

CHILKA

Translated by
KUNJABIHARI NAYAK

RADHANATH RAY

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Translated from Oriya

BY

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Publisher :

BRAJARAJ SAHODOR

Ramakrushna Nagar

BERHAMPUR (Ganjam)

FIRST PUBLICATION—1976

Printed at :

ARUNA PRINTING WORKS

BERHAMPUR-2 (ORISSA)

Price—Five Rupees per Issue (India)

Two Dollars per issue (Foreign)



RAIBAHADUR RADHANATH RAY

FOREWARD

I had the great pleasure of meeting the author of these translations, Sri Kunja Bihari Nayak, in the course of a tour in the Koraput District of Orissa in search of rare tribal languages. In addition to his manifold administrative duties, Mr. Nayak has found the time to interest himself and study with profit a variety of literary and historical topics connected with his native Orissa. Thus he keeps a watchful eye for any objects of antiquarian and archaeological interest which he comes across, and on such matters is a mine of useful information. He is also greatly interested in folk-lore, tribal customs, and allied subjects, and he has used the full opportunities he has had to study these subjects. Finally he is a great authority on and lover of his own Oriya literature, to which subject he has made many contributions, and has still more to make. Among his notable contributions mention may particularly be made of the fact that he has resuscitated and brought to the light of day the works of many unknown writers of Orissa whose works were in danger of sinking into oblivion. To further this end he has amassed a unique collection of old palm-leaf manuscripts, and these have formed the basis of some of his most important contributions.

In addition to his other projects Mr. Nayak has the ambition of making his own Oriya literature more widely known. This literature has a history going back as far as that of its sister languages, and contained names as famous, but it remains not so well known in other parts of India on account of difficulties of language and script. This situation can be remedied by making these works available in translation, and in order to reach the widest public possible, in English translation. It is through such a medium that authors in various Indian languages have attained world-wide fame. In order to obtain the same

result for his own literature Mr. Nayak has devoted much of his not too abundant spare time to this work of translation. The fruits of this labour appear in these pages. Much effort has been devoted to accurate and at the same time idiomatic rendering of the chosen works. The collection, translation should be of great interest, both to the Oriya knowing public who are acquainted with the originals, and to those who wish to make an acquaintance with the productions of Oriya poets through the medium of translation. I wish all success to this meritorious undertaking.

T. Burrow

*Professor of Sanskrit in the
University of Oxford*

A LINE IN OPINION

Dear Mr. Nayak,

I have read your poems and several times,
and like it more each time I read it.

William Young Willetts.

M.A., B.A

Shalford, England

WRITER'S PREFACE

RAY RADHANATH was the poet of nature of Orissa. His last composition "The Chilka" would portray his poetic talents and original thoughts more than any other attempt to expound him. The minutest details of lake Chilka, its sceneric excellence and the events of the past that took place on her laps have all been treated, exhaustive and complete, by this poet laureate in his inimitable style which stands unsurpassed even till to-day. The philosophy that this poet tries to pour in his composition, in the fullness of his enjoyment of the sight of the Chilka, stands unique and exquisite throughout. Among the texts embodying fervent and emotioned natural descriptions that Orissa has produced so far "Lake Chilka" stands second to none.

Radhanath Ray wrote many books, small and big. His zeal to take to literature was more actuated by the desire of promoting natural love and national interest among the students and readers than by the desire of giving display to his poetic talents. The reader will throughout find that the fountain of his poetic flow emanated from the deep depths of his genuine feelings.

Radhanath has created "an age" in Oriya literature. Before him we no doubt come across books of high order with touches of sub-limity, but they display so much of linguistic acrobatics that the common reader does not easily understand and assimilate their value. They are, therefore, not much introduced in the study courses. This poet, it seems, has taken all these points into consideration and has translated his poetic genius with much care and caution. His contributions, therefore, enjoy a warm reception by his readers.

Of all his poetic contributions "The Chilka" is the best and the best in each of its aspects. I have, therefore, selected this book for translation. The idea behind this

translation is to make the writers and their writings more widely known. Poetry rendered in the form of poetry and rhymed verses translated into rhymed verses would help maintaining the virgin character of the original text. With this idea in view, I have given, as far as I could be sincere, a true and faithful rendering of the Oriya text, "The Chilka", into English rhymed verses. In places where the real sense and the idea expressed in his original lines by this poet needed careful and faithful conveyance metre in rhymes has not been aptly observed. The modern world in the present trend of poetic literature has, of-course, permitted this departure. The reason is that bounds and barriers in literature, of whatever the form, which choke the free flow of expression may be cut asunder. I deem to enjoy this freedom with indulgence.

Poet Radhanath is no more in our midst since 1908. He lived on this soil and was proud to breathe its air and to walk on its floor. He loved the souls of this soil so deep, so dear and so full, that any language would be too feeble to explain. Rivers, lakes, founts, forests and all, and the flora and fauna that Orissa holds - were profoundly pure and pleasing to him. All along, and for all time to come, he will continue to enjoy the prize and praise for his contributions to this language, which are at once patriotic, flowful and meaningful.

Notes on proper nouns and on difficult and intricate points have been carefully given for the easy grasp of the students and readers. The time and thought that was given to this task of translation would aptly be rewarded if it meets the taste of the learned readers.

I am thankful to Dr. T. Burrow, Professor of Sanskrit in the University of Oxford, for his goodness in going through these lines and for giving a foreward. My thanks are also due to Dr. William Young for casting a line in opinion on this attempt.

K. B. Nayak

LAKE CHILKA

Clustered with swans in your blue-watered heart
Chilka in *Utkal*, prosperous thou art.
In bejewelled elegance here you shine
On the altar of *Utkal* as beauty's mine.
Your extensive waters kissing the arcs
Cast in thinkers delightful sparks.
Dight in brilliance with smileful face
The east and the west enjoy your grace.
Clusset your blue cast artistic bounds
Thickets of bamboo, islands and mounds — 10
Your sun-sauced space of emerald grace
Shelters *Rambhanasi* in her southern space,
Were they afraid of the heaven's king,
Sheltered in thy waters lost of their wing ?
Were they deigned by the Universal Mother,
Now in accord regain their feather ?
The *Kalijayi* mountain of monastic height
Like a dam of diamond reveals her gait,
Chadaigwa's encharmed snow-white caves,
They come out, as *Airabat*, fighting the waves, — 20

Chilka :— A lake on the eastern end of Orissa. It is a pleasure-spot known for its past maritime influence.

Rambhanasi :— A small mountain in the bounds of *Chilka*.

Kalijayi :— This is the place where the floor of the *Chilka* is the deepest.

Chadaigwa :— It is a small mountain within the boundaries of the lake filled with forest vegetation and fruits. The fringes of this place are conducive for fishing.

Airabat :— A mountain of legendry fame said to have been burst out of the earth.

Lashed by the lake's curling tide
 Stands *Kankansikhari*, there with pride.
 Anglers and fishmen for years on its lap
 Filled their boats with fishes in hap,
 And at *Lakshmi's* oven scarce did they miss
 (To provide for *Vimala*, a daimiful dish.)
 Kisseth the water sand-beds high
 As the milky path in the autumn's sky.
 Across the constellation on welkin's heart
 As the line of brilliance sparkles smart,
 Likewise on *Chilka's* aquatic breast
 Shining, chalk-white, the sand-beds rest.
 Ridged and rocky, saucy but sweet,
 Thy beauteous sites are delight's retreat.
 Caves and peaks, forests and den,
 Rills, rivulets, attract but men !
 The perfidious passes, precipices high,
 Whom the travelling sun accords well nigh,
 Dark-deep gaps of the caverns of this lake,
 Flash the hood-jewel of many a snake.
 Forts and temples torn by era,
 Tangled and tortured by forest and flora
 Ruin, as though, personified here
 Echoes the transient feature of the sphere.

Kankansikhari :— The poet mentions that boatsmen and fishmen carry from this place 'Adyaphol' to the kitchen of Lakshmi and thereby provide novel dishes. In satiric colloquial of Orissa Adyaphol means fish. If this is the derivation the oven of Lakshmi ought to be the town of Puri itself which is the place of abode; otherwise the meaning may not convey any reasonable sense as Goddess Lakshmi is served with vegetarian profferage. In the bounds of Lakshmi the seat of Vimala is again located. She is offered non-vegetarian dishes too. The poet, therefore, means when

Tender foliage, the fresh green grass,
 The constant play-ground of the rare dear race,
 Extensive stretches, they ravish the mind
 Assisted throughout by mirage behind.
 Isles green with growth they favour
 To raise thy beauty, lustre and flavour. —50
 Divers beauty's collective form :
 In picturesque *Utkal* you surpass in charm.
 Many a day often did I travel
 And saw in India varieties novel :
 The north and the south and all to boot,
 Favoured by times I travelled *en route*.
 India's frontier arch ranges high,
 The snow-capped Himalayas I witnessed in joy.
 Mountains and caves in crevices at its feet,
 — 60
 And rocks at its top soaked in sleet,
 Peaks after peaks, overlapped, bland,
 As fine arts on the skies they shine forth grand.
 Berg on its head is held as crest,
 And with the sacred Ganges threaded its breast,
 Seated in snow-white, ancient and steep,
 Silent, sequestered, solitary and deep ;
 The moment these heights by my sight did fall
 Shocked and surprised my elements all.
 To maintain my normal how not I knew I
 —70
 Courage, composure lost at its view.
 In frightful regard, with speechless lore
 I tendered these words that sprang from the core :

he writes that fish too was being taken from this place
 to Puri for the Bhog of Vimāla. *Adyaphol* also means
 'the first fruit', i. e., the fruit that is borne in the first
 month of the Hindu year, Vaisakh (April-May). If
 that were so it should be mango. Some term it as
Ashadhua, a forest fruit of no appreciable taste. This
 fruit is also available in this place.

"Obeisance to thee, the soul of the *Devas*,
 The preceptor of *Gouri*, the repose of the *Jeevas*."
 The dreary deserts of Rajasthan I saw
 Layered with rock-rows inspiring but awe.
 Not a drop of water nor an avenue tree,
 Ruffled and coarse, morose and sultry,
 Abominous it is as the destructive blaze,
 Grilling the region by sun god's rage. — 80
 Films of poisonous heat it flakes
 As though the heavens of haunted snakes !
 Heated atmosphere's ferocious rays
 Tortures the travellers pace by pace.
 In arches of mirage water to spot,
 And shade in bouldered precipices nought.
 It is as though the diseased in thirst
 Lying in his bed with high hopes burst
 Aspires to secure an immaculate glass
 From the rose-rowed, blue tank of the choicest class — 90
 (Wishful the hope and happy the thought
 But never to action yoked and wrought.)
 Awe-inspiring, desolate sight of that course
 Lurks in memory today on your shores.

The soul of the Devas : — Here the quotations of Kalidasa
 have been echoed. (Devatatma)

Devas :— The gods or the deos.

Gouri :— The spouse of Lord Shiva. She chose the Himalayas
 as the place of her permanent abode. At various
 stages she loved and lived in the Himalayas,
 sometimes in deep meditation, sometimes in pastime
 and most of her times as the consort of the Lord
 Shiva. The poet, therefore, terms the Himalayas as
 the preceptor of devas.

The abominous *Vindhyas* I travelled in slow
 In those smoky vapours of a hundred flow,
Rewa's alarming, uprourious flow,
 Her plunging feats obstreperous lo !
 The moment it falls by the ear or the sight,
 Elements shocked by ripples of fright, —100
 Herefore have I heard of the triple branched Ganges
 Falling from *Hara's* locks, from the Himalayan ranges,
 The flowful river of transparent grace
 Spraying its surf ever at the space,
 And blend with sun god's crimson beams
 Acts as the author of the rainbow, it seems,
 The thrilling thunders of the falls I knew ;
 Aquatic acrobatics from the heights to view,
 The southern plateau, the wearied course,
 I traversed the tract at will perforce, —110
 The woods of *Dandaka* youthful and green,
 Where Nature in silence sings serene.

Vindhyas :— The Vindhya mountains separating the southern plateau of India from the north.

Rewa :— River Narmada in South India.

Hara's locks :— That forest area of the Himalayan range wherefrom the Ganges starts.

Dandaka :— The Dandakaranya. A deep dense forest area in southern bounds of Orissa. From these woods says Ramayana, Sita, the spouse of Sri Ramachandra, was usurped by Ravana, the king of Lanka (modern Ceylon). Under the 2nd Five Year Plan launched by the Government of India the development of this area has been taken up at an estimated cost of two hundred crores of rupees by the Union (Refugee and Rehabilitation Department).

- Spots of sanctity and *Ashrams* of sages,
 Rivers, mountains and caves of ages,
 Dight in flora, divers and grand,
 Densed with deep woods artistic they stand,
 These are the belts the *Daityas* did strike,
 001 *Dusana*, *Trisira* and *Khara* and the like.
 When clamorous clouds rain with sparks,
 And peals of thunder thrill the arcs, — 120
 The race of peahens that *Maithili* did rear
 At the sight of the light of the clouds they cheer.
 And the blue-throated peacock dancing in gay
 Shows the hermitage of Rama till to-day I
 Sitting by the caves, mighty and vast,
 Where in overwhelming sound flows ~~but fast~~
~~Godavari~~ through stretches high and steep,
 011 And falls at a point accountfully deep,
 There, dear Chilka, serene and great,
 Did I for a while think of your state ? — 130

Ashrams :— Hermitages. Forest academies for moral studies.

Dusana, *Trisira* and *Khara* : They were the lieutenants of king Ravana with demoniacal instincts. They haunted the Dandakas while Rama was sojourning there while on exile. They tried to put him to a lot of troubles and attempted to kidnap Sita. Finally they succumbed to his arrows.

Maithili : Sita, the daughter born in the kingdom of Mithila.

Godavari : The longest perennial river in south India passing through the Dandakaranyas. During his exile Sri Ramachandra resided on the fringes of this river for more than a year. The poet here indicates that relics and reminiscences of His stay in the Dandakas are there to be seen even till to-day.

I travelled the western territory vast
 That was oft in the grips of wind blast.
 The horizon hazy and hoarse with hue,
 The blue waters kissing the welkin blue,
 Waves after waves over again in leaps,
 Beseems they hurl to swallow the ships,
 These vast sceneries in consternation stark
 During my tour in *Bharat* did I mark,
 Profound and mighty, awe-inspiring, vast,
 Sceneries throughout stationed me aghast. —140
 Self existence of the twinkling, glistening stars
 As the dazzling light of the sun but mars,
 Collected elements and composure did wane ;
 Consumed that profundity essence of man.
 Treating them as preceptors in regard and form,
 I held you in memory as my lovely dear.
 For *sadhus* and saints alluring those scenes ;
 Listless and lorn for others it seems,
 Graced by the sunshine the lote does bloom,
 Others but singe or sink or swoon. —150
 Blest again by the moon's bracing glow
 Happy and delightful they blow in slow.
 Likewise marking your pleasing form
 Heart swings in sweetness and charm,
 Not vast but pacific as thou art,
 Confusion replaced by elevation of thought,

Bharat : The sincere call of the ancients to the souls of India was "action to attain the Light". 'Bhā' in Sanskrit means light and 'Rat' means attraction. The inner meaning of *Bharat*, therefore, means "be attracted to the Light.".

Sadhus : Good and noble men that have to be away from the worldly worries.

Never in sorrow or heaviness the mind
 Sinks by your shores, beauteous and kind,
 Guileless your state, sublime and sweet,
 Inspired, ravished, the mind does greet. —160
 And the *cult of dualism* I embrace on thy spot
 "You are the teacher, I am your taught"
Universal music blended in your form
 Echoes throughout in all its charm.
 Natatories rocking in your tidal swing,
 As though from floating mansions they sing.
 In the wake of welkin in swarms when they wade,
 Your blue bosom sparkled with touches of shade.
Gangoie in the game of fishing apt,
 Furling its feathers with attention rapt, —170
 Striking at the swimming fishes from the space
 (Secures its desired hunt in an ace.)
 Lashing tides here and there
 Meeting the birds of colours rare.
 Yellow and rosy, red, blue and dark,
 Kissing, closetting, encharm the arc.
Sarali's voice sounds but sweeter,
 And vies with the music of the Goddess of the water
 Exhibit the fishes in clusters and clumps
 Their brilliance in the water thro' joyful jumps. —180
 The scaled *Bhekta* revealing its form
 Mocks at the pearl's lustre and charm.

Cult of Dualism : The faith of the 'Supreme and the subordinate.'

Universal music : Musical sound of the atmosphere heard in silence.

Gangoie : A hunter bird.

Sarali : A fish of a sizable type.

Bhekta : A very large fish.

The tail of *Sankocha* like venom-cast spear ;
 Its uglier built inspires but fear.
 Plays the *Sisumar* tossing its sides ;
 In a twinkle dives and comes out of the tid^{es}.
Magar, the master fish, crowned in black
 Swims in the waters with a swimmer's kna^{ck}.
 Crores of lives secure their meal
 From your storehouse, Chilka, full with we^{al}. —190
 Charitable you are feeding the crores,
 Unending your reserves, inexhaustible your stores.
 What of sojourns or those that depend on y^{our} fare,
 All cherish their aims at your care.
 Swans and cygnets soaring in chaste
 Like clusters of stars lustre thy state.
 Unknown in season wherefrom this shor^{um}
 Invited they enjoy and discourse on thy fo^{um}.
 When the muddy water is clean, unsoiled,
 And the lily in the pond smiles in mild, —200
 The union of *Kumbha* and the Southern *Queen*
 That begot the luminary of peerless gleam,
 The hour it rises minstrels of Nature
 In muse or music adore your feature.

Sankocha : Of the fish family with bladed fins.

Sisumar : A lovely fish available in the Chilka (round tortoise shape)

Magar : Of the whale family.

The characteristic features of the lovely Chilka embodying all these creatures, and the swarms of swans decking its bounds, have been aptly described by this inimitable poet.

Kumbha : A sage of puranic fame. One of the earlier sages.

Are they the inmates of the autumn fair ?
 At the close of the season wherefore they repeat ?
 From place to place they soar in soft
 As envoys of autumn, prosperous and loft.
 Glowing, resplendent, the lunar night,
 The immaculate streams flowered in white, —210
 Dight in *Malati* gardens of ranks,
 Dressed with the snow-white lily, the tanks
 Deigned by the soothing grace of the autumn,
 These are the holdings the swans that own.
 Clean, immaculate, the descent of this line ;
 They soar, therefore, amid environment pristine.
 The world of this class is faultless and pure,
 Unsullied, unbeguiled, unsophisticate and sure
 They wade in the welkin column by column
 As banners of victory of the sublime autumn, —220
 Prosperous, bounteous and beauteous thy bounds ;
 Flowers and fruits and with corn it abounds !
 Mango and jack and nut trees shine,
Kesar and *Tamala* and *Muchhkund* and jasmine.
Asok, the exponent of the elegant spring,
 And *Kadamb* that smiles when the clouds do ring;

Southern queen : In the Puranas she is otherwise named as
 Dakhina (The union of Kumbha and the
 southern queen here means 'Agastya'. It is
 a very shining planet rising in the southern
 are specially during the period from the
 beginning of autumn to the close of
 winter. It is said in history that this star
 was guiding the course of the maritime
 travellers from Barigaza or Broach to Bagdad).

Malati, Kesar, Tamala and Muchhkund : Sweet scented Indian
 flowers.

Kadamb : A large flower tree which smells in bloom specially
 during the rainy season,

The fond fruit of Shiva, the illustrious Bel,
 The peepal plant, worthy of hail,
 Whose leaves waver ever but slight,
 And the age old *Sanmoli* of accountable height, -230
 Where the constant couple, the doves do nest
 And flutter in free sitting at rest.
 The village gods' well built bowers and towers
 Scarlet bunches of *godiban* flowers.
Kanar standing by Shiva's gate
 Caters to the bee in her golden plate.
 And the simple village maids adore with cheers,
 These yellow flowers in their foreheads and ears.
 Decked in emerald the palm trees shine
 Straight on the fringe of pools in line. -240
 Under whose arms shelter and enjoy
Baya and her partner in boundless joy.
 Dreadful vipers by the trunk of this tree
 Blinking and tossing they play in free.
 In the cradle of the boughs lustered in gold
 Young birds rock in pleasure untold.

Bel : *Aegle folia*. The Indian bel tree.

Sanmoli : Locally known as Simuli. It is a big flower-bearing tree. It has a long botanical life. The flowers are stark red with no smell.

Godiban : A scarlet coloured flower.

Kanar : A yellow flower. It resembles the characteristic golden ear ring of the village house-wife. In the villages of this locality young guileless girls use this flower as ear ring.

The palm tree : The palm trees in places near about Chilka have the semblance of the colour of the emerald.

Baya : An intelligent bird deft in the preparation of nests.

Here stands the banyan as thy worthy son,
 (In height and gait second to none.)
 And whose aerial roots weft to coil
 And formed into a pillar touches the soil. —250
 Many a tiresome walker that wade
 Console and solace at its soothing shade.
 The silent forbearer of *tortures of weathers*,
 And equally the healer of pains of others.
 The coral fruits and leaves sapphirine,
 And in form majestic the rurals shine.
 The *Yellow bird*, the *Gundichree*, the minstrels of rank,
 Mid-day melodies sing from its flank.
 By a row of these trees and such others dimmed
Hamlets on thy shores look gentle and trimmed. —260

The yonder banyan : The poet here hints perhaps at a particular banyan tree on the western fringe of the Chilka, enamoured of its wide-spread branches, dark shade and thick leaves.

Torture of weathers : The poet here was specially struck by the onslaughts of the year 1805. A heavy cyclone took a toll of about 200 human lives besides a lot of others. The same year drought also followed in this area. Here and in its neighbouring tracks of Palur, Biridi and Huma about half-a-thousand human souls succumbed to the gaps of hunger and want. No State attention was paid to this catastrophe. Hence the term, 'silent forbearer.'

Gundichree : A chirping creature, specially during mid-day.

Yellow bird : A nice looking bird endowed with a melodious tone.

Hamlets : The hamlets of fishermen on the western fringes of Chilka. They have a reputation for their goodness and warm reception.

Gently served by zephyr on thy border
Ketaki blooms in artistic order.
 Many a time have I seen them ere ;
 Every time novel but they glare,
 Though once seen to see again is the wish ;
 Eternal quality of beauty is this.
 Contentment rests not at beauty's view ;
 The more we see the the more it is new.
 The western harbour, the abode of art ;
 A moment's glimpse captures the heart. —270

From mild-blue to blueness, and to blueness deep
 Sloped, besteped, rock ranges neap.
 Beauty's fair, the mount of *Bhaleri* high
 On thy western sides kisseth the sky.
 And whose evergreen borders are massaged throughout
 By thy sapphrine waters day in and day out.
 Ochre passes here and there,
 and notable peaks of mention does it bear.
Jatia scrubbed and herbed in green
 Stands across thy waters clean. — 280

Ketaki : A good smelling flower.

From mild-blue : The water assumes different shades at different times of the day.

Bhaleri : A mount of sizable height forming the western board of the Chilka. Ochre in colour the mountain has a lot of peaks, small and big. The beauty of the west coast of Chilka has become appreciative due mainly to the existence of this mountain casting diverse natural view.

Jatia : A small mountain on the fringes of Chilka grown with stunted scrubs.

Tides in wrath hard and slow
 Strike this mountain many a blow.
 Continued triangular attack in vain ;
 Vanquished they expose their weakness in ~~line~~.
Forests on thy fringe shaded in dark,
 For the sports of Tethys a befitting park.
 The ferns arched by nature bland,
 By slush weeds based they shine forth grand,
 And beseems the immortal *fairies fair*
 There with *pearls* adore their hair.

—290

How again the plantless, rock-layered and dry
 The twin hills of *Singheswar* stand in coy.
 Ledge by the mountain of *Ghantasila* loft
 Flows *Salia* with its water soft,
 Thoughts enter the moment I gaze
 The sizable *Solari* of amethyst glaze.

Forests : Rangchutia, Jogi and other small hills are also included.

Fairies fair : If one goes into its past history he would find that it is not merely the muse of the poet. They were all a truth of the past.

Pearl : The water drops of Chilka, sparkled by light and shade, display charming pearl-like colours day and night.

Singheswar : A small mountain on the west flank of Chilka.

Ghantasila : A mountain named after a favourable spirit said to be living here. She was divining weather conditions to mariners and boatsmen who, during early days, started to set sail in the Chilka from here.

Solari : A small mountain here locally named as such.

Celestials in *Maya's chariot* rather
 Cleaving the earth they come out of the nether.
 Usurping *Aparajita's* blue paints tender
 Suave stand the hill ranges yonder.

—300

Khandahana resembling an elephant's head,
 Where travellers miss their course in dread.
 The forest of *Gaunia* skies that woos,
 Deep and close dense with bamboos.
 And webbed in jung spreading darkness in day,
 The soil of sweet roots, the friend of play.
Mainak of the size of a cobra's hood,
 Where *Ranpureswari* seated gentle and good.

Maya's Chariot ; *Maya* was a mythological artizan deft in aeronautics. His chariot, it is said, was so excellent that they were only meant for use by the gods.

Aparajita : A flower, mild blue in colour, with pleasing smell. The Hindu Goddess vouchsafes victory when this flower is proffered.

Khandahana : A mountain on the western bank of the Chilka of the shape of a crescent sword.

Gaunia : A small basket shaped knoll densed with thorny trees. Thorny and knotty it is spread with webs.

Mainak : Another small rocky hill on the western coast of the Chilka.

Ranpureswari : The goddess wielding the destiny of Ranpur, a feudatory state, since merged with Orissa, about 33 miles from here. This deity, it is said, was installed by the past rulers of Ranpur on the mount of *Mainak* as a token of their sovereignty over the area during the past.

These are the knolls in thy western space
Shine as streaks of musk on thy face.

—310

While rowing on boat from thy eastern source
One covers in accord thy blithesome course.
These are the sceneries, pleasant and sweet ;
One after another happily they greet.
Dusky and dim denuding the dew
As mountains by scales are clear to view,
Likewise the rocks and isles are seen
As sapphrine villas rising from the water clean.
Every step of forward course

One marks the ranges' original source,

—320

Fine sceneries to broadness shone ;
Diverse colours emanate from one.
Blended, reflected shade and light
In luxurious lustre capture the sight.
Play the evening clouds in the space
Amid shining sun's charming rays.
Here and there on the mountain peaks
Swing the clouds with golden streaks.
And here and above beauty's charm
Reflected, rehearsed on thy flexible form.

—330

Unequalled thy beauty here on this zone ;
May be in the heavens to man but unknown.
Unforgettable thou art by him who knows,
O, fairy form, the wiper of woes !
Devotees of beauty, servants of the muse
How long to enjoy forever thy views !
To define your beauty feeble is speech,
Heart can enjoy, to heart does it reach.
Many a flow from pilgrim centres,
Flowing your sacred bosom but enters.

—340

The river that rinses Nilachal's feet,
And bathed by the gods, consecrated, sweet :

The arboret of *Punag*, prosperous and deep,
 By the tapas of *Bhrigu* blest and shone,
Bhargavi, named after this sage,
 The source to attain the heavenly stage,
 Whose curling waters transparent and blue
 Snatches the mind the moment we view.
 When daughters of *dwijas* bathe or gloat,
 Their visage reflected as golden lot.

—350

Here is *Ratnachira*, perfumed its water,
 And blest bathed by *Lakshmi*, the *Dwija*'s daughter.
 Her name with *Gopinath*, the witness of the globe
 Goes down blended deep with love.

Punag : Of the flower species.

Bhrigu : A master saint among the hierarchy of the ancient Indian saints.

Bhargavi : A river taking its course to Chilka. *Bhrigu*, it is said, was absorbed in ecstasy on its banks. The river is, therefore, named after this sage.

Dwija : The twice born, as Max Muller puts it. It means one who, after a certain period from birth, is held to have been consecrated to divinity thro' hymnal and ritual processes. They are also termed as Brahmans.

Ratnachira : A rivulet entering the Chilka.

Laxmi : The daughter of a *Dwija*. It is said that thro' her peerless charm and unqualified devotion she won the heart of Lord *Gopinath* who ultimately accepted her as His spouse. Bathing in *Ratnachira* *Lakshmi* lost herself in the thought of the Lord, till at least her ambition was cherished. This episode has again a philosophical back-ground.

Gopinath : The Lord of the Universe.

Strolling there in the beautiful orchard
 Thro' her peerless grace she won our Lord.
Dadhichhee, the master saint kind and slow,
 Whose prayers and austerities purified the ~~flow~~
 This is that *Daya*, that represents our Lord
 Clement, compassionate here in this world. —360

Daya is compassion, and this is that stream',
Dhauhi in its mirrored waters does gleam.
 The sportive ground of the *universal Queen*,
 The forest of *Akambra*, cupreous and green.

Churiana : A flower bearing tree abundantly available at
 Sakthigopal, the seat of Gopinath.

Dadhichhee : *Dadhichhee* of the *Bhagavata* was an astute
 devotee and a great saint known for his austere
 sacrifices. His seat of meditation was the banks
 of the river, *Daya*. Deigned by the grace of the
 Lord, *Dadhichhee* attained perfection here. This
 spot where the Lord showered his mercy is named
 after *Dadhichhee*. Its original sanskrit name is
Dadhibhadra, locally called *Daya*. The mount of
Dhauhi is a seat of the Buddhist Hinayanas. It is
 situated on the fringe of the river *Daya*. Roy
Radhanath, therefore, means here that this place
 which is the renowned seat of Buddhism and its
 adjoining stream, the *Daya*, which is the symbol of
 Divine kindness represents the true characteristics
 of Orissa.

Daya : A small river with a historic back ground as above.

Dhauhi : A small mountain of laterite and chalk stone.
 Caves here were cut very easily for saints to shelter
 in. There are also stones of granite nature.

Universal Queen : The poet has in his mind perhaps goddess
Bhagavati located at Banpur, a place nearby.

Under the shady leaves passeth in slow
 The fluting *Gandhavati* with its crystal-clear flow..
 Amid thickets of *Ranpur* taking its course
 Streams *Mandakini* in darting force.
 Coming in contact with these holy team
 Grand, gorgeous, thy blue features gleam.

—370

Streams spring forth and streams enter ;
 Holy as you are the holies' shelter.
 You are, Chilka, beautiful and pure ;
 Beauty sustains on your lovely lure.
 For then your arch of isles and shore
 The pantheon of gods and goddesses adore.
Bhagavati and *Tara* and *Chandi*, they chose
 Fondly thy banks as their seats of repose.

Akambra : Bhubaneswar, the present capital of Orissa
 and the area extending the Chilka.

Gandhavati : A small river with percolative rills even in
 summer. Whistling and hissing it flows with a
 tremendous speed during rains. Hence the poet
 description as such.

Ranpur : One of the states in the former eastern states
 agency now dissolved in Orissa. It is situated to
 the north western corner of the Chilka. From
 the Sankhomal and Potiamal hill tracts of this
 state many nalas and rivulets, small and big, take
 their course to the Chilka. The flow of Manda-
 kini is one of them.

Mandakini : A small river rising from the Banpur hills.

Bhagavati : That is the Universal Queen. She is a famous
 deity located at Banpur, near Chilka, prayed and
 proffered by the Hindus in frightful respect.
 Her form was contemplated from the Tantric Era
 when the cult of 'devotion through fear' was
 extant.

Chhandaswar, the inscented Nagawar's lover,
Here on thy shores is seated in his tower.

—380

What of time and clime, — a glimpse of the sight
Narrowness replaced by elevation outright.

Aware, O age old witness of the past
Fall and rise of man thou art.

In the days bigone here on your bank
Many a kingdom flourished and sank.

Decayed frames that time did mince
To-day these remains your blue waters rinse,

Heroes and kings and many a victor
Started their conquest here on your sector,

—390

Sound of war-drums rent the sky
Their banners waving on the welkin high.
Resting on success, lasting and sure
They ventured to sail on your waters pure.
In the course of their voyage across your spine
The line that was drawn on your blue being fine
In a moment faded likewise the race
They won was lost, alas, through days.
What fruit, O warriors, at last did you lay
Millions in your cruel ardour to slay ?

- 400

Row long your rule survived the time ?
Why then resort to carnage and crime.
Fame sick, O heroes, despite thy toil
Could you perpetuate your sway on this soil ?
Easy to capture the captives thro' fame,
Can time be won over ever by this game ?
You are, Chilka, of historic rank
The shelter of devotees, our Lord on your flank

Tara and Chhandi : Forest goddesses in the pantheon of
Hindu idolatry.

To accept the butter with pleasure he deigned
 From the hands of *Manika*, the illustrious maid. —410
 Sitting sequestered a day on the spot
 The march of *Kanchi* captured my thought.

Manika : She was a milkmaid in a hamlet near the Chilka. During the reign of Purushottam, ruler of the Ganga line of Orissa, the war of Kanchi took place. It is said that the Lord Himself led the party from Orissa. On the way, across the Chilka, Manika supplied milk to Lord Jagannath and, in turn, received a diamond ring as her prize. This truth is also ratified by the other two poets, Dr. Mahatab and Pandit Gopabandhu Das who, in all the intrinsic sense are the real torch bearers of modern Oriya literature because every devout denizen of Orissa believes this episode to be more a fact than ever a fiction. There is a small village by name Manikapatna, said to be named after this milkmaid.

Kanchi : Otherwise named as Kanjeevaram. It was a seat of the East India Company for a long time where Col. Bailee, it seems, received a signal defeat by the Sultan's forces. The war in question was between the King of Utkal, Purushottam Dev, and Kalabala-swar, the Ruler of Kanchi. Kanchi surrendered. Armistice was signed. Padmavati, the Princess of Kanchi, was given in marriage to Purushottam. Better relations were established. This fight took place between the 1st eighties of the 15th century. It was truly a fight between two ideals, the progressive extremists of Orissa and the democrats of the Krishna valley region. They were otherwise known as Vaishnavas and the Ganapatyas. The former

014— My elements in the wave of times did glide,
I saw in somnolence a celestial bride.

Kalpāna her name ; how nice her frame !
A friend of the muse, the preceptive dame.

Pleased at my ardent devotion as she —

Divine vision she bestowed on me.

The scene here that I marked behind

Sustains forever in the corridor of mind.

—420

The wind waving the flag of the mast

Boats from the south were proceeding fast;

Seated in them soldiers and men ;

Their arms sparkling with the rays of the sun

succeeded. The latter was absorbed in Vaishnavism. As a proof of this fact Ganesh, the principal deity of the king of Kanchi was brought and installed at Puri. The Bhakti cult, the main branch of Vaishnavism, is the gift of Kanchi to Orissa. The revelation of Sakhigopal at Satyabadi, the composition of Gita Govinda, the reverent recitals and soft music of the Gita Govinda by Padmavati (not impossible if this same Padmavati was, of late, the queen of Purushottam), are all the outcome of the bitter war of Kanchi. Madhwacharya was the profounder of the Bhakti cult and the Krishna river valley region was the first to embrace it. The marital relations of Utkal with Kanchi brought, it is evident, a new cult and renaissance to Orissa.

Kalpāna : A spinstress; born of the poet's muse, standing before his mind's eyes, while brooding over the past.

Divine vision : Clear mental perception.

The flag of the mast : According to Russel a white flag was being used in the Kalinga barges.

Sparkling arms : It indicates the excellent quality of the arms used.

Fanned by aura the amblems unfold
 Deride the dazzle of the red hot gold,
 While pace by pace glide the rows
Anthem in chorus from your soul ~~they round~~
 Vessels on your heart wade how sweet,
 Their bodies made of *elephant's teeth*,
 Scarlet canopies starred in gilt,
 With argent staff the ceiling is built,
 Under this cover swing like gems
 Flowers and foliage knit to anadems.
 Enthroned there a *peerless queen*,
 Unequalled on earth in lustre and gleam.

—436

Fanned by aura : The invasion seems to have taken place at the advent of the spring.

Anthem : From A. D. 1139 to A. D. 1816 the national anthem of Kalinga was : "Lord of the Ganges, possessor of rich and well trained elephantry, ruler of the Gowdas, emperor of the region of Utkal comprising of 9 crores of human souls, valour of the valients, O mighty ruler of a prosperous and majestic kingdom, victory unto you." This anthem was being recited in chorus on all the festive occasions, military parades, in the portals of the royal palace and daily at the lions gate of Puri.

Elephant's teeth : Ships made of ivory. In the Raghuvansam its author, Kalidas has also mentioned that Utkal had ships made of ivory.

Peerless queen : Padmavati, the princess of Kanchi. Goddess Lakshmi ; the embodiment of all beauty and wealth was born of the sea in the year of creation when it was churned by the collective efforts of the Devas and the Daityas. 1978 276 to 200501916

Seated in *Parijat* and born of the sea
 Sweet, beautiful *Indira* is she ?
 (And adored in elegance with bouquets of ~~flowers~~
 Does she reveal amidst auspicious showers), —440

Her face shrouded with a sorrowful mark
 And her eye brows tinged with shyness stark,
 Sparkless her forehead with *vermilion bloom*!
Ringlets of gem in her lobes do loom,
 Long and dark her well grown hairs
 Preserves the beauty of her back that glares,
 Beseems enamoured of the perfume of her body^{it}
 The humming bees disturb the lady.
 Waving the lote in her beautiful arms
 She avoids the worry of these honey hued swarms, —450

Her maidens in their blue and bespangled glance
 That outwits the lotus; and with their graceful face;
 Toileting in divers though not with care,
 With their twinkling eye brows and visage fair,

Parijat : A romantic flower in the garden of Divine.

Indira : Goddess Lakshmi representing wealth, welfare,
 prosperity, plenty and grace.

Vermilion bloom : It symbolises all that is good in women of
 our country.

Ringlets of gem : Indian women in their youth like and use
 them widely.

Hair : Long hairs was indicative of the beauty and
 prosperity of Indian women. Hairs bobbed were
 not loved by our fair sex in those days.

The perfume of her body : The perfume^{it} was not thro'
 application of any external toilet. It was inborn.

And with argent rows in their hands well built and fine
 Steer the corvette all at a time,
 In continued process thy waters lashed
 Plunge in waves, furious and flashed.
 To vie with the beauteous eyes of the dame
 Blush in thy waters fishlings of fame. —466

The soft sable locks of the bride
 Mock beseems at the blueness of thy tide,
 And perhaps these breakers for the reasons same
 Strike the sides of the bark in shame
 The helmet of flowers in the bulk of her hairs,
 Petals of lotus wavers and glares.
 A second sloop of similar built
 Made of ivory and shining as gilt.
 A posse of men of equal gait,
 Whose features sparkle by duty's light —470

In mariners' role happy and hale
 Across the breakers how deft they sail.
 In that bedecked frigate burnished and meet
 Adores the king a well furnished seat.
 Young and hyperiab of a lion's pose ;
 Gravity and elegance the visage does disclose.
 A crescent sword dazzles in the hand ;
 Courage inspired at his demeanour grand.

Steer the corvette : The poet proves that our ancient women were deft in the intricacies of maritime travel.

N. B : In these lines the poet has expressed his best-Marrriage advents, spartan spirits of Indian womanhood, maritime influence of ancient Orissa, the social costumes and dresses and the adorns and embellishments that kissed our royal scions, have all been exquisitely described.

King : King Purushottam Deb of **Utkal**.

Is service to the country thro' duty on field ;
 Is his spartan flare and fervour revealed ? —480
 Extends his might from north to the south,ⁿ
 From the banks of *Subarnarekha* to *Rushikulya's* mouth.
 The *golden umbrella* that protects his being
 Introduceth he is of Utkal's king.
 At the entrance gate with swords and shaft
 Petrols were watching with attention rapt.
Podhans and *Samants* and hillmen of the lake ;
 At the message of messengers were keeping *awake*.
 And there seeing teams of men
 With the flag marked with *Vishnu's* weapon, —490
 With bended heads they tendered their *pranam*^r
 When the carvettes reached sailing in calm.
 And the captives sang in chorus sweet,
 "To thee, O beautiful, in Utkal we greet.
 Exalted Princess of Kanchi, we extol :
 Your beauty wins the minds of all.
 In the omniscient Lord's creation vast
 The symbol of beauty alone thou art,

Subarnarekha : A river in the northern extremities of Orissa.

Rushikulya : A river about 13 miles from the southern tail end of Chilka. King Purushottam and his descendants held sway over this area and established small towns on the shores of this river. The small towns of Purushottampur, Pratappur and Makundapur on the banks of Rushikulya and Tikyempur on the Suvarnarekha stand as the truthful evidence of this fact till to-day.

Golden umbrella : A ruler who held absolute sovereignty over a territory can hold such an umbrella. Such rulers were also termed as Chhatrapatis.

Blessed at thy advent Utkal's mure,
 As the earth touched by the Ganges pure. —500
 The home of Utkal will always shine
 As the store house of prosperity, serene and sublime.
 In the crystal-clear water as the lotus floats,
 And the *goddess of wealth* in the house of lotes,
 Likewise Orissa, the ever engaged host
 To own you on her laps would forever boast.
 (And at your auspicious advent on Utkal's realm
 Prosperity forever w'd reign at the helm).
 Hallowed *Purushottam* of power and fame
 O, slayer of foes, victory in your name. —510
 How stern your vow, how strong your stand
 To free the world from the faulty hand.
 Owning this bride of peerless beauty
 Displayed in the world your *rightful duty*.
 Sweet and charming the parley of the two ;
 Prowess here to beauty does woo.

Podhans and Samants : Military chiefs and commanders of the forces of Utkal.

Vishnu's weapon : The 'Chhakra' symbolising the supreme might & prowess of the kind of Utkal. It is again a symbol of truth and non-violence.

Goddess of wealth : She is known as Lakshmi in sanskrit. Her fond flower is the lotus.

The ever-engaged host : The host implied means Puri. In this cosmopolitan seat of the Hindus thousands are fed every day without class discrimination. Hence the poet uses the word 'Sadastaya', i.e., the altar to shelter each and all.

Purushottam : The King of Utkal, ostensibly from A.D. 1479 to 1506. He was great, gifted, kind and capable.

The moon has joined *Chitra* rather
 And *Sripati* with *Roma*, the universal Mother,
 Cherished the desire of the Creator fast
 To see this happy union at last.

—520

Welcomes, receptions, sermonised grand ;
 Heaven and earth echoed with band,
 Parted in the pomp mountains and caves ;
 And heralded this news the aerial waves.
 Chilka overjoyed on this occasion of joy
 Set its torrents to clap in high.

In that blasting uproar meditation lost
 The sights in my dream disappeared fast.
 Retrieved from dream I realised in vain.
 All that I saw were the fancies of the brain,

—530

Captured as lief my glimpse in my wake
 Lusted in blue the extensive lake.
 Shining, resplendent, in majesty and grace,
 The eternal features my glance does embrace.

Rightful duty : The kings of Orissa were brooming the altar of Puri as a token of their subjugation and service to the Lord. This act was looked down upon by other rulers. Kanchi was one among them. This imperious attitude, means the poet, was not democratic in character. Hence the marriage of Purushottam with Padmabati is held by him as duty rightfully done.

Chitra : The 14th Star in the zodiac mythologically described as the loveliest and the dearest lady of the moon. Though this star is grouped in the demonic nena-cluster it ushers all that is auspicious when the moon comes in union with it in the house of libra.

Sripati : The Lord of Lakshmi. The Supreme Lord.

Roma : The spouse of our Lord.

Thy fierce from you reserve to play
 On those that invade to sack and slay.
 Cool, soothing and sheen is sapphire,
 Touched by the rays flares as fire :
 Likewise, O' Chilka, at the inroad of foes
 Yoked your strength in accelerate force. —540

Your ferocious form a day did meet
 (X) — On his raid of Utkal, Raktabahu, with his fleet.
 To the cult of 'tamas' clinging the savage
 Many a man like flies did ravage.
 Trampling the strong hold of Utkal to ashes,
 And streaming its surface with the blood of the masses,
 The mine of gems, Bharat's soul,
 Looted, unawares, its treasures all.
 With his success and booty hilarious high
 Homewards the victor was sailing in joy. —550
 By the rigors of your seize his blithesome odes
 Changed, in a moment, to mournful notes,

Raktabahu : He was a nomad from the southern belts of India, most possibly a dravidian chief. He raided Orissa and sacked its belongings. Nothing concrete is known about this raider from history. His raid was actuated more by the aim of sack and ravage than by the flare of imperialism. Some again hold that he was a mythical monster. But this conclusion is not true since there were such invasions from the south, specially from the Vengi lines, during the post Buddhistic eras.

Tamas : Prohibited acts which, in the ultimate analysis, are harmful to the doer himself.

Mournful notes : There was severe cyclonic attack on Raktabahu while he was sailing in the Chilka during his return journey. His gayful songs of success faced the fatal strokes of the Chilka.

Hurdled his course in furious force ;
 The earth and the skies darted with roars^{er}
 Haimavati, the wish-yielding goddess, her command
 From the mount of Kalijayi issued at hand.
 And when she set on thy torrents her trident of gold
 Thy lather-crowned waves rushed with courage manifold.
 And marking this signal like the lion of Utkesari,
 They ran in haste to devour the ferry. —560

And hark, the king of the lake with a fleet of tides
 Ordered by thee to the spot did stride.
 Winds in different waves did blow
 Forty and nine, fast and slow.
 Quivering, maddening, tremendous force ;
 The crack of the doom may ensue perforce
 The possessor of Vajra, the slayer of demons,
 Armed with lightning, the king of the heavens
 Indra, the mighty, seated in white
 Rose up and started his march to flight —570
 Clouds from heaven's canopy flashed ;
 The sphere trembled, shaken and splashed ;
 All the mountains blaring in rage
 Called, as though, each other to wage.

Savage : He caused much bloodshed more for money than
 for honour. Hence the term savage.

Haimavati : The deity presiding over the forest area of the
 Chilka. This deity is much adored even to this day.

Kalijayi mountains : This is truly the Inchcape spot of the
 Chilka.

Trident of gold : The rod of behest.

Utkesari : The lion among kings of ~~Utkal~~

Vajra : The lightning strokes.

From peak to peak raved and rent ;
 From Bhaleri to Solari the message was sent,
 In the mirror of your breast reflected bright
 The hanging clouds flashed with light.
 Nature, as though, releaseth the destructive **blaze**
 Thy form desolate revealed on the stage. -590
 The chief of the demons stricken with fear
 Felt in vain his prowess here.
 And lo, the unwise demon towards his **last**
 Got the wisdom and realised fast
 That there exists here on this earth
 A mightier force to buffet his strength.
 And he learned at last lashed by the **canon**;
 Nature dreads not to the frown of man,
 Thy galloping, ludicrous waves like **toys**
 Flung the sloops high up the skies. , -590
 (Tortured by time, fateful and grave)
 Cried the apostate shelter and **save**.
 Tossed, tormented, mangled and cleft,
 All did fall and **nothing was left**.
 And all by the wrath of Nature rived,
 None to convey the message survived.

Bhaleri to Solari : Indications about these two mountains have been given earlier.

Message : The message that Raktabahu, after indiscriminate loot and carnage was sailing back homewards and was now rowing in the Chilka with his fleet and booty.

Demon : Of the demonical instincts.

None to convey the message : This **very fact goes to show** that the wreck was complete.

That pomp and revelry paled wherefore ?
 Victors' corpse float on thy core,
 Urged by the crave of plunder they came,
 And rightly avenged for their faulty game. —500
 By the ripples of their eyes the moment when they bade
 Fear and awe throughout did pervade,
 Their indication was action, their word was law ;
 Ached this land with fear and awe.
 (wherefore' faded their fame so high) न
 Faint and feeble to fan out a fly.
 Those in the height of their conquest felt
 The fourteen worlds were a smaller belt,
 Alas, their life-less flames lie as chaff
 On a pyre of cubits three and a half. —610
 On the sightly peaks of Bhaleri behold,
 Erects the sun the throne of gold.
 Patches of shadow on the reefs to view, द
 Changes the landscape from russet to blue,
 Lulling the slopes with tinkles and tolls,
 Flocks of sheep return from the knolls.

Victors' corpse : A few other invaders like Raktabahu have also succumbed to the gaps of the Chilka.

N. B.—Raktabahu is here addressed as a demon. It is more for the craze of his plunder than for any thing else.

Fourteen worlds : Indicates the unending feature of the Universe.

Cubits three-and-a-half : Among the Hindus the custom is to cremate the dead bodies which is more scientific. The pyre on which the corpse is placed is $3\frac{1}{2}$ cubits or 63".

Flocks of sheep : Earlier it has been said that there are many villages near-by of cowmen and shepherds.

Marching buffaloes' crepitate notes
 In grim resonance the forest floats.
 Smokes of dust sprung from the hoofs
 Of the stampede enshroud the forest roofs' —620

The singing '*aras*' were winging to rest
 From the lake to the forest, in the trees or the nest.
 Russet rays of the eve on their feathers rolled
 Cast the lustre of dazzling gold.
 Beads of diamond spreading on the landscape
 The sun reposed on Bhaleri's lap.
 Films of clouds were plucking with care
 To anadem their robes these amulets rare.
 Mother earth w'th these golden rays
 Toilets with grace her slightly face. —630

Autumn's blithesome fringe of the day
 Prosperity's pleasant house of play.
 Divers colours and sportive parts
 Nature displays in different arts.
 Wider Bhaleri's extensive shadow
 Gaps in accord the eastern meadow.
 Saffron rays of the gloaming in smiles
 That kissed the tops of the rifts and the isles,
 Fast faded that kinglier sight
 Shaded by the saple canopy of the night, —640
 Wicks on the Chilka the crescent of the eve ;
 In remorse the dove its consort did leave.

Forest : Including forest roads.

Stampede : The repairing stampede.

Ara : An amphibious singing bird. A tiny bird of mixed colour, it is nice looking and sharp flying. It has neat white furs which are used by farmers for fancy's sake.

The charming, conjuring, crepuscular dust
 When seen sprayed on thy blue-watered ~~best~~
 One feels as though a mansion of pearls
 Cleaving the womb of the lake it hurts.
 On the fringe of the lake, on the isles and ~~rocks~~
 Many a bird perching flocks.
 And many a saint from the rocky layers
 Descend in calm for the gloaming prayers. —650
 Full and serene on the western bay
 Staging its role gorgeous and gay
 Hangs the fringe of the day in charm
 On the occident regions' magnificent form
 Blessing the space with its bazon bloom
 Looms the moon from the eastern womb.
 The pilot star and the moon serene
 Hold the sway like king and queen.
 The orient dame bathed in snow
 Shines supreme besmeared with glow. —660
 Tender and soft with cynthian beams
 Toileting her face spangels and gleams

The Dove : With the close of the day the couple keeps separate from each other. This incident is liked by almost all the ancient poets of India, both Sanskrit and colloquial. It is profusely used as a simile by many poets.

Many a saint : The mountains in the core of the Chilka were conducive to human habitation. The area is quite healthy. Hence saints and Sadhus find their asylum in the mounts even to-day.

Pilot Star : The evening star first revealed ~~to the~~

Orient dame : The eastern orbit personified.

Bathed in snow : Mostly a description of the ~~evening~~ ~~twilight~~ evening.

The east and the west both from their side
 Display their beauty and glamour with pride
 The east done with lunar rays,
 Indued in saffron the western space
 Divines, 'the ætherial whole is a blend of the ~~divine~~
 A part is *Parvati*, a part is *Sambhu*.
 Sweep thy extensive waters azure
 The beams of the moon, sweet and pure -670
 Fishing boats on the eastern fair
 Shine picturesque here and there
 The busy boatsman throughout the day
 Fishing, as he could, on the mouth of the bay
 And marking the evening star in slow
 Mounting the mount of Bhaleri does glow,
 Fixing his thoughts on his home and hearth
 Happily rows backwards in stealth.
Kavisurya, the sun of the poets of this land,
 His nectarial songs melodious, grand, -680

Parvati & Sambhu : The primordial parents. As Sir Edwin puts it, the symbolised factors of Light and Virtue

Fixing his thoughts : This indicates that the boatmen continue their pursuits in the Chilka for days together.

Kavisurya : He was the best and finest poet of Orissa. He was the 2nd stalwart who united the entire Orissa by adopting linguistic moderation in his writings. He was again the first revolutionary who introduced foreign vocabularies, Urdu camp language, Hindi terms and even dravidian usages in his compositions. He created an era in Oriya language through his unique success in weaving out the finest textures of literature by using those broken threads of colloquial Oriya terms which were almost extinct from poetic

The rowing boatsman with his enviable tone
 Sings on his journey here in this zone.
 And beseems this music the zephyr of the lake
 Far and wide with its waves does take.
 The notes of these songs as the soul of delight
 Sways over the lofty lake outright,
 Dight in white silvery rays,
 Smile the directions in lovelier grace
 His axium drifts me deep into the thought,
 "Let frozen past be forgotten fast".

—690

usage. His selection of notes, modes, reeds and rhymes were at once sweet and pleasing coupled with height and elevation. The period from 1796 to 1855 was indeed happy and auspicious for Orissa in having this poet.

Unlike his predecessors this poet has tried to go down to the language of the common man of Orissa. He was the author and he was the actor of many of his writings to find out if what he was writing would suit to the liking of the ordinary man. His writings were adored by all, from the Royal Durbar to the humble hamlet, from the baron to the beggar. His language was chaste and simple, his approach was social and psychological and his presentation was ideal and emulative.

He spent his career in a place, Athgarh, which is about 17 miles from the western coast of the Chilka. His popular songs and melodies are daily recited and sung by the fishermen of the Chilka. The influence of literature of Kavisurya is responsible for the culture of these fishmen. The poet, Radhanath, was overwhelmed at hearing the recitals of Kavisurya in the mouths of the fishmen during his visit to the area.

The flame of his *music*, the variety of his art,
 In a state supper sensual stations my heart.
 Higher and higher soars the mind
 The invaluable secret of his music to find.
 Blessed indeed the muse who, at His command,
 Stages her character here on this land.
 "Hail to thee, O, *erudite bard*,
 Your auspicious birth was deigned by the Lord.
 The burial consumed, no doubt, your frame,
 But the victor of time is alone your name. —700

Let frozen past : This is a faithful translation of one of the lines from Kavisurya. Despite odds, the poet was optimistic.

Music : His music and setting was par excellent. His creative command and independence in the sector of music earned for him the title of the father of "Oddissi songs".

Blessed the Muse : Here Roy Radhanath is in the fullest appreciation of Kavisurya. The muse had adequate reason to thank herself for she could express herself in all the fullness thro' the pen of Kavisurya which was a grace of the Lord designed on Utkal.

Stages her character : Literature was in its efflorescent culmination and the powerful pen of Kavisurya was responsible for it. Truly speaking the speck of the Oriya literature that symbolised the 18 Zamindaris of Ganjam district and the whole of Puri onwards from the later half of the 19th century trace its roots to the writings and novel introductions of Kavisurya.

Erudite bard : Kavisurya — originally his name was Baldev Rath. He was conferred the title of 'Kavisurya', meaning the sun of poets, by the Raja, Sri Ram

In the field of letters your character sublime
 Would forever be waved in the hands of time"
 Seized by the greed of fishing at last
 The *boatsmen* kindle and burn the mast. ;
 An infernal form with charm is dight ;
 Deadly to touch though dearly to sight. ;
 Bereft of foresight as the fools at last
 Succumb to the gaps of destruction fast,
 Likewise plunging head long to the boat
 The fishes succumb to the huntmens' plot. —710
 The swinging boat on the tossing tides
 Now is seen now again it hides.
 And oft is concealed the wavered mast
 As the hopes in the poor are born and lost.
 In silent paces the night is in ;
 Serenity, calmness replace the din.
 The aerial, space, the water and the land,
 Beamed, spangled, shine forth grand.
 Reveals this grandeur, grotesque and gloss,
 The earth is treated with a mercurial wash —720

Chandra Chhotroy of Jalantra Estate, probably in
 the year 1853. He was the poet laureate of Utkal
 in the year 1855 and was given the title 'Rayaguru'
 i. e. the Royal Preceptor. He was well - read, well-
 travelled and well-gifted.

Forever be waved : He has been immortalised thro' his
 writings.

Boatsmen kindle : The fish gallop and succumb to the light.
 The fishing art in the night in the Chilka is a
 pleasing sight to see.

Infernal form : The poet does not stand the sight that light
 should assume the role of a killer.

Smeared with the beams the rocks and the isles
 Reflect in the waters of the lake in smiles.
 Forests and the knolls and peaks how fine
 Attired in silver immaculate they shine.
 On the surface of soft leaves, on the granites ~~sheen~~
 The beams reflected serene and clean.
 Kissed and clasped shade and light
 Promote the forest's charm and sight.
 The sight resembles the picture of *Hara*,
 With the moon on his head, on his body the cobra.—730
 Serene and suave the mountainous belt ;
 Hardly the hum of human is felt.
Universal music, the music of the spring,
 Magnificence and magnitude of the night they sing.
 Beseems obsessed of this *complicated age*
 Peace reposed here on this stage.
 These are, Chilka, your beauties supreme,
 Feasting, felicitous, sceneric, serene.

Hara : The God symbolising destruction. The Chilka's isles
 and the mounts is compared with the form of Hara,
 the ripples of the Chilka with that of the cobra and
 the row of candle lights with the moon.

N. B.—Kavisurya and the culture of this region are
 intermingled. Hence Roy Radhanath does not try
 to introduce any poet in his composition other than
 Kavisurya.

Universal music : Sound of the space felt in sequesteredness.

Complicated age : The poet always welcomed frankness and
 clarity. He was, therefore, disappointed to note
 that his world should have suffered from inconsi-
 stencies. It was obvious that he enjoyed much
 peace at seeing Chilka in all its beauty, serenity and
 perspicacity.

The token of the collective beauty of the world
Here on your artistic nature unfurled. —740

To enjoy this beauty, this happiness on the spot
Me-thinks always is not in my lot.
With the crime of my *attached routine* in this world.
Headlong, at length, to its prison house hurled
How alas, I feel heavy and uneasy
This life is spent futile, restless and busy.
As the captive in confinement recollect at last
The days of his freedom and how he lost,
How unhappy I feel the moment I think
In the din and bustle of the world shall I sink. —750

Attached routine : It is clear that Roy Radhanath was, in his latter days, for unattached action as propounded by the Bhagavad Gita. Despite his trials he could not be away from attached routine. This stationed him in heaviness throughout. Like Gandhiⁱ he held attached routine as a sort of crime, which courts one in the prison of misery.

This life is spent futile : Roy Radhanath here aims at pre-occupations and struggle for existence.

The captive in confinement : It is evident from these lines that the freedom movement of India had considerable influence on Radhanath. "Swaraj our birth right" passed in the Nagpur Session of the A. I. C. C. in 1908 under the Presidentship of Bal Gangadhar Tilak had its indirect impact on the writer.

How unhappy I feel : This evidently discloses that the poet was more saintly in his disposition. Worldly botherations often beset him. He aimed more at peace and solitude in his latter career.

Withal in the corridor of memory always
 Thou, O, Chilka, would ramble in grace.
 Crave your farewell, dear Chilka, let me go.
 Constrained to the *painful world* shall I throw.
 The *evening of my life* on your western brink
 To lead in calm a day did I think.
 Easily the craze of *beauty to cherish*
 Here on your shores a day did I nourish.
 Had times and fortune favoured my hopes
 By now could I settle on your beautiful slopes, —760
 By the *heels of Jatia* my *Ashram* could I raise ;
 And how calm could I pass the end of my days.

Painful world : This strikes that the poet had undergone severe on-sloughs before. The laurels of service did not give him the desired peace. His lean constitution, constant indispositions added also to his stoicism. His love disappointments, financial worries are also responsible to erupt in him elements of disinterestedness to the world. Add to this he was a very good sanskrit scholar and the ephemeral character of the world as emphasised in the sanskrit texts left such impressions in his mind as ventilated in this book.

Evening of my life : It is, therefore, evident that during the latter part of his life he visited Chilka and wrote his book on it.

Beauty to cherish : A pure nationalist and a lover of Nature, Radhanath was a sincere, devout and faithful worshipper of beauty too.

Heels of Jatia : The foots of Jatia are sightly and attractive.

Ashram : A place of peace, purity and shelter.

But, alas, like the flippant shadows cast
 Hopes ended in hopes at last.
 What fool am I *to have but rolled*
 The cream of my days in the scum of the world.
 To identify my state with the *wealthier team*
 Even for a moment never did I dream.
 Their times, they spend in merriment and play
Luxury and enjoyment is life they say. -770
Sterile and stony beseems this lot
 On different environment this life is wrought

To have but rolled : Here the heart of the poet is ventilated.

Wealthier team : The poet hints at the social situation of his time. He knew that many have amassed wealth and turned rich by unfair means. To him, therefore, the wealthy means a sort of exploiters with no sacrifice. The literature of Marx evidently seems to have its influence on him. He has never selected the affluent as the subject of his text nor has he spared to expose the rich for their usury and exploitation.

Luxury and enjoyment : Indian life proverbially goes with philosophical pursuits. That his India should have clung so much to materialism was what that hurt him more.

Sterile and stony : He of late cultivated a life of restraint. He saw life from log cabin to white house and was convinced that cherishment of material ends is no achievement of the real goal of life. His position as a provincial education head brought for him contact and association of many ruling chiefs and men of material eminence. Their lavish offers were not wanting. But, a wise man as he was, he kept away from them and observed devout restraint throughout.

Futile this existence, a continued strife
 A living death it is, - not a death in life !
 From beginning to the end, today and the morrow
 Subjected as I to the *stripes of sorrow*.
The tragedy of life in the teacher that wrought
 Avowed I preferred to be his taught.
 In the eye of wisdom, with *downcast cast*,
 To see all around am I used at last.

—780

Futile this existence etc. : He was obsessed by the false routine of this world. The real vision of life that he sought for could not be achieved.

Stripes of sorrow : Struggle that paid no real return. Radhanath well to do, his father, Sundarnarain was a staunch disciplinarian. He had a large family behind to maintain. He, therefore, entrusted the management of this family to Radhanath even during his teens. This stood in the way of his higher education. The beginning career of the poet, therefore, was also not happy.

The tragedy in the teacher that wrought : For the entire sixties of the 19th century want and paucity scared his village, Kedarpur and his district, Balasore, in naked awfulness. This brought about a sort of moral breakdown in the head of the family, Shri Sunder narain. Here his teacher meant, perhaps his father under whose care and guidance the career of Radhanath was built. The other inference is general : Radhanath, perhaps, means those authors of the texts who experimented austerity on themselves.

Down cast : Wisdom and downcast can not go together. But the poet tries to aver here that sorrow often captures the wise. But this is not correct. When wisdom is eclipsed by sorrow it is dejection.

Comforts and happiness, - people that term,
 With salutations I keep away from them.
 The term, happiness, is misleading and false
 Never is lasting ; it comes to pass .
 Not matter it is but a smoky gas,
 As though a castle of sand in the space .
 Infatuated at the *mirage of the world* the mind,
 Captured by its charm gropes in blind.
 But aware of that happiness, frothy and frail.
 To appreciate the world perhaps I fail. —790
 Yearning mind, therefore, soars
 To lead a life on thy caves and shores.
 The store house of peace, - in those caves reclusé,
 How apt, undisturbed would I serve the muse.
Bhanja, the hero of the poets of this land,
 Baldev whose writings are noble and grand ;

Comfort and happiness etc ; His deep knowledge in the scriptures and religious texts is evident- He has aptly inserted in vernacular here the 22nd couplet of chapter-5 of the Bhagavadgita. The words of the Bible seems also to have had considerable influence on him. He seems to have been moved while reading about Lord Jesus, the giver of all happiness, "He delivered his strength unto captivity, and his glory unto the enemy's hands."

Mirage of the world : The transitory character of the world is emphasized here.

Bhanja : Udendra Bhanja. He was born in the 1st nineties of the 17th century. As Kalidasa is to India, Upendra Bhanja is to Orissa. All that Irwing speaks of Shakespeare to the english world of Oriya literature. Upendra Bhanja was difficult to understand, but once understood appreciation was spontaneous

These are the *twins* of the mistress of learning,
(Whose heart for novel art was yearning)

Here in your caves *relishing in calm*

Sweet your grace and sweetlier thy form

—800

Resigned in calm to the service of letters,
(Severing the world's subjugate fetters).

and assimilation was easy. His expression were profound, command was perfect, and his presentations were thrilling and romantic. In descriptive literature he was practical, frank and free. His satire was attired with height and elevation throughout. All his writings were of extraordinary high order. Here and there he has displayed linguistic acrobatics, more perhaps to maintain the modesty of his subject than to be deliberately decorative. He was inimitable and his erudition was exquisite. His contributions were the largest and the richest. He was, therefore, conferred the title of the 'Emperor of poets'. He hated poetic concealments, he shunned inconsistencies in expression and he never suffered from mental reservations.

Twins : Upendra Bhanja and Baldev. Each was excellent in his own way and each succeeded in introducing novelties in Oriya literature.

Relishing in calm : The poet regarded these two poets and relished their writings more than of any one else.

Sweet thy grace : Both Upendra Bhanja and Baldev derived inspiration from the Chilka. Both during their respective times had occasion to live by the Chilka for a decade or even more.

Resigned in calm etc : Upendra Bhanja of Ghumsoor seems to have spent some of his years at Banpur situated on the northern bounds of the Chilka. The natural

Where is that favour, wherefore am I ?
 A dream in the wake I visualise well nigh,
 Oftentimes before anxious and eager,
 Drunk with the cup of hope and vigour,
 In that wishful state of a sense I thought,
 All my aims to action were wrought.
 What dunces am I *unaware of my days*
 To have built in mind the structure I grace. —810
 It is like plucking the flowers from the bough
 Of a tree standing on the skies above.
 It is, as though, in the mirage a bath,
 (False, festidious, fruitless like froth.)
 A shadow of the future cast by my eyes
 Disrupted *my thoughts* with a heave of sighs.

environment here was more congenial and charming. Some of his best writings, viz., *Koti Bramhanda Sundari* (a novel in rhymes were written here. Roy Radhanath, therefore, desired to spend his last days on the banks of the Chilka.

Unaware of my days : The future is undefinable. He refused to accept always that one is the wielder of his own destiny. There is some one above man and we are to abide by his desires and dictates.

Plucking flowers etc : He realised that servitude often consumed the fortitude of man. He, therefore, knew that since he was in service it was not possible for him to fix up his permanent stay on the banks of Chilka. And again the events that would take place after his retirement was not known to him. To him, therefore, he was not thinking on correct practical lines.

Disrupted my thoughts etc : Here the poet steps into complexities. It is difficult to catch him and mark his

In the darkness of that shadow I marked in dismay
 The spectre of *frustration*, its perfidious play,
 Thy form, O, Chilka, beautiful and kind
 Chased this away in a moment from the mind. —820

Holder of veena, O, mother of weal,
 Thou art unkind to us we feel,
 (Tell us, O, mother, what is our sin
 That we may explain thy grace to win)
Beauty's store house is Orissa's form ;
 Bereft of your grace futile this charm.

deficits. The only obvious point is he is indecisive. He is perhaps unable to program his line of action. Whether what he would do would be on correct lines he does not know. He is beset and seems to embark on bewilderment.

Frustration etc : The inner motive is something else. The poet could not give vent to this motive since the time, circumstance, position and the rules of conduct set by the Government did not permit him to do so. As the head of a state education he had, occasion to see how teams of children of his land do not find scope for proper education due, mainly, to want and want of proper facility. He was hurt at this state but at the same time was completely helpless.

Holder of veena : The goddess of music and literature.

Here it lies : The Chilka.

What is our sin : These lines make obvious the inner cravings of the poet he never endured to see Orissa any more in the grips of ignorance ; but since he felt that his desire was not going to be implemented during his time he felt frustrated.

Beauty's store house : This fact need hardly be emphasised.

Devoid, O, Mother, of your care of late
Famished and zade is Orissa's state.
 Here it lies as the forest flower ;
Unsmelt, unenjoyed its fragrance and flavour. —830
 A tiny flow is *Sisra* ; its name
 Is known to the world as the river of fame.

Bereft of your grace etc : The only sad feature in the form of Orissa's beauty was want of class, and why, mass education.

Famished and zade : Because Orissa is uneducated and was deprived of holding positions it could not put forth its difficulties in the proper quarters for a redress. Its lot was therefore, to succumb to want. And again the greatness of natural Orissa remains unknown to the outside world as we have no pen, press or platform, so strong as to support our cause.

Unsmelt etc : The beautiful parts of Utkal, the rivers, lakes, caves and mountains, temples and places of archaeological interest, still remain unknown to the people outside. From all sides and in all phases their beauty and nature are exquisite and superb.

Sisra : A small stream called as such in Ujjain in northern India. Kalidasa in his text *Raghuvansam* has given mention of this river. Research enthusiasts about Kalidasa and his life have of late found that river Genguti was being termed as *Sisra*. This river is a branch of the Mohanadi and passes thro' the foots of Ratnagiri, about 37 miles from Cuttack. On the banks of this river a village also by name *Sisra* or *Sipura* still exists. Genguti in sanskrit means lime clay which indicates the nature of the soil. The soil here is actually so. Kalidasa has also used the term Genguti in many places. It seems evident, therefore,

But our great Mahanadi to-day is mum ;
 And remains perhaps known to none.
 Puskar, the flow of a trifling size
 Prayed and proffered to-day by the wise.
 But the lake of *Ansupa*, beautiful and don,
 Remains in the back ground ignored, unknown.
 When man, O, *Mother*, is devoid of your grace
 The great descend to the small in an ace.

—840

And the moment thy bounteous grace is cast
 The 'mean' becomes 'the mighty' fast.
 The puny *Gobardhan* touched by thy grace
 A role, as the king of mountains, it plays.
 And all in respect and regard do greet
 As a great and famous pilgrimage seat.

that the name Genguti was after the nature of the soil and the name 'Sipra' is after the village. The description of Sipra also synchronises with the location and the sight of this river. Puspagiri-Mahabihar, one of the famous Universities of ancient India flourished here. It is now held that Kalidas took his study courses here, was born in this region, loved this area though he sojourned throughout India to give display to his parts.

Pushkar : A small lake near Ajmer.

Ansupa : A sizable lake near Banki about 38 miles to the south west of Cuttack. The poet does not covet the fame of these places in other parts of India. What he means is that smaller things assume prominence when great men give mention of them. And things of magnitude remain in the back-ground when there are none to appreciate their merits.

The great descend : Here again the poet reiterates his unimpeachable belief in divine disposition.

Mother : The supreme mother.

The sky kissing 'Meghasan, the Master of mounts
In the panel of mountains scarce it counts.

Orissa bereft of YOUR goodness and grace
In the *texts of repute* finds not a place

—850

Misfortune it is that the darkness of ignorance,
Enmasks the elements of fame and florescence.
From darkness to dusk, from dawn to day
(Behold the favours of nature at play).

Gobardhan : The mount of Gobardhan. It is in Brindaban. It was the sports area of Lord Srikrishna. At a period of cyclone it provided shelter to the cow boys and also served fodder and green foliage to the entire cow kingdom of the area at the finger indication of our Lord. It has, behind it, a hallowed history. Since this was a sportive spot of the Lord this small hillock is today the first-rate place of pilgrimage of the entire Hindu India.

Meghasan : The highest mountain of Orissa, in the district of Mayurbhanj.

Texts of repute : The poet is pained to note that such a land of beauty and historic interest should have remained obscure.

From darkness etc : The poet is sanguine that if not today, some day or other illiteracy and ignorance from Orissa will be dispelled. With the advent of Swaraj this ambition has been cherished to a large extent. But in order to quell this mass spell, Radhanath banked much upon the help and patronage of the ruling chiefs of Orissa. Truly speaking the 36 Ruling chiefs of Orissa made almost an united effort to ward the scourge of illiteracy from Orissa. With this determinate aim in view they themselves wrote many

In no time the lote of culture of this land
 W'd bloom forth smiling serene and grand.
 The morning star of the Ganges mark,
 Riseth at the close of this darkness stark.
 It is the hallowed *Bamra's* chief
 The adored *Basudeva*, the harbinger of relief;

—860

For all the future retained his name
 In the quill of quality carving his fame.
 (Methinks now on Orissa's spot)
 Pales, how soon, ignorance to nought.

books and were the distinguished authors of many valuable volumes. Not only that; they also took to translation and editing. They earned for themselves the role of poets, patrons, promoters and preceptors. Sonepur, Bolangir, Bamra, Mayurbhanj, Keonjhar and Kalahandi have definitely gone down in the history of linguistic revolution and literary renaissance of Orissa. In the ex-zamindari areas of Ganjam the ruling chiefs of Parlakhemundi, Dharakote, Chikati and Surangi and Athgarh deserve top rank mention. Roy Radhanath here gives mention to a few of such patrons.

The morning star of the Ganges : Sir Basudeb Sudhal Deb of the state of Bamra. His contributions to the cause of Oriya literature were of no mean order. He was a poet and a patron of poets. Radhanath's visit to this state was in the year 1908. Shortly after his return he died at Cuttack. His visit to Turikhola in Bamra was well commemorated : The Ruling Chief of Bamra, Sri Satchidanand, has inscribed a self composed poem about the poet. It is thought provoking. It is again clear proof of the ruler's love and respect to the poet.

And mark on the east on the advent of this morn,
Sparks of culture anew are born.

And behold the gem, the scion of the sun line
Ascends in our east hopeful and fine.

Sri Ramachandra he is, the well deserved name
To dispel our darkness of ignorance he came. —870

Meghasan crowned with radiant shine
Whose harbour is his place of pleasant pastime
Full at his command *shooting and its art*
In the drive of coursers how deft and smart.

Pales ignorance etc : With the birth of these good men the poet visualises that better days for Orissa will usher in.

Sri Ramachandra Bhanj : The ruling chief of the state of Mayurbhanj. His liberal donations are responsible to establish many seats of culture and learning in Orissa. He was extremely good and kind to all the citizens of Orissa. Those who wished to do something good to the collective cause of Orissa, received his help. Poets, writers, politicians and nationalists—all alike found shelter and solace under his liberal arms.

The well deserved name : He was kind to his subjects. He was never exacting. He was patient, prudent, polite and astute.

Meghasan : The highest mountain in the state of Mayurbhanj. Meghasan in sanskrit means the seat of the clouds.

Shooting and its art : He was deft in the art of shooting. He maintained the aristocracy of a true Khatriya throughout.

The lotes worthy of bestowal to the muse
Favoured by this time would bloom in profuse.

Bhanja like the novel sun of grace

Rising scatters affable rays.

Served by these beams the lotus would blow

In the heart of poets smiling and slow.

—880

With them, O, Mother of learning and art

(Adored in the cushion of lotus as thou art),

Sons and daughters of Utkal would resign

Unto thy service blessed and benign.

Again these ravishing rays would soothe

Thy bounds, O Chilka, rough and smooth.

(And aware of this fact your felicitous spot

Acts aptly to promote our thought.)

Fitting, favourable, felicitous thy spot,

The emanating source of wisdom and thought

—890

Poets and the learned and all of that rank

Would chose to spend their days on thy bank.

Donating, as a pleasure lake, to their delight thou then

Would win the love of all the men.

Lote : To the Indians this flower is the token of all that is good. It is widely used in the poetic sector. The conferment of "Padma Bhusan" and "Padmasri" by the Government of India to eminent men in the respective sectors of their achievements is rightly cherished.

Bhanja : Shri Ramchandra Bhanja Deo of Mayurbhanj and not like the fone as confused in the commentaries of the book "Dasapoie".

Cushion of lotus : The goddess of learning is seated on the bed of lotus which signifies wisdom. Prosperity and well-being is attached to the bloom and freshness of the lotus.

Resign unto thy service : The literature of a nation signifies its greatness. To see, therefore, that every son and daughter of Utkal should devote to the cause of literature was the inner urge of Ray Radhanath.



