

## **MAHAPURUSA SRIMANTA SANKARADEVA: A STUDY ON INDIAN PERSPECTIVES**

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The meaning of the word 'Mahapurusa' in 'Sabdakalpadruma' is given thus- *Mahapurusa* (Male) is the supreme human being. Narayana (God).<sup>1</sup>In 'VaisnavaSabdakosa' the meaning of 'Mahapurusa' has been given in such a way – *Mahapurusa* is an extraordinary spiritual energetic man, great, supreme and saint. Purusottama, Narayana.<sup>2</sup>According to the 'ChandrakantaAbhidhan' the meaning of *Mahapurusa* is (1) a virtuous man; a saint, (2) God, Vishnu (3) Sankardeva and Madhavadeva, the founder of the Vaishnava religion in Assam, relating to or following the doctrines of Sankardeva.<sup>3</sup>It is understood that the word *Mahapurusa* has been used as an equivalent to Purusottama, Narayana, Bhagaban, Visnu etc. In *Gita*, Purusottama is the Krishna, Krishna is the Brahma and Brahma is the *Mahapurusa*. According to Sankhya Philosophy *Purusa* means sense or consciousness or the supreme spirit or soul and *Prakriti* (Nature) means inanimate or body. This *Purusa* and *Prakriti* is the root of creation. In the Upanisada *Madhavameans* 'Visnu' or Brahma has been placed on *Purusa* and *Prakriti*. That is why Madhavadeva (chief disciple of Sankardeva) also give decision in *IswaraNirnaya*-

*prakritipurusa dui ronyantamadhava /  
samastareat mahariparamabandhava //<sup>4</sup>*

<sup>4</sup> Acharya Jamunacharya or first Ranganathan, originator of Qualified Monism composed a book named *MahapurusaNirnaya* is undoubtedly the book of *IswaraNirnaya*. Though generally the word *Mahapurusa* mean the supreme human, saint, great human, yet the word *Mahapurusa* mean the *Paramapurusa* or the Supreme Being. Madhavadeva also described the meaning of *Mahapurusa* in *Mahima* of Nam-Ghosa<sup>5</sup>. Perhaps, for the first time in the *Charitpathis* or biography of Sankardeva, the word *Mahapurusa* has been used in front of the name of Sankardeva. The word *Mahapurusa* has been used for hundred times in the *Charitpathis*. It is to be noted that the *Mahapurusa* has been using not merely as an adjective but as an equivalent word Sankardeva. This use is widely spread in the life of the Assamese nation later on. The use of the word *Mahapurusa* is not seen in any other name of saint as an equivalent except Sankardeva.

The use of the word *Srimanta* also has not been seen before any other name of the saint except only Sankardeva. According to *VaisnavaSabdakosa* – the word *Srimanta* means *sriman*, fortunate, great, sanguine, richness, famous, sun etc. Again according to

*ChandrakantaAbhidhan*, *Srimanta* means prosperous, splendid, beautiful appearance, on the other hand *Srimanta* is equivalent of the word *Srimat*. The word *Srimat* is used in attractive, full of magnificence, enrichment etc. The word *Srimanta* not merely express only one meaning but its purport is vast and grave, which is not used with others except Sankaradeva. Madhavadeva used the word *Srimantaat Namghosa* for Sankaradeva<sup>6</sup>In this way the word *Srimanta* became very favorable and much sweet hearted for Assamese people.

MahapurusaSankaradeva is the founder of the modern Assamese nation and culture irrespective of caste, creed and colour uniting all by a rope. He is the creator of Assamese language and culture. It is difficult to say whether the existence of Assamese nation and culture will survive or not if this Mahapurusa would not have appeared in 1449 A.D. The Mahapurusa got his salvation in 1568 A.D. In his prolong duration of 120 years he gave Assam a new society and a new culture. By the idealistic view of “*Eka DevaEkaSevaEka BineNahiKeva*” and through nectar message of the worship of One Supreme Being SrimantaSankaradeva well organized a society without any prejudice and any thought of high and low class. Through religion, art and culture he awakened the social consciousness, thinking of responsibility and equality in the mind of the people. He placed Assamese society in a cleanliness position leaving hatred and prejudice of medieval period. The religion of SrimantaSankaradeva is “*EkaSarana Hari Nama Dharma*”. He propagated religion of *Bhakti* by extracting the essence from entire Indian Classical literature. It has been clearly narrated by Madhavadeva in his *Namghosa*<sup>7</sup>. About the main basis of ‘*EkaSarana Hari Nama Dharma*’ the Mahapurusa says- the four *Vedas*, eighteen *Puranas*, the great *Vedanta Bhagavata* and all other scriptures, sages Sanaka and Sananda studied these all for *yoga* knowledge and found out their essence. Knowing the purport of *Agama Purana* and *Vedanta* to devotion only Thee firmly hold, without *sravana-kirtana* by other acts of piety none can get over this terrific world.<sup>8</sup>(Rendering Dr. PurnanandaSaikia, p. 822)

The society of medieval period was running under the darkness of religious blindness, narrowness, prejudice, class exploitation and social struggle. This environment was prevailed not only in Assam or in India but all over the world. SrimantaSankaradeva came forward to rescue the people from such an environment taking the way of religion. He says –having no caste discrimination between *brahmana* and *candala*; having same attention to donors and thieves, having same regards for the pious and the mean; if a person lives, he is called really wise by all men.<sup>9</sup>(Rendering Dr. PurnanandaSaikia, P. 888).Madhavadeva also says there are no any places, times, persons and rules and regulations in chanting the name of God<sup>10</sup>.SrimantaSankaradeva again says – discard discriminating view, down on ground, bow unto the dog, the ass and the jackal, knowing it well that their souls are but the Supreme Soul.<sup>11</sup>(Rendering Dr. PurnanandaSaikia, P. 889). The Mahapurusa who noticed the part of Supreme God in the soul of dogs, foxes and asses, that Mahapurusa saying the One Supreme Being as the father of all living being took religion as a medium of the welfare of creatures. That is why his religion was the religion of mankind. His philosophy of religion was the welfare for creature along with the welfare for mankind. To establish this universal idealism in the society he called upon the people to make national integrity giving up the custom and casteism. His main purpose was to construct a great and large Assamese nation through

religious integrity among various castes and tribes those are scattered at hills and plains who were under the darkness of various prejudices and in the whirlpool of instability of religion and spiritual along with political and social sphere of Assam in the 15<sup>th</sup> - 16<sup>th</sup> Century. So, for the unity, integrity and union he called upon with heart and soul –

*kiratakachari khasigaromiri*

*javanakankagowal /*

*asammaluk*

*dhoba je turuk*

*kubasamleshacandal //<sup>11</sup>*

Keeping this ideal in front, Sankaradeva founded the large Assamese nation by bestowing the disciple - dignity to the devotees of various castes and tribes. They were- 1. Gobinda from Garo, 2. Chandasai of Muslim, 3. Paramananda of *Mising*, 4. Damodaradeva, Harideva and Bhattadeva of Brahmin, 5. Narahari of *Ahom*, 6. Haridasa of *Bania* (a class of traders), 7. Damodara and Jayananda of *Bhot*, 8. Ramai of *Kachari* and 9. Sriram and Purnananda of *Koibarta* etc.

The philosophy of life of Srimanta Sankaradeva has been manifested through his religion. His philosophy was universal and world-wide. He propagated non-malicious and humanities keeping ideology of universal welfare. Everybody has equal right in his religion. This religion is based on non-evil. Srimanta Sankaradeva was the predecessor of Mahatma Gandhi. None but he only inspired to comprehend the value of non-malicious. He not only established non-malicious facts in the field of religion but also applied in his own life. Sankaradeva, who notices God in everywhere including creatures, moving animals, insects, hills, mountains, earthly objects etc.<sup>13</sup>. He again says in *Kirtana-Ghosa* as Hari am I prevailing through all creatures, regard them all with Visnu-consciousness<sup>14</sup>. (Rendering Dr. Purnananda Saikia, P. 888). In his concept the entire living beings are the part of Visnu means the part of the Supreme Being. So, he calls us to take sense of Visnu in every objects of nature. He stood against all kinds of violence and injustice through innumerable universal doctrines like this and tried to make agree the rulers by the religious consciousness. Srimanta Sankaradeva raised the teaching of abandon of untouchability for the first time. In this way he awakened the self-conviction among all classes of people.

The Mahapurusa says about *Nabadha Bhakti* (Nine folded devotion to God) in his *Eka Sarana Hari Nama Dharma* –Hearing, Singing of Visnu's attributes, Meditation on Him, Offerings to Visnu; Worship at His Feet, acting as Servant, or as Friend, Worship of Visnu, surrender of the self ultimate.<sup>15</sup> (Rendering Dr. Purnananda Saikia, P.- 171). Sankaradeva says that *Srabana Kirtana* (hearing and singing with praise) is the chief devotion among *Nabadha Bhakt'*,<sup>16</sup>

Creation of *Cihnajatra* by Srimanta Sankaradeva for spreading of religion is an exceptional new technique in the world. *Cihnajatra* was the first play of Srimanta Sankaradeva. This was the beginning of new style of *Jatra* (open theatre). It is known from the *Purnanga Katha Gurucharit* that it influence fall on other side of India. It is

assumed that the idea of *Yatra* festival of Puri, Chotanagpur, Chennai etc. wherein these prevailed has been taken from this *Cihnajatra*. *Cihnajatra* was staged in 1468 A.D.<sup>17</sup> The play *Cihnajatra* is an epoch-making event in the cultural history of the world. Srimanta establishes many world records through this event. *Cihnajatra* was the first play of the world which was used as a media for spreading of religion or any particular ideology. Berloft Brecht also used dramas as a media for publicity but it came into force after many centuries of SrimantaSankaradeva's death. It is not found in the *Caritputhi* that there are any technical defects in *Cihnajatra* rather it is found in the *caritputhis* that he identifies here some excessive artistic talents. In 1468 A.D.SrimantaSankaradeva first used *PamariBastra*(drop-screen) in *Cihnajatra*. It is mentioned in the writings of Vittavious that after 18 yearsdrop-screen was used at Roman stage. In England Shakespeare began his life as an actor in 1587 A.D. and MahapurusaSankaradeva before 119 years of this time erecting stage, besides identifying as a skillful actor as well as an artist established world record as a first Stage-Maker through *Cihnajatra*. It has been proved from the description of *SaptaBoikuntha*(Seven Abode of Visnu) that SrimantaSankaradeva erected stage on the earth by making upright foundation so high fromground level. In England for the first time in 1576 A.D. drama has been staged in the auditorium instead of open place. In the same year 'The Theatre' was founded by James Barbez. The auditorium 'The Rose' was built in 1587A.D. Of course these auditoriums are made in the specimen of inner courtyard of gallery. The height of the stage made in the middle of the auditorium named 'The Swoyan Theatre' in 1516 A.D. was five feet. This auditorium was built by a businessman of London named FranchesLangtle. But the stage of 'The Swoyan Theatre' was made after 128 years when SrimantaSankaradeva performed *Cihnajatra* erectingstage. In the auditorium 'The Globe' which was built by the co-operation of Kathbarte-Barbezpair and Shakespeare the first drama was acted in 1599 A.D. So, it is seen that SrimantaSankaradeva established three world records by the *Cihnajatra* –

1. At the very outset in the world the Drop-Screen (*PamariBastra*) was used.
2. The stage was erected for the first time in the world.
3. The drama was used as a medium for the spreading of religion in the world for the first time.<sup>18</sup>

Depiction was widely made in *Cihnajatra*. Especially, canvas of painting, the musks of the artists and in the Drop-Screen (*PamariBastra*) etc. various kinds of posture and gesture of God have been depicted. This depiction is illuminated through its own characteristics. In course of time, in the Satra culture, Sansibark, Tulabark, *Guru Asana*, the wall of *Kirtanghar*, ornamentation of the door, the costumes of drama etc. through various depiction this art style increasing gradually came to known as 'Satriya Art' or 'Sankari Art'. The beginning of this stream has also been spread through *Cihnajatra*. As there is immense influence of depiction of 'Ankan'(drawing and painting) all the plays composed by MahapurusaSankaradeva including *Cihnajatra* are regarded as 'Ankiya Nat'(one act play).

The creation of *VrindabaniBastra* (a cloth on which figures depicting the sports of Srikrishna at Vrindabana were made) is an unprecedented and astonishing work of Sankaradeva. In the *VrindabaniBastra*, length 120 cubit and breadth 60 cubit from the birth of Srikrishna to

slaughtering of Kangsa, all the sports done by Srikrishna at Vrindabana and Mathura have been woven on. His deep knowledge and skillfulness towards weaving-craft have been known by this act. The unique example of weaving-craft is *VrindabaniBastra*. The thread used in this cloth and the colour used in this thread is a matter of thought. Because, the colour of *VrindabaniBastra* is being illuminated even today after 400 years. Besides various forms of Srikrishna in *VrindabaniBastra*, Rosemari Kril, the curator of Indian cloth department of "Victoria and Albert Museum", London, wrote in a descriptive article that the character of *Ram* described in the *Ramayana* has also been presented as a form of specimen. According to the curator of museum of London, an Englishman named Sir Charles Alfred Bell gave the *VrindabaniBastra* in the museum. Hereafter, some portions of *VrindabaniBastra* have been brought to Tibet and to Bhutan. The researchers have opined that some parts of *VrindabaniBastra* are being preserved at various museums from Tibet to the whole world.<sup>19</sup> The colour and forms, technique of weaving, depiction of picture are wonderful. *VrindabaniBastra* was an incomparable invention of Srimanta Sankaradeva in the world of that time.

The literary contribution of Srimanta Sankaradeva towards human civilization is incomparable. His valuable literary works can be divided in this way-

**(A). Books for Nama-Kirtana (Prayer):** 1. *Kirtana Ghosa*, 2. *Gunamala*. *Kirtana Ghosa* is the supreme example of literary creation of Srimanta Sankaradeva. *Kirtana* is the monument of Vaisnavite literature and the heart of Assamese national life. *Gunamala* is the unprecedented illustration of Srimanta Sankaradeva's scholarship and descriptive power. *Gunamala* was written in a night in the court of King Naranarayana of Koch Kingdom.

**(B). Kavya Grantha (Poetical Works):** 1. *Rukmini Haran*, 2. *Azamil Upakhyan*, 3. *Amrit Manthan*, 4. *Bali Chalan*, 5. *Kurukshetra*.

**(C). Bhaktitvat Grantha (The book of devotional fact):** 1. *Bhakti Pradip*, 2. *Bhakti Ratnakar*, 3. *Nimi Nava Siddha Sangbad*, 4. *Anadi Patan*, 5. *Harichandra Upakhyan*. *Bhakti Ratnakar* is composed in Sanskrit among this.

**(D). Angkiya Nat (One Act Play):** 1. *Patni Prasad*, 2. *Kaliya Daman*, 3. *Keli Gopal*, 4. *Rukmini Haran*, 5. *Parijat Haran*, 6. *Ram Vijay*

**(E). Anubad Grantha (Translated Books):** 1. *Pratham Skandha Bhagabata*, 2. *Dwitiya Skandha Bhagabata*, 3. *Dasam Skandha Bhagabata*, 4. *Ekadas Skandha Bhagabata*, 5. *Dwadash Skandha Bhagabata*, 6. *Uttarakhanda Ramayana*. *Dasam* is the supreme work among all translated books.

**(F). Giti Sahitya (Hymn literature):** 1. *Bargit*, 2. *Bhatima*, 3. *Totaya*, 4. *Capaya*.

The Mahapurusa has not avoided any side of the literature. He can be regarded as *Assamese Kalidasa* in the application of 'simile'. Mahapurusa Sankaradeva has established the glorious movement of Assamese language. He is the *Guru* (master) of Assamese prose literature. The prose sections of his drama, composed in *Brajabali*-Assamese mixed language are the first

example of Assamese prose literature. The application of his drama for spreading of religion was his unprecedented new technique. The idea of open stage of modern age is the new reformation of customs of his drama. No example is found that any saint can able to create drama for spreading religion and to apply dramatic art before his time.

According to *Caritputhi* Sankaradeva composed all total 240 *Bargits*. But when taking home for cramming by Kamala Gayan, a devotee the *Bargits* burnt to ashes. At present there are 34 *Bargits* of Sankaradeva that remain get by heart among devotees. Besides *Bargits* he composed songs for drama too. The number of songs include in the drama are 48. Besides this there are some *Bhatima*, *Totaya*, *Capaya* etc. are present. On being composed the songs Srimanta Sankaradeva has left a flow of new high classical musical tune. All total 28 names of *Rags* (mode of music) have been mentioned in his songs. Among these, only the *Kou Rag* by name has not been found in Indian musical books.

After subtract 240 *Bargits*, 48 songs of Drama, *Bhatima*, *Totaya*, *Capaya* etc., there are all total 22 books which are composed, compiled and translated by him are published at present. It has been known from an observation that Sankaradeva composed almost thirteen thousand (13,000) verses. Sankaradeva applied all the techniques and poetical measures (*Canda*) of poetical works (*Kabya*) and poem that were used in that time. The *Candas* (poetical measures) he used are like –1. *Chhabi* : 8-8-10, 2. *Dulari* : 6-6-8, 3. *Payar* : 14-14, 4. *Jhuna* : 11-11, 5. *Laghupayar* : 10-10, 6. *Jhumuri* : 8-8, 7. *Jhamak* : 6-8, 8. *Kusummala* : 6-6. He used all the poetical measures (*Candas*) of that time except the *Canda* only *Lechhari* : 10-10-14. Again in the drama *Patni Prasad* he used another new *Canda*. There has no fixed number of alphabets of *Bhatima* naming *AthaBhatima*, it is intermixture.

Srimanta Sankaradeva has gifted the vast literary possession to the people of the world. It was not an easy matter to create literature during his time, it was laborious and sometimes too difficult. But being in that adverse environment making *sansibark*, ink, pen with his own hand and writing words one by one, that given us such a vast literature and that's why getting astonished towards that Mahapurusa bowing heads in respect and devotion. It is not known that any saint can accomplish such impossible task except Srimanta Sankaradeva.

Srimanta Sankaradeva was the great actor, producer of drama, director and drama specialist. He was the singer and master of music. Besides this, he was the dancer and dance specialist. In *Cihnajatra* the Mahapurusa came to light in fourteen (14) forms like *Bayan* (Musician), *Natuwa* (a dancing boy dressed as a male or female), *Sutradhar* (interlocutor to each scene of an Assamese drama), *Oja* (one well versed in any art), *Narad* etc. He himself sang the *rag Bayumandali*.<sup>20</sup> He created the musical instrument and *tal* (regulation of movement) inconformity with acting, dancing and singing.

In *Cihnajatra* when required Srimanta Sankaradeva created *khol* (a kind of drum). He caused a blacksmith to make *khol* giving measurement named Jagannath Kumar who was living beside Kalang at Kapilimukh. Measurement of the front of the left side of the *khol* was thirteen (13) fingers and front of the right side was equivalent to seven (7) fingers. Sankaradeva remained unsatisfied when he was unable to make *Ghun* (sound) after being

covered with skin. At that time, when a crow threw rice on the skin of the *khola* after being eaten rice it sounded soon. Then by mixing dust of *Khala* (a earthen frying or roasting pan or a broken part of it) with the boiling rice of *Bora Caul* (a kind of rice) *Ghun* (sound) is given.<sup>21</sup> In this way general people could also obtain the various knowledge of acting with musical co-existence. To speak in one kind Sankaradeva gifting new form to classical dancing, singing, music and acting suitable for earthy life accomplishes marvelous task. No Indian saints use all the forms of arts in this way for spreading religion – no one can able to create such a special kind of flow making newly in this way.<sup>22</sup>

The creation of ‘Musk-Culture’ was his unique planning. The interests towards dresses of Simanta Sankaradeva are also noticeable. In the *satriya* dresses worn formally both with turban and *galabstra* (cloth worn on neck) is a union of mainstream Indian and local culture. In every direction like dramas, songs, tunes, dresses, arts and crafts the Mahapurusa on the one hand embolden and tighten the Assamese socio-cultural life and on the other hand included it into all Indian socio-cultural life. It is a surprising matter to think that in 15<sup>th</sup>-16<sup>th</sup> century a great man of Assam could able to be a leading figure of all Indian socio-cultural field and thought.

Srimanta Sankaradeva had hold on engineering knowledge also. It is proved through the erection of the dam *Tembuani* that he made. That the *Tembuani* dam is not a result of supernatural deeds and rather a result of certain thoughtful efforts, its proof is that this dam is yet been present at Bardowa. By this dam the *Tembuani Jan* (pool) has been made to run turning 90 degree to horizontal direction. So, it is an example of engineering achievements. That this is a remarkable river dam in the world has been admitted by the researchers and scholars of USA.<sup>23</sup>

Along with the strengthening of Assamese nation in various directions he intended to make the nation well cultured. In this sphere the contribution of *Namghars* and *Satras* that has been established by him is mentionable.<sup>24</sup> So Dr. Bhupen Hazarika rightly says – this Mahapurusa who before many years of Rabi Thakur (Rabindranath Thakur) established residential university like *Satra* wherein so many subjects are there, the academican, who gave education to every direction like philosophy, literature, culture and social reformation, creates new methods of education, the *Guru* (Sankaradeva) who achieved knowledge and accepted barter system from east to west and south in un-communicated India travelling with much difficult; the *Guru* for whose social education there is no quarrel and killing among Hindu and Muslim till today (in North-East India). The *Guru* who is like a only ‘moral embankment’ of the river erosion of to-day’s Assamese nation – such a thinking of *Guru* is no less modern than to-day’s revolutionary thinking of modern generation. Srisankara was opponent of feudalism, impartiality (*kukura- srigala- gardaharo-atmaram*), economic reforms, scientific analysis of philosophy, staying in this earth seeks spiritual, physical and social equality and upliftment and worshipping of eternal beauty--- for such variety of qualities to-day’s modern society do not neglect Srisankara and his thoughts, if they do *Sankari Mandakini* will receive no harm.<sup>25</sup>

SrimantaSankaradeva was a great *Yogi* (a devotee always engaged in meditation) with *Yogasiddhi*(attainment of perfection of super natural power by abstraction and ascetic austerities). In present days Swami Ramdev has become popular in the whole world forwarding scientific analysis of *Pranayama–Yogasana*,butMahapurusaSankaradeva made arrangement for the mankind to live healthy without illness and he himself became a healthy one almost 550 years before from today.<sup>26</sup>

Jyoti Prasad Agarwalla writes – It is a matter of doubt that there were any Mahapurusa all over the world at that time like his manifestation of all talents, even among the great saints of the to-day's world. Greatness of spiritual, mental and realistic exposition and uniformity and equality among the three are seen only in the life of SrimantaSankaradeva. So, we can claim that the genius like Sankaradeva is rare in history. He is the symbol of full flagged culture of human being.<sup>27</sup>

This Mahapurusa was the father of Assamese nation and culture that was born in a region of variety division and society in 15<sup>th</sup>-16<sup>th</sup> Century but his mind was Indian and universal. In his writings the reference of India occurs for innumerable times and India is admired <sup>28</sup>. He says - being of birth in Bharata, delay you never make; chant aloud Hari Hari ever<sup>29</sup>. (Rendering Dr. PurnanandaSaikia, P. 318). Although the relation of *Kamrupa-Lohitya* (River Brahmaputra) with Ganges civilization and Indian culture has been continuing from the Epic age in various times, various places and various types, that motion was slow and dim. But this motion became speedier from the time of SrimantaSankaradeva through the wisdom got from the study of ancient Indian classical literature, twice pilgrimage and the vast literary work composed by him with the shelter of Sanskrit literature. The mentioning of the name *Asam* is rarely pronounced in the composition of Mahapurusa, perhaps only one (*asammalukdhoba je turuk*). But the name *Bharat* has been pronounced many times. During his time there were three states – *Asam* is in the east, *Kamrupa* in the middle and *Behar* in the west. Uniting these three states by one cultural tie Sankaradeva established it in Indian platform.

Experience teaches mankind. Though its influence on common people is less, its influence on saints or extraordinary persons is immense through which make them great that wisdom got from age and experience. At this, the duration of life time of the great saints have been searched those who were appeared from 8<sup>th</sup> Century to 17<sup>th</sup> Century A.D. in India. They were -(A)Sankaracharya: 788-820=32, (B).Ramanuz: 1017-1136=120, (C).Namdev: 1270-1350=80, (D).Nimbakacharya: 13<sup>th</sup> Century, (E). Madhabacharya: 1199-1278=79, (F). Bhallavacharya: 1479-1531=52, (G). Ramananda: 1400-1476=76, (H). Kabir: 1440-1518=78, (I). Guru Nanak: 1469-1539=70, (J). Caitanya: 1486-1534=48, (K). DaduDayal: 1544-1603=59, (L). Mirabai: 1498-1557=59, (M). Tulsi Das: 1532-1623=91, (N). Sur Das: 1478-1573=95, (O). Tuka Ram: 1577-1650=73, (P). Ramdas: 1606-1682=76, (Q). Jagannath Das: 1487-1547=60, (R). Balaram: 1472-1520=48, (S). Purandar Das: 1480-1563=83. Amongst these saints none can able to pass over the limit of 95 years except Ramanuz. But the proof of the age of Ramanuz is also a matter of thinking. Whatever may be the lifetime of MahapurusaSankaradeva was 120 years (1449-1568). It has been proved. During his prolonged 120 years lifetime that he got the experience and wisdom made him so grand that

no one can be compared with him. So, Dr. Bhupen Hazarika says- “No one is born with such a man of multi-genus personality anywhere and when in the whole India”.<sup>30</sup>

At the time of SrimantaSankaradeva in the world history there were many religious preceptors or saints equivalent to him or famous. Undoubtedly some philosophers higher than his level were also born in the world, a large number of scholars of sacred books also were born equal to Sankaradeva, many world famous litterateur and artists were also born – “but in only one personality, the philosopher, scholar of sacred books, unprecedented poet, a talented creator and expert in theory and application of arts like dance, song and music, a genius of dramatic art and dramatization, playwright and an actor, a tourist and organizer, a painter and all over the above, a new planner of Neo-VaisnaviteMovement with energy through the privilege of *Dasyabhakti* (worshipping of God by one as His servant) have not obtain united the genius and characteristics of any religious propagator like Sankaradeva. No unions of qualities, genus and skillfulness have been taken place to be at one personality among the saints in the whole world as Sankaradeva.”<sup>31</sup>

SrimantaSankaradeva was a *Mahapurusa* of ‘Renaissance’ personality with multipurpose genius. There are so many examples in the history of the world that many talented people took mankind to the zenith point of any one side. But this is rare to be found not merely in entire India but all over the world like MahapurusaSankaradeva who gave the mankind an exemplary idealistic view in every sphere of life to follow. To be speaking true, there is no any subject of human activities wherein Sankaradeva was not present.<sup>32</sup> KalaguruBishnu Prasad Rabha writes in his ‘*AsamiyaSanskritirSamuAbhas*’ – There were three *Mahapurusa* in the mine of culture who born among all the *Mahapurusa* in this world. One of them is the only Srikrishna (Lord Krisna). He was called Krisna as for the mine of culture in connection with the word *Kris*(agriculture). Another was Leonardo-de-Vinci of Italy. The last one is MahapurusaSankaradeva of Assam who is being worshipped by the people of Assam as a *Guru*. What has not been known and what has not been given by Sankaradeva. Leonardo-de-Vinci (1452-1519) was a scientist, doctor, engineer, painter, politician, incomparable artist, famous writer, well- singer and a spokesman. His duration of lifetime was only 67 years. He is regarded a complete man. But the qualities of Vinci are only a part of the qualities of Sankaradeva. Again the Lord Krisna, it has already been proved by the researchers that Lord Krisna is seated in the form of God in the Indian Hindu sacred books with various colours of supernatural spirit from man to God. Therefore, it has been assumed from the aforesaid words that Sankaradeva is the supreme human, because he was ‘*Sarbagunanidhi*’ (Treasurer-house of entire quality), ‘*Sarbakalakara*’ (Institute of entire art) and ‘*Sarbagunakara*’ (Mine of entire quality)<sup>33</sup> - a possessor of entire human qualities. It is ascertained in his creations, visions and observations.

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