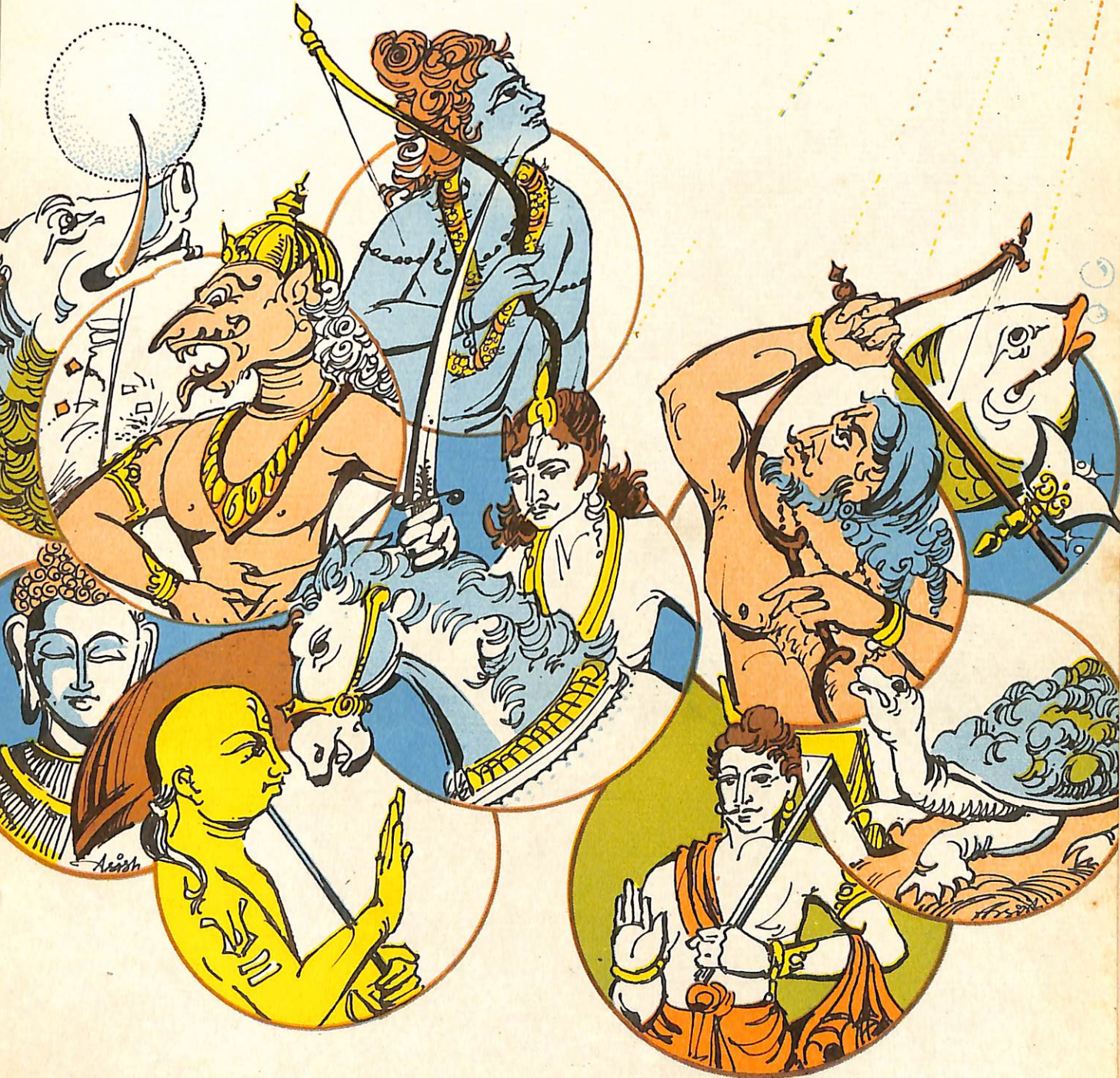


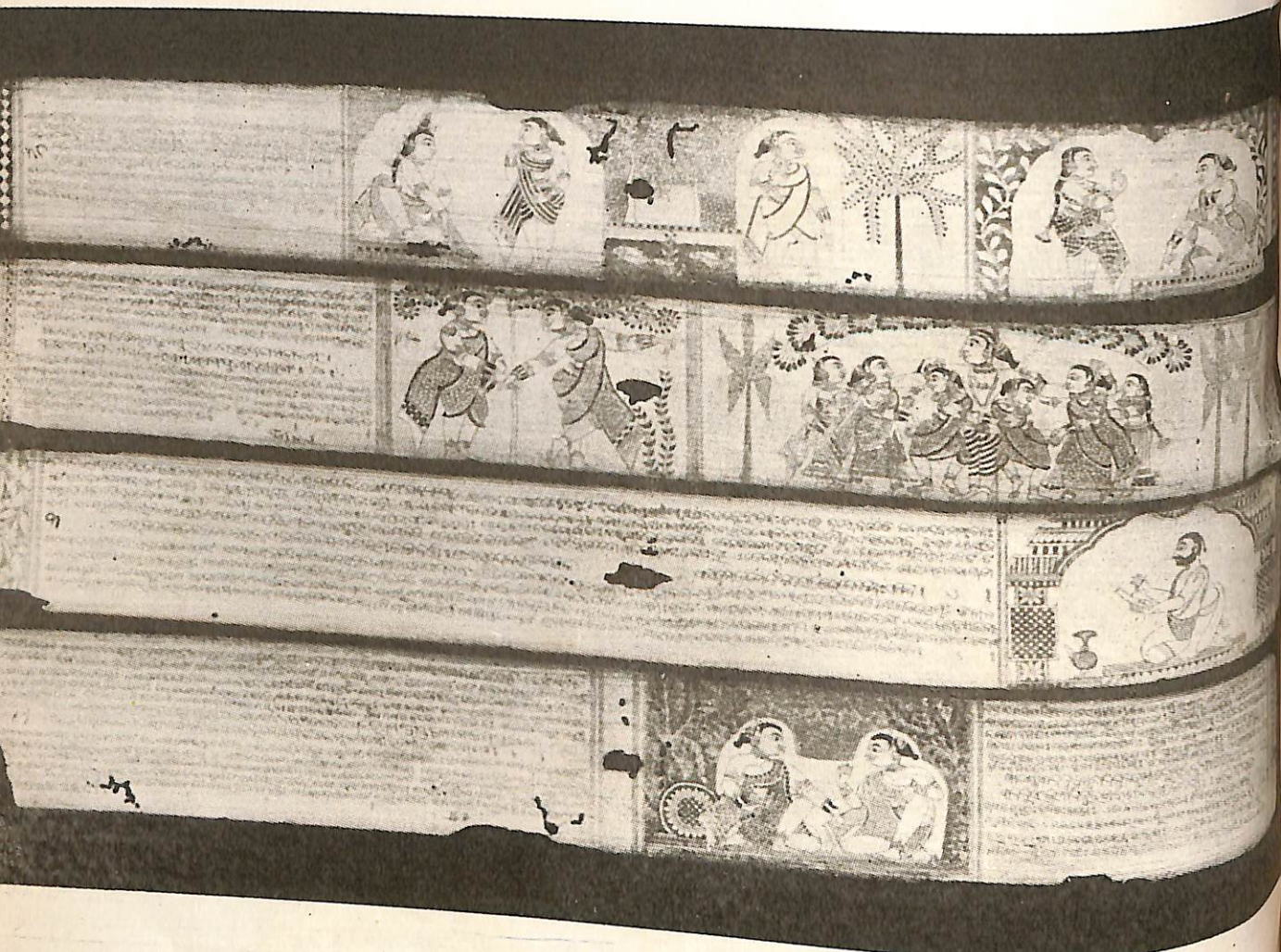


# ORISSA REVIEW

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Palmleaf Manuscripts with Pictorial Representation of Jayadev's Gitagovinda  
(Orissa State Museum)

# ORISSA REVIEW

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# IMITATIONS OF GITAGOVINDA IN ORISSA

Dr. Bhagaban Panda

In the domain of Sanskrit literature the Gitagovinda written by Sri Jayadeva, (1147-1170 A. D.) the celebrated Sanskrit poet of Orissa has got the largest number of imitations like the Meghadutam by Mahakavi Kalidasa. Uptill now 60 (sixty) imitations of the Gitagovinda made by pandits of different parts of India have been traced so far but a brief discussion is made below with special reference only to the imitations of Orissa.

## (I) First imitation of the Gitagovinda :

From the traditional account of Jayadeva recorded in the Bhaktavijaya written in old Marathi language it is known that after the introduction of the singing of the Gitagovinda by Sri Jayadeva in the temple of Jagannath, the Raja of Puri tried to introduce his own work probably named Gitagovinda, thereby replacing that of Sri Jayadeva. But he was mortified to know that his work was discarded by the Lord. So when he wanted to commit suicide due to utter despair, Lord Jagannath out of compassion for his royal devotee wrote 12 verses of king's work in Jayadeva's work by which the king was comforted. This has been attested in Bhaktamala by Chandra Datta of Mithila and in Dardhyatabhakti by Rama Dasa of Orissa. But Chandra Datta does not speak anything about the interpolation of verses from the king's work into SriGitagovinda.

The last verse of the Rasikapriya commentary on the Gitagovinda written by Rana Kumbhakarna between 1460-1468

contains a veiled reference to a king Purusottama, who was the author of this first imitation of the Gitagovinda. Kumbhakarna also refers to a work written by this king while commenting on the 13th verse of the 4th sarga. Thus the king of Puri, the author of the first imitation, flourished before the days of Rana Kumbhakarna. Of the kings of Orissa who flourished before Rana Kumbhakarna, Bhanu Deva-II is described as a great devotee of Govinda and Sripati, a great scholar and patron of scholars. Therefore, it is quite possible that this learned king Bhanu Deva-II who is called Purusottama in two of his records and who was a devout worshipper of Govinda, wrote an imitation of the Gitagovinda the name of which is not yet known for recitation in the temple of Jagannatha in place of Gitagovinda, of Sri Jayadeva, the singing of which as a daily seva of the deity was introduced by his father Narasimha Deva-II (1278-1307 A. D.).

## (II) Abhinava Gitagovinda :

The Abhinava Gitagovinda Mahakavya was the composition of Kavichandraraya Divakara Mishra of Orissa, but its authorship has been attributed by the poet to Gajapati Purusottama Deva as a sign of gratitude for his patronage. This work as its very name indicates, was a new Gitagovinda and as such the theme and arrangement are similar in both the works. But Gitagovinda has 12 astapadis Prabandhas and 72 or 77 verses whereas Abhinava Gitagovinda is divided into 10 cantos and contains 72 chatuspadi

Prabandhas and 150 verses. As regards the use of the Ragas we find only twelve Ragas i.e. Karnata, Gujjari, Gondakeri, Desakhya, Desi, Desi Varadi, Varadi, Vasanta, Bhairavi, Malava, Malavaganda and Ramakeri in the Gitagovinda whereas 58 Ragas have been used in the Abhinava Gitagovinda. Borrowing only eight Ragas from Gitagovinda, the author has used 51 new Ragas viz. Amrapanchama, Abhiri, Kakubha, Karanta-Vangala, Kalahamsa, Kalyananata, Kamboji, Kuranji, Kedaragauda, Koahala, Gandhara, Gaudi, Ghantarava, Chintadesi, Chhayanata, Todi, Dipaka, Dhanasi, Natanarayana, Nadaramakeri, Narayana-gauda, Puravi, Narayandesakhya, Vangala-gauda, Vangala-varadi, Vahuli, Velavali, Bhinnasadj, Bhupala, Bhairava, Magalagujjari, Madhyamadi, Mallahari, Mallara, Malavagauda, Malasri or Malasi, Mukhari or Mukhavari, Revagupti, Lalita, Sankarabharana, Sri Sudha nata, Suddha-vangala, Suddha varadi, Suddha Vasanta, Salankanta, Sama-Varadi, Soma, Saurastragujjari and Jindola in the Abhinava Gitagovinda which began to be used in the Oriya Kavyas from the beginning of the 15th century.

The subject matter of each canto of the Abhinava Gitagovinda is named as follows.

- |                             |                             |
|-----------------------------|-----------------------------|
| (i) Virahinivarnane         | Vidhuraradha.               |
| (ii) Nayikabhilasavarnane   | sothkanthavai               |
| kuntha,                     | (iii) Abhisarika-varnane    |
| Muditaradha,                | (iv) Kalahantaritavarane    |
| Vimugdharadha,              | (v) Vipralabdhavarnane      |
| Vidagdhamadhava,            | (vi) Vasakasajjavarnane     |
| Samksubdharadha,            | (vii) Khanditavarnane       |
| Vilaksapundarikakasa,       | (viii) Maninivarnane        |
| Akunthavaikuntha,           | Anukularadha                |
| (ix) Prositabhartakavarnane | and                         |
| and                         | (x) Savadhinbhartrkavarnane |
| Sanandamukunda.             |                             |

Like the famous Dasavatara-stuti or prayer to the ten incarnations of Visnu of the Gitagovinda we find a similar hymn in the first canto of the Abhinava Gitagovinda, the only difference being that Lord Buddha, the ninth incarnation prayed to by Sri Jayadeva has been submitted by Krisna in Abhinava Gitagovinda which indicates the total decline of Buddhism and the strong hold of Krisna worship over the people in Orissa by his time.

Instead of Jaya Jagadisa Hare of the Gitagovinda we find Janana Palananasakarana Nilagiripati-machytam as Dhruvapada in the Abhinava Gitagovinda. This shows that Dasakrtikrt Krisna has been identified with Nilagiripati Achyuta or Jagannatha by the royal poet, who was his great devotee. Another Dasavatara stuti is found towards the close of Abhinava Gitagovinda, which is absent in the Gitagovinda.

As regards the date of this work, it may be stated here that the date of copy of the Orissa State Museum manuscript was Vaisakha Sukla, Pratipad, Bhanu Vasara, in the 34th An̄kayear of the increasingly victorious reign of Gajapati Purusottama Deva. The exact corresponding date to Christian era being the 6th April, 1494 Sunday the date of composition may tentatively be fixed between 1466-1494 A. D. The royal author has tried to make the language of his work as simple, sweet and melodious as that of Gitagovinda, but the success achieved by him, though praiseworthy, is not complete.

### (III) Jagannathavallabhanataka :

Ray Ramananda whose original family surname was Pattanaik was the Governor of Rajamahendri on the sacred Godavari river under Gajapati Prataprudra Deva. This great Vaishnava philosopher and erudite scholar wrote a drama in Sanskrit called Jagannathavallabhanataka or Ramananda Sangitanataka in imitation of the Gitagovinda to gain the pleasure of his patron Gajapati Prataprudra Deva.

This drama contains cantowise the following subject (i) Purvaraga, (ii) Bhavapariksa, (iii) Bhavaprakasa, (iv) Radhabhisara and (v) Radhasangama. The author has incorporated twentyone songs in this drama, Ragas of each of which has been indicated in imitation of the songs of the Gitagovinda. They are Nata Kedara, Vasanta, Goudakiri, Gandhara, Todi-Varadi, Samagujjari, Malatra, Sahayi, Deskhaya, Karnata, Malava, Duksivaradi, Sajarodi, Ramakeli, Misra, Sukhasindhuda, Ahara, Lalita and Mangalagujjari. The total number of Raga used in this work is twenty only as the Raga Sama Gujjari has been used for two songs.

This work of Ray Ramananda was written before the advent of Sri Chaitanya to Puri in 1510 A. D. and after the occassion of Gajapati Prataprudra Deva on the throne of Orissa in 1497 A. D. Thus it can tentatively be assigned to the first decade of the 16th century. As regards the language of the songs it may be stated that some of the songs of this drama are sweet, simple and melodious as those of the Gitagovinda for which it was very much liked by Sri Chaitanya who used to listen to the singing of it along with that of Gitagovinda of Sri Jayadeva and Kranakarnamr by Lilasuka.

#### (iv) Rukminiparinaya :

Rukminiparinaya mahakavya by Narayana Bhanja Deva son of Govinda Bhanja, the king of Saud is a small lyrical Kavya with new theme based on the marriage episode of Rukmini and Krishna. Though the work is styled as mahakavya it may not be so according to the conventions.

The work is divided into six cantos, each of which contains two songs and each song has four stanzas as in Abhinavagitagovinda. It contains 40 verses only. The songs are composed in twelve different Ragas such as Malavagauda, Desakhaya, Gujajri, Malava, Varadi, Vasanta, Bhairava, Karanta and Sriraga with other three new Rangas viz., Kamodi, Gauri and Daksina which are not used in previous works. It contains also forty verses in all written in different metres. The subject matter has been noted at the end of each canto as (1) Rukminisambhava, (2) Vaidarbhipur vanuraga, (3) Vivahodyaga (4) Dutisambhasana (5) Dvijaduta and (6) Rukminiparinaya respectively. This is the third imitation of Gitagovinda available so far in the field of lyrical kavyas in Orissa.

#### (V) Radhamadhavalila :

Krishna Dasa Badajena Mahapatra, a court poet of Gajapati Mukunda Deva and the author of the Gitaprasasa who was honoured in the court of Akbar the great, wrote some work on the lila of Sri Radha Madhava quotations from which have been given in his Gitaprasasa. The work of Krishna Dasa describing the lila of Sri Radha and Madhava still awaits discovery.

#### (vi) Radhakrsnalila :

The quotations given in the Sangitakalpalata by Haladhara Misra, a court poet of Gajapati Narasingha Deva from some unknown work of Bananagara Harichandana, indicate that Harichandana, or Raghunatha Harichandana of Bananagara or Banapur, wrote a work on the lila of Sri Radha and Krishna in imitation of the Gitagovinda. But this work which still remains unknown to the scholars can be glimpsed by a song quoted in the above work.

#### (vii) Gopagovinda :

Kaviratna Prusottama Misra, a court poet of Gajapati Jagannatha. Narayana Deva of Paralakhemundi has referred to Gopagovinda and to Gopagovindatika in his Sangitanarayana, a famous work on the science of music composed about 1650 A.D. and attributed in the name of his patron as named above.

The Natyamanorama, another treatise on music by Raghunatha Ratha composed in 1697 A. D. quotes a line from Gopagovinda from which it can be presumed to be an imitation of the famous Gitagovinda. No lines of Gopagovinda are also quoted in Sangitarnavachandrika, another treatise on music by Raghunatha Ratha, who has mentioned the name of this work for several times in the Natyamanorama. This Gopagovinda may be a work of Kaviratna Prusottama Misra as stated earlier. No further comment on the work can be made till a manuscript is available.

#### (viii) Muditamadhava :

From the introduction of Mahimalanatika by the poet Anadi Misra it is known that his father Satanjiva Misra who flourished in the first half of the 17th century wrote a gitakavya called Muditamadhava. It was a Gitakavya like the famous Gitagovinda depicting the lila of Sri Radha and Madhava, the singing of the songs of which charmed the learned audience. But unfortunately the manuscript of this work has not yet been discovered so far.

#### (ix) Mukundavilasa :

The Mukundavilasandhakavya by Yatindra Raghuttama Tirtha of Puri, which was

composed in saka 1589 and kaliyuga year 4768 both corresponding to 1667 A.D., is a worthy imitation of the Gitagovinda. The author who has clearly stated in the 18th introductory verse of the first canto that he wrote this work for the propitiation of Lord Siva, was the head of the famous Govardhana Matha of Puri, where the presiding deity is SriGopala. But from verse it is known that he was somehow associated with Achyutapur standing on the river Salavati (Salia) to the north of the sea near the temples of Bhagavati and Daksesvar in the Banapur Kingdom, where Sri Harichandan was ruling. He was the Raja of Banapur. Achyutarajpur in his kingdom was perhaps the birth place of the poet.

In its benedictory verses the poet, a devotee of Sri Radhakrishna has proclaimed the different gods and goddesses of the Hindu pantheon, or Param Brahma like the sages of the vedic age, the spiritual longing of which was redominant in the society in his age. He preached the eternal truth contained in the vedic saying Ekam Sadviprah Babudha Vadanti this was the message of religious toleration, which would be seen in the benedictory verses of his work. The sole aim of the poet philosopher in writing this work was to stress on the importance of fundamental unity of Hindu religion inspite of its apparent diversity. After the introductory verses we find hymn to the ten incarnations of Visnu in the first canto of this work similar to that in the Gitagovinda in which Buddha has been taken as the ninth incarnation of Visnu.

It has been divided into 12 cantos, 38 songs and 208 verses in all. The stanzas of the songs vary from 4 to 10 in number and 24 Ragas have been used for the songs. Out of the 24 Ragas the author has applied five new Ragas viz., Baladhanasi, Vihangada, Pithamanjari, Sarangi and Sindhuda. The subject matter of the work has been noted at the end of each canto like Gitagovinda such as

- (i) Gopipurvanuraga
- (ii) Gopivagvilasaprakasa (iii) Naradopadesa
- (iv) Gaurisankarapujana
- (v) Purvamuragaprakatana
- (vi) Gopipattapaharana
- (vii) Gopikanoddipana
- (viii) Gopivirahaprajagarana

- (ix) Mukundavirahanatana
- (x) Gopigovindavagvilasarambha
- (xi) Rasavilasa and (xii) Gopikrishna Jalakrida and Naradastuti. The poet has tried to make the language of this work flowing and melodious as that of the Gitagovinda.

This Mukundavilasa, written by a saintly poet of Puri which was the centre of Sanskrit culture in Orissa through the ages is the fourth appreciable and available addition to the imitations of the famous Gitagovinda, which are already known to the scholars.

### (X) Sivalilamrata :

Sivaliamrtamahakavya by poet Agnichit (Chayani) Nityananda (1650-A. D.) is an imitation of the famous Gitagovinda as it depicts the divine lila of Siva and Parvati. It is divided into ten cantos the gist of which is given here. The first canto of this work begins with three benedictory verses in praise of Siva and Parvati, whereafter the genealogy of the patron of the poet is given in 9 verses (verses 8 of 16). It then describes the birth of Parvati from Mena, the beauty and accomplishments of Parvati and the advent of Siva to the dense forest of the Himalayas. This second canto depicts the deep and austere meditation of Parvati for getting Siva as her consort. The third canto gives a vivid picture of the marriage of Siva with Parvati while the fourth describes the sweet and happy married life of the couple and the birth of two sons named Kartikeya and Ganesa. The fifth canto gives a description of the glories and splendour of the city of Kasi sanctified by the presence of Siva and Parvati, and of the all purifying Ganga that flows by this scared place.

In the sixth canto the poet tells us the story of King Harischandra and Ayodhya and his queen Satyavati who were blessed with two sons named Nandi and Bhrungi through the grace of Lord Siva whom they propitiated. The seventh canto contains the conversation between Siva and Parvati about the natural beauties and sanctity of Ekamarakanana (Bhubaneswar) which was also known as Guptakasi, lying between Vraja (Jajpur) and Purusottama (Puri) in Utkala (Orissa). They both started for this holy place as Parvati longed to see it. In the eighth canto the story of two demon brothers named Kirti and Vasa,



living in Ekamrakanana both of whom were trampled down to death under the feet of Parvati is given. This is followed by the story of the origin of Vindusarovara, the big scared tank of Bhubaneswar and description of the beauties and sanctity of the river Gandhavati that flows by this holy place. In the ninth canto are narrated the rasakrida of Siva and Parvati, sudden disappearance of Siva from the scene, separation of Parvati, her search for Siva in the company of dear maidens in the forest and groves lying on the bank of the Gandhavati river, worship of Valukalinga by Parvati for propitiating her beloved. The last that is tenth canto begins with the reunion of Siva and Parvati after long separation and their rasa in groves on the banks of the Gandhavati.

Thereafter it contains hymns to Gouri of the Siddhavana, Lord Lingaraja the presiding deity of Ekamaraksetra (Bhubaneswar) Brahmesvara one of the eight Sivalingas (Astasambhu) of this holy place. The work ends with a verse giving the name, and the gotra of the poet who was a great devotee of Siva.

A close study of this work gives the impression that the poet drew materials for composing this work from the Kumarsambhavam of the great Kalidasa, the Siva Purana Ekamarapurana, Ekamarchandrika, Svarnadrimahodaya and others, the last three works having been compiled by Oriya scholars prior to the seventeenth century A. D. which describe elaborately the sanctity and greatness of the temples and tanks, etc. of Bhubaneswar. This work though different in nature and style of writing from the above three works also indirectly sings the glory of Ekamarakanana, or Bhubaneswar. But it cannot be traced from which source the poet derived his information about the birth of Nandi and Bhrungi from Satyavati the wife of Harischandra and Ayodhya as the account of the birth of Nandi given in the Sivapurana is altogether different from this.

The work has been divided into 10 cantos like Abhinavagitagovinda and contains 42 songs and 293 verses composed in different Ragas and metres respectively. The number of

stanzas in the song varies from four to ten like Mukundavilasa. The author has used only 20 Ragas for the 42 songs out of which 16 Ragas have been borrowed from previous works. He has used four new Ragas viz. Kamasi, Asavari, Mara and Vangalari and indicated the Talas namely, Adda, Adi, Eka, Kuduka, Jhampaka, Tripata, Delhi, Nisari, Padi Mantha and Yati. The subject matters of the cantos are described earlier and named as :

- (i) Paravatisambhava,
- (ii) Gauritapaparipaka, (iii) Sivavivaha,
- (iv) Samapannanandanandanana
- (v) Kasipravesa (vi) Satyavatyanugraha,
- (vii) Ekamrakananavarnana
- (viii) Ekamravanavihara
- (ix) Rambhoravipralambha and
- (x) Rasalilavarana. The work was influenced by Gitagovinda not only by its form and style but also by its philosophical message.

#### (XI) Srikrnalilamrta :

Srikrnalilamrta mahakavya by Pandita Nityananda is a notable imitation of Gitagovinda and second work of the author. It is based on the theme of Sri RadhaKrishnalila in Autumn. The work is divided into eight cantos, 38 songs and 181 verses composed in different 29 Ragas and 26 Metres respectively. The song of the work have also been divided further into two to eight stanzas which can be called dvipadi chatuspadi, satpadi and astapadi songs. Out of the 29 Ragas the author has borrowed 28 Ragas from the previous works and applied one new Raga namely Chintakedara for the first time in this work. The subject matter of the work has been named cantowise as follows.

- (i) Gopika purvanuraga, (ii) Kaisoralila,
- (iii) Radhavirahavadhavatara
- (iv) Radhamadhavavilasa, (v) Virahivara varnanika-rasotsava, (vi) Duhsadharadha,
- (vii) Pramuditagovinda and
- (viii) Sanandamukunda. The above two works of Nityananda, are fifth and sixth imitations of Gitagovinda available in Orissa.

#### (xii) Sangita Chintamani :

Kavichandra Kamalalochana Khadgaraya has composed his Sangitachintamani in imitation of the Gitagovinda. He was the son of Govinda Kavibhusana Samantaraya, a

great Smrtiwriter of Orissa. The Sangita Chintamani depicts the Rasalia of Sriradha and Krishna in eight parharas of a day in Vrndavana. The classification of the lila is as follows. Nisantilila, Pratalila, Purvahnalila, Aparahnalila, Sayahnalila, Prodosalila and Naktalila.

All these lilas are described in the form of songs. The same tunes as Gujjari, Ramakeri Kamodi, Dhanasri raga etc. have been used for them. The language too is modelled on the lines of the original. Also as in the Gitagovinda, the beginning is set up with a back ground after every song, some verses explanatory of the situation are added. But the work obviously lacks the melody, the diction, the rhythm, the emotional expression of the Gitagovinda.

### (xiii) Gitamukunda :

This is another work by Kamalalochana Khadgaraya. It is also known as Gitamrta. The work has been divided into 14 cantos and the following subjects have been narrated.

- (i) Sangitamangala (ii) Vrindavanananda
- (ii) Darsanaharsa, (iv) Samjata Kunjotsava,
- (v) Sananda Kisora divandda,
- (vi) Chandrodyananda,
- (vii) Samjagaranagara,
- (viii) Vipdalabdhaparadha,
- (ix) Satankapankajaksya,
- (x) Vadhitamadhava, (xi) Nirmanabhava,
- (xii) Kisoravtharamanohara,
- (xiii) Lalitamilana-lila and
- (xiv) Mangalanangakhelana. Some of the names of the ragas employed by Kamalalochana in his work are Gujjari, Vasanta, Asavari, Ramakeri, Gondakeri, Dhanasri Malava Desi, Varadi etc.

The songs are placed in the months of Krishna Radha and Visakha, the last being the female companion of the heroine. Thus in the Gitagovinda and Gitamrta the actors are the same, the settings and situations are similar, the process of estrangement, sorrow, longing, jealousy, intercession, propitiation and union is the same.

### (xiv) Gitasitavallabha :

The work Gitasitavallabhamahakavya by the poet Sitikantha is an imitation of Gitagovinda,

based on the theme of Ramayana. It is known from the colophon that poet Sitikantha was born to Pandit Pitambara Tripathy and Champa Devi and has composed this Mahakavya at the behest of his patron Janardan, the king of Seragada in the district of Ganjam.

The work has been divided into twelve cantos and contains 24 songs and 75 verses. The songs are composed in Astapadi style and following 13 Ragas mainly Malava, Mangalagujjari Vasanta Ramakeri Gujjari, Malava-gauda, Karnata, Desakhya, Desa-Varadi, Varadi, Vibhasa, Gundakiri and Bhairavi have been used.

The subject matter of the cantos are described as follows :

- (i) Visvamitrasamagama,
- (ii) Anangasramanivasa, (iii) Tadakadivadha,
- (iv) Dhanurbhanja (v) Sitaparinaya,
- (vi) Ayodhyapavesa, (vii) Vanopagamana,
- (viii) Chitrakuta Bharatasamagama,
- (ix) Gautamitiranisava, (x) Marichagamana,
- (xi) Sitanvesana and
- (xii) Ramarajyabhiseka. Names of the last three cantos are not noted in the manuscript of this work.

As has been mentioned in the colophon by the poet Sitikantha, his Gitasitavallabha, is a true imitation of Gitagovinda in respect of form, nature, number of cantos, songs, verses, Ragas and metre. The poet was a devotee of Rama and hence he has preferably described the story of Ramayana instead of love episodes of Radha Krishna that were abundantly propagated in his time.

Besides these eight available complete works as stated above the following Sanskrit work namely, Piyusalaharirupaka by Jayadeva Acharya, Kelikallolini a kavya and Rasagosthirupaka by Anadi Mishra, Samrddhamadhavanataka by Kavibhusana Govinda Samantary and Bhagavallilachintamani by Kamalalochana Khadgaraya composed in Orissa have been accepted as the imitations of Gitagovinda.

Editor,  
Directorate of Culture,  
Orissa, Bhubaneswar.

# KENDUVILWA, THE BIRTH PLACE OF SRI JAYADEV, THE POET OF GITAGOVINDUM

Shri P. C. Tripathy

Sri Jayadev, the famous Sanskrit poet of Gitagovindum was born in a village named Kendubilwa which located on the valley of river Prachi under Balianta P.-S. of Puri district. It was from here that the melodious verses of Gitagovindum vibrated to the distant corners of the world and fascinated the mankind. The vast extensive shady grove of Kendu and Vilwa trees in the village justify the name of Kendubilwa which is now called Kenduli. In north, the sacred river Prachi and Kusavadra of mythological importance flowing in south increase the holiness of the village.

On entering the village from the west, the temple of Nrusingh first comes to sight. The temple is about 40 feet high having a Jagmohan (Mukhasala). The architectural beauty on the body of the temple lies concealed under a thick lime plature. The incarnation of Lord Nrusingh made of hard black granite stone, is worshiped in the temple. In the sanctum, the image of Madhaba with conch, sheel, club and lotus in his four hand, is worshipedd along with the main deity. As appeared, this monument was constructed during the rule of Narasingh Dev IV of Ganga dynasty (1383 A. D.) and very close to the temple, there is a branch of Trimali or Tirumalla monastery of Puri. Laxman Suri, a courtier in the court of Tirumalla Ray, the king of Vijayanagara has earned wide reputation all over India due to his 'Sruti Ranjan', a commentary on Gitagovindum. The king Tirumalla Ray (1565-1580 A. D.) in

companion of the famous courtier Laxman Suri had come to Puri and established the monastery there and at Kenduli in commemoration of his visit to this sacred places. The pilgrims and learned Pandits from south coming to visit the sacred places used to stay in the monastery. Many important information in this regard are noticed in the old records of Tirumall monastery. Even there are huge landed properties in the village belonging to this monastery but is unfortunate that the present inheritor of the landed property is selling away considerable portions of the land. I had seen this some years back and also the beautiful copper plate covered doors of the houses which are now not there. From the tank adjacent to this monastry a rock container had been discovered containing a copper plate inscription which records that in 8th reignal year Narasingh Deva IV of Ganga dynasty has in Saka era 1305 (1383 A. D.) gifted the village Kiniri to one Mohapatra Narahari Das Praharaj after renaming the village as Vijaya Narasinghpur. The copper plate also indicates the glory of Ganga dynasty. Legends also say that not very far from the monastery a sacrificical Alter guarded by granite stone pillars on all sides under a 'Neem Tree', Jayadev was performing sacrifices. In order to commemorate this, the villagers have been performing the sacrifices for generation past every year on the auspicious day of Akhaya Trutiya i.e. in the month of May. The State Archaeology Department have taken up the preservation of a temple of 8th century A. D.

made in ancient bricks which is very close to the aforesaid place. Inside the temple there are installed two idols of goddess sitting on 'padmasana' posture with seven hidden naga (snake) over their head. Such idols are to be rarely found elsewhere. Local people named the idols are 'Jageswari' and 'Padmavati' from time immemorial. In the local Museum, there are number of ancient idols of Madhav, Nrusingh, Laxmi Madhav etc. which have been collected from the localities by the State Archaeology Department.

The temple of Madhav of 12th century A. D. at village Madhav constructed during the period of Ganga rule in Kalinga, is also seen within a radius of 7 Kilometers towards east at village Madhav where ten incarnations of Lord Vishnu as narrated in Gitagovindum are engraved in the walls of the temple and Gitagovindum is recited in the daily rituals of the deity from morning to night and according to the traditions Sri Jayadev during his stay at his native place used to visit this temple daily for offering his prayer. The idol of Laxminarayan just on the exact post of 'Srita Kamala Kuchamandala.....' of Gitagovindum is seen at village Chourashi very close to the aforesaid Madhav village. This idol may be identified of 10th century A. D. and now all these monuments are preserved by the State Archaeology Department.

Many villages centering around Kenduli had flourished in the past were named after the ten incarnations of Lord Vishnu narrated in Gitagovindum and the presiding deity of each village is the concerned incarnation or Avatars. These villages were established by the Ganga emperors during their rule probably from 12th century A. D.

'Vaishnava Lillamruta' written in a poetic version in Oriya by Kavi Madhav Pattanaik, a very close disciple of Ray Ramananda and Sri Chaitanya, in 46 Anka of the emperor Gajapati Prataprudra Dev which according to calculation comes to 1535 A. D. describes some important events on administration, social life and great personalities like Chodaganga Dev, Sri Chaitanya, Ray Ramananda, Jagannath Das, Kavir and other veteran vaishnavites what the poet had seen

and heard at that time. He is also the poet of Chaitanya Villas, another famous work on Sri Chaitanya in 25 Anka of the said Gajapati emperor i.e. on 1516 A. D.

According to Vaishnav Lillamruta Sri Chaitanya with the famous Pancha Sakhas (five veteran vaishnavites of the then period) used to go to Kenduli in every Makar Sankranti day of the year for Kirtan which has been narrated as follows :

Niali Madhava Gamana—Prachire Anga  
Prakhalana—49  
Madhav Bhagati Arpana—Kirtan Rasa  
Prasarana—50  
Bahuta Loka Mela Honty—Makar Mela  
Sankranti—51  
Gitagovinda Nrutya Rasa—Jayadevra  
Parasanse—52  
Kenduli Gramera Madhyena—Kirtan Rasa  
Prasarana—53

(After taking a bath in the river Prachi Sri Chaitanya and Pancha Sakhas offered their prayer to Madhav, did Kirtan there and proceeded to Kenduli, the birth place of Sri Jayadev which is very near to that place where they did Kirtan chanting slokas from Gitagovindum. It appears from this narration that Kenduli was very famous and became a place of pilgrimage at that time.)

The poet Madhav Pattanaik clearly describes that Jayadev was born in a village Kenduli Sashan near Niali on the valley of river Prachi. He was a poet and scholar on Puran and stayed at Puri where he completed his famous work narrating the Lilla of Radha and Madhav. His wife Padmavati used to dance before the deity chanting Gitagovindum on Tala and Raga. This has been mentioned in the said book in Chapter 2, stanza 56 to 64, page 8-9. The poet heard this as a citizen of Kalinga from his ancestors and duration of Jayadev to the poet Madhava Pattanaik is about 300 years.

He was a witness how the inscription was engraved on the wall of Sri Jagannath temple regarding introduction of Gitagovindum in the sevās of the deities. According to Vaishnav Lillamurta Kavichandra Ray Dibakara Mishra a court poet, has written Avinava Gitagovindum on the style of Gitagovindum of Sri Jayadev in the name of emperor

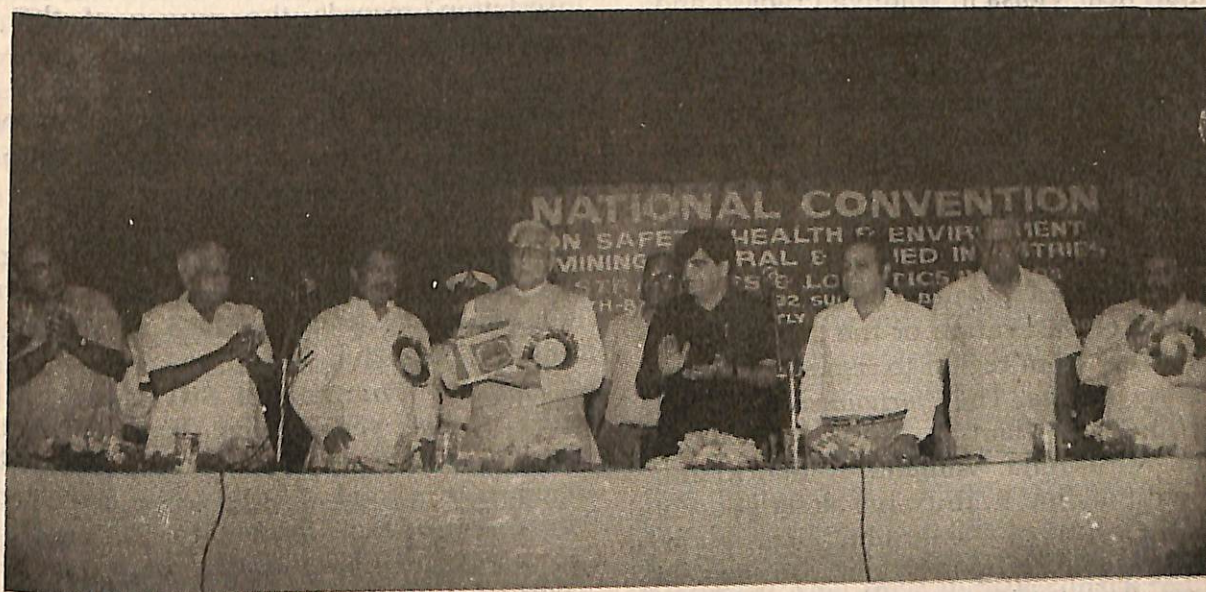
Purusottam Dev, the father of emperor Prataprudra Dev and introduced it in the Sevas of the Jaganath temple in place of Jayadev's Gitagovindum on the orders of the Royal court. But after the death of Purusottam Dev i.e. in the year 1497 A. D., the Sevakas again attempted to reintroduce the Jayadev's Gitagovindum in the daily Sevas and there was a conflict between the Sevayats and Royal court. Seeing this, the emperor ordered to keep both the books before the deity after Badasinghar (last Seva of Jaganath in night) and close the door. In the morning after opening of the temple door, it was seen that Gitagovindum of Sri Jayadev was on the above of Purusottam Dev's Avinava Gitagovindum. Then the emperor ordered to introduce both the Gitagovindum in the daily Sevas of the deities for which an inscription was engraved

in the inner wall of the temple (Jaya-Vijaya Dwara) according to which from evening to Bada Singhar (last worship of the deities in night), Avinava Gitagovindum was to be recited and so as to Jayadev's Gitagovindum from morning to evening).

Gitagovindum of Sri Jayadev was first introduced in the daily rituals of Sri Jagannath during the rule of emperor Anangabhima Dev of Ganga dynasty in 13th century A. D. according to Madalla Panjee, the yearly recorded history of Jagannath temple.

Kavi Madhav Pattnaik also narrated in 'Vaishnav Lillamruta' how Sri Chaitanya breathed his in the premises of Sri Jagannath temple before the sun rise on the day of Akhyatrutiya.

*O. L. I. C., Bhubaneswar.*



*Shri Yagya Dutt Sharma Hon'ble Governor, Orissa is inaugurating the National Convention on "Safety, Health and Environment in Mining, Mineral and allied industries at Soochana Bhavan, Bhubaneswar on 6-4-1992.*

# DASAVATARA SCULPTURES IN ORISSA

Dr. B. K. Rath

Dasavatara panel sculptures is a Post-Gupta phenomenon in India sculptural art. It is a fact that some of the *avatara* sculptures, such as Krsna-Balarama and Vamana, are found from earliest times i.e. even from 1st century B. C.<sup>1</sup> Definite evidences of Varaha, Narasimha and Rama sculptures can be traced to the Gupta period. The colossal Varaha sculptures<sup>2</sup> at Eran and Udayagiri near Vidisa in Madhya Pradesh and figures of Rama in the Dasavatara temple at Deogarh<sup>3</sup> are assigned to the Gupta period. The other *avatara* sculptures such as Matsya, Kurma, Parasurama and Buddha are definitely Post-Gupta in the evolution.

The Development of Dasavatara sculptures in sculptural art is further supplemented by literary and epigraphic references. Besides, the conception of Dasavatara or the incarnations of Visnu vary from region to region and from *purana* to *purana*. The *Harivamsa* gives the description of Hamsa, Kurma, Matsya, Varaha, Narasimha, Vamana, Rama, Krsna, Kalki and Buddha.<sup>4</sup> It, thus, has description of Hamsa in place of Parsurama incarnation. The *Bhagavata Purana* include a number of avatars. The list of avatars found in the *Agni* and *Varaha* Puranas are Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Rama, Krsna, Buddha and Kalki, in that order.<sup>5</sup> The list and order of avatars, as found in the *Agni* and *Varaha* puranas, seem to have been adopted by Sri Sankaracharya in his Dasavatara verses<sup>6</sup>. The Kashmiri poet Ksemendra<sup>7</sup> of eleventh century A. D. also

follow the same list and order in describing the ten incarnations of Visnu. The Ajmer Stone Inscription,<sup>8</sup> assigned to the twelfth century A. D., in ten verses (Verses 12-21) describes Dasavatara and depicts Krsna as the eighth incarnation. All the above depict Krsna as the eighth incarnation.

Contrary to this the Varaha/Perumal temple inscription<sup>9</sup> records the names of the ten incarnations in a Verse as such :

*Matsya Kurma Varahascha Narasimhascha  
Vamanah Ramo Ramascha Ramascha  
Buddhah Kalki chate dasa.*

The inscription has been dated to the eighth century A. D. This is the first instance where Balarama has been included as the eighth incarnation. This has been the case the *Naisadhiya Charitam*<sup>10</sup> of Sri Harsa. In this work twelve verses have been devoted to describe Krsna- Balarama and depict their oneness in a total of forty verses dedicated to the description of Dasavatara. The work has been assigned to the first part of twelfth century A. D. and it is considered to be an work of Orissa.<sup>11</sup>

Thus we see that in the order of the ten incarnations the depiction of the eighth incarnation vary from region to region. As seen already, in Orissa Balarama is always treated as the eighth incarnation. This is further supported by sculptural evidences in Orissa. One important aspect of the Orissan

Dasavatara sculptures is that these are, like their all India counterparts, Post-Gupta in Origin.

Surprisingly enough we do not come across many Dasavatara sculptures in Orissa and the few those are found can not be dated earlier than the 10th century A. D. Inside the Nilamadhava temple at Gandharadi are found two small sculptures representing Matsya and Kurma incarnations in their zoomorphic representations. These two, no doubt part of a set of ten sculptures, can be placed in the 10th century A. D. as per the characteristics they bear on them. It is difficult to know about the figure of the eighth incarnation here as it is lost now.

The Dasavatara sculptures, as a group, are first noticed on the Manibhadresvara temple at Bhubaneswar, which is assigned to *circa* eleventh century A. D. on the basis of its architectural peculiarities. This temple is located to the north-west of the Vaital temple, very near to it. It is a dilapidated structure of *Pancharatha* style and part of its *gandi* and *mastaka* has already fallen. The *bada* portion of the temple had originally the ten incarnation carved inside niches. But at present we find only eight of them. They are Matsya, Kurma, Varaha, Narasimha, Vamana, Rama, Balarama and Kalki. The Parasurama is lost while the Buddha is mutilated and only its lower portion, showing a *Dharmachakra* flanked by deers, is visible. It is significant to note here that the first two incarnations are depicted in their zoomorphic forms *i.e.* a fish and a tortoise are depicted on lotus pedestals.

The next group of Dasavatara sculptures in chronological order would be the figures of Parasurama, Rama and Balarama, found along with a host of other sculptures at Tirthamath of Cuttack district preserved inside a monastery. It is possible that the other *avatara* sculptures may be lying inside the mounds nearby. The sculptures found here indicate the presence of a Visnu shrine at some time in the area. From stylistic consideration these images have been found to be carved in relief on oblong stones and bear characteristics of tenth-eleventh century A. D.

Dasavatara panel is noticed on the *bada* portion of the Jagannatha temple at Puri on its upper *jangha* portion. Here, too, the first two incarnations are depicted in their zoomorphic forms. These sculptures belong to the twelfth century A. D. along with the date of the temple. Similar representation of dasavatara sculptures are found on the *bada* portion of the Madhavananda temple at Madhava, of Cuttack district, which can be assigned a date in *circa* thirteenth century A. D., during the Ganga rule in Orissa. Here, too, the first two incarnations are found in their zoomorphic representations. In the Dasavatara sculptures of this temple, which are depicted in the lower and upper *jangha* portions of the *bada*, Parasurama has been shown seated on a reclining seat carrying the *parasu* in his right hand which is placed over the shoulder. Besides, the order of the avatars is not properly followed here.

The outer walls of the Gouri temple at Bhubaneswar contain some of the Dasavatara sculptures. But these are probably placed at their present positions at a very later date than the temple. Dasavatara sculptures are also depicted on the lion's gate of the Jagannath temple at Puri. Interestingly, here, the ninth incarnation is depicted in the form of Jagannatha, which replaces Buddha for the first time. The outer wall or *bedha* of the Puri temple is definitely very much later than the temple and the lion's gate can be assigned to at least seventeenth century, from the reference to the image of Patitapavana inside the lion's gate as described in the *Jagannatha Charitamrta*<sup>12</sup> of Dibakara Dasa. Another feature of this later dasavatara sculptures is that the first two avatars are depicted in their anthropomorphic forms showing Visnu emerging out of a fish and a tortoise respectively. These later sculptures are not important from their stylistic considerations.

The inclusion of Jagannatha as the ninth incarnation in a Dasavatara panel is also supported by literary and painting sources. From the *Gitagovinda* palm-leaf manuscript, found from Cuttack and preserved in the Orissa State Museum, bearing catalogue No. Ext. 166 which is illustrated and has a commentary called *Sarvanga Sundari Tika* by Dhananjaya Dharani Deva,<sup>13</sup> we come across

the illustrations of Dasavatara wherein the ninth incarnation have been depicted as Buddha. This Manuscript is dated in the 17th century A. D. as per its colophon. From this it can be inferred that Jagannatha was never included in the Dasavatara as the ninth incarnation in place of Buddha at least upto the early seventeenth century in Orissa tradition.

Another important thing regarding these group of dasavatara sculptures is that in the Vamana Avatara only a dwarf is depicted which is completely different than the Trivikrama form of Visnu, generally found as a *parsvadevata* of a Visnu shrine, along with Varaha and Narasimha figures. We find these three figures of Varaha, Narasimha and Trivikrama in large numbers either as *parsvadevatas* or loose sculptures in many places and shrines. These can be never grouped under the dasavatara sculptures. The occurrence of these three as loose sculptures would indicate the existence of an earlier Visnu shrine in the nearby area of their findspot or the popularity of the particular sculptures as a cult deity.

Dasavatara sculptures are found as a group in another form. They are depicted around a central sculpture, generally Visnu. One such example in the Krsna-Visnu sculpture exhibited in the Orissa State Museum. Here the ten incarnations are depicted around the main sculpture on its pedestal and *prabhavali* portions in clock-wise manner. Starting with Matsya avatara in the left proper of the pedestal, it has Kurma in the centre of the pedestal, Varaha in the right proper of the pedestal, Narasimha on the right jamb of the *prabhavali*, Vamana, Parasurama on top right corner of the *prabhavali*, Rama, Balarama and Buddha on the left top corner of the *prabhavali* and Kalki in the left jamb. The find spot of the sculpture is Dharamasala P. S. of the Cuttack district and not withstanding the earlier views<sup>14</sup> it can be assigned to circa thirteenth century A. D. on its stylistic considerations.

Another such sculpture is found near the Siva temple at Dadpur, about 15 Kms. from Bhawanipatna. Here the central sculpture is a four armed Visnu image. This sculpture is

probably earlier than the Krsna-Visnu image of the Orissa State Museum from its iconographical point of view. Two other similar sculptures are reported from Saintala in the Bolangir district. From the earlier reports it would seem that these two sculptures belong to an earlier date.<sup>15</sup> But from the sculptural style these two should be contemporaneous to the image found at Dadpur as these two sculptures reveal late features such as *prabhavali* and three dimensional carving etc. A few more of such sculptures are reported from the Prachi Valley.<sup>16</sup>

Besides, these above two categories, we have individual *avatara* sculptures found at few places in Orissa. The Varaha image having two arms and found inside a medalion on the Nrusimhanatha Swami temple at Badagan of the Ganjam district can be included in this group. Similarly the figures of Rama found on the Daksa- Prajapati temple at Banapur is also included in this group. The most significant in this category is the Narasimha figure having four arms, two of the arms showing *Anjalihasta*, a Visnu image seated on a serpent coil found at one of the caves of Udayagiri near Bhubaneswar.<sup>17</sup> Here Visnu is adored by his own incarnations. This can be one of the earliest representations of the Narasimha sculpture in Orissa.

Thus we find full Dasavatara sculptures only after the tenth-eleventh century A.D. Besides, from the above discussion it would appear that the Visnu sculptures bearing Dasavatara panel on them were influenced by the *Gitagobinda* of Sri Jayadev, assigned to the twelfth century A.D. In his Dasavatara verses Jayadeva depicts Krsna as *dasakrtikrte* or one who had assumed the ten avatars. This feature seems to be the only influence of *Gitagovinda* in Orissan Dasavatara sculptures.

#### Notes :

1. Kalpana Desai, *Iconography of Visnu*, p. 135, New Delhi, 1973.
2. Ibid, p. 75 and 116, Fig. 64.
3. Krishna Deva, "Northern Temples", in *Archaeological Remains Moment and Museums*, p. 159, A.S.I. New Delhi, 1964.
4. K. N. Mahapatra, *Sri Jayadeva O Sri Gitagovinda*, p. 92, Bhubaneswar, 1973.



5. J. N. Baneja, *The Development of Hindi Iconography*, p. 391 3rd. Ed. New Delhi, 1974.

6. *Sankaracharya Granthavati*, published by Dharmajana Pracara Mandira, pp. 4-6.

7. *Ksemendra Lachukavya Samgraha*, published by the Osmania University, p. 6.

8. *E. I.* Vol. XXIX, pp. 179.

9. H. Krishna Sastri, "Two statues of Pallava Kings and five pallava Inscriptions in a rock-cut temple at Mahabalipuram," *Memoirs of the Archaeological Survey of India*, No. 26.

10. K. N. Mahapatra, *Opcit.* pp. 96-97.

11. B. K. Rath, *Cultural History of Orissa (A.B. 885-1110)*, p. 179, New Delhi, 1983.

12. G. N. Dash, "Jagannatha and Oriya Nationalism", in *The Cult of Jagannatha and the*

*Regional Tradition of Orissa*, Ed. A. Eschmunn and others, p. 362 fun, New Delhi, 1978.

13. D. N. Pathy, *History of Orissa Painting*, Unpublished Ph.D. thesis, p. 356.

14. *OHRR*, Vol. XI, No. 4, pp. 255-59, Vol. X, No. 4, p. 73.

15. P. C. Rath, "Saintala" *JKHRS*, Vol. II No. 2, pp. 123-33, 1947; *Bolangir District Gazetteer*, Ed. N. Senapati, p. 35 and 493; *OHRJ*, Vol. X, No. 4, p. 73.

16. P. K. Ray (Ed.) *Archaeological Survey Report-Prachi vally*, p. 69, Bhubaneswar, 1975.

17. Danielou Alain, *Hindu Polytheism*, pl. XI, London, 1964, Kalpana Desai, *op.cit.* p. 87.

*Curator, Orissa State Archy*



Shri Biju Patnaik, Chief Minister, is handing over Rs.5,000 (Rupees Five thousand) to Kumari Indira Patnaik (Handicap) Asst. Teacher, Bhima Bhoi Blind School, Bhubaneswar on the Orissa Day function on 1-4-1992.

# GITAGOVINDA IN ORISSAN PAINTING TRADITIONS

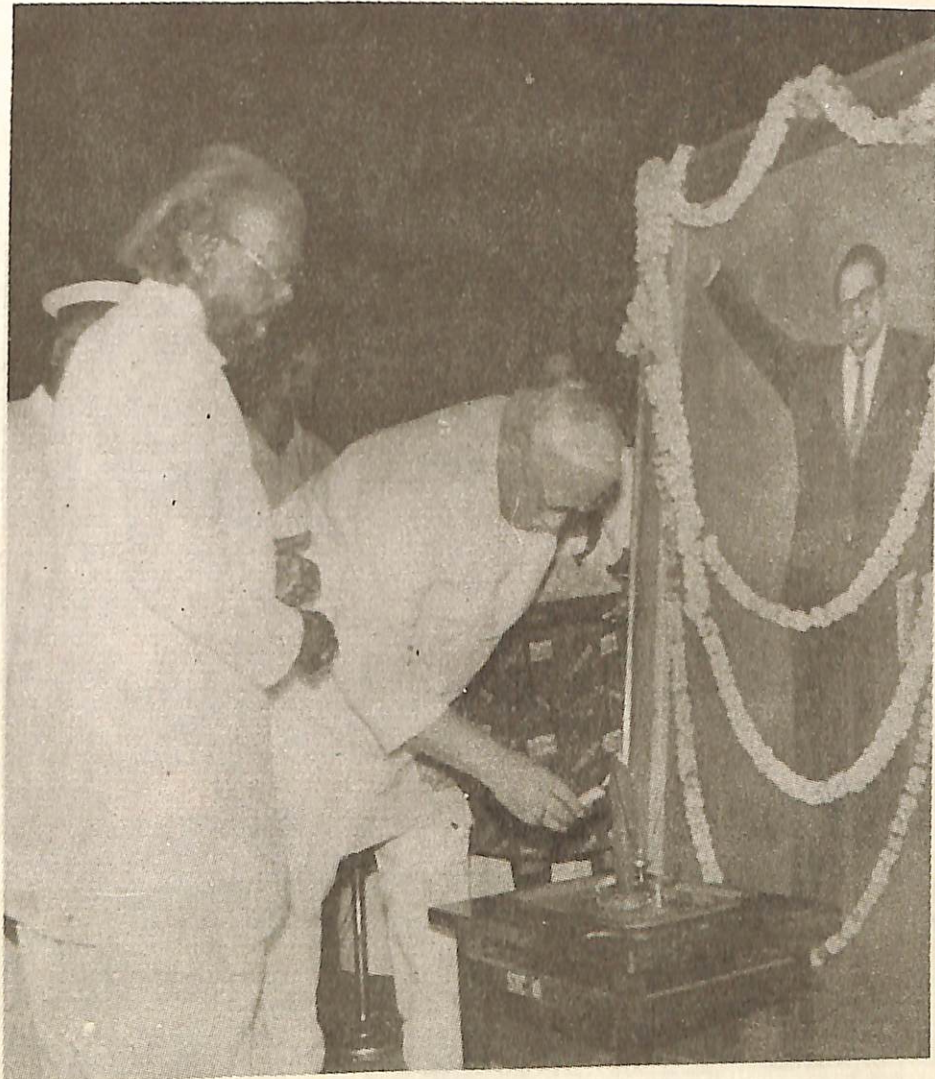
Dr. Dinanath Pathy

*Gitagovinda* has influenced the art, music and literature of India to such an enormous extent that it is almost impossible to believe a school of thought in the field of literary, visual and performing arts without the magic touch of *Gitagovinda*. In particular, the impact of the *Gitagovinda* on painting is so profound that *Gitagovinda* paintings are available in hundreds and thousands in India in several regional schools. The pictorial traditions of the *Gitagovinda* extend from East to West touching Orissa, Nepal, Bengal, Himachal Pradesh, Rajasthan and Gujarat. It is however surprising that no *Gitagovinda* illustrations are known from Andhra Pradesh, Tamilnadu, Kerala and Manipur where *Gitagovinda* singing has a long tradition.<sup>1</sup>

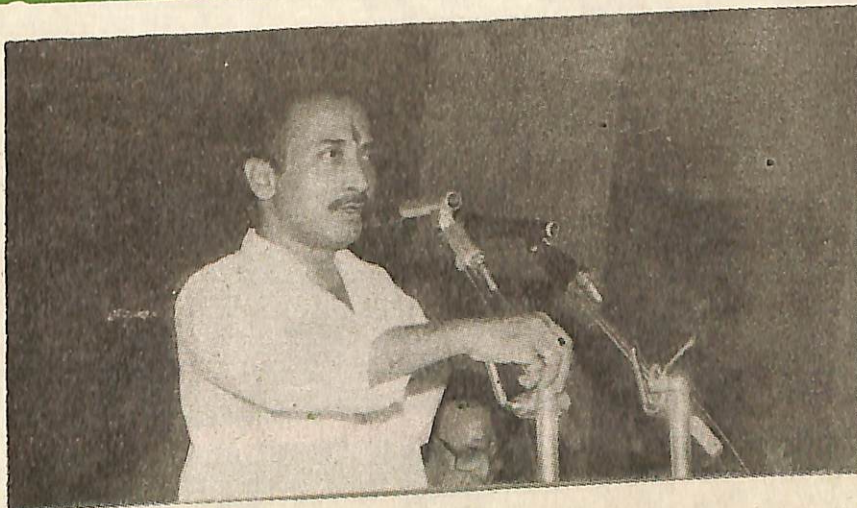
In Orissa, so far we have been able to collect more than thirty illustrated *Gitagovinda* palmleaf manuscripts which are in the collection of Orissa State Museum at Bhubaneswar. This number includes full *Gitagovinda* manuscripts, *dasavatara* paintings and stray leaves with illustrations. Several leaves of *Gitagovinda* are scattered over in different museums in India and abroad. *Gitagovinda* illustrated palmleaf manuscripts of Orissa are in the collections of L. D. Institute, Ahmedabad, Chandigarh Museum (One or two folia), Salarjung Museum, Kamal and Jagdish Mittal Museum of Indian Art, Hyderabad, Asutosh Museum of Indian Art, Calcutta, Indian Museum, Calcutta. Museum Rietberg Zurich,

Switzerland, British Museum, London and India Office Library, London. Each of these palmleaf manuscripts contains more than fifty illustrations on the average. All these illustrations on palmleaf taken together will number to more than a few thousands even though our calculations must remain vague. Besides palmleaf, Orissan *Gitagovinda* paintings on paper are in the collections of Bharat Kala Bhawan, Benaras, British Museum, London and National Museum, New Delhi. These paintings including the palmleaf ones cover a period of four hundred years from sixteenth to nineteenth centuries. But the period from seventeenth to nineteenth centuries is the most prolific time during which *Gitagovinda* paintings have been done in Orissa and elsewhere.

Jayadev composed *Gitagovinda* in twelfth century. It is doubtful but not impossible to believe that the first *Gitagovinda* was illustrated<sup>2</sup>, in absence of evidences it is difficult to conclude that Jayadeva composed the *Gitagovinda* and also illustrated it. With the available illustrated palmleaf manuscripts now there is a wide gap of four hundred years between the first composition and first available illustrated palmleaf manuscript. Because of non-availability of evidences this gap is apparently wide. Here one possibility crops up. Since it is a tradition in Orissa to copy down the old palmleaf manuscripts for better preservation, the illustrated palmleaf manuscripts of sixteenth and later periods now available, might have been the copies of



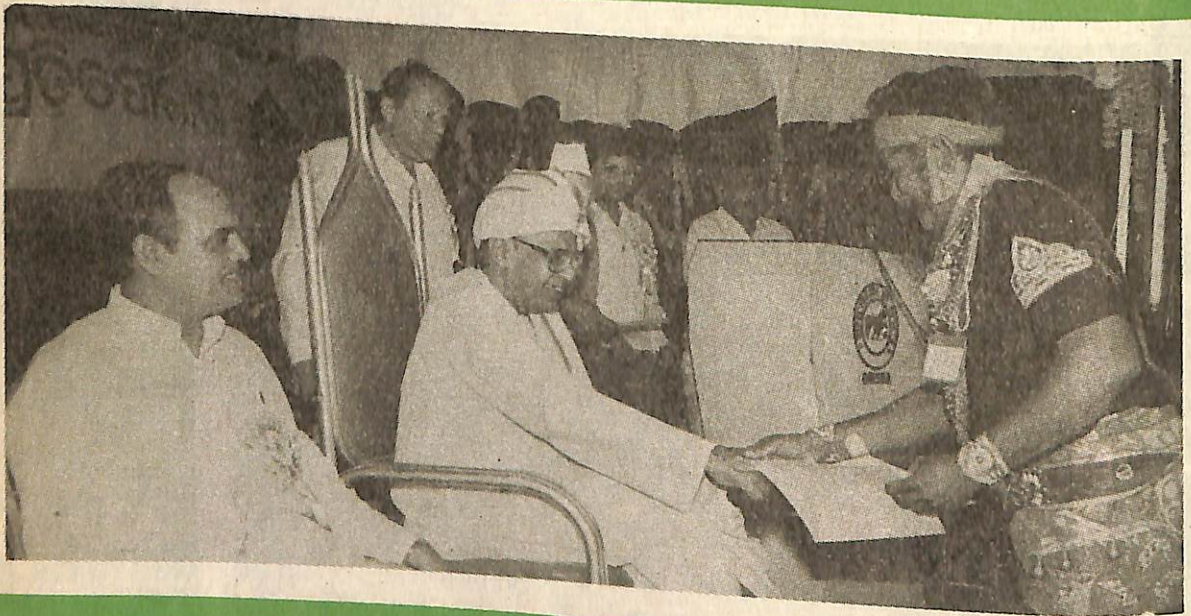
Shri Yagya Dutt Sharma is inaugurating the Birth centenary function of Bharat Ratna Dr. B. R. Ambedkar at Soochana Bhawan on 15-4-1992.



Shri Bijoy Mohapatra, Minister, Irrigation is addressing Antei Biju Patnaik College Students' Union Meet.



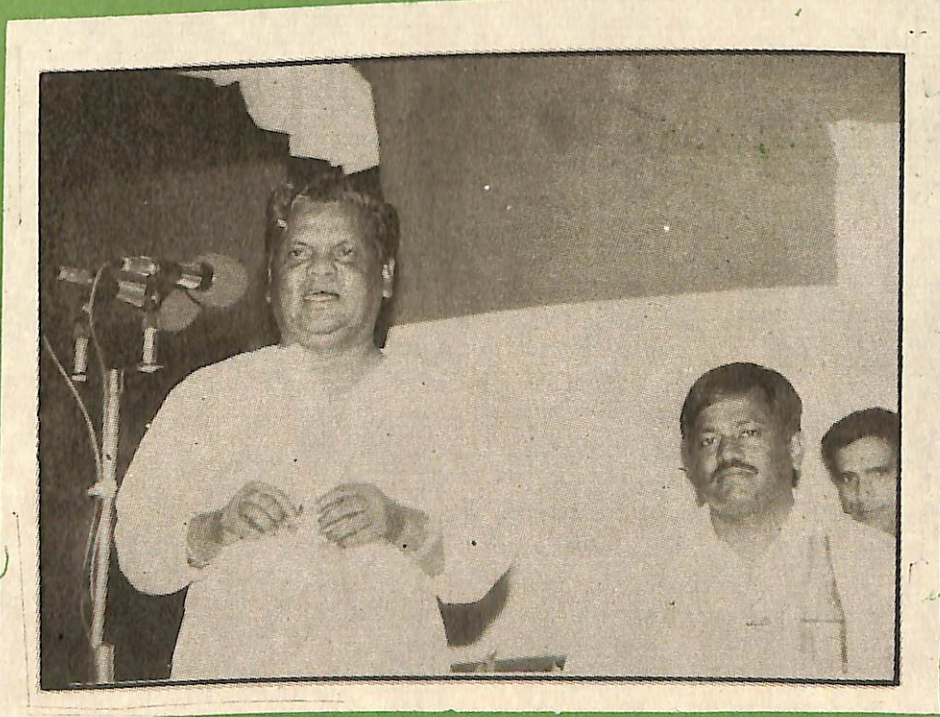
Shri Biju Patnaik, Chief Minister, Shri Yudhisthir Das, Hon'ble Speaker, Shri Sarat Kumar Kar, Minister, Information & Public Relations, Shri Ashok Kumar Mishra, Secretary I. & P. R., Sports and Culture are offering flowers at the altar of Utkal Janani on 1-4-1992 at the Orissa Day Celebration at the State Capital.



Shri Biju Patnaik, Chief Minister is awarding certificates on the closing function of Paika Akhada Competition on 12-4-1992 at Gada Khurda.



Shri Prafulla Chandra Ghadei, Minister of State, Planning & Co-ordination is inaugurating the Journal "Plabini" published on the occasion of Sujapur Regional Panchayat College Annual Meet of Jajpur Block on 15-3-1992.



Shri Bairagi Jena, Minister, Health is addressing at the Eye Operation Camp held at Kendrapara on 24-3-1992.



Shri Biju Patnaik giving away the Dharmapada Awards at Rabindra Mandap on 14-4-1992. Shri Sarat Kumar Kar, Minister, Information & Public Relations was present in the function.



Shri Biju Patnaik, Chief Minister is inaugurating the Tribal Development Council and Tribal Legislative Council at Bhubaneswar on 28-3-1992.

he earlier manuscripts with illustrations. The earliest *Gitagovinda* painting in India belongs to fifteenth century<sup>3</sup> and comes from Gujarat and no available painting is dated to twelfth century, the time of the first composition of the *Gitagovinda*. Because of this it is natural to think that at a certain point of time the *Gitagovinda* as a theme have caught the imagination of painters and scribes who have poured their creative renderings into paintings. The popularity of *Gitagovinda* had spread to different parts of India and the process took two to three hundred years. Several commentaries were written and a number of imitations were also attempted. The most notable one is the *Abhinava Gitagovinda* by Gajapati Purusottama Deva (A. D. in fifteenth century, who even attempted to replace Jayadeva's *Gitagovinda* with his own compositions in the Jagannatha temple at Puri.

The *Abhinava Gitagovinda* (palmleaf manuscript) in the collection of the Orissa State Museum belonging to fifteenth century<sup>4</sup> does not have illustrations. So it adds a further credential to our thinking that illustrations on *Gitagovinda* on the palmleaf manuscripts are a later development and are partly due to the impact of *Gitagovinda* on Orissan painting and partly for the general atmospheric conditions heightened by the waves of *bhakti* movement.

A thematic analysis of the Orissan paintings reveals that more than half portray Krishna themes and the rest of the paintings could be divided between Jagannatha, *Ramayana*, *Sakta* and other secular and erotic subjects. The *Gitagovinda* paintings will then form a very minor portion (would be less than five per cent) of the total paintings on Krsna theme. Except the *Gitagovinda* paintings that are on the palmleaf and on paper, the other Krsna paintings depict the *gopalila* of Krsna. In these paintings Krsna figures out as a god-hero who displays all super human powers either while vanquishing the Naga- Kaliya or tearing open the beak of Vakasura. The essence of the *Gitagovinda* which manifests mostly in the outpouring of *adi rasa* or the sensuous love play of Radha and Krsna in *tamala kunj* on the banks of the river Yamuna is absent in Krsna paintings.

The Krsna (*Bhagavata*) paintings in Orissa are the outcome of *bhakti* movement that reached a climax in fifteenth and sixteenth centuries. A large number of literary creations were done. *Bhagavata* was translated into Oriya and its daily reading was made popular through a new institution of *Bhagavata ghara* or *tungi*. The idea of monastic order and the preaching of Bhagavatism came to stay permanently. A sense of educating the people or making the people alive to the needs of the Radha-Krsna faith developed and resulted in the establishment of mathas. Therefore, it is very significant that all the available paintings in Orissa belong to a period from sixteenth to nineteenth centuries coinciding the period of the emergence of Radha-Krsna *bhakti*.

The walls of the mathas and later temples of Orissa are painted mostly with *Krsnalila* paintings based on the *Bhagavata* narrations. The sensuous and highly erotic *Gitagovinda* paintings could not get an inclusion in the themes of the wall paintings. It is also pertinent here to mention that inside the main Jagannatha temple as well in other temples inside the Puri Jagannatha temple complex not a single painting of *Gitagovinda* is painted or exists today where as *Krsnalila* paintings dominate the walls.

Perhaps the only thematic essence of *Gitagovinda* which has been accepted by the wall painting traditions and also included in the *pata* painting theme is the paintings of *dasavatara*. But even this has been accepted with modifications. Although Jayadeva has personified Buddha as the ninth incarnation, the identification of Jagannatha with Vinu Krsna in Orissan paintings was only successful with *dasavatara* paintings because even today in the tradition of Orissan paintings the figure of Jagannatha is being painted for the ninth incarnation. The *dasavatara* portions of the *Gitagovinda* though do not form the essential part of the whole theme, yet is a very popular identifiable aspect, the common people generally know of the *Gitagovinda*. The *dasavatara* paintings which ultimately were regarded as the incarnation paintings of Jagannatha (*Jaya Jagadisa hare*) were painted along with *Krsnalila* paintings in mathas and temples. The earliest *dasavatara* wall paintings belong

to the eighteenth and nineteenth centuries in the Vasudeva temple, Jayantigada, Viranchinarayana temple, Buguda, Jagannatha temple, Dharakote and Emara Matha, Puri. *Dasavatara* paintings of the present century are found on the walls of several mathas and temples all over Orissa. The main entrance (*Simhadvara*) to the temple of Jagannatha at Puri has painted *dasavatara* stucco works on the top frame. Kedarnath Mahapatra ascribes the date of the construction of this temple entrance to twelfth century. But the stucco works are definitely of later period.

In the areas of *pata* paintings, the *dasavatara* paintings (ten figures in a group) have appreciable representations, though individual *dasavatara* paintings are very rare. The intention, gamut, style and techniques of *pata* paintings are totally identified with Jagannatha paintings and the *dasavatara* paintings form a part of Jagannatha paintings. A large varieties of Jagannatha paintings are done by the chitrakarars which are meant for sale to the pilgrims who visit the Jagannatha temple at Puri. In these paintings the Jagannatha, Balabhadra and Subhadra are shown inside a temple and the *dasavatara* paintings occupy an arch like space over and above the temple, just below the top decorated border. The *dasavatara* paintings are very much conspicuous on *thiabadhia* paintings. In these paintings Jagannatha is painted for the ninth incarnation instead of Buddha. We have come across *dasavatara* paintings on painted wooden manuscript covers. A few covers are in the collection of Orissan State Museum<sup>6</sup>. Some of these were the covers to the paper manuscripts which could be determined from the larger width of the covers while the narrow formats were of palmleaf ones. Since these are now detached from their original manuscripts it is difficult to ascertain whether once these belonged to the *Gitagovinda* manuscripts. But it seems very much likely that these were the covers of the *Gitagovinda* palmleaf and paper manuscripts. *Dasavatara* paintings are also done on *ganjapa*, a circular traditional playing card. *Ganjapa ganjifa* or *ganjef* has been introduced in India by Babur, the first of the Mughals, in fifteenth century<sup>7</sup>. This *ganjapa* is an eight coloured one

(*atharangi*). Evidences show that the *dasavatara ganjapa* was in vogue in India much before the introduction of *atharangi ganjapa* during the time of Mughals. The Malla kings of Vishnupur as popular tradition goes had introduced *ganjapa*, in eighth century much before the composition of *Gitagovinda* in twelfth century<sup>8</sup>. It is also referred to the unorthodox position of Buddha as the fifth incarnation in the *dasavatara cards* which is again indicative of the existence of the game before the eleven and twelfth centuries when the codification of the orthodox list and sequence was laid down in the scriptures. The popularity of *dasavatara ganjapa* in Orissa is due to the wide acceptance of *Gitagovinda's dasavatara* concept by the elite group. This is being played like the *atharangi ganjapa* more commonly in Brahmana-sasanas and inside the palace of by the people associated with the kings court. Although in proper terms no court exists in Orissa, it is being played in *gadajata* and Zamindari areas which were once the seats of royal powers. While it may be improper to attribute the influences of *Gitagovinda* to the prevalence of *dasavatara ganjapa* in Orissa it is definitely a fact that the *dasavatara ganjapa* underwent an orientation with the introduction of Jagannatha for the ninth incarnation and was made recurrent as an artistic indoor play material for the higher order of people in the society. Although we do not get individual *dasavatara* paintings of earlier date, one could imagine that these paintings were in existence in Orissa. The chitrakarars of Orissa now paint *dasavatara patas* in large numbers. These *patas* some times depict *dasavatara* paintings alongwith Jagannatha or in other cases are painted alongwith Radha-Krsna-yugala.

*Dasavatara* pictures are also painted on dowry boxes, pharuas and other wooden caskets used as containers for jewellery, etc. this tradition seems old and these were being used as gift items or souvenirs. Kedarnath Mahapatra has mentioned the tradition of offering these items as gifts to the kings, ministers, courtiers and other respectable personalities on the *Vijaya-dasami* day<sup>9</sup>. Even though he has not quoted any historical evidences to support his statement we are led



to believe in such traditions because of the availability of these souvenir materials with *dasavatara* paintings in Orissa.

*Dasavatara* palmleaf manuscripts with illustrations were another such items for gifts. These manuscripts were used for the recital of *Gitagovinda* in temples, and house shrines and were also used as objects for worship. The leaves in these *dasavatara* manuscripts were joined by strings to provide a wider format. As the manuscript is unfolded, incarnation pictures are gradually revealed to make a panel. A number of such manuscripts are in the collection of Orissa State Museum and Raghunandan Library, Puri. The modern version of these *dasavatara* manuscripts use stencil methods to project the *dasavatara* pictures in medallions on the middle of the leaf. Glazed papers are used to heighten the projection effect in these stencils and each medallion is provided with doors in the manner of miniature shrines.

In a few of these palmleaf *dasavatara* hangings the scribe also makes an attempt to depict bandhas (erotic postures). The bandhas are hidden beneath the half open medallions. An improvised half circular palmleaf door separates the avatars from the bandhas. Probably the bandhas earlier depicted Radha-krshna in sexual coition and were meant to be hidden below the *dasavatara* paintings in the fear of loosing the devotional value of the hangings but later changed to the sexual union of the mortals to please some sensuous courtiers or may be even the commoners. The ieda of *dasavatara* and the bandhas taken together in a single hanging has far reaching consequences in the area of popularising *Gitagovinda*. In Orissa, while assessing the impact of *Gitagovinda* on paintings one has to read it along with Jagannathism which emerged almost at the same time. Like the Gresham's law in economics Jagannatha has pushed back everything into a lesser position after imbibing the best out of it. The idea of Jagannatha or the cult of Jagannatha is the most popular concept which was opposed to the classical poetic creativity of *Gitagovinda*. *Gitagovinda* is a pure poetic creation saturated with high erotic symbolism, impregnated with deep feelings of *adi rasa*. Kedarnath Mohapatra and

several other authors and historians young and old, have emphasised the religiosity of the *Gitagovinda*. The pictorial renderings and also the poetic frankness in depiction of sensuous love have exposed its erotic character beyond doubts. As far as the paintings are concerned the leanings are more to eroticism than to religiosity. Because the visual registrations of *Gitagovinda* cannot but be erotic to a greater extent. Jayadeva has spoken in clear terms that he is depicting the *Vasudeva ratikeli katha, vilasakala* which is a clear indication that the *Gitagovinda* is more of a love poem and its religious tone is undermined. Jayadeva has further mentioned that he has composed the poem for the delight of his most beloved padmavati<sup>10</sup>. In spite of such direct and clear statements made by Jayadeva, several attempts have been made by the Sanskrit pandits and the elite group to give a thick coat of religious fervour to the work and super human powers to the poets so that he could be able to display miracles. All these stories or legends have been woven with an intention to make *Gitagovinda* popular and acceptable in the society. Such moves have been done in connivance with the ruling authorities. The engagement of four Vaisnava singers in the Jagannatha temple at Puri, to sing *Gitagovinda* to the illiterate people for their education is an indication to popularise *Gitagovinda*.

The sculptural art of Orissa does not include *Gitagovinda* themes except *dasavatara* sculptures. Although the temple of Konark was constructed after the *Gitagovinda* has been composed, we do not find sculptures on *Gitagovinda* theme. This shows that in all probability the earlier manuscripts including the one scribed by Jayadeva had no illustrations or it was not popular and understood properly by the artisan community and had probably no sanction for its visual depiction. On the other hand it would be tempting to relate the erotic amorous couples in the Konark temple to the prevailing mood of the time which might have provided the background incentive materials to the artists, artisans and poets for such aesthetic creations and perhaps due to this both the *Gitagovinda* and the temple of Konark following it in the next century have displayed erotic frankness. Probably Radha

and Krsna, the main characters in *Gitagovinda* because of their association with religiosity did not come directly to the stone but went through a process of impersonification before they could be translated into sculptural motifs.

Paramananda Acharya, Kedarnath Mohapatra and others have deliberated at length the idea of Radha-Krsna-Yugala, Madhava, Gopinath, Krsna Visnu and *dasavatara* sculptures to show the influences of *Gitagovinda* on the sculptural art or at least to show its link. Not a single sculpture with depiction of Radha Krsna *ratikrida* exists anywhere in Orissa, as in the palmleaf illustrations. The palmleaf manuscript which is intended for personal reading and not for public display like the sculptures, had no inhibition of depicting the love play of the divine characters. This also went well hand in hand with poetic deliberations. A number of sequences in these palmleaf illustrations justify the spirit of the poem. The frank and sensuous copulating poses of Radha and Krsna inside the tamala-kunjās repeated on several leaves, the depiction of *viparita rati* in the manner of the erotic sculptural representations on temple facades are the most direct expositions of *rati krida*. There are hundreds of such sequences in the palmleaf illustrations. We have explained the pictorial sequences of a sample *Gitagovinda* manuscript from the collections of Orissa State Museum bearing catalogue No. Ext. 166. (which is given at Appendix). Although this is comparatively later, it has the maximum number of pictorial possibilities with a *tika* by Dhananjaya Dharani Deva and has a dated colophon.

From an over-view of the palmleaf illustrations, one notices the preference of the scribe for erotic exuberance. The sequences with a little bit of hidden sensuous appeal are the ones where Krsna unclothes Radha and Radha as if making a mild protest bites the end of her sari to cover her breasts or where Krsna dresses up Radha obviously after *ratikeli* and puts a flower in her chignon or where either Krsna or Radha waits with all eagerness to the arrival of their loves to quench the desire. There are several sequences where Radha has been drawn in much sex

infatuated moods reclining with breasts bare and projected, sequences with copulating ducks to heighten the sensuous moods, sequences where ordinary couples (may be man and his wife or lover and beloved) to emphasize the erotic atmosphere. These illustrations have been done by the scribe who has been able to dive deep into the spirit of the poem and project the real significance of the *Gitagovinda*. It seems more probable that the scribe is himself the pandit, knowledgeable in Sanskrit and who is not merely a copyist but as a composer has exhibited the free play of his imagination much beyond the prescribed limits of earlier manuscripts to which he has followed for the text. The manuscript cited at Appendix is one such volume that runs into ninety leaves where as the other manuscripts are limited to thirty or forty leaves. One who goes carefully through the pictorial depictions will fail to be influenced by the religious tone unless he is a devout of the highest order with least botherations for the worldly activities around. Paintings of *Gitagovinda* with similar depiction of love but with finer sensibility of colour harmony have been achieved in Kangra, Basholi and other Pahari schools where the pictorial compositions of *Gitagovinda* reached the emotional perfections amidst the blue hills, green valleys, winding rivulets, decorative trees laden with flowers and foliage.

The slim Pahari Radha with a narrow waist, a pair of sweet golden hued breasts half hidden under the embroidered cholis, clad in swinging ghagras marks the pleasant contract in the bosom of a dark hued boyish Krsna with a pair of bewitching eyes. But in spite of such lovely pictorial possibilities, hardly there is any frank eroticism like that of Orissan varieties.

The figure of Radha<sup>n</sup> on the Orissan palm leaf manuscripts is a sensuous pastoral woman with heavy prominent breasts, bulging out with dark nipples, fleshy thighs and mischievous smiles and Krsna, a seemingly effeminate character with a long plait hanging at the back with nose pendant (*dandi*), broad forehead and a pair of bewitching eyes appear as a well groomed youngman with all his exuberance and display of pranks and

dalliance mostly depicted in *rasalila* or *ratilila*. Even devoid of colours these figures make the best of their appeals and do not leave any rooms for thoughts of religiosity and devotional overtones.

The description of landscape that Jayadeva has picturised in his *Gitagovinda* fully conforms to the landscape of Orissan variety. The rural Orissa has plenty of *kesara*, *vakula*, *mandara*, *kadamba*, *madhuka*, *asoka*, *madhavi*, *atimukta* and *palasa* etc. trees and creepers, which the scribes have best depicted in the illustrations. The river Yamuna of *Gitagovinda* with palm groves on the bank and the mango arbours with *tamala* and *malati* kunjas is a most common scene in Orissa. The sea beach bathed in silvery moon light and high surging waves is typical of the Puri sea coast. The description of Malayagiri, the fragrance laden mild breeze carrying the scent of cloves is a great inspirer for poetic creativity which has influenced Jayadeva for a transcendental poetic experience where the whole land of Orissa he traversed and composed his songs stood as a great picture.

In the later years the scribes and illustrators have tried to capture the poetic imaginations of *Gitagovinda* in pictures and have been successful to a much greater extent, in illustrating themes other than the *Gitagovinda*.

For example in *Usaharana* or *Usaharana chitravali* the love play between Usa the daughter of Bana and Anirudha, the grandson of Krsna has been depicted in identical pictorial sequences as in the *Gitagovinda*. Similarly the illustrations in *Bidagdha Madhava Nataka* where Krshna and Gopi are in sexual dalliance resembles exactly Radha and Krsna of *Gitagovinda* in erotic postures. Considering the *Gitagovinda* manuscripts, its commentaries and works on *Gitagovinda*, available in different parts of India, Kapila Vatsyayan has classified these into six categories such as (1) theological works (works of Gosvamis), (2) literary commentaries (*alankara* text, *nayaka nayika bheda*, *Rasikapriya*, *Rasamanjari*), (3) works of erotics (*Kamasutra*, *Kokasastra*), (4) point of view of music (*Rajatarangini*, *Sangitaraja*,

*Sangita Kalpalata*), (5) prose dramatised works (*Sangitanataka*, *Gosthi's Piyusalahari*) and (6) imitation in verse (Krsna is substituted for Rama etc. Out of these categories mentioned above, the literary commentaries and the works of erotics only contain illustrations.<sup>12</sup> The tradition of *Gitagovinda* paintings is the paintings in miniature format all over India. Since no *Gitagovinda* paintings are available in South India, the general styles that constitute the *Gitagovinda* miniature paintings are Western, Northern and Eastern paintings traditions. The scholars have identified, a group of miniature paintings of similar love themes belonging to early sixteenth centuries in pre-Mughal styles. The miniatures are *Caurapanecasika* (Fifty verses of the thief) a Sanskrit love poem by the twelfth century Kashmiri poet Bilhana, *Gitagovinda*, by Jayadeva or *Candayan*, a version of a popular North Indian ballad in Eastern Hindi (Avadhi) composed by Maulana Da'ud earlier in fourteenth century. These miniatures taken as a whole has been ascribed to the painting style of Mewar court before it was captured by Akbar. Somewhat a similar group of manuscripts of course executed at several periods beginning with fifteenth/sixteenth centuries in Orissa are *Amarusataka*, *Gitagovinda*, *Usaharana*, *Bidagdha Madhava Nataka*, *Dasa poi* and *Causathi ratibandha* paintings. These group of miniature paintings though depict Eastern (Orissan) traditions are not free from the influences of the Mewar group and the late Vijayanagar styled as apparent in costumes and the treatment of body features and stances.

*Gitagovinda* of Jayadeva undoubtedly had an unusual musical appeal to the people in the society but since it was a Sanskrit composition it reminded more with the court, temple and the elite group like Brahmins. The introduction of the singing of *Gitagovinda* in the Jagannatha temple at Puri while highlighting its popularity also exposes its high classical order because there had been several attempts to replace Jayadev's *Gitagovinda* with *Abhinava Gitagovinda*, its discontinuance and reintroduction in the temple. This has a corollary with the attempts that had been made to identify Jagannatha with Krsna in paintings, the idea being to

make Jagannatha more popular through visual arts which could not be successful and was given up in later paintings. But in literature it continued. The cult of Jagannatha has always accepted the popular ideas, in preference to classical ones. The intention was to accept the best from the popular thoughts, arts and religion and try to assimilate those in the system. In the sphere of paintings, it was the Radha Krsna of the bhakti movement which dominated the entire scene from sixteenth and seventeenth century onwards and the theme of Jagannatha had to compromise with this (or accept Krsna theme for Jagannatha in many cases). In such a background the paintings of *Gitagovinda* which had the tinge of eroticism could not gain currency. But on the other hand such a sensuous poem with such erotic pictorial sequences would have elicited the greatest admiration and love of the people but would have restricted the growth of popular Jagannatha idea. Perhaps for this reason the pictures were not allowed to cross the limits of the palm leaf folia on to the *pata* or walls by the citrakaras. The superfluous dimension of the *Gitagovinda*, the prayers to *dasavatara* were only given adequate exposure. The "mythology of the incarnations of Visnu, the *avatara* scheme which by the twelfth century had become a conventional subject for kavyas... is utilised by Jayadeva to sanctify the erotic" and ironically used by the vested groups to popularise *Gitagovinda*. The Brahmins or the scribe of the higher caste order were not adept in *pata* and murals and the citrakaras were only patronaged to paint *dasavatara* and Krsna *lila* scenes of *Bhagabat* and not the erotic pictures of the *Gitagovinda*. The Brahmins who wanted to exploit this situation patronaged Jagannathism and remained satisfied with the promulgation of the *Gitagovinda* recitals inside the Jagannatha temple which were Greek and Latin to the common illiterate people and several stories were created that Jagannatha was fond of listening to the *Gitagovinda*.

## NOTES

1. Kapila Vatsyayan, "*Gitagovinda and its influences on Indian Art*", *Chavi-2*, P. 255.
2. According to a popular tradition Jayadeva had scribed the *Gitagovinda* on palm leaf. Once while he

was composing, he stumbled upon a couplet which did not satisfy his creative genius. He left the scribing and went to the river to have a bath. During his absence Lord Krishna himself came in the guise of Jayadeva and himself scribed the last line of the couplets – *dehi pada pallava mudaram*". But there is no mention of illustrating it by Jayadeva.

3. Kapila Vatsyayan, *Op. Cit.*, P. 254.
4. *Abhinava Gitagovinda* has a colophon dated to fifteenth century but it is difficult to ascertain whether this particular manuscript belongs to fifteenth century or is a copy of some other earlier manuscript which is not available.
5. Kedarnath Mahapatra – *Sri Jayadeva O Sri Gitagovinda*, Oriya, P. 109.
6. (a) *Dasavatara* : (from Matsya to Vamana) Size 40 x 17 Cm. (including border), colours – red (background), terreverde, chrome yellow and black, figures have been done inside the arches. Painted directly on board, no use of cloth, lacquered, find spot – not known, used as cover to paper manuscript (?) not known, date – not known.
- (b) *Dasavatara* : (from Parsurama to Kalki) Size 40 x 17 Cm. colours – red (background), terreverde, light green, indigo, chrome yellow and black, (three shades of green have been used) find spot-not known, date-not known, used as cover to paper manuscript (?) not known.
- (c) *Dasavatara* : Size – 43.5 x 3.5 cm. directly painted on woden board, not lacquered, colours – red (background), chrome yellow, ultramarine, terreverde and black no border, perforated, find spot – not known, date – not known, used as cover to palm leaf manuscripts – not known.
- (d) *Dasavatara* : Size – 43 x 3.8 cm. painted directly on board, colours – dull red, (background), indigo blue, light yellow, black, perforated in the middle, find spot not known, date – not known used as cover to palm leaf manuscript – not known.
- (e) *Dasavatara* : (From Matsya to Kalki) Size – 50 x 3.5 cm. colours – red, green, chrome yellow and black painted directly on board, not lacquered but perforated. In place of Buddha, Narayana is painted, but not Jagannatha, find spot – not known, date – not known, used as cover to palm leaf manuscripts not known.
7. Layden R. N., von., "*Ganjifa, the playing cards of India*", *Marg*, Vol. III, No. 4, 1949, PP. 36-55.

8. Haraprasad Shastri, "Notes on Vishnupur Circular Cards", Asiatic Society of Bengal, Vol. LXIV, 1895, Calcutta, P. 284.

9. Kedarnath Mahapatra, *Sri Jayadeva O Sri Gitagovinda*, Oriya - P. 181.

10. *Padmavati Carana Carana Cakravarti*

11. *She is her beauty dark shall look  
As long as clouds can be  
As gracious as the rain tinsel cloud  
Kissing the shining sky.*

xxx      xxx      xxx

*Shame, which had lingered in her down cast eyes*

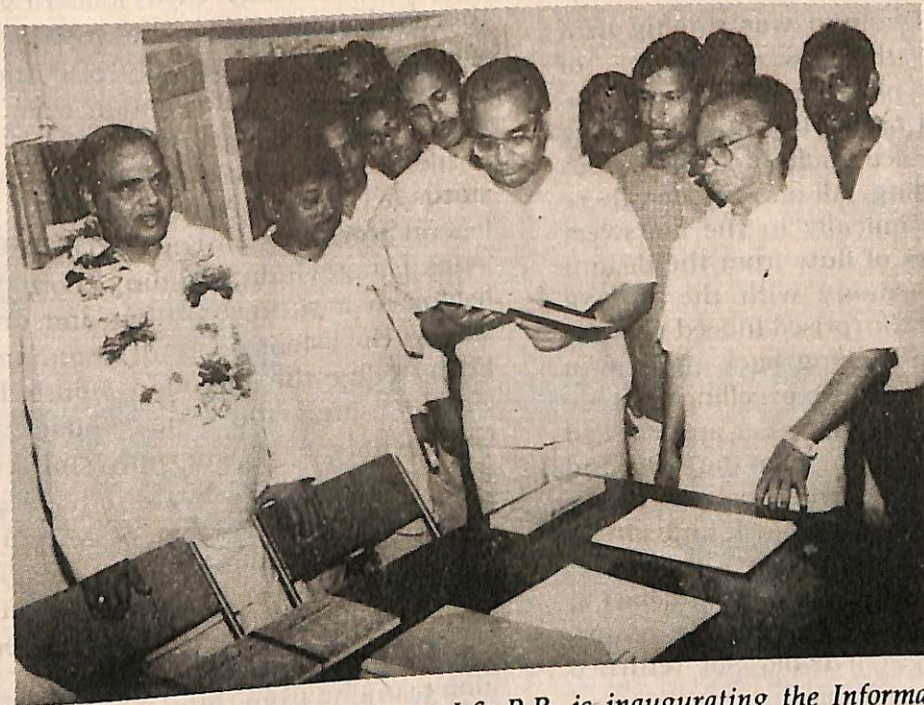
*Departed ashamed and like the mighty deep which*

*sees the moon and rises, all his life uprose to drink her beams.*

Arnold, Sir, Edwin, *The Indian Song of Songs*, London, 1875, P. 203.

12. The *Kokasastra* manuscripts from the Kastur-bhai Lalbhai collection, Ahmedabad dated to 17th / 18th centuries, (quoted by R. D. Dasagupta in *Eastern Indian Manuscript Paintings*, P. 92).

*Abhinaya Candrika* of Maheswara Mahapatra and the *Abhinaya Darpana* of Raja Jadunath Singh belonging to 18th/ 19th centuries (we do not agree with the date, it would probably be of 20th century considering the styles of the illustrations published in *Marg*) quoted by Sadasiva Ratha Sharma in *Marg*, Vol. XIII, No. 2, P. 20.



Shri Sarat Kumar Kar, Minister, I.& P.R. is inaugurating the Information Centre at Chahapada in Mahanga Block of Cuttack District on 9-4-1992. Shri K. K. Rath, Director, I. & P. R. and Shri R. N. Mishra, Collector, Cuttack were present in the function.

## SRI JAYADEV IN THE FOLK-LORE OF ORISSA

Nirupama Tripathy

A number of popular folk-lore are prevalent in Orissa on Jayadev out of which some are narrated below.

(a) Once an old woman was singing in a melodious voice the sweet verses of Gitagovinda while plucking brinjals in the thorny brinjal field at the last quarter of the night. Her sweet voice enchanted the senses and was most pleasing. All on a sudden there came floating rhythmically in the air sweet and charming notes of flute from the distant fields in perfect harmony with the singing voice of the woman. Surprised indeed was the old woman and on looking back she saw a lovely and lustourous youth excelling the blue clouds in colour and complexion and clothed in yellow apparel following her dancing and playing upon the flute rhythmically with the song. The sweet fragrance of musk and sandal paste filled the sorroundings. Who is the youth? The voice of the old woman was chocked in utter astonishment. The heavenly youth disappeared from sight. The old lady returned home with strange emotion.

In the morning the priests, on opening of the door of Shri Jagannath temple, observed with great wonder and sorrow the yellow apparel of Lord Jagannath stuck with thorns and reported the matter to the emperor Gajapati Prataprudra Dev. The emperor giving up food and drink surrendered himself to the Lord and begged for his compassion. At night Lord appeared before him in dream and told O' King, I can not control myself on the throne

the moment the sweet melody of Gitagovinda reaches to my ear. Being fascinated by the song of the old lady, I was following her in the thorny brinjal field. The royal councellors searched for the old lady and the Emperor received detailed information from her. Since that day singing of Gitagovinda was forbidden at public places and it was given the status of National Anthem in Utkal. There is a legend prevailing among the Oriyas that if one sings Gitagovinda standing, Lord Jagannath listens to it sitting position and one sings it sitting He listens to it in standing position. Even today the common house holders of Orissa sing the melodious verses of Gitagovinda every morning and evening in their prayer.

(b) It was the period of Muslim Rule in Kalinga. A Muslim young cavalier, while riding on the way, thought out of curiosity that the Hindu God Jagannath appears if one sings Gitagovinda. Thinking this, he rode along singing from Gitagovinda. His voice was very appealing. But where is Lord Jagannath? Naturally the young soldier thought that Lord did not appear before him perhaps because he was a man of different community. Suddenly there came floting through the air and sweet and thrilling notes of flute. It seemed as if the flute player went running after him keeping face with the speed of the horse. The youth was spell bound and looked around but could see none. He again sang Gitagovinda. What a wonder? The charming flute notes came

again through the air. The Muslim youth stepped down and kneeling down, offered his sincere and devotional reverence to that Invisible power.

(c) A cobbler used to sharpen his tools for cutting leather on a piece of polished stone in his foot wear shop. He as a very pious man and a great devotee of Lord Jagannath. While working, he was chanting in a sweet voice the verses of Gitagovinda. A Brahmin having gone to the cobbler's shop for a pair of shoe, observed the sharpening stone to be a beautiful 'salagram' bearing the symbol of 'Chakra' on it. Shocked at the shameful disregard of the 'Salagram', the Brahmin took it away from the Cobbler and worshipped it at his home. But at night the Lord appeared in dream and told the Brahmin, O' Brahmin, give back my 'Salagram' to the cobbler. I am

always fascinated by the cobbler's melodious recital of Gitagovinda. On receipt of the divine command in dream, the Brahmin returned to the cobbler with the sacred Salagram worthy to be worshipped in the temple. Thereafter the cobbler installed the Salagram at his cottage and while worshipping it daily he was chanting sweetly to the Lord, the Gitagovindam.

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—S. Sharma

*Jayadev*

—P. C. Tripathy

*Qrs. 2 RA-11/S, D. S. Flat,  
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Bhubaneswar.*



*Shri Biju Patnaik, Chief Minister, Orissa is inaugurating the Women's Cycle Expedition at Bhubaneswar on 29-3-1992.*

## SONGS OF KRISHNA

( A selection of songs from GITA GOVINDA )

*Subas Pani*

**G**ita Govinda is a composition of twenty four songs and seventy two slokas. It has a clear dramatic structure and presents the love story of Radha and Krishna.

Of the songs, three consist of words spoken by Krishna one to himself, the rest two to Radha.

In song seven, Krishna in a repentant mood, remembers how Radha, in angered annoyance had left him and bemoans his fate. In song nineteen Krishna supplicates Radha to discard her anger and unite with him to relieve his sufferings of long separation. In song twenty three Krishna entreats Radha to join him in myriad modes of amorous love-play.

No translation can really capture the magic of the music and mood of Jayadeva's lyrics and specially in a non-Indian language which simply does not provide for the subtle nuances of emotions, the rich sensuousness of the sounds and the meaning, and above all, the under current of devotional feeling ingrained in Jayadeva's unique creation. However, the other translations by the European authors are so far removed from the true spirit of the original that this author was inspired to make an attempt to rediscover Gita Govinda, particularly in the light of Orissa's rich cultural heritage. This translation is part of that effort. Most of the translations were completed at Puri where the author worked for a period and the translations are offered at the lotus feet of Lord Jagannatha as were the original by Jayadeva.

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**SONG - SEVEN**  
( To be sung in Raga Gujjari )

*I moved with a bevy of young maids  
Encircled by them all around .  
Thus finding me , Radha was angered,  
Greatly afraid of the Gopi maids ,  
I could not deny my wanton ways  
No word had I for my evil deeds !  
O cursed fate, on my neglect  
Radha left me angered , annoyed and hurt.    /1/*

*What shall she do and what shall she say  
Suffering pangs of long separation !  
What use are riches ?  
What shall I do with men ?  
What joy is left at home !  
(when she is not with me)                            /2/*

*I brood on Radha's enraged face,  
When her arched eyes  
Filled with love's assumed anger  
Flutter like petals of a red lotus  
With bees excited , hovering around .            /3/*

She is ever in my heart  
 And so with her in love play am I engaged ,  
 In my thoughts , day and night .  
 Still why do I look for her in these forests ?  
 Why do I, for her, cry aloud ?                    14/

My dear tender bodied love,  
 Your heart , filled with envy  
 Has wasted you further (as I surmise) .  
 I do not know where you have gone .  
 Hence I am not able to offer you  
 My humble supplication.                                15/

I still see you before my eyes .  
 You come and go but do not give what I desire,  
 Why do you not, as in times before ,  
 Hold me in your tender bashful embrace !            16/

Forgive me now and hereafter, I promise ,  
 Shall I never do this to you again !  
 Grant me now a glimpse of your beautiful face  
 For I by the God of love am long tormented.    17/

Jayadeva thus describes with deep humility  
 This song of Hari's great love !  
 Jayadeva , who bright as the moon  
 Arising from the beautiful sea  
 In Kenduvilwa was born .                                18/

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## SONG - NINETEEN

( To be sung in raga Deshibaradi )

Speak but a few words, oh dear !  
 That your teeth, bright as the moonlight  
 May dispel the immense darkness of fear ( in my heart ).  
 Part your ruby lips a little, dear love,  
 That your sweet face, beautiful as the full moon  
 May give great joy to my pining eyes  
 And they, like the night-bird Chakora may rejoice .  
 Dear, pretty one, cast off your causeless anger,  
 I burn every instant, in the fires of passionate desire,  
 From your lotus face let me drink the sweet nectar !    /1/

If truly with me you are annoyed,  
 Oh my pretty toothed beauty ;  
 Do hit me with arrows from your angered eyes  
 Shackle me tight with your tender arms  
 Wound me with your (passionate ) bites  
 Do anything else that gives you pleasure.    /2/

You are my jewel, you are my life,  
 You are the precious pearl in my sea ;  
 Have mercy ! I plead with you again and again,  
 For my heart , with great care,  
 Your kindness will ever treasure .    /3/

Oh slender waisted one !  
 Your eyes, pretty as the tender blue lilies,  
 Take on the form of a flaming red lotus,  
 If with the Love-God's flower-arrows,  
 You could paint your eye-brows,  
 They would bear Krishna's true likeness. /4/

Let a necklace of precious gems  
 Resting on your full, pitcher like breasts  
 Adorn the expanse of your beautiful chest.  
 Let the pretty girdle spread  
 Over the region of your dense thighs.  
 Let this the Love God's decree herald ! /5/

Your lower limbs, the play field for amorous games,  
 These do put to shame  
 The beauty of land-lotus blooms.  
 These do my heart greatly please.  
 Oh my love, who always speak words soft and smooth !  
 Permit me to paint your two pretty feet,  
 Let me, with red alaktaka, make them bright. /6/

Give me your noble feet, soft as tender leaves  
 That these may my head adorn  
 To dispel the venom of Love God's weapons.  
 I burn in desires, fiercely passionate ;  
 Quench the fires of my delirious spirit ! /7/

Thus he spoke many sweet , flattering words to Radha .  
 He did , Krishna, the enemy of the demon Mura,  
 Glory be to these songs that poet Jayadeva presents  
 He who his love Padmavati does greatly please /8/

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### SONG - TWENTYTHREE

( To be sung in Raga Ramakeri )

Place your pretty lotus feet on the bed of new leaves ,  
 O dear desirable one !  
 Let these pretty leaves be put to shame  
 In the presence of your most beautiful tender feet.  
 Oh Radhike, for a moment now, you enjoy  
 Narayana, he who seeks refuge in your love . /1/

Oh Radha come still closer to me ;  
 Be kind to me for an instant .  
 On this bed of tender leaves place your feet .  
 These will I hold in my lotus hands .  
 These in beauty do surpass your pretty golden anklets. /2/

Like the nectar dripping from the moon's face ,  
 Let propitious speech flow from your sweet lips ;  
 Let me gently remove your blouse  
 That restrains your ample breasts ,  
 Causing them great pain as acute as love's separation. /3/

Aroused by ardent desire of tight embrace  
 By the dear one who is so difficult to obtain ,  
 These your pitcher like breasts you place on my chest  
 And suck away from me the heat of ardent desires. 14/

Having given away my heart to you  
 My body smoulders in the fears of long separation ,  
 Deprived of the joys of amorous union .  
 Give me the nectar from your lips , O considerate one !  
 And let your slave who is almost dead, live again . 15/

My ears, filled with cooing of cuckoos ,is quite miserable ;  
 Curtail their deep sorrow, O pretty moon face !  
 Let flow from your throat some dulcet notes ,  
 That are more pleasant than your noisy jewelled anklets. 16/

Angry with me without a cause  
 These eyes of yours are quite forlorn .  
 Do not be shy and close them now ;  
 Rather let our eyes meet each other  
 And discard the pain of your ardent desire. 17/

These words that Jayadeva rendered ,  
 To describe in verse after verse  
 The amorous love play of Madhu's foe ;  
 Let those who take pleasure  
 In things of beauty find happiness  
 In the joyous feelings of the lover's union . 18/



Palmleaf Manuscripts with Pictorial Representation of Jayadev's Gitagovinda  
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