibid., VV. 3-4, p. 17.
73. ibid., VV. 3-4, p. 18.
74. ibid., VV. 4-5, p. 19.
75. ibid., VV. 3-4, p. 20.
76. ibid., V. 3, p. 21.
77. ibid., V. 4, p. 31.
78. ibid., VV. 3-4, p. 32.
79. ibid., p. 49.
80. vimalavimalametat padmayukpādayūgmanam
    madhuramadhuramāpyanā jādyanāśaya vākyam
    rūcīrūcīramasyāḥ sarvādi sarvamittham
    ‘śadharakararanyāṁ sāradāṁ sarthnamāmaḥ.
   - Śm., V. 2, p. 09.
81. ibid., V. 4, p. 10.
Moreover, the cluster of verses starting with *vividhavibhavadhanyah pumovTin* and ending with *prakrtihitaratānām* except that of the verse *dvijanajasubhasamsad* etc, which is in the *Anuśūbh* metre, are found to be composed in the *Mālinī* metre.

**Mandākrāntā:** Illustrations of this metre in the Śm are found in the verses like

"puspe puspe pavane," "deśe deśe," "grāme grāme..." 
"bhāvanā bhāvanā..." "vāramvāram mayiprakupitā..." 

82. ibid., V. 3, p. 13.
83. ibid., V. 3, p. 16.
84. ibid., V. 1, p. 18.
85. ibid., V. 3, p. 19.
86. ibid., V. 1, p. 31.
87. ibid., V. 1, p. 28.
88. ibid., V. 10, p. 30.
89. ibid., V. 7, p. 29.
90. ibid., V. 1, p. 09.
91. desē desē galitavasanā pūjītā lokamūrttīḥ
sthāne sthāne calitacalanaṁ khādyasāṅkāvīmūḍhāṁ
vaktre vaktre virasavacariṇaṁ dainyavahnaṁ sutaptam
ramyamāt ramyamāt nara-gaṇasubhāṁ sārade tvaṁ kurūṣva. – ibid., V. 1, p. 12.
82. ibid., V. 1, p. 14
83. ibid., V. 2, p. 14
84. ibid., V. 1, p. 15
".... premālāpaiḥ priyabhagavatāḥ ......., "bhaktai śchātraṁśca itāḥ ..... 
................., "dadvībhāṣā lalītalatikāḥ............." etc. Moreover, in the verse "divyālāṣaiḥ priyabhagavatāḥ .............", wherein the metre is Mandākrānta, the poet has cleverly contrived the name of the metre in the verse itself. This is found to be done in the verse given as an illustration of this metre by Gaṅgādāsa in his CM also.

Śārdūlavikṛditā: In the Śm, three verses, namely, "bālānāṁ naṭadṛṣyadarśaka - 
dṛśāṁ 100......................," "kāvyāṁbhhoruhakesvarāptamadhubhī 101......................", "dhanvāṁ 
bhāratbhūtalam 102......................" etc. are composed in this metre.

95. ibid., V. 2, p. 15.
96. ibid., V. 2, p. 20.
97. ibid., V. 1, p. 21.
98. divyālāṣaiḥ priyabhagavatā prīṇitā svargarājye
  mandākrānta tanayananyairbhāratī jāḍyahastrī
bhāvābhāṣāt kusumasamaye mṛṇmayī'cinmayī' sā
  śṛṣṭapancamāṁ kṣitisutadine bhāratastharccitāsyāt. — ibid., V. 2, p. 21.
99. CM., II. p. 87.
100. bālānāṁ naṭadṛṣyadarśakadṛśāṁ raṅgīyabhāṅgaṅvṛthā 
  kāśmiire jayalakṣmyasparśāvikāṁ vikṣobhabhaṅgī tathā
  āsāme smitamadhyaac-hātranivehe bhītiḥ parīksotthitaṁ
  sadvāṇīvadanaāravindavibhavāṁ bhavyam bhavet sarv-athā. — Śm., V. 1, p 1
101. ibid., V. 1, p. 20.
102. ibid., p. 49.
Sasikala: The cluster of verses starting with “apt kida paiakulam .............

and ending with “vanitibhagaviraha 104 ............” etc., in the Sasikala 105 metre, which consists of first fourteen short syllables and last one long syllable and is of rare occurrences, are undoubtedly a reflection of the craftsmanship of the poet.

Sragdharā: Its application is found in a few verses of the Śm. namely.

“sikṣābhikṣā 106 ...........,” “mātarmātarnvameyā 107 .................,” “bhakte bhakte 108 ..........

“bhakte bhakte vibhaktau 109 ...........,” “vīṇākāntanurakā 110 ...........,” “rakṣyāh pālyāśca 111 ...........

“gāndhījīvaḥ parese 112 .....................,” “kṛutvā dhyāiva 113 .........................”

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103. api kula-paṭakula suvayana-kuśalāḥ
    janakacaraṇayug – virahita – bhajanaḥ
    kulakamalaparimalamilita – malināḥ
    kathamabhilasati bhajitumihā bhavataḥ. - Ibid., V. 1, p. 5.

104. ibid., V. 4, p. 6.

105. gurunidhanamanulaghuriha Šasikala - CM.,II. p. 69.

106. sikṣābhikṣādhiśvaraḥ bhairavamaticapalāḥ pālitā riktahastaiḥ
dīnaiḥ kṣīnāśca jātāḥ vīdhīvidhīvirāt kātārāḥ māṇḍyayogat
mātarmātārṇamastekara hara hara kumarām bhāvanādīpādānaiḥ
kendre kendre sulagāḥ bhava-bhavabhayaḥ bharate bharate naḥ. - Śm., V. 2, p. 8.

107. ibid., V. 3, pp. 9-10.

108. ibid., V. 2, p. 11.

109. ibid., V. 2, p. 12.

110. ibid., V. 1, p. 13.

111. ibid., V. 2, p. 13.

112. ibid., V. 1, p. 16.

113. ibid., V. 2, p. 16.
The cluster of verses starting with “asamaṁ samasādhakasaunyabhāram”
and ending with “bhagadāṁ sutadāṁ” etc. are composed in this metre.

_upajāti_ : Only a single verse, namely, “jayo stu te” etc. of the Śm
is found to be composed in this metre.

114. ibid., V. 1, p. 17.
115. ibid., V. 2, p. 17.
116. ibid., V. 2, p. 18.
117. ibid., V. 1, p. 19.
118. ibid., V. 2, p. 19.
119. ibid., V. p. 31.
120. ibid., V. p. 31.
121. ibid., V. p. 32.
122. ibid., V. 2, p. 32.
123. ibid., p. 49.
124. asamaṁ samasādhakasaunyabharāṁ
    vijayāṁ jayamaṇḍitaṇuṇyadharāṁ
    acalāṁ calasevakadhanayutāṁ
    janaṇāṁ smara durjyadaunyabharāṁ. - Śm., V. 1, p. 22.
125. ibid., V. 4, p. 22.
126. ibid., V. 5, p. 33.
Vāṁśāsthavilam: The verses like “jane jane”\textsuperscript{127}..............” “dine dine”\textsuperscript{128}....................” and the cluster of verses starting with “kusumbareṇāpi ca”\textsuperscript{129}..............,” and ending with “prayāntu nṛṇām”\textsuperscript{130}.................,” etc. are composed in this metre.

Vasantatilakam: Only a single verse, namely, “cāmpeyakunda”\textsuperscript{131}..............” etc. is found to be composed in this metre.

In some verses of the Śm, internal rhyming is created by words ending with similar sounds besides presenting the final rhyming in each foot in a glaringly successful way. For example, the verse “vividhavibhavadhanyah puṇyavān”\textsuperscript{132}..............” etc can be cited. Such instances can be multiplied throughout the Śm. As for example, the verses like “bharāṭibhagaviraha”\textsuperscript{133}..............” etc., “dine dine”\textsuperscript{134}...........................” etc.

\textsuperscript{127} jane jane maṁnasamodadāyinī
dharmarādhinīninditacarṇāṅkhaśini
mathe mathe śastragata susajjita
videhi vidyāṁ sadayā sarasvati. - Śm., V. 1, p. 7

\textsuperscript{128} ibid., V. 2, p. 7

\textsuperscript{129} ibid., V. 1, p. 23

\textsuperscript{130} ibid., V. 9, p. 24

\textsuperscript{131} cāmpeya-kundavakulotpalapārājāliaḥ
martyastvadarccanparaḥ kavitīṣajānasuḥ
tīśarpitāṇi kusumairvādi vāṇyahrṣṭāni
vidyāṁthihṛṣṭahṛṣṭdaye śrja bhaktipuspam. - ibid., V. 1, p. 8

\textsuperscript{132} vividhavibhavadhanyah puṇyavān bharatātmā
ejayati jayati bhūpah pāṁcamojarjajamahātmā
easamanavatūṣṭaḥ śrīkelojātmāṁ
jayati jayati caīyaṁ nyāyadaṇḍāḥhratāṁ. - ibid., V. 1, p. 28.

\textsuperscript{133} ibid., V. 4, p. 6.

\textsuperscript{134} ibid., V. 2, p. 7.
Apart from the rhymings at the end, the rhyming between or among words in each Pāda creates an interesting poetic charm. Such instances are lying in numbers all throughout the Śm. As for example, the verses 'puṣpe puṣpe......' etc. and 'vimalavimalametat......' etc., can be referred to. The verses like ‘bhakte bhakte......’ etc., ‘deṣe deṣe......’ etc., ‘bhakte

135. ibid., V. 2, p. 9
136. ibid., V. 1, p. 11
137. ibid., V. 1, p. 22
138. ibid., V. 2, p. 22
139. ibid., V. 3, p. 22
140. ibid., V. 4, p. 22
141. ibid., V. 3, p. 26
142. puspe puspe pavanapavite vallakī vedahasta
   jyotsnādhautā suravaranutā sārāda sūbhrāhariś
   sthāne sthāne diśi diśi sūbhām vyākhyānī prayatnād
   ramyaṁ ramyaṁ svayamupagataṁ mṛṇmayī cinmayī sāṁ - ibid., V. 1, p. 9.
143. vimalavimalametat padmayukpādayugmam
   madhuramadhurabhāpyaṁ jāḍyanāśāya vākyāṁ
   rūciraściraśramasyāḥ sarvadā sarvavamitham
   śāśadharakararamyāṁ sāradāṁ samānāmah. - ibid., V. 2, p. 9.
144. ibid., V. 2, p. 11.
145. ibid., V. 1, p. 12.
bhakte\textsuperscript{146}.............'etc., 'grāme grāme\textsuperscript{147}......................'etc., 'bhāvaṁ bhāvam\textsuperscript{148}.............'etc.

'bhagadāṁ sutadāṁ\textsuperscript{149}.............' etc., 'cittasukhavidhāyim\textsuperscript{150}...............' etc., may be
also referred to in this context. A pleasant flavour has been given to the above
verses by the alliterations employed there.

It is noteworthy that in the Śm, some expressions like 'māghe māsi site
pakṣe paṁcamyāṁ\textsuperscript{151}, 'makaramihrayoge paṁcamīsauklabhoge\textsuperscript{152}, 'bhakte bhakte
vihhaktau , ṛṣabhayabhaṇananāṁ bhārate bhārate bho\textsuperscript{153}, 'priṇayantu maṁabhaṅgāḥ
samāgamya\textsuperscript{154}, 'rakṣāḥ pālyāsca putrā vayamaticapalāḥ kātarā\textsuperscript{155}, 're re vatsā
madīyāḥ samayagatadasāh ke vikātum samarthaḥ\textsuperscript{156} are repeated. This, the poet
did, perhaps in order to put emphasis on the same points he was intending to
make. But this repetition cannot be said to give the impression that the poet had
paucity of poetic qualities.

\textsuperscript{146} ibid., V. 2, p. 12.
\textsuperscript{147} ibid., V. 1, p. 14.
\textsuperscript{148} ibid., V. 2, p. 14.
\textsuperscript{149} ibid., V. 4, p. 22.
\textsuperscript{150} ibid., V. 2, p. 26.
\textsuperscript{151} ibid., pp. 8, 12, 18, 20.
\textsuperscript{152} ibid., pp. 10, 13, 19.
\textsuperscript{153} ibid., pp. 11, 12.
\textsuperscript{154} ibid., pp. 15, 18.
\textsuperscript{155} ibid., pp. 13, 17.
\textsuperscript{156} ibid., pp. 16, 19.
Kavisamaya:

Poet Bhagavati is found to have made use of Kavisamaya while he compares fame (kṛtiḥ) of the former Assam Governor Jayaramadas Daulatram to be white (śubhra).\(^{157}\) This is being done in close conformity with the established norm.\(^{158}\)

Impact of other treatises on the Śaṁ:

Quite naturally, poet Bhagavati, well acquainted with the grand Sanskrit Kāvyas, was influenced directly or indirectly by those older works. As a result, in many cases, it is found that the poet has made certain changes or improvement on certain verses of older poets and presented them in a new form. For example, the verse ‘corayanti dhanam\(^{159}\) ..........’ etc., and the cluster of verses starting with ‘prāpnuvanti yayā lokā’ and ending with ‘duḥkhe dhairyyavidhāyika’\(^{160}\) are simply a

\(^{157}\) jñānalokāṁ suraṅgyaṁ viласatu nitaraṁ rāmayogāt sulagne
grāme grāme sugiśirjanahitaviśaye rājatāṁ rājayapāle
dese dese videśe guṇiṇaḥagaṇāne daulatorāma madhye
loke loke svakāntyā viharatu satataṁ śubhrakīrtitirvadāṇyaḥ. - ibid., V. 3, p. 3 1

\(^{158}\) SD., VII. 23-25.

\(^{159}\) corayanti dhanam sarbaṁ taskaraṁ pápaavyattayah
naite vidyādhanāṁ netuṁ śaknuvanti kaddicana. - ibid., V. 7, p. 27.

\(^{160}\) prāpnuvanti yayā lokā manuṣyaṭvam yathārthataḥ
vidyā jñānasvarūpīṁ sa nārāṇaṁ sarvabhūṣanam.
cittasukhavidhāyinī vādduḥkhavaṇāśiniṁ
dāśyasaṁhārinī vidyā sarveśaṁ śubhakāriṇī.
videśe bandhurūpaśaṁ dese śanmānasādhikaṁ
rendering of the parallel verse of the *Nīśatka*\(^{161}\) with a little change. Again, the verse ‘*dānena kṣayatām*\(^{162}\)………’ etc., is found in the *CS*\(^{163}\) with a little change.

The verse ‘*visēṣyasya hi yā*\(^{164}\)………………’ etc. which shows the nature of Adjective (*visēṣana*), has an affinity with the verse ‘*visēṣyasya hi*\(^{165}\)………’ etc.

Again, the expression in the verse ‘*hetvarthe*\(^{166}\)………………’ etc. is merely the reflection of the aphorisms like ‘*hetau*’,\(^{167}\) ‘*apavarge *ṭṛīyā*’,\(^{168}\) ‘*yenaṅgavikāraḥ*’\(^{169}\) and the *‘kartṛkarana-yostṛīyā’*\(^{170}\).

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161. vidyā nāma narasya rūpamadhikaṁ pracchannaguptaṁ dhanam
vidyā bhogakariṇa yaśah sukhaṅkariṇa vidyā guruṇaṁ guruh
vidyā bandhujano videsāgamane vidyā para devataṁ
vidyā rājasu pūjyate na tu dhanamvidyāvihīnaḥ paśuḥ. - *Nīśatka*, 20.

162. dānena kṣayatāṁ yānti dravyāṁ yāni kānicit
na kṣiṇoti sthīra vidyā pratyuṭvardhatetetāṁ. - ibid., V. 8, p. 27.

163. jñātibhirvāntyate naiva caurenāpi na niyate

164. *visēṣyasya hi yaś samkhyā yalliṅgaṁ yadvibhaktim.*
tāni sarvāṁ yatnena niyojaya *visēṣane.* - *Śm.*, V. 1. p. 41.

165. *visēṣyasya hi yalliṅgaṁ vibhaktivacane ca ye*
tāni sarvāṁ jojyāni *visēṣaṇapadesvapi.* - *Samagra Vyākaraṇakaumudi*, p. 59

166. *Śm.*, V. 13, p. 42.

167. *Aṣṭāḥdiyāti (Aṣṭa)*, II. 32.3.

168. ibid., III. 3.6.

169. ibid., II. 3.20.

170. ibid., III. 3.18.
Diction:

The diction of the Sm can be said to have the following features:

a. employment of a simple vocabulary
b. absence of long or complicated Samāsas
c. frequent use of the 7th case-ending
d. use of short sentences without any poetic ornaments.

It is also found that the author's style of writing is direct and somewhat narrative or informative. He has not taken resort to the use of imagery, symbol, metaphor, precision of words. It is also found that the poet uses some non-Sanskrit words current among people at that time like Biscuit,171 Alopathy172, Homeo173, Vegetable174, B.A.B.T.175, Committee176, Member177, College178, SDC179, Metric180.

171. Sm., p. 35.
172. ibid., p. 37.
173. ibid., p. 37.
174. ibid., p. 38.
175. ibid., p. 39.
176. ibid., p. 39.
177. ibid., p. 39.
178. ibid., p. 39.
179. ibid., p. 39.
180. ibid., p. 39.
Mauzadar\textsuperscript{181}, Mandala\textsuperscript{182}, Mahari\textsuperscript{183}, Thikadar\textsuperscript{184} etc. Such practice can be said to be an effort on the part of the poet to popularize Sanskrit. The poet may be said to be impressed by efforts made by the various agencies like Assam Sanskrit Board to popularize Sanskrit at that time.

Thus, it is found that the \textit{Sm} is a nice contribution by a scholarly poet of Assam. It may be a bit difficult to get it ranked higher as a piece of literary product. Yet, it shows the unique fusion of scholarship with poetic genius in Bhavadeva Bhagavati thereby making him a remarkable poet.

\textsuperscript{181} ibid., p. 38.
\textsuperscript{182} ibid., p. 37.
\textsuperscript{183} ibid., p. 37
\textsuperscript{184} ibid., p. 37
PATĀKĀMNĀYA

Contents:

The Patākāmnāya (Patākā) based on the National Emblem and the National Flag of India is a Sanskrit poetical work composed by Acharya Manoranjan Shastri, the Sanskrit poet of repute who had the PK to his credit. The work with a self-composed commentary called the Janamanoranjanī has been divided into two parts namely, the Purvārda (First part) with one hundred verses and the Uttarārda (Second part) with seventy-one verses. The first and the second part deal with the inner meaning and significance of the National Emblem and the National Flag respectively besides a brief exposition on the flags of some important dignitaries in the last twenty-one verses.

At the beginning of his work, the poet has introduced three benedictory verses (Maṅgalācarana) invoking Brahmā, Lord Śiva and the Karmayoga respectively. The poet opines that the hopes and aspirations of the people of this vast land i.e., India, are duly reflected in this otherwise little National Emblem. It comprises the images of four lion-heads, the major constituent of the emblem, with their whiskers and a long mane. Below these lions is the wheel (circle). To the left of the wheel is a running horse and a bull is to its right. The disc and the circle are connected by twenty-four spokes. Underneath is ascribed the statement namely ‘satyameva jayate’ i.e., truth alone triumphs. The poet opines that this Upanisadic

185. mudrā bharatavarṣasya pratimātvena grhyate
    yathā tadbharatavarṣam mudrāyām niḥitam bruve. - Patākā, I 4.
line 186 speaks of the adherence of the country to the establishment of the triumphs of truth. 187 The four lions which seem to be the symbols of independence, fearlessness, prowess and striking power 188 urge upon the Indians to stick firm to such qualities. The images of the four lion-heads standing back to back point to mutual co-operation, oneness and peaceful co-existence. The poet describes how these four lions symbolize the four means of state-craft, viz., Sāma (conciliation), Dāna (bribery), Bheda (sowing dissensions) and Danda (punishment). 189 He then determines the meanings suggested by the constituents of the emblem. He identifies the two animals viz. the horse and the bull, the circle of the emblem with the concept of Agni, Soma and Yajña respectively. Then Agni (the fire god) is compared to horse and the Soma is compared to bull. Keeping conformity with the Cakra, which is a recurring symbol, the poet quotes in his work six verses (24-30) from the SMG to show the rotation of the world and the Yajña (sacrifice). The poet holds that the Vṛṣa (bull) is a symbol of Dharma which provides the desired

186. satyameva jayate nānṛtam
    satyena panthā vitato devayānaḥ
    yenākramantrasyo hyāptakāma
    yatra tat satyasya paramarśnīdānam. – Mundakopanisad, III. 1.6.

187. Patakā, I. 7

188. svātantryamabhayaṁ vīryaṁ sauryaṁ ceti catuṣṭayam
    samhataurharibhirjñeyeṁ svatastadguṇavattvato. – ibid., I. 8.

189. sāmaṁ dānaṁ ca bhedaśca daṇḍaśceti caturvidhāṁ
    mithiḥ parasparīpekṣāṁ simhasamhatilaksītā. – ibid., I. 16.
Again, the horse suggests the performer of a sacrifice. The rotation of the sacrifice and movement of the world through the law of causation are being suggested by the circle. Besides, the bull and the horse symbolize the renouncement and enjoyment respectively.

The bull is again represented as the symbol of love and the horse as the symbol of separation. Moreover, the bull, the horse and the wheel are symbols of the Prakṛti, the Puruṣa and the cycle of creation (Sṛṣṭicakra) respectively. In the work it is held that the wheel ascribed on the emblem is an image of the Kālacakra (cycle of time) which occupies place in the Vedas also. It is called the Kālacakra due to its acts of grasping, transgressing and sacrificing. The poet then offers explanation of attributing some other epithets like Niyati, Śakti, Bhairava, Saṃkarṣaṇa, Rudra, Brahmā, Viṣṇu, etc. to Kālacakra. The poet opines that if...
this Kalacakra is taken as Yajñacakra then the horse and the bull ascribed on the wheel will be Agni and Soma respectively, the Lord of the Yajña will be the nave of the wheel, the twenty-four priests will be the spokes of the wheel. The Yajus, and Sāman - these three types of Mantras will be its circumference. The poet identifies the wheel having twenty-four spokes with the Gāyatrī which has also the equal number of syllables. As the wheel has its center, the Gāyatrī is also based upon the Aumkāra. The twenty-four syllables of the Gāyatrī is conceived as its twenty-four spokes, Aumkāra of the Gāyatrī Mantra stands as its nave. The wheel symbolizes one calendar year also.

The wheel is a symbol of Jyotisacakra as the twenty-four spokes of the wheel stand as the constellation (Nakṣatras), their orbit (Kāṣsapatha) is the rim, the Dhruba is its centre. The twenty-four spokes stand for twenty-four categories viz. the five Prānas, the five Tanmātras, the five organs of perception (Jñānendriya), the five organs of action (Karmendriya), the Manas, the Buddhi, the Citta and the Ahamkāra. The poet relates the wheel of the emblem to the Cakra of creation which the Lord is rotating by his power of Māyā. The wheel of the emblem is the

196. caturvīṁśativarṇāraṁ tripāda-vyāhṛtipradhi
    aumkāraṇāhāśkaṁ cakram gāyatryākhyāṁ mahāphalam. - ibid., I. 53.
197. savitṛnabhikaṁ caiva pākṣāraṁ māsaparvakam
    ahamemiyutaṁ cakram sambatsarātmakam ca tat. - ibid., I. 55.
198. ibid., I. 58.
199. arastu prāṇāstanmaṭra[jīnānakarmendriyāni ca
    antahkaraṇayuktāni caturvīṁśatsarāṁkhyayaṁ - ibid., I. 59.
symbol of \textit{Visnucakra} (Sudarśana Cakra). The horse and the bull point to the surpassing and protective power of that \textit{Visnucakra} respectively. The poet shows resemblance of the wheel in the emblem with the \textit{Bhairav Cakra} of the \textit{Kaula} sect. The poet then presents the significance of the wheel with a modern perspective also. This wheel bears significance in the various occasions of the different tribes. Then he proceeds to explain the significance of the emblem in the light of the \textit{Sāṁkhya} system of philosophy. Accordingly, the \textit{Puruṣa} is the centre of the wheel, the twenty-four categories beginning with \textit{Prakṛti}, \textit{Mahaḥ} etc are its spokes, \textit{Avidyā} is its rim. Keeping the view of the \textit{Vaiśeṣika} in mind, the poet says that the \textit{Dravya} (substance) of the \textit{Vaiśeṣika} system is the center of the wheel, while twenty-four \textit{Gunas} (properties) are the spokes. \textit{Sāmānya} and \textit{Viśeṣa} shape the circumference, the gap space within the wheel stands for \textit{Abhāva} and the Universe.\textsuperscript{200} Thereafter the poet explains the emblem in the light of the \textit{Nyāya} system. While going to explain the significance of the emblem the poet takes into consideration the view of the Jaina school of Indian philosophy.\textsuperscript{201} Accordingly, the bull is the symbol of \textit{Jina}, the horse is of the \textit{Dharma}, Jaina Arhat is supposed to be the wheel. The wheel is mentioned as the symbol of \textit{Dharmacakra} of Buddhism propounded by Lord Buddha.\textsuperscript{202} Explaining the emblem from the

\begin{footnotesize}
\begin{enumerate}
\item vaīśeṣikanaye cakram dravyanābham guṇārakam
  samavāyaka – sāmānya – visesaparivesṭanam.
  abhāvarandrakam karmabhramikam jagadātmakam
dharmena vidhūtām tat tvam jñānasadhanamuttamam. - ibid., I 82-83.
\item ibid., I 86-87.
\item ibid., I 88-92.
\end{enumerate}
\end{footnotesize}
Gandhian point of view the poet says that the horse represents service, the bull speaks of control. The wheel held by the two is nothing but the symbol of Carkha\textsuperscript{203} (spinning wheel).

The author then observes that the pair of bull and horse in the emblem reminds the countrymen of their main duty and responsibility, because the bull points to the nourishment of the country, the horse suggests protective power of the people.\textsuperscript{204} For the common people the horse and the bull stand for Yoga (acquisition of something unobtained) and Kṣema (preservation of the acquired object) as laid in the Veda.\textsuperscript{205} Again the bull refers to internal peace, the horse refers to the good external relation. In the end of the Purvardha the poet expresses his sincere hope that this vast land, the emblem of which bears great significance, would bring happiness to its citizens.

The second part (Uttarardha) of the Patikā is introduced with the inner meaning and philosophical significance of the constituents of the national flag. In the first verse of the Uttarardha, the poet holds that the three colours of our national flag viz. white, saffron and black suggest the three qualities of Prakṛti viz., Satva, Rajas and Tamas respectively. Moreover, they also suggest the three

\begin{verbatim}
203. sevasvavimurtivijñeyā saṁyamo vṛṣarūpadhṛk
tābhyāṁ pravartitam cakraṁ carkākhyaṁ sūtrasādhanam. - ibid., 1. 93.
204. vṛṣabhaṁ poṣaṇam sākṣad rāṣṭrasya rakṣaṇam hayah
tābhyāṁ saṁsūcitaṁ mukhyāṁ kāryāṁ yaddesavāśinām. - ibid., 1. 95.
205. aprāptapraṇaṇa yogah kṣemaḥ prāptasya rakṣaṇam
tayoḥ saṁsūcakāvaśvavṛṣabhau pariññitau. - ibid., 1. 96
\end{verbatim}
periods of time namely - present, past and future. The poet explains the national flag in the light of Sāṁkhya system. Accordingly, the pillar on which the flag is fixed is a symbol of Puruṣa, the piece of cloth is Pradhāna i.e. Prakṛti and the connecting rope indicates the relation between the Puruṣa and the Prakṛti. From Prakṛti there begins the process of creation, while its reverse leads to destruction. Likewise, while the flag is hoisted upward, on the reverse side it is lowered to the earth. As the separation of Puruṣa and Prakṛti from each other brings Kaivalya, separation of the flag from the pillar suggests the Kaivalya or Mokṣa of the Sāṁkhya. Moreover, this signifies the cessation of state activities (Ṛṣṭrakūrya).

According to the Yoga system, the pillar is the symbol of supreme God (Paramesvara). Holding the Upanisadic view, the poet says that the pillar is the Māyin i.e. the Lord and the cloth stands for Māyā (desire). The same flag bears significance from the viewpoint of Buddhism and Jainism also. Accordingly, the staff is the Jīna of Jaina philosophy, the piece of cloth is the Antahkarana, the three stripes of the flag are symbolizing three objects - knowledge (Jñānam), Action (Karma) and Devotion (Bhaktiḥ). The poet correlates a large number of triads of higher ideas with the tricoloured flag e.g. three types of Yajñas viz. Nitya, Naimittika and Kāmya and

206. kīlakām puruṣāṁ vidyāṁ pradhānāṁ vāsasaṁ tayoḥ
sambandhahetum tadrajjuṁ yena sarvaḥ pravartate. - ibid., II. 3.

207. kīlakāṁ bodhirūpaṁ vā vāsastu vāsaṇātmaṁ
triratnāṁ tat trayo varṇaścaṁcalyaṁ kṣaṇabhaṅgataṁ. - ibid., II 13.

208. jinam vā kīlakāṁ vidyād vāso'ntaṅkaraṇāṁ tathā
jñānam karma ca bhaktiśca varṇaṁtritayavyaṁjitāṁ. - ibid., II. 15.
the three human groups found in India viz. Mongolian, Dravidian and Aryan.

Moreover, the piece of cloth which is made of varieties of threads symbolizes the great Bhāratvarṣam, a land of diversity. The pole or pillar is again said to symbolize the great mountains of India, the rope symbolizes the rivers. The saffron symbolizes the abnegation and enthusiasm, the white the peace and truthfulness and faith, valour and affection by the green. The progress of the country is denoted by the wheel. Even the Dharmacakra is said to be the symbol of Indian state machinery based on virtue, truth and hasteness. The wheel is nothing but Kalacakra which is accepted by all classes of religions. The wheel is also called the Dharmacakra which maintains unity among all schools of religion. The pillar is the symbol of God, the threads of the cloth are said to be individual souls. As the rope joins the flag with its pillar, similarly the devotion for God connects the individual souls with God. The author points out that in ancient times this Cakra was conceived as the symbol of suryamandala even by non-Indians like Egyptians, Greeks and so on. The poet opines that the significance of the wheel on the middle of the flag came to be understood properly by Manu, Rāma, Bhīṣma.

209. kirātradravidāryaṇītrivarmairmelaṁ tathā
    arvāṃśaṁhitadhisthānairabhyupetamidam yataḥ. - ibid., II. 20.

210. ibid., II. 23.

211. ibid., II. 27.

212. ibid., II. 28.

213. ibid., II. 31.

214. ibid., II. 38.

215. ibid., II. 39.
Mahāvīra, Buddha, Śākharācārya, Mohammada, Jesus Christ, Nānaka, Asoka, Mahatma Gandhi, Binova Bhave and others.\textsuperscript{216} The flag reflects the culture, tradition and religion of India. So the poet humbly urges all the Indians to pay due respect to the flag in the time of its hoisting, lowering and salutation keeping in mind its uses as laid down by concerned authorities.\textsuperscript{217}

The poet thereafter discusses elaborately the underlying ideas contained in the flags of the President, the Governor, the Army and the Chief of the Army of the Indian nation. The rectangular-shaped flag of the President bears the figures of Asoka Cakra, a moving elephant, \textit{Tulādanda} (balance), a pot with blooming flower and leaves. Here the pot with the tender leaves and flowers denotes the auspiciousness i.e. welfare of the people.\textsuperscript{218} The \textit{Tulādanda} denotes the policy of justice and equality of governance. The moving elephant symbolizes the loyalty of people towards him and non-stumbled instruction of the President. The four corners of the flag symbolize four means of state-craft namely \textit{Sāma}, \textit{Dāna}, \textit{Bhedā} and \textit{Danda}. The white coloured (Gaura) flag of the Governor, the constituents of which are same as that of the flag of the President also bears the same significance. Thereafter it is stated that the red-coloured \textit{Dhvaja} of the Army suggests the Army's sacrifice and encouragement for the defence of the nation. The two swords in the flag bears testimony to the unique valour of the soldiers.

\textsuperscript{216} ibid., II. 42-45.
\textsuperscript{217} ibid., II. 48.
\textsuperscript{218} ibid., II. 52-53.
At last the poet expresses his deep sense of patriotism behind composition of this Kāvyā. He remarks that the Dharmacakra ascribed on the flag is pervading the whole world with a definite aim, i.e. no man has to suffer and all the human race enjoys a happy life. The poet calls upon the people to go through the significance of the national emblem and the national flag as narrated by him and keep aside the faults if any.

**Literary estimate:**

As hinted earlier, the poet of the Patākā gives a very serious philosophical exposition of both the National Emblem and the National Flag of India. While going to explain the significance of the constituents of the emblem and of the flag, the poet tries his best to find out the meanings what may apparently appear meaningless and tries to add elements so as to make them interesting. Dr. V Raghavan appreciates the work highly.219 From his remark it can be assumed that the work which is basically based on the suggestive meaning can be called Śāstrakāvyā. Dr. M.M. Sharma has also classified this work as Śāstrakāvyā.220 The following few lines are devoted to unearth the literary merits of this rather philosophical poem.

**Metres:**

**Anuṣṭubh:** The verses in the work are mostly in the metre called Anuṣṭubh or Sloka.

But there is found the use of a few other varieties of metres in the poem.

219. "He combines erudition in Śāstras with a gift for poetic composition"  
    - Preface to the Patākā, p. 1.

220. Prācyabhārati, p. 67.
Indravāṃśa: When the first syllable of a verse in the metre Vaiṃśasthavilam is Guru, it is styled Indravāṃśa\textsuperscript{221}. Only a single verse, namely, II. 69 of the Patākā\textsuperscript{222}, is composed in this metre.

Mālinī: The metre Mālinī is found in the verse ‘nikhilabhuvana ekam'\textsuperscript{223} ....... etc.

Sārdūlavikṛṣa: The metre Sārdūlavikṛṣa is employed in the verses namely, I. 99-100 and II. I of the poem. The verse ‘rūpaṁ lohita'\textsuperscript{224} ....... etc. can be cited in this context

Sragdharā: The metre Sragdharā is found to be in use in the verse ‘purvāśālāśya' .......... etc.

\textsuperscript{221} taccendravāṃśa prathame’kṣare gurau. - CM, II. P. 46.

\textsuperscript{222} evam samānāyamānamayam sataḥ
raṣṭriyamudrāśdhvajayoh prayatnataḥ
samyak pathitvaiva naro yathārthataḥ
gnātavā bhaved bhārataḥārāśṭratattvavit. - Patākā, II. 69.

\textsuperscript{223} nikhilabhuvana ekaṁ dharmacakraṁ cakāstu
kvacidapi janamadhye duḥkhabhāk ko‘api māśtu
jagati sakalalokāḥ pṛītimanto bhavantu.
jaya jaya jaya vādaṁ sarva eva bruvantu - ibid., II. 70.

\textsuperscript{224} rūpaṁ lohita-suklakṛṣṇamapi vā bhūtaṁ ca bhavyaṁ bhavat
janaṁvasthitibhaṅgamevamathavānekaṁ yadekaṁ ca sat
desaṁ kālamavasthitim ca yamayatyantaḥ param brāhmaṁvavat
prākāmyaṁ dadhadeva bhātu bhuvane rāṣṭradhvajavā nasīram. - ibid., II. 1.

\textsuperscript{225} purvāśāloṣyajāṣyṣyamatiyalayaśobhūṣanaṁ bhārataḥkhyam
varṣam harsaprarāṣṭrādicitamiva divaḥ sāramuddhṛtya dhātra
tasyaiśvāṣeṣa desaḥ prakṛtiriva bhuvah kāmaṁpo’bhīrūpaḥ
tasmai tajjena sevārthhamamupahṛtam Śrīmanorāṇjanena. - ibid., II. 71.
**Upajāti**: There is the employment of the metre *Upajāti* in the verse II.31 and II. 47. The verse ‘*dharmeṇa satyena*’

226. dharmeṇa satyena tathārjavena
pravartatīṁ bhāratarāṣṭratantram
vṛttīṁ janāṁśamapi dharmayuktāṁ
satyaṁśritāṁ śaṁsati dharmacakram. - ibid., 11.31.

227. *ibid.*, II. 71.

228. nārāyaṇācācācācraghunāthaśiromāṇeśca
bālīyepitūṣcāsurāvācigṛhitadikṣaḥ
gṛhitvāgamasmṛtimataṁ śivānāthaśādāṁ
nārāyaṇācācharaṇādathabhāttrapallyāṁ
vaiyāśike'tha samaye sahajaimiṁye
sāṁkhya ca gautamanaye sugaṁditantre
yogendraṁāthacaraṇāśrayalabdhabodhah
prītyai satāṁ vivaracite vīrtiṁ vyataṁ. - ibid., p. 72.

**Bhāva**: 

While going through the text of the *Patañjāla*, one may miss the presence of the nine-fold *Rasas*. However, the reader is surely to feel the sense of profound love and devotion of the poet to his motherland while presenting the glorious tradition of the country in a poetic style. The book reflects the deep sense of patriotism of the poet particularly in the last part of the poem. It may be treated as an ideal case of the *Svadesavīśayakarati*.

At the end of the work the poet gives his own introduction in a very poetic way. Here he pays tribute to his preceptor which deserves to be counted as a case...
of the Guruvīṣayakarati.\textsuperscript{229} Thus, it may be said that even at the absence of the Rasas like the Śṛṅgāra, Viśa etc., this small poetical composition of Manoranjan Shastri has appeared charming with delineation of Bhāvas arising out of love and respect either to the motherland or to the poet’s preceptor.

**Philosophical elements in the Patākā:**

The Patākā reflects the knowledge of the poet on almost all the branches of Indian philosophy. The poet explains the presence of the wheel on the emblem with the help of the views of the three systems of philosophy namely, Sāmkhya, Vaiśeṣika and Jaina system. Accordingly, the wheel in the emblem stands for the Purusa.\textsuperscript{230} The twenty-four spokes stand for the Prāṇa etc. numbering five, the five Tannātrās, the five organs of perception (Jīnendriya), the five organs of action (Karmendriya), the Manas, the Buddhi, the Citta and the Ahāmkāra.\textsuperscript{231} The poet says that the pillar on which the flag is fixed is a symbol of Purusa,\textsuperscript{232} the piece of cloth is of Pradhāna i.e. Prakṛti\textsuperscript{233} and the connecting rope indicates the relation between the Purusa and

\textsuperscript{229} yatra prādhānyaevabhivyaktā vyabhicārīno, devamuniguruṇprayādiṣayā ca ratirudbuddhamātrā, bhāvā bhāvasabdavācyāh. - SD., p. 124.

\textsuperscript{230} Patākā, I. 59.

\textsuperscript{231} mūlaprakṛtiṣvīkṛtirmahādādyāḥ prakṛtivikṛtayāḥ sapta śodāśakastu vikāro na prakṛtirna vikṛtih puruṣah. - Sāmkhyakārikā (SK), 3.

\textsuperscript{232} puruṣastu kūṭasthanitryo’pariṇāṃ na kasyacet prakṛtirṇaḥ vikṛtiḥ-kasyacidityarthāḥ. - Sarvadarśāsanañgagraha. (SDS), p. 536.

\textsuperscript{233} prakarottī prakṛtiriti vyutpatṭā sattvarajastamoguṇāṇām sāmyāvasṭhāyāh-abhiddhiṇāh. - ibid., p. 528.
The three colours of the flag are said to be denoting the three qualities of Prakṛti, namely, the Sattva, Rajas and Tamas respectively of the Sāṁkhya system. This is found in the Upanisad also. The poet says that the Dravya (Substance) of the Vaiśeṣika system is the centre of the wheel, while twenty-four Gunaś (Properties) are the spokes, Samavāya, Sāmānyāya, and Viśeṣa shape the circumference, the gap space within the wheel stands for Abhava and the universe perceived with the help of knowledge is the Karman. The poet presents the explanation of the flag in the light of Upanisadic views also. The pillar speaks...
of the *Māyā*\(^{246}\) i.e. the Lord and the cloth stands for *Māyā*. That the function of
*Māyā* and that of the cloth of the flag is the same, has been explained in the light
of *Vedānta*. The relation of the pillar and the piece of cloth, held by the rope, is a
symbol of the causal relation.\(^{247}\) The poet’s profound knowledge over Buddhist
philosophy is evident when he says that the Šukla colour in the flag denotes
*Sarvāstivāda* of Buddhism, the fickleness of the cloth denotes the *Kṣanikatvavādika*\(^{248}\)
(momentariness). That momentariness is the nature of objects finds nice expression
in the poem.\(^{249}\) The poet takes into consideration the view of the Jaina school of
Indian philosophy also.\(^{250}\) Accordingly, the bull is the symbol of *Jina*\(^{251}\) of Jaina
philosophy, the horse of the *Dharma*, Jaina *Arhat*\(^{252}\) is supposed to be the wheel

\(^{246}\) *asmān māyīh srjate visvametat*. - *Śvet.* ., IV. 6.

\(^{247}\) *māyinā tu prakṛtim vidyāṁ māyināṁ tu mahēśvaram*. - *ibid.*, IV. 10.

\(^{248}\) *tatra kṣanikatvam niśādikṣanīnāṁ sattvenānāṁ mātavyaṁ yatsattatkṣanikāṁ-
yathā jaladharapatalāṁ, santaścāṁbhāvā iti* - *SDS.*, p. 48.

\(^{249}\) *Parākā*, II. 13.

\(^{250}\) *vṛṣabhena jinam vidyat dharmasvasvena sucyate
lancanam naminathasya cakramarhatasammatam*. - *ibid.*, I. 86.

\(^{251}\) *jinasāsanasya sāro jīvadayaṁ nigrahaḥ kaśāyaṁ
sādharmikaṁ tathābhaktiśca tathā jinendirāṁ*

- *Subhācitapadyaratṛikaladhyatadharmanivinduh* as quoted in the *Parākā*, p. 42

\(^{252}\) *sarvajñō jitarāgādīdīsamstraileśvarāḥ,
yathāsthitārthavādī ca devīrhanaparamesvāraḥ*. - *Hemacandra Sūri* in his
*Āptamiścayālāmākāra* as quoted in the *SDS.*, p. 103.
Influence of other works:

Both in the main text and his self-composed commentary called the Janamanorāṇjāni, the poet is very often found to have quoted from various Śāstras like the Mb, the Muṇḍakopaniṣad, the Kāmadrakṣā, the Matsya purāṇa, the SMG etc. in support of his own interpretation. In some places he is found to have composed verses on models gathered from these ancient treatises. All these stand as testimony to his profound knowledge of various scriptures. For example, the benedictory verse of the Pañcabhāṣya is directly quoted from the BP, the cluster of seven verses starting from the "saha yajñah" etc. to "evam pravartitam" etc. are exact quotations from the SMG. Moreover, the expression "tena tyaktena bhuṇḍijīhā" used in his poem (I. 34) occurs in the first verse of the Īsopaniṣad.

253. Śrāddhabhāṣyam, Ms. No. 261, KSS Sabha collection.
254. Pañcabhāṣya, I. 22.
255. Śāntiparvan, 341.58.
256. BP., VII. XI. 7-9.
257. Pañcabhāṣya, I. 24.
258. ibid., I. 30.
259. SMG., III. 10-16
260. Ṛśva vāṣyamidam sarvan yat kiṃca jagatyāṃ jagat
tenā tyaktena bhuṇḍijīhā mā grdhah kasyasvid dhanam. - Īsopaniṣad, Mantra 1
Similarly the portion ‘tad viṣṇoh paramam padam’\textsuperscript{261} found in the Rv comes to be employed in the Patākā I. 54). The verse ‘agnau prāśāhutih’\textsuperscript{262}....... ‘etc. of the Patākā is quoted from the MS.\textsuperscript{263} Again the verse ‘caturviṃśati-parvam’\textsuperscript{264}....... ‘.......’ etc., is direct quotation from the Mb.\textsuperscript{265}

\textsuperscript{261} Rv., I. 22.20.
\textsuperscript{262} agnau prāśāhutih samyagādityamupatiṣṭhate
    ādityājjāyate vrṣṭirvrṣṭerannam tataḥ prajāḥ. - Patākā, I. 23.
\textsuperscript{263} MS., III. 76
\textsuperscript{264} caturviṃśatiparvam tvāṁ ṣaṁnābhi dvādaśapradhi
tat triśaṣṭiṣaṭārām vai cakram pātu sadāgati. - Patākā, I. 56.
\textsuperscript{265} Vanaparvan, 133. 25.