



Historical Importance And Communal Harmony Of The Book Sekhsubhodoya

Dr. Supam Mukherjee

The book sekhsbhodoyaa fair specimen of kathanka literature being a product of the 15th century A.D narrates the adventures of the people also. Along with them some animal tables and folk - are depicted. All such incidents pass under the reigm of laksmana sena, a glorious and magnificent king of Bengal which did not know islam and there by this book stands as a first literary record in Bengal to honour a pir. The structures of this book covers a pseudo-historical varies some anecdotes, historical persons like Lakshmana sena vemapatidhara, govardhanacharya, halayudha misra, vijoyseena, ramapala bhoyi joyderect & at the sometime acquires gravity as to touch the materials of early Bengal history and culture.

The book containing in the present form twenty five chapters goes to established a high antiquity for the shrine of a mohammedan saint of the rights of the shrine of some connected lalded peroperly. In our tiny effort an ovservations starts evaluating the text sekhsbhodoya form historical importance and the contribution on establishment of communal harmony between the hindu and the muslim.

Keynote:-Kathanka Literature,Epigraphic Records,Supernatural Power,Pseudo Historical, Atrocities Devotee.

➤ Historical Importance And Communal Harmony Of The Book Sekasubhodayā.

The book dealt with the contents relating to the adventures of the seikh jalaludden Tabrizi before after his coming to the court of king Laksman Sena of Bengal and also the adventures of the people with some animal folks. Folk tables in which harmony of historical, political and cultural elements is tuned.

If we share minute and analytical observations therein. Apart from those important elements -woven in the body of the story, the establishment of communal harmony between the Hindus and the Muslims tendered the work a separate status and also created a valuable instance or model to be followed by the people for years to come. Thus to conduct a comprehensive and critical study over the Sekasubhodayā, those super elements are to be discussed properly and to ensure its importance in the state of Kathānaka literature not mentioning its literary expression that is very feeble in nature. In the Sekasubhodayā historical elements cover the persons as well as some events. By name Lakṣmana Sena, Umāpatidhara, Covardhanācārya, Halāyudha Miśra, Vijaya Sena, Rāmapāla, Dhoyi, Jayadeva, Padmavati and Vudhana Miśra have been mentioned in the text. The entire incident in the Sekasubhodayā managed to finish its task depending on such characters with one celebrated auspicious Muslim Saint happened to be the main character in the series. As Lakṣmaṇa Sena plays an important role fairly from the beginning to end, he is undoubtedly an important figure in the Sena dynasty in Bengal and he bears a historical trade mark . So we are to look at the works and achievements of him as ascribed to him by the historians.

Depending on the epigraphic records a line of succession in the Sena dynasty of Bengal runs in the following manner - (i) Virasena, (ii) Sāmantasena, (iii) Hemantasena, : (iv) Vijayasena, (v) Vallalasena, (vi) Laksmanasena, (vii) Māchavasena, Viśvarupasena and Kes'avasena.

The Senas of Bengal claims descent from the lunar race and are said to have originally belonged to the South¹. In the Mādhāinagar grant of Laksmanasena it is said that Samantasena was the head garlands of Brahma-Ksatriyas².

The surname 'Sena' was very popular in the southern India where Jainas claimed to be associated with it as far as epigraphic records of Southern India is concerned. It is opined by Dr. R. C. Majumdar in his valuable research work³ tendering the following line up of the Jaina teachers in the Sena family of Dharwar district⁴ viz., Kumārasena, vīrasena, Kanakasena, Ajitasena, Brahmasena, Āryasena and Mahāsena. Bearing the equal surname of the Jainas the Sena kings of Bengal were Saivas due to a religious revolution as Dr. Majumdar explains⁵. But such conversion from Jainism to Hinduism or vice versa is not unknown to this day and certainly was not unknown to Karnata about the 11th Century A.D.

However, it is still mystery, how a chief admittedly of Karnataka origin came to wield political power in Bengal. Various theories have been propounded by various scholars and various guesses and surmises have been indulged in, but none of them is satisfactory. Epigraphic records at Bodhgayā and palm-leaf manuscripts in Nepal together reveal a line of Kings not only called Sena and coming from Karnāta but also ruling over Bihar synchronously and are thus going to prove that the Senas came into Bengal in victorious march of the Western cālukya King to East India, or it will be the better to say that the Senas for the first time stationed not only in the Rādha country but also in Magadha.

While ruling over Bengal Lakṣmanasena who succeeded his father Vallalasena to the throne was the last great king of his dynasty. A good many epithet coupled with his name are found - asvapati, gajapati, narapati, rājatrayādhipati, paramesvara, paramabhāttāraka, paramasaura, mahārājādhiraja, arirāja and Madanasankara. His reign was marked both for the glorious career of his early life and for the serious reverses of his old age. The Madhainagar grant hints at that Lakṣmanasena led an expedition to Kalinga while quite a youth, subdued king of Kāmarūpa and defeated the King of Kāsi⁶. The other Madanapādā grant of his son visvarūpasena records that he erected sacrificial posts in Purī, Benares and Prayaga to celebrate his victories⁷. It can be surmised from the above two statement that Lakṣmanasena led his expedition to Kalinga twice. His first Kalinga war was probably made in connection with the expedition of his grand father Vijayasena which led to the defeat of Rāghava. Vijayasena ruled for an exceptionally long period and it had become possible as his grandson Lakṣmanasena attained sufficient maturity at the time of Kalinga war. The second Kalinga war of Laksmanasena might have been fought against either Rājarāja II, son of codaganga or Anargabhima II, the successor of Rājarāja II and another son of Codaganga. The glorious and magnificent career of Lakṣmanasena suffered a set back in his old age. The celebrated Taba-kat-i-Nasiri of Minhaj tells us that between 1193 and 1205 A.D. he was totally defeated by Bakht-yar-Khalji and his capital Nudiah was sacked. After the fall of Nudiah Lakṣmanasena retired to his capital vikramapura and died shortly after there.

Laksmanasena enthroned at a very old age and much attention was devoted regarding peaceful progressive fruitful administration. He himself was a staunch follower of Vaisnavism while his father and grand father are mentioned in their records as Saivas. The King Vijayasena, the grand-father of Laksmana was a worshipper of Siva and, and he styled himself as Parama mahesvara. Two inscriptions viz., Deopārā Inscription of Vijayasena and Bārrāckpur copper-plate of Vijayasena⁸ open with an adoration to śiva. Viṣabhasankara⁹, the biruda of this king also indicates his saiva faith. It has been quoted also in Sekasubhodayā Chapter XI that Vijayasena, the grand father of Laksmanasena, though poor was a great devotee of siva¹⁰. Vallāla was, like his illustrious father, Vijaya, a saiva by faith. His grant opens with an invocation to siva¹¹ and he styles himself a Paramamaheśvara¹² and takes the biruda Niḥsa. ókasankara. In almost all his inscriptions Lakṣmanasena seems to have been a devoted worshipper of Nārāyana¹³. especially, his Narasimha incarnation. He gave up the religion of his fore fathers and became a Vaisnava. In the Govindapur Copper-plate and the Madhāinagar copper-plate of Lakṣmanasena, he is styled as Parama Narasimha¹⁴. But though he was Vaisnava, he was tolerant towards other sects. This narration is historically taken and let our discussion

high-light such evidences present in the Sekasubhodayā. In the eleventh chapter of Sekasubhodayā it is concluded that the coming generations would be no less than seven in number irresistible¹⁵. Again in chapter XIII the seikh himself uttered that seven generations of the sana family would reign¹⁶. History tells us that Vijayasena Vallalāsena and Laksmānasena were the main force for the establishment of the Sena dynasty in Bengal. Considering those three kings the next four generations after the death of akṣmanasena totally seven generations in number tally with the text. No doubt about it that the text might have been written after the Sena kings reigned in Bengal.

Again in chapter I celebrating the auspicious coming of a muslim saint by Gaudeśvara Lakṣmanasena and having been moved by the ascetic's supernatural power, a sign of misfortune to the country on the way to the city with the king causing bereft of prosperity became a definite cause of dis pleasure to the ascetic who rebuked at once a woman Vidyutpra bha by name, the daughter-in-law of the actor named Gāngo who was carrying an empty gold pitcher in her arms. Such omen is probably happened before the devastation of a country and possibly apprehending that thing the ascetic refused to enter the palace of King Lakṣmanasena. Evil signs always indicate prior information of misfortune bereft of prosperity while auspicious symbols suggest happiness and glory and over all magnanimous happening on this earth. Those who are aware of human behaviour and dealings can easily sort out or read the future of a person or a nation. so the seikh had forecast about the calamity of King Laksmānasena and his country as a whole. The devastation of Kingdom or the attack of the alien in the country happened. It was beyond the knowledge of king Lakṣmanasena. The fact is surmised previously by the seikh who at the very beginning of the book hints at, as the city would be soon destroyed it is not proper to settle there per manently¹⁷.

Being a follower of Vaiṣnavism and keeping in mind the existence, maintenance and expansion of Hinduism and at the same time to defend his country from the alien, Lakṣmanasena is ready to sacrifice his life. Such a passion never resists his forbearance to the mohammedans and all about the king a rumour that he is a muslim-hater and killer was in vogue. In two verses of Saduktikarnāmṛta¹⁸. it had been mentioned that Laksmānasena subdued Muslims and in Minhaj-uddin's book 'Tabagat-i-Nasiri' it had been described that the king had malice for the Mussalman. There the author of Sekasubhodayā has corroborated it with such saying, "There is a great king named Laksmānasena. He kills any Mussalman who goes there"¹⁹ Bearing such unalternative attitude and hatred to the Muslim, it is very difficult to realise by his followers like Umāpa tidhara minister etc. that a king like Lakṣmanasena is hobnobbing the seikh ignoring his life-long behaviour. From historical stand point a king might bear malice to the Muslims due to excessive desire of attacking and defeating the rivals, but tender qualities in his mind never betray him to realise the honest performance even of an enemy. It may be true that in his early life Lakṣmanasena might bear malice in his heart but due to advance in age those cruel thoughts subsided before supernatural deeds. Here Laksmānasena as a generous king can GET be depicted that never supersedes history. Laksmānasena, though establishing his competence in reigning his kingdom, hardly maintains control over his senses. Strong sky-scraping personality in one hand and uxurious character loosing his control over senses on the other hand prove that Laksmānasena is a man of contrary nature. Such a gross lacuna over restraining his senses is supported in a copper plate inscription at Madhāinagar²⁰.

Laksmānasena was a liberal patron of poets and literary men. So his court was adorned with a galaxy of erudite scholars. Jayadeva, the celebrated author of the Gitacovinda, Dhoyi, the author of the Pavanadūta, Halāyudha, the author of Brāhmanasarvasva, a treatise on Smṛti were among many others the ornaments of the court. All these luminaries have been discussed beautifully in the precious third chapter, In the Sekasubhodayā Jayadeva along with his wife is found contesting with Vudhana Misra and this incident is apocryphal as Kapilendra of Orissa belonged to the 15th century. Jayadeva did not belong to the court of King Lakṣmanasena and had come there as an outsider being supported by a verse by Jayadeva quoted in Saduktikarṇāmṣṭa²¹." Dhoyi is depicted in Sekasubhodayā as an 11literate person but afterwards he has become a great poet by the grace of the Goddess Sarasvati following the tradition of stories concerning vālmīki and Kālidāsa²². But no such hearsay is not yet known regarding the celebrated poet Dhoyi. Again another historical person Halāyudha Misra is mentioned in the text as a friend of the seikh in the opening chapter and reappears sporadically in later chapters as a good and impartial man liked by the seikh enjoying the full confidence of the king and respected by the people. His treatises in the literature are not mentioned here but

authorship of this story which is narrated in the colophon has been strongly criticised reminding the scholarship as shown in Mīmāṃsā-sarvasva, Vaisnavasarvasva, the saiva-sarvasva, the Pandita-sarvasva and the Brāhmaṇa-sarvasva. He was appointed in his early age as the Rājapandita by Lakṣmanasena. But such literary Championship is not furnished in the Sekasubhodayā.

Govardhanācārya who wrote a work called Aryāsaptasati in imitation of Hāla's Prākṣ work the Gathāsaptasatī, is depicted in the text as a respectable and learned brahmin who joins in several debates and helped the king to solve the problems regarding which the king became puzzled. But in Sanskrit literature we find no production of this learned one. In Sekasubhodaya Chapter III it is found that Madhavi, the wife of a merchant being assaulted by Kumāradatta, the brother of Queen Vallabha went to the court to lodge a complaint against Kumāradatta. But the Queen being informed by her attendant arrived there violating the rules of the court and rebuked the innocent Madhavi. The king as well as his minister remained silent for fear of the queen Vallabhā. Then Govardhanācārya being angry scolded the king and was about to kill the queen with a spade as she had committed a sin by molesting her. Again in Chapter v the presence of Govardhana Ācārya became necessary to solve a problem regarding the selection of food which would be served to the yogi. Once the King Lakṣmaṇasena met a daring yogi Candranātha by name who was asleep under the mound of his territory. When the yogi was roused from sleep by the blow of horns of other yogis, he was served with sweetmeat as he was desirous of nectarian food. But the yogi refused that food to be poison. On an enquiry of a scholar from that yogi, the king addressed Govardhana Ācārya and narrated the whole Incident. Then the brahmin scholar advised the king to serve the yogi with the worst grains of rice and leaves of black kacvi being cooked which he had eaten with great delight. In Sekasubhodayā the brahmin Govardhana Ācārya had been depicted not only as a preceptor but also as an adviser of the king²³.

Umāpatidhara, an old minister of King Lakṣmaṇasena, is the author of Saduktikarnāmṛta which was historically admitted. In Merutunga's Prabandhacintāmaṇi Umāpatidhara appears as the minister of Lakṣmanasena, King of Gauda. That he was in clash with Lakṣmanasena was mere an epithet not mentioned in the records of Lakṣmanasena and his sons.

Such a historical balance is maintained in the Seka subhodayā along with a container of miscellaneous stories that were current in the court. No doubt this book reminds us of the stories of Vetālapañcavimsati²⁴ among which some have historical importance.

So it may be concluded that over-all structure of the book is that of a historical kāvyā written in prose and verse. But its claim to historicity is really confined to a few pseudo-historical verses and some anecdotes in the names of historical persons such as Lakṣmanasena, Umāpati. dhara, Govardhanācārya, Halāyudha Misra, Vijayasena, Rāma pāla, Dhoyi, Gango, the dancer etc. The historical stories and anecdotes viz. Ramapāla's sense of justice, the manner of his death, ascension of Vijayasena to the throne of Gauda, Lakṣmanasena's disliking for Umāpatidhara etc. came by the way of popular tradition.

➤ Establishment of communal harmony between Hindus and Muslims :-

The word communal means 'of the antagonistic religious and racial communities in a district (The concise Oxford dictionary of Current English, Ed. by H. W. Fowler and F.G. Fowler, 5th Edition, Oxford), and the word harmony is defined' as agreement, sweet or melodious sound (Ibid.) These two words jointly signify that happy agreement of the antagonistic religious and racial communities in a district. The environment of sweet and tender relation happens in the antagonistic religious communities. The King does not signify himself to be a person of own community. He is meant for all. Existence, nourishment and protection are claimed from such a person who is designed to be the authority of the society. As king should retain all such supreme qualities and should affirm a strong hold on his people in and abroad, with this motive the kings try to accustom themselves and avail a path of *glory*. India since hoary past had acclaimed such tune of force and had made the lords of people realise that destruction is not the solution to run a dynasty, but love and affection can tender a permanent effect to them. On this line of thought how far our present text the Sekasubhodayā revolves, is to be marked with proper and logical analysis.

Though India is enjoyed by a series of foreign invaders from time immemorial, never she allows to bear strong footing autocrat barbarous outrageous rulers but embraces self-possessed polite temperate persons who are awakened and floated on a melodious style of stream maintaining harmony therein. All sections of people like sakas, Hūns, Pāthāns and Mughals etc. so on and so forth enjoyed this land and are still enjoying it. No interruption is needed. Let our discussion be arrested within two communi ties, i.e. the Hindus and the Muslims, and how far this honourable agreement is reflected in the Sekasubhodayā is to be carefully observed collecting few examples from the text. While narrating his own accounts in Chapters VI to VIII the seikh met the Great person in the midst of the sea and was advised by Great person to visit the Eastern country, where the king Lakṣmanasena, the Mussalman killer reigned. After a long tour covering fourteen regions a happy meeting would occur between the Great Person and the seikh in the abode. For his safety on the way an amulet, a pot full of water signifying the removal of suffering from hunger and thirst etc, and As ā stuff showing fright to others. A pair of shoes while riding to make a free movement on water or fire were given. During his journey he first met a king Canda Simha by name who forbade the seikh to go to the Eastern region after learning his first assignment to meet the king Laksmanasena. But finally the seikh met the king Lakṣmanasena and at the very outset the king with a frown marked his coming over the Ganges on foot. After a good deal of exchange in behaviour Laksmanasena was moved and made friendship by maintaining good relationship with the monk as indicated in Ch. I²⁵ All these incidents are remarkable to set an instance of communal harmony.

Again in Ch. XII the king Laksmana Sena was very much annoyed at his Hindu foot-soldier Madana by name and was ready to adopt serious step against that fellow who was saved by the grace of the seikh. Also the hero's magnanimity is shown when in Ch. I the seikh was in the grip of conspi racy to be murdered by the minister Umāpatidhara applying poison in his food stuff and was saved by his wit. Without favouring any punishment to the conspirators he forgave them²⁶. Being a Mohammedan monk he did not intend to punish severely the Hindus even in case of loss of his life signifying nonviolent attitude and creating an environment of mutual harmony.

In Chapter XVII the seikh proposed to build a mosque before all councillors of Laksmana Sena who went to the seikh's abode requesting him to stay there and by his supernatural power the building had been finished removing all difficulties²⁷. There the poor villagers and beggars from the different countries were in a very fair position to minimise their distress. After a few days having been informed the atrocities of the demon Pulaka, the seikh accompanied by the king, the councillor and Madana went to the territory and with the help of Asā stuff Pulaka being frightened ran away and entered into a magic hole in the forest and Madana sealed the hole with a block of stone and the territory became out of danger. The land and the forest being offered by the king the seikh named the place Devatala where people from different countries were invited to settle in that land²⁸. All that goes by the name of religious harmony.

Being a historical person the name of the seikh was uttered by the brahman Halāyudha Misra to be saluted first after a benign appeal from a play-actor named Gāngo and this certainly signifies tolerance and dependence on the opposite camp i.e. Mohammedan community during the absolute Hindu reign as reflected in ch. XIX²⁹.

It is found in chapter XX, that the seikh had a good friendship with the brahman Halāyudha Misra and he respected him very much³⁰. Being asked by the king the cause of his devotion to brahmans the seikh told that during his much30. travelling he learnt that the king Pratāpamalla had been ruined due to humiliation of the brahmans. In the next chapter XXI during the kingship of Jayapratāpamalla both the Hindus and Muslims were honoured as his division of revenues touches the brahmans by one quarter, the seikhs by one quarter, the yogis by other quarter and his own maintenance by the rest³¹. Again, on receiving horrible experience from the chief yogi Jñananātha by name, the seikh thought it better to stay in the hermitage of Kusadhvajācārya fearlessly, discussions on various sāstras and stories went on and thus learning of Indian lore from the brahman was completed³².

In chapter XXII the king Jayapratāpa in Nīlaprabhā country treats the Hindu and the Muslim with equal honour. Both the king and the queen procured heaps of food stuffs and fed the brahmins, the seikhs and the yogis respectively³³. Division of kingdom by Dharmapratāpa between his two sons Jayapratāpa and Vijayapratāpa was judicious and enjoyment of own territories would not create any enmity rather would be stopped for ever. Such a solution was made by the seikh, a muslim and that was really a matter of utter surprise and also deserved pleasure as well as honour in the Sena dynasty. Both Vijayapratāpa and Jayapratāpa being the Hindu kings prayed for grace and favour to the seikh which were very much astonishing and attractive in serving the purpose. Offering a large amount of money Vijayapratāpa made an arrangement to build a masjid to satisfy the seikh Sahajā lāla and the seikh Barakat was placed in the management of the masjid as well as the vast property as described in the Sekasubhodayā Ch. XXII³⁴.

On chapter XXIV it was seen that the seikh was invited to the kingdom of Vijayapratāpa and while moving on, a deserted city was seen that was caused due to the atrocities of the demon Trūna and being subdued with the help of Āsā staff an oath was taken by the demon not to approach to that place in future. A monster lizard Vajra damstra by name was killed by the seikh to ensure the security of the people and the seikh was honoured thereby³⁵. After the completion of the house of God, the seikh wanted to make a daily charity of fifty coins and sufficient money was required. In order to procure money the seikh offered a jewel to the king Laksmāna Sena whose price was eighteen lacs, but the king did not agree to his proposal. In the meantime Kṣetrapala (i.e. a demi-god) named Nanai, creating disaster to the inhabitants of a place was turned into ashes and the land became peaceful. That jewel came into the notice of the queen and she at once agreed to possess it. On purchase of the jewel a vast land was selected for earning an ample revenue of twenty two thousand nearby. Many persons were invited and they were served with documents of settlement³⁶.

In this pattern the seikh played different roles to make his position faithful and fruitful in the community of the Hindu people. A king possessing highest position in the society down to common people was found to be devotee to the seikh. After all this work precisely gives a plain picture of the communal harmony in the society.

Annexure- I

1. Deopara Inscription of vijaysena, IB -III , verse no- 04 PP. 46 and 50. EI Vol. I. P. 305 .
2. 1 Bid, verse no- 05, PP. 46 and 50-51. E1 Vol. I, P. 305
3. Proceedings and Transactions of Laksmānsena, IB-III, Verse No. 11, P. 114.
4. 1 Bid, P. 343
5. 1 Bid, PP. 344-345
6. Madhainagar Copper Plate of Laksmānsena, IB-III, Verse No- 11. P. 114.
7. Edilpur copper plate of Kesavasena. IB-III, Verse No- 13, PP. 122-123 & 128.
8. "Om Namah Sivaya"
- Om! Om ! Adoration to Siva.
I. Deopara Inscription of Vijoyasena, IB-III, verse No. 13, PP. 135 & 128.
II. Barrackpure Copper- Plate of Vijayasena, IB-III. Verse no. 1, PP. 61 & 64.
9. IBid, lines 48-49, PP. 64 & 67.
10. SSD. Ch. XI P.65.
11. Naihati Copper- Plate of Vallalasena, IB-III, Verse No- 01, PP. 71 & 75.
12. Naihati Copper-Plate of Vallalasena, IB- III, Line No- 30, P073
13. i. Anulia Copper-Plate of Laksmāna sena, IB-III, Verse No- 01, P-85
ii. Govindapur Copper-plate of Laksmānsena, IB-III, Verse No-01, P. 101.
iii. Tarpandeghi Copper-Plate of Laksmānsena, IB-III, Verse No. 01, P. 101.
iv. Madhainagar Copper-Plate of Laksmāna Sena , IB-III, Verse No- 01, P. 109
14. i. Govindapur Copper plate of Laksmānsena, IB-III, Line 23-24, P-95
ii. Madhainagar Copper Plate of Laksmānsena, IB-III, Line 32-33, P-111
15. SSD. Ch. XI line 22, P-59
16. SSD Ch. XIII, Lines 12-13, P-65
17. SSD. Ch. I P.6
18. i. Sduktikarnamrita III. 15.4

- ii. Saduktikarnamrita- V.18.3
19. SSD. Ch.ix Lines 17-18, P.48
20. i. Journal and Proceedings of the Asiatic Society.
- ii. 1 Bid Verse No- 11, PP 111 & 114
21. Sadhuktikarnamrita III. 11.5
22. SSD. Ch xvi, Lines -11-18, P.82
23. SSD Ch.III, Lines 7-9,P.17
24. i. SSD. Ch. X. Lines 20, P.53
- ii. SSD. Ch x. Line. 7 P.54
25. SSD. Ch I lines 26-27, P-7
26. SSD. Ch xii, Lines 7-8, P-62
27. SSD. Ch xvii, Lines 17-19, P-88
28. SSD. Ch xvii, Lines 23-25, P-43, Lines 2-3, P-94
29. SSD. Ch xix, Lines 15, P-100
30. SSD. Ch xx, Verse -5, P-103
31. SSD. Ch xxi, Lines 8-11, P-108
32. SSD. Ch xxi Lines 23-29, P-111, Lines 21-24, P-94
33. SSD. Ch Lines , 3-4, P-113
34. SSD. Ch xxiii, Lines 13-15 & 20-23, P-119
35. SSD. Ch xxiv, Lines 14-15, P-123
36. SSD. Ch xviii, Verse 9-12, Lines 24-28, P-98, Lines 1-4, P-99.

Abbreviations

1. EI- Epigraphic Indica
2. IB- Inscription of Bengal
3. SSD- Sekhsubhodaya

