



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

REFERENCES IN THE BOOK SEKSUBHODAYA- A KATHANAKA LITERATURE AT THE TIME OF LAKSMANA SENA, TO THE CONTEMPORARY LITERATURE.

By Dr. Supam Mukherjee
Associate Professor, History
S.C.B.C.College, Lalbagh, Murshidabad

The Sekasubhodaya, a mixture of prose and poetry, exhibited its special interest in narrating and asserting the luminaries of a literacy field and at the same time escalated its own position to the yard of grandeur. But the Sekasubhodaya, apart from its exhibition of historical feature and theme, collects such names which were akin to the names mentioned in the record, and some new names also. To elaborate the fact it is to be seen that the Sekasubhodaya refers to Halaynda Misra, umapatidhara, Govardhna Acarya, Dhoyi, Jayadeva, Padmavati and Vudhana Mishra in which five names tally with the record and the residue extend our curiosity about their historical recognition in the court of Laksmana Sena.

Halayudha Misra, The renowned scholar, was not only a pet of the seikh but also he had a great reference to him umpalichara, one of the court poets of King Laksmana Sena, was a composer of the prasasti of vijoyasena in the Deopara inscription. Besides the author Halayudha Misra and umapatidhara there are a few other persons mentioned in the sekasubhodaya, who are known or are belived to have belonged to the court of Laksmana Sena, such as Govardhana Acharya, Dhoyi and Jayodeva.

Key note: - Luminararies, Cyrandeur, Curiosity, Renowned, Reverence

F.T

1. Gitagovinda, I.4
2. Adventure Halayudhamisra Sametena raja Sanayate mantra rajanam avadit parya rajan darisrasya Svabhavagunam kathametad drsyate bhuktantare Kintidin abhaksata ilyukte sekopi vijnaya rajanam avadit rajanm abhivadyaham pravaksyami mayapi tavannam visasametamprabhaksitam.

SSD.Ch.I,Lines 3-8, P.7

3. tato gan ganato badhaputo bhutva avadat, bhodvijah sarve mahatmano vidyante Sampratam etesam madhiye agre kasmai namasyami bruhi me dvijasattamah 113 tatah kaseit rajanam kaseit sekam kaseit yoginam kaseit brahmanan api. Paricehedona bhutah tatah swko pi halayudhamisram avocet. Bhavan api sastraywah. Vijnaya agre kasmai pranamam kartum yuktayate tad ucyatam..... tato Halayhdhamisra vedat. Bhavati vedyamane kanapi namaskartum na yuktayate. Tvamagre nanyatheti.

SSD. Ch.XIX. Lines 5-16, P.100.

4. Guptena sruginivisam samaniya sadvyanjanaya pradapoyamasa.

SSD.Ch.I, Lines 18-19,P.6.

5. Tatah kutumbairaptair uktaya maya panina Bhumav nipatya Sarvam asesena kathitam. Tathahi vanigbadhu Madhabinarnnyalvam. Rajasyalakoyam kumaradatto nama grham valet pravisyva vastram vidhrtya stanannarrdanam krtam. Tata aravam kurvantyam mayi mama grham janah twanam ayatah. Tairvaddho sau kamandhah srimatam iti. Atra yothocite dande srimantah pramanam ili.

Ityukte sati rajamahisi vallabha nama cetikabhir ukta tatrajagama. He sabhasadah papistha savanapatidharah. Tasyaiva esa krtva iti vijnaya yathartavyamtad vidhiyatam. Rajnapi tathaiva sabhasadaca.

SSD.Ch.III lines 9-18, P.16

6. tato jagadgurugovardhana acharya uvaca

SSD.Ch.III lines 8, P.16

Govardhana acharya dandakamandalum grhitva yati.

SSD.Ch.III lines 18, P.17

7. Srimatam rajyam acirannastam bhavisyatiti, ityuktva khanitram adaya krudhho brahmano rajapatnum hantum udyatobhut.

SSD.Ch.III lines 8-9, P.17

8. ayam api dhoyi sevakatvena brahmanaya pradapyat. Brahmananam susrusaya kalananaist catvara bhahmana stailen abhyangam krtva sesum nityameva tantuvayaya pradapayat. Tath kiyadratum devi vagvadini saraswati samagatyavrovit are catvarobramanah kva gatasca. Te brahmana varsam ekam mam upasitaste. Mandapam adhye jalapurnahgrato vidyate. Tani toyani te brahmanah samagrathya pivantu. Mamajnaya vadasi na. Ityuktva devi calita.

Iti vijnaya dhoyi manasa cintayamasa. Te brahmanah mam vaddhva gatah. Tena kadacit tasmai ja;am na datavyam yatheccham tantulayo pi tat pitam.

SSD.C.IVI lines 15-18, 23-24

P-82, lines 3-8. P.83

9. Kumarasambhavam, I.3.

10. tato dvijah patham anjariragam udgiritavan. Udgirite sati pippalvrksatale tasya pippalasya patrani samstanyapatat.

SSD.Ch. XIII lines 27-28, P. 66.

11. tath padmavati jayadevasya brahmani gandharanma dhvanir udgirita ca. Tad udgirite sati samasta naukah gangayam yad vidyante srutva tat sannidhanam samayatah ca.

SSD.Ch. XIII lines 12-14, P. 47.

12. tato jayadevamisrah vasabtaragan udgiritavan. Udgirite sati tasya urksasya kamaniyani navapatrani bhutani.

SSD.Ch. XIII lines 9-10, P. 68

13. Saduktikarnamrita III. 11.5.

Laksmikelibhujangahare jangamahare samkalpakalpadri sreyah sadhakasanga sangarakalagangeya vangapriya gaudendraprati rajarjakasabhalamkarakarnarpita pratyarthiksitipala palaka gatam drsto'si tusta vagam..

(Jayadevasya)

Reference in the book Sekhsabhodaya:

The Sekasubhodayā, a mixture of prose and poetry, exhibited its special interest in narrating and asserting the luminaries of a literary field and at the same time escalated its own position to the yard of grandeur. The luminaries in the court of Laksmāna Sena as we find in the record were Umāpatidhara, Jayadeva, sarana, Govardhana Ācārya and Dhoyl.' But the Sekasubhodayā, apart from its exhibition of historical feature and theme, collects such names which were akin to the names mentioned in the record, and some new names also. To elaborate the fact it is to be seen that the Sekasubhodayā refers to Halayudha Misra, Umāpatidhara, Govardhana Ācārya, Dhoyi, Jayadeva, Padmavati ana vuḥana Misra in which five names tally with the record and the residue extend our curiosity about their historical recognition in the court of Laksmāna Sena. If we consider that the Sekasubhodaya seeks a minimum finding in the historical side, it will not be unwise to surmise that apart from the five names which are recorded historically, other literati were there and may not be adorned with popularity in their respective works. Those five names possibly were highly connected with daily administrative affairs of Sekasubhodaya and others did not acquire their respectable places during the time of Laksmāna Sena. Halāyudha Misra, the renowned scholar, was not only a pet of the seikh but also he had a great reverence to him. In the first chapter of the Sekasubhodayā we find the king accompanied by Halayudha Misra met the minister on the way and on an enquiry the king understood that the minister had served the seikh food mixed with poison and at once he glanced at the minister with a grim look. But Halāyudha Mísra being very much enraged scolded the minister rudely. In the Sekasubhodayā ch. XIX, we find the play actor named gāngo arrived at the assembly and asked the brahmans who would be saluted first among the respectable persons. Then Halāyudha Mísra mentioned the name of the seikh as the most venerable person of all. So it may be assumed that Halāyudha had great devotion to the seikh. Umāpatidhara, one of the court poets of King Laksmāna Sena, was a composer of the Prasasti of Vijayasena in the Deopārā inscription. He was not only a poet but also a minister of Laksmāna Sena. But in the Sekasubhodayā Umāpatidhara has been described as having been opposed to the seikh and antagonistic to the queen Vallabhā. He was always eager to discomfit the seikh and tried even to put him to death. In the first chapter it is seen that he had served the seikh the poisoned food. It is written in the third chapter of the Sekasubhodaya that the brother-in-law of King Laksmāna Sena named Kumāradatta assaulted the merchant's wife Madhavi by name. Mādhavi arrived at the court with disorderly dress and brought a charge against Kumāradatta. Umāpatidhara encouraged Madhavi to complain to the King against Kumara datta, the brother of the -ueen Vallabhā.) But when the queen was informed that her brother was in danger, she arrived at the court and casting side-glance to Umāpatidhara she told that Umāpatidhara did not like her brother and tried to entangle him. Having heard this Umāpatidhara became pale in fear. The King also remained silent on account of fear.

Mādhavī being puzzled looked at the courtiers helplessly." In the fourth chapter of the Sekasubhodayā we find that the minister had sent four persons feigning as blind to test the supernatural power of the seikh.) on But that Umāpatidhara who was the composer of the Prasasti of Vijayasena, became very old at the reign of King Laksmāna Sena. It has been mentioned in the Sekasubhodayā that Umāpatidhara was a King's counsellor. That Umāpatidhara was the minister of Laksmāna Sena had been also depicted in the Gangā commentary of Gītgovinda written by Krishnadatta of Mithilā.) Besides the author Halāyudha Misra and Umāpatidhara there are a few other persons mentioned in the Sekasubhodayā, who are known or are believed to have belonged to the court of Laksmāna Sena, such as Govardhana Ācārya, Dhoyi and Jayadeva.' The poet Govardhanācārya, the author of Aryāsaptasāti was famous for his suavity of speech. In chapter III of sekasubho dayā we find the learned one Govardhanācārya. Govardhana Acārya is called jagadguru and he appears as an upright, pious brahman of somewhat irritable temper. He used to carry a holy staff and water-pot in his hand. When the queen Vallabhā abused Mādhavi harshly in presence of all as she had brought a charge against her brother and made the minister stop by uttering harsh words to him, the king became disgraced and remained silent seeing the furious face of the queen. At that time Govardhanācārya who seemed to be a good-like good charac tered virtuous person became furious on seeing the audacity of the queen and was ready to kill the insolent queen with a spade) and condemned her for impulsiveness which was nothing but a sorrowful introduction to the downward tendency of such a prosperous kingdom.'

Dhoyi, the composer of Pavanadūta, a short poetical work written evidently in imitation of Kālidāsa's famous work Meghadūta, was one of the court poets of King Laksmāna Sena. He has been called Kavikṣmāpati by Jayadeva. He obtained from Laksmāna Sena, the king of Gauda, a host of white elephants caparisoned in gold and the gold-handed chowry. This clearly shows that he was looked upon as the poet-laureate of the Sena court, In Sekasubhodayā also we find a poet named Dhoyī who was a weaver by caste and an illiterate man in his early life. His genius was the gift of the goddess of speech. His story has been given in full in chapter XVI of the Sekasubhodayā.^o But the anecdote regarding Dhoyi as an illiterate man coming to possess divine gift of high poetry is obviously a folk-story following the tradition of stories concerning vālmikī and. Kālidāsa. The story runs thus - King vallalasena, the father of Laksmāna Sena had sent four brahmans accompanied by Dhoyi as their attendant to the bank of the Ganges to have some preliminary rites performed by mantra. Dhoyi was passing his days by serving the brahmans. Once the brahmans decided to go home with Dhoyi without taking the permission of the king, But Dhoyi refused to leave that place without the king's permi. ssion. so the brahmans bound the weaver by the hands, feet etc, and went home, Then as the night was a little advanced the Goddess Saraswati appeared there and asked him where the brahmans had gone and why he had been tied up. The weaver told the Goddess that the brahmans had gone home leaving him bound, as he was unwilling to go with the brahmans for fear of the king. On hearing this the Goddess Saraswati released the weaver and told that the brahmans had worshipped her for a year and when they would come back they should drink water of the pitcher placed in the pavilion but the Goddess forbade him ji to tell them her appearance before him. So saying when the Goddess vanished the weaver thought within himself that by no means the water should be given to those wicked brahmans as they had gone away leaving him tied up and so he drank water to his fill and poured the rest water into the Ganges. Then on the auspicious morning Dhoyi came to the king's court and heard a verse of Kālidāsa uttered by some brahmans -

“anantarānāprabhavasya yasya/
himam na saubhāgyavilopi jātam//
eko hi doso guṇas annipāte
nimajjatindoh kiraneṣvivan̄kah”//

SSD. Ch. XVI, V.7.

Hearing the verse everyone present in the court praised Kālidāsa's poetry except Dhoyi who contradicted it and composed a verse - "dāridryam eko gunarāsināsi". (SSD. Ch.XVI, line 22, p. 83) having heard the verse everyone became surprised. Then the seikh, understanding the scholarship of the weaver gave him a pair of ear-rings.

In Sekasubhodayā the influence of tantra is so much that many supernatural incidents have been engrossed in it. The superiority of Jayadeva and Padmāvati has been described in Sekasubhodayā thus - Once King Lakṣmana Sena accompanied by many renowned scholars was making amusement with the famous dancers Vidyutprabhā and Sasikalā by name. At that time a brahman named Vuḥana Misra arrived there and expressed his excellence in music and scholarship by showing a writ of victory entitled 'ṣadcandragaja' given by the king of Orissa named Kapilendradeva. Now he had come to the court of King Lakṣmana Sena to contest with any singer or scholar his Court in music or in learning. The seikh Jalaluddin Tabrizi was present there. The seikh asked the brahman in which melody he had special skill. Then the brahman started singing the melody Pathamañjarī in order to prove his excellence. AS

It was being sung all the leaves of a nearby peepul tree felt was down under it. Having seen this all the people who assembled there became astonished and the king also was ready to give him Ṣadcandragaja and a writ of victory. There was a sound of drums and other musical instruments, when all musicians and scholars assembled Padmāvati, the wife of Jayadeva, heard the din. She had gone for a bath in the Gangā, but she hastily came to the royal court. She challenged the singer Vudhana Misra and addressing the courtiers of King Lakṣmana Sena she told that Padmāvati and Jayadeva being present there nobody dared to demand a writ of victory. She expressed her desire to contest with Vuḥana Misra in musical matter or in scholar ship. On hearing this the seikh told Padmāvati, the wife of Jayadeva to show her skill in music. Padmāvati sang the note called Gāndhāra. As it was being sung all the boats that were on the Gangā heard it and came up nearer.' Then all the courtiers honoured her forthwith and they declared that the lady was really a wonder and between the two the brahman lady was the superior because the inanimate boats heard and drew near. Then the seikh requested Vudhana Misra to select the victorious person by conous person by consulting with him according to the text regarding the contest with the brahman lady. But Vudhana Misra refused to wrangle with a woman as in that country a woman had manifold qualifications and a man had none. As it was said Padmāvati sent a maid servant to bring her husband Jayadeva Misra. Having arrived there Jayadeva asked them why they were waiting to declare that Padmāvati had been the victor. Then the seikh told him that both of them had already shown their skill and at present he was willing to see the skill of Jayadeva. Then Jayadeva told that when Vuḥana Misra sang the melody the tree had become leafless. But in the spring time ordinarily leaves of trees fell off. So Vudhana Misra should make the tree leafy by song. But Vudhana Misra expressed his inability. Then Jayadeva said that whoever would be able to make the tree put on leaves would be the victor. Vuḥana Misra agreed to his proposal. This agreement was approved by the seikh also. Then Jayadeva Misra sang the melody Vasanta .As it was being sung tender new leaves appeared on that tree. Then a cry of cheers set up around. Then Vudhana Misra was ready to offer the things he had obtained previously to Jayadeva Misra. But the king stopped him and on the seikh's advice he brought in some articles, gave them to Vudhana Misra and dismissed him.

From this anecdote we conclude that Jayadeva the author of Gitagovinda and his wife Padmāvati by name both were expert singers and renowned scholars and they had defeated rs and they had defeated Vudhana Misra, the world conqueror in the art and queror in the art and science of music, Both Jayadeva and Padmāvati are historical persons. But in history there is no mention of the name of Vudhana Misra in that period when Sekasubhodaya was written. The story of Jayadeva and his wife Padmāvati contesting Vudhana Misra is obviously apocryphal as Kapilendra of Orissa belonged to the fifteenth century. But there may be some truth in the story. It indicates that Jayadeva did not originally belong to the court of Lakṣmana Sena and that he had first come there as an outsider. This is supported by a verse by Jayadeva quoted in Saduktikarnāmṛta."