

The Gitagovinda in the History of Shree Jagannath Temple

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The *Gitagovinda* of *Jayadeva*, divinely adorned and devotionally oriented, acquires a unique place among the famous scriptures of the world. As a sublime and spontaneous display of devotional romantic poetry centring around love episodes of *Radha* and *Krsna*, it was the first of its kind to be included in the ritual service of Lord Jagannath as an essential component of worship. Besides its scholastic value, its sweet flow and the intensely musical verses have attracted the attention and spontaneous regard of millions of people through centuries. The singing of the *Gitagovinda* alongwith the accompaniment of music and lovely dance of the *devadasi* in the Srimandira was the most fascinating daily service of Lord Jagannath, which had attracted many devotees from all parts of India.

In the absence of authentic historical evidence, it is difficult to say whether there already existed specific arrangements for ceremonious worship of Lord Jagannath by the devadasis before the inauguration of the present temple or was introduced thereafter. The practice of temple dances was there in Orissa during the time of *Somavamshi* kings as well.

It is ascertained from the *Madala Panji* (temple chronicle) that as introduced by the

Ganga emperor Ananga Bhimadeva-II (1211 A.D. - 1228 A.D), the rituals and services of Lord Jagannath were performed by a number of functionaries (*sevakas*). Their duties, rights and responsibilities had been codified. The *sevakas* belonged to different castes and were all more or less equal in importance in relation to Lord Jagannath. They were inter-dependent and were mutually connected by a vast network of rituals and services. As the worship of the lord was conducted by 36 different communities, it was termed as *Chhatisa niyoga*. This *niyoga* or collective service comprised of three classes or divisions. These were :

- (i) *Pratihari Niyoga*
- (ii) *Suara and Mahasuar Niyoga* and
- (iii) *Bhitarachhu Niyoga*

It was the responsibility of the representative of a *niyoga* to supervise the conduct of worship of Lord Jagannath. The *Gajapati* as the head of the *niyoga* had the right to inflict suitable punishment if any *sevak* neglected in his duties. For centuries, in spite of many national and political calamities, this mode of worship to the Lord has been continuing for generations. Orissa came under the Mughal rule which continued till 1751 A.D. i.e. till the beginning of

Marhatta rule. During the Muslim rule, the temple of Lord Jagannath was subjected to many assaults. As a result, the Deities had to be carried many a times for safe to dense forests and often buried underground for protection from the Muslim intruders a number of times. Needless to say that during these days of external attacks, the usual ritualistic services were disturbed. But, the Deities were repeatedly restored. After the Marathas took over, no deviation from the specified mode of service to the Lord has ever come to notice.

In 1751 A.D. the Marhattas occupied Orissa including Puri, the abode of Lord Jagannath. They appointed officials to supervise the day to day conduct of worship of Lord Jagannath. In 1803 after Orissa came under the British rule, an English officer Mr. C.Grom prepared a report on the rituals of service to Lord Jagannath in Srimandira basing it on the practice then in vogue. This report speaks of 36 distinct units of service with 250 persons engaged in day to day conduct of worship to the Lord. In this list of elaborate rituals of service, mention has been made of recital of the Gitagovinda before the sanctum of Lord Jagannath accompanied by the dance of devadasi (unmarried young girls dedicated and married to the Lord). For this, many artistes adept in the art of music and dance had been appointed. They were treated as employees of the State and were granted all rights and privileges meant for royal officers. This practice has started from the time of Emperor Chodaganga Deva.

The service of singing of the Gitagovinda to the accompaniment of the dance of the devadasi has been duly recognised as an indispensable phase of worship codified in the 'Record of Rights'. The Gitagovinda was sung

every evening in the inner shrine called *Jaya-Vijaya Dvara* (guarded on both sides by images of celestial guards Jaya and Vijaya).

After nocturnal offering of *arati*, Lord Jagannath, the Lord of Universe, puts on the most attractive *Badasinghara Vesa* gorgeously attained in costly apparel and decorated lavishly with flowers and garlands. Then, the Gitagovinda was sung with a devadasi dancing before the Lord. Thereafter the deities are covered with silken scarfs which are known as Gitagovinda *khandua* (the *sevaka* rendering this service is known as the *Changuda Mekap*). The devadasis are named *maharis* and their dance is called mahari-dance or *rahasa*. In course of time, the mahari dance has evolved into Odisi dance.

According to the Madala Panji, the Ganga emperor Narasingha Deva II (1278 A.D. - 1307 A.D) better known in the history as the poet Narasingha Dev had for the first time introduced singing of the Gitagovinda in the service of Lord Jagannath. "*E uttaru kavi Narasingha Deva raja hoile, Gitagovinda siloukale.*" (Madala Panji, Prachi Edition, page.36)

But, at the same time, it has also been recorded in the Madala Panji that emperor Kamarnava Deva (1146 A.D. - 1156 A.D.) better known in historical accounts as *Ekajata Deva*, the eldest son of Chodaganga Deva, the founder of the Ganga empire, did not touch even a drop of water without hearing the Gitagovinda. It, therefore, goes without saying that the Gitagovinda had been composed much earlier than the reign of Narasingha Deva II and had already earned royal attention and patronage. Had it not been so, the recitation of the Gitagovinda before Kamarnava Deva would have been out of question. It is quite apparent that the

Gitagovinda had already acquired a conspicuous place in the ritual service of Srimandira, but for some reason or other, this practice was discontinued and was revived again by Narasingha Deva II.

After 'Sri Jagannath Temple Act' was passed by the Government of Orissa in 1956, the ritual services were brought into the zone of legal jurisdiction. According to the provision of the Act, there are 119 services instituted and they are recorded on hereditary basis in the 'Records of Rights'. Before the enforcement of 'Sri Jagannath Temple Act-1956' hereditary rights of seva (service) used to be recorded in the *Chhamu Chitau*. The hereditary rights of seva are :

(1) Gajapati Maharaja, (2) Parichha or Rajaguru, (3) Chhatisa Niyoga Nayak Seva (4) Pattayosi Mahapatra Seva, (5) Bhitarchhu, (6) Talichha (7) Mudrahasta, (8) Deula Purohita, (9) Pujapanda, (10) Badapanda, (11) Pasupalaka or Puspalka Seva, (12) Mudra, (13) Khuntia, (14) Bhandara Mekap Seva, (15) Palia Mekap Seva, (16) Akhanda Mekapa Seva, (17) Changada Mekapa Seva, (18) Khata Seja Mekapa Seva, (19) Pratihari Seva, (20) Daita Seva, (21) Pati Mahapatra Seva, (22) Patribadu Seva, (23) Garabadu Seva, (24) Suarabadu, (25) Khuri Nahaka, (26) Mukha Pakhala Sevaka, (27) Ghatuari, (28) Gochhikara Seva, (29) Suna Gosvami Seva, (30) Muduli Seva, (31) Alati Balita Seva, (32) Purana Panda, (33) Datta Mahapatra Seva, (34) Lugadhua and Panikunda Seva, (35) Ballabha Yoganias Seva, (36) Bimana Badu Seva, (37) Anasara Suddhasuara and Suddhasuara, (38) Hadap Nayak (39) Bidia Yoganias, (40) Khatuli Sevaka, (41) Asthana Pratihari, (42) Kothabhoga Yoganias (43) Pradhani, (44) Paika, (45) Lenka Sevaka,

(46) Suar Niyoga Nayak Seva, (47) Suara Niyoga and Mahasuara, (48) Jagia Mahasuara or Rosa Amina, (49) Badu Suara Seva, (50) Panti Badu, (51) Amalutodali Purakharadi, (52) Tolabadu (53) Rosapaika (54) Bahara Deuli Suara, (55) Bahara Deula Yoganias, (56) Rosadho Pakhalia, (57) Handi Yoganias and Tolabadu Seva, (58) Biribata Samartha Seva, (59) Kotha Bhoga Pania, (60) Panikipata, (61) Nikapa or Gandhana Nikapa Seva, (62) Biribuhia, (63) Daudibata, (64) Chunara Garuda Sevaka, (65) Sabata Niyoga, (66) Paniapata, (67) Mandani Seva, (68) Chaka Apsara Sevaka, (69) Mulia Suansia, (70) Binakara Seva, (71) Darpania or Bairakhia, (72) Kotha Suansia, (73) Mahabhoi, (74) Gitagovinda Sevaka, (75) Bhitaraagani Devadasi, (76) Samprada Niyoga, (77) Dayanamali, (78) Madeli, (79) Prasadabadu, (80) Badu Mahapatra (81) Tatura, (82) Patarabandha, (83) Chhatara Niyoga Seva, (84) Kahalia, (85) Sankhua, (86) Parvayatra Yoganias, (87) Chitrakara, (88) Rupakara, (89) Bania Sevaka, (90) Tamara Bisoi, (91) Karatia, (92) Benta Bindha Paika, (93) Patara Bisoi, (94) Kalabethia, (95) Daraji Seva, (96) Kumbhara Bisoi, (97) Ratha Bhoi, (98) Malachula Seva, (99) Banua, (100) Chakra Dihudia, (101) Ojha Maharana Seva, (102) Ghanta Seva, (103) Ghantua, (104) Rathadakua, (105) Badhei Sevaka, (106) Baidya, (107) Amunia Chhatara, (108) Chhamu Dihudi, (109) Chapa Behera, (110) Chapa Dalai, (111) Mapasaita Karana or Mahaprasastha Seva, (112) Tadau Karana, Bhandara Karana, Changada Karana, (113) Deula Karana, (114) Bethi Karana, (115) Kotha Karana, (116) Charcha Karana, (117) Dayanapatri, (118) Chaula Bachha Karana, (119) Matha and Byaktigata Seva.

Among the sevas and the sevakas mentioned above, the Gitagovinda seva (Sl. No. 74), Devadasi Seva (Sl. No.75) and Samprada Niyoga (Sl. No.76) can be taken note of for further discussions :-

1. The Gitagovinda Seva :

The functionaries engaged in this service are known as the Sadhibandha Sevaka. They sing the Gitagovinda daily close to the inner shrine at the time of *Chandanalagi* (smearing the deities with sandal paste).

2.Devadasi Seva (Bhitara Gaani) :

The devadasi used to sing the Gitagovinda and perform dance at different times of the day. Besides, she used to sing and dance at the time of Baladhupa (first morning offering of food to the deities) every morning in the month of *Kartika*. She used to attend the *chandanayatra* of the Lord which continued for 42 days, singing and dancing in the *chapa* (rowing boats) for 21 days. In addition to this, the devadasi used to sing and dance at *Rukmini vivah* (marriage of Rukmini Devi), at the temple of *Laksmi*, on the day of *Niladri Vije* while accompanying *Laksmi* to *bheta mandapa*. She also used to attend to 16 phases of worship of *Bimala* in the month of *Asvina* and also join the ritual procession. The devadasis were *Sadhibandha sevikas*, which indicates their superior rank of service to the Lord. According to the prevalent rules of the temple, they were forbidden either to marry or indulge in sexual activities. But they could adopt a daughter of a touchable caste, who could be enlisted as a Sadhibandha Sevika after she was trained adequately in music and dance. At the time of any inconvenience, such as the monthly periods the Samprada Niyoga is to manage the service assigned to the Devadasi.

3. Samprada Niyoga :

The *Samprada Niyoga* is to sing and dance at the time of first morning offering of food and sandal paste daily. During the Chandana Yatra, they dance on the chapa (rowing boats) and in *Bahuda*, Rukmini marriage. At jagmohan they used to sing and dance.

Emperor Bhanu Deva II of Ganga dynasty (1306/1307 A.D.-1328 A.D.) ruled the country in the name of *Purusottam Jagannatha* and hence, he was termed in history as Purusottama Deva. According to the copper plate inscription of the *Punjabi Matha* in Puri, he was a devotee of *Govinda* and *Sripati*. He attempted to compose another Gitagovinda following the original one and introduce it in the daily worship of srimandira. He had to face strong opposition by the sevakas engaged in temple service. This was said to be the royal edition of the Gitagovinda. Some verses of this royal edition of the Gitagovinda found place in the copies of the original Gitagovinda which are called the interpolated verses of the Gitagovinda. Kaviraj Narayan Dasa, the famous Oriya commentator has not furnished in his *Sarvangasundari Tika* the explanatory notes on these interpolated verses.

During the reign of Gajapati emperor Purusottam Deva (1467-1497 A.D.) of Surya dynasty, Kavichandra Ray Dibakar Misra had composed *Abhinava* Gitagovinda in the name of Purusottam Deva in imitation of the original Gitagovinda. The Gajapati included the Abhinava Gitagovinda in the daily ritual service of Lord Jagannath and withdrew the Gitagovinda of Jayadeva. The priests were opposed to it but they could not raise their voice in fear of the Gajapati. After Purusottam Deva, his son Prataprudra Deva (1497-1540 A.D.) ascended the throne. In the

Vaisnava Lilamrta, Madhava Patnaik has described this episode in a very interesting manner, as described earlier.

The commands of Gajapati emperor Prataprudra Deva embodied in the inscription are engraved on the temple wall in old Oriya script and style as follows :

"Vira sri gajapati gaudesvara navakoti karnata kalavargesvara birabara sri Prataprudra maharajankara samsta 4 anka srahi kakada su 10 budhabare abadharita agyan pramane Bada thakuranka sri Gitagovinda thakuranka bhogabele e nata hoiba. Sanjhadhupa Sarilatharu e nata hoiba. Badathakura samparada Kapilesvara thakuranka bandha nachunimane puruna samparada telengi samparada emane savihen badathakuranka Gitagovindahun ana gita na sikhibe. Ana gita na gaibe ana gita hoi paramesvaranka chhamure na haba. E nata bitarake Vaisnava gaana charijana achhanti, emane Gitagovinda gitahi gaibe. Ehankatharu asiksita mane ekasvarare suni Gitagovinda gitahin sikhibe. Ana gita na sikhibe. Eha je pariksa ana gita nata karaile jani se Jagannathanka droha karai"- (Journal of Asiatic Society of Bengal -Vol. LXII, 1893, pp 96-97, quoted in Sri Jayadeva O Sri Gitagovinda, pp 89.

The meaning of the above inscription is as follows :

1. At the time of every offering of Bhoga, and from evening worship till the Badasinghara at night, only the Gitagovinda is to be recited accompanied by dance before the Lords.
2. The followers of Lord Balabhadra, the permanent dancing girls engaged by king Kapilesvar Deva, the old followers shall not learn or sing anything other than the Gitagovinda, and at the time of dance before the sanctum sanctorum of Lord Jagannath, no song other than the Gitagovinda would be sung.

3. Besides these four units of singers and dancers, four *Vaisnava* singers specially appointed would only sing the Gitagovinda. They shall train the illiterate devotees to sing the Gitagovinda only and no other scripture.

4. Any sevak who disobeys this and allows singing from any scripture other than the Gitagovinda or permit with any other song to accompany a dance shall be treated as a sinner against Lord Jagannath.

This announcement dates back to the 10th day of the lunar fortnight of the month of *Kakada* in the 4th regnal year of Gajapati emperor Prataprudra Deva which was a Wednesday. According to astrological calculation this was the 10th day of the lunar fortnight of *Asadha* that is the 6th July, 1500 A.D. It was the day of celebration of Bahudayatra of Lord Jagannath.

This stone inscription may be attributed to the following causes :

1. Some men of higher rank engaged in the daily service of the Gitagovinda or some learned pandits or revered saints might have attempted to substitute the Gitagovinda with their own writings. Such an attempt must have caused great provocation to the sevak community who might have revolted to safeguard the sacred tradition of the srimandira service. This might be the reason of issue of royal commands by the Gajapati emperor Prataprudra Deva during his reign.
2. It is also possible that the singing of the Gitagovinda of Jayadeva which had been in vogue for generations was discontinued for some reason or other in worship of Lord Jagannath and the inscription was meant for reintroducing the same. The fact that such reintroduction was made in 1500 AD makes it clear that it was not due to Sri Chaitanya's advent in Orissa. A set of historians

presumed earlier that revival of Vaishnavism and popularity of Gita Govinda after Sri Chaitanya's visit compelled Shri Pratap Rudra Dev to issue the royal edict. There cannot be a worse distortion of history than the concept that Radha was introduced to Orissa by Sri Chaitanya.

3. The withdrawal of the Gitagovinda of Jayadeva for sometime and introduction of the Abhinava Gitagovinda had caused a lot of dissatisfaction in the temple. In order that such adventures should not be repeated, the stone inscription was issued.

4. There is a fascinating legend prevalent in Orissa regarding this incident. It is said that the palm leaf scripture of the Gitagovinda by Jayadeva and the Abhinava Gitagovinda by the king were placed in the sanctum of Lord Jagannatha and the door of the shrine was bolted. The next morning on reopening the door, it was found that the Gitagovinda of Jayadeva was on the throne whereas the Abhinava Gitagovinda had fallen off. The pride of the king was thus curbed and while singing the glory of the Gitagovinda of Jayadeva, he reintroduced it in the daily service of the Lord. This legend finds place in the book Vaisnava Lilamrta by Madhava Patnaik.

The above discourses bear ample testimony to the fact that in the history of Srimandira no deviation whatsoever from the established traditional rituals has been recorded. The sevak community did not meekly submit to nor did blindly accept out of fear any arbitration of the Gajapati emperor if that was not in conformity with the age-old convention of Srimandira

The poet Madhava Patnaik, in the Vaisnava Lilamrta, has given some personal indications at the beginning of his work from which it is learnt that he had completed the book in 1535-36 A.D.

i.e. during the 48th regnal year of Gajapati emperor Prataprudra Deva. From this scripture it is known that he had the privilege of associating himself with Srīchaitanya. It was in Puri that in 1533 A.D. Srīchaitanya breathed his last. During long 18 years of his stay in Puri, Madhava Patnaik had become a favourite of Srīchaitanya Deva.

The Vaisnava Lilamrta contains nine chapters only. In these chapters he has mentioned the names of many holymen, saints and kings not only of his own time but also of an earlier period. Among them appear saints like Sridhar Svami, Madhavendra Puri, Isvar Puri, Raghavendra Puri, Kabir, Guru Nanak and kings like Chodaganga Deva (1078-1147 A.D.), Kamarnava Deva (1147-1168 A.D.), Bhima Deva (1211-1238 A.D.), Bhanu Deva (1352-1378 A.D.), Kapilendra Deva (1435-1467 A.D.), Purosottam Deva (1467-1497 A.D.) and Prataprudra Deva (1497-1535 A.D.).

It is learnt from the scripture the *Prapannamrta* (Chapters 35 and 36) written by Anantacharya that Chodaganga Deva had introduced *nama sankirtana* (singing of God's name) in Srimandira. Ramanuja had transformed him from '*Parama Mahesvara*' (great devotee of Siva) to '*Parama Vaisnava*' (great devotee of Visnu) as depicted in Korny copper plate of Chodaganga (vide JAHRS-vol-IV, p-113). After Chodaganga, his eldest son Kamarnava Deva ascended the throne as recorded by the poet Madhava Patnaik in his scripture. It is learnt from the Madala Panji that Kamarnava Deva did not take a morsel of food or a drop of water without listening first to the sacred verses of the Gitagovinda (Madala Panji, Prachi Edition, 1940, p-36).

The Vaisnava Lilamrta of the poet Madhava Patnaik records that the devadasi dance

was already in vogue in Srimandira which was further developed in the reign of Kamarnava Deva. The Devadasi dance has been mentioned as Rahasa dance.

*"Nachuni mahari jogaila,
Nata hoila hari lila.
Maharimane nrtya kale,
Rahasa nrtya e boile."*

(Vaisnava Lilamrta, Ch.-II)

The tradition of Rahasa dance and nama sankirtana had its beginning since the reign of Chodaganga Deva. It is said that Chodaganga Deva celebrated the coronation of his son Kamarnava Deva on the day of inauguration of the inner chamber of Srimandira. Ananga Bhimadeva, described as Bhimadeva in the book started the Gitagovinda seva.

*"Gitagovinda nata sabha,
Mandire pratyaha hoila.
Raja se seva bhiaila,
Kenduli sadhi jogaila.
Sri Gitagovinda rasa e
Srijagannathara priya e.
Boli kalaka e bhiana
Bhagate hele tosamana.
Gitagovinda nata puna
Nata mandira kala bhiana.
Rahasa nrtyara nimitta
Gitagovinda kale nrtya.
Bhimadevara e kirati
Kale se gala kirti thapi."*

(Vaisnava Lilamrta, Ch.-II)

Meaning:- Gitagovinda dance and music as a Seva got performed daily in the temple. The king introduced this Seva and provided *Kenduli saree* to the Lord. This Seva was very dear to Lord Jagannath. A dance hall (*Nata Mandir*) was

constructed by the king for the performance of Gitagovinda music and dance. Gitagovinda dance was introduced as *Rahasa Nrtya*. Introduction of this Seva and construction of *Nata Mandir* made *Bhima Deva*, a name to remember for ages.

It has been mentioned in the Vaisnava Lilamrta that before the coronation of *Bhima Deva*, *Jayadeva* had passed away at Puri. *Bhima Deva* of the Vaisnava Lilamrta may be either emperor *Aniyanka Bhima Deva* (1190-1198 A.D.) or *Ananga Bhima Deva* of Ganga dynasty, who ruled from 1211-1238 A.D. The possibility of his being the earlier *Anyanka Bhimadeva* (1190-1198 A.D.) is more because *Chand Bardai* of the durbar of *Prithviraj Chowhan* of Delhi had mentioned about *Jayadeva* and *Gitagovinda* in his book *Prthviraj Rasa* much before 1192 A.D., the year of death of *Prithiviraj* and fall of the last Hindu king of Delhi.

According to the Vaisnava Lilamrta, *Bhima Deva*, at the request of the *Sevakas*, had built the *Natamandira* for recital of the *Gitagovinda*. Of course it was about three centuries after the introduction of the *Gitagovinda* in the temple worship that the poet *Madhava Patnaik* composed the Vaisnava Lilamrta. If it is taken that *Jayadeva* was living at that time, he must have received royal recognition and patronage. In the words of *Madhava Patnaik* :

*"Vipra se Jayadeve nama
Ksetrabaraku agamana.
Kenduli sasana ta grama
Prachi nadire tate puna.
Niali Madhava samipe
Bhagati kala nana rupe.
Sastra purane vichaksna
Kavitva marge tara mana.
Gita se rachivi boila
Ksetravaraku mana dela."*

Sri Jagannathara samipe
Suddha satvika mati bhave."
 (Vaisnava Lilamrta, Ch. - II)

Meaning:- Jayadeva, a Brahmin by caste, came to Puri (Sriksetra). He belonged to Kenduli Sasana on the bank of the river Prachi. He worshipped Madhava at Niali. He was a very talented person in the scripture and took to writing poetry. He wrote the Gitagovinda at Sriksetra in the temple of Lord Jagannath. While writing about the life of Jayadeva, he has mentioned about the composition of the Gitagovinda in Srimandira in front of Lord Jagannath. Madhav Patnaik has gone on to further describe as follows:-

Padmavati was adept in Rahasa dance and was dancing to the sweet and immortal verses of the Gitagovinda. The melodious recital of the verses of the Gitagovinda through the voice of Jayadeva accompanied by the elegant dance of Padmavati fascinated the hearts and soul of the devotees. As a result of this, singing of the Gitagovinda and display of this dance were codified by the then king in the daily ritual services of Srimandira.

It is a custom to cover the body of the Lord at the time of the Badasinghara with a scarf containing the verses of the Gitagovinda woven into it. These scarfs or sarees were brought especially from the weavers of Kenduli on the Prachi river. Now these sarees are made in a village Nuapatna in Tigiria Block of Cuttack district. This seva has been continuing since then

in the services of Lord Jagannath. After calling of the identified neem tree for *navakalevara* of three deities, the logs are usually brought to the temple of Jagannath by covering them with the Gitagovinda *khandua* through huge man-drawn carts. The clothes prepared by the weavers of Kenduli called Kenduli saree was very famous at that time according to the scripture *Kanchanalata* of the 17th century A.D.

"Sahaje dvija nandini tejodhama kanaka kanti
Kala Kenduli sadhi bhidi pindhichhi motidanti"

The poet Bhupati Pandit of 17th century A.D. had composed the scripture *Prema Panchamrta* dedicated to Lord Krsna. It has been calculated that this scripture was completed by 29th January, 1694 wherein there has been a mention of the dance of Devadasis accompanied by singing of the Gitagovinda.

"Sri Jayadeva kavikrta
Gayani gaile basanta.
Bina mrdanga tala nade
Nachuni nachanti anande.
E rupe sanamana kari
Ta pachhe karana pachari."

(*Prema Panchamrta*, Ch III, Prachi Edition, p. 94)

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The Philosophy of the Gitagovinda

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God is the Chidatma and the Absolute Consciousness, whose mysterious existence can be conceived at heart by the acquisition of *Brahmajnana* through *vedantic* meditation. *Brahmajnana* is the source of wisdom and consciousness. The *Mahayogi* knows, our inner feeling is the cosmic power or *Brahma* and is also the ultimate reality. He is also the protector of His creation, the *Dharma*. He is the stainless one, shining in peerless light and appearing in soul-bewitching wondrous form. He is known as *Govinda*. The collection of sweet and musical *slokas* dedicated to Him is the *Gitagovinda*.

The scripture *Gitagovinda* of Jayadeva centres around the conjoined love episode of *Radha* and *Krsna*. According to Shri Rama Krishna Paramahansa, "As a devotee cannot live without God, so also God cannot live without His devotee. The devotee becomes the sweetness and the God its enjoyer. The devotee becomes the lotus and God, the bee. It is also the God-head that has become all these in order to enjoy its own Bliss. That is the significance of the episode of *Radha* and *Krsna*". According to one school of *Vaisnava* religion, the supreme God Himself became *Radha* and *Krsna* to enjoy the bliss of mutual union.

At the beginning of the scripture of the *Gitagovinda*, it is described in the very first sloka that due to all-pervading darkness in the dense forest caused by clouds, *Krsna*, the child, was

afraid and so *Nanda* asked *Radha* to lead the kid home, but *Radha* on her way indulged in secret blissful union with *Madhava*, her beloved, in the groves on the bank of the river *Yamuna*.

Due to excess of *tama* (darkness), *jiva* forgets God and there is not the slightest trace of yearning in his heart for God-realisation. The creator is at a loss to observe this spiritual degeneration in His creation. Though a part and parcel of the Supreme Self, *Jiva* forgets his inner self coming under the shell of world-bewitching *maya* or illusion which envelops him in complete darkness. The *jiva* can dispel this darkness of ignorance by kindling at heart the spirit of *Radha*, the pleasing consort of *Madhava*, by spiritual discipline at the dictates of conscience and enjoy the bliss of communion with the Supreme Self on the bank of the river *Yamuna* at *Vrindavana*.

Devotion with dedication is the main weapon to cut all the fetters that bind the *Jiva* to worldliness. The sages of the past have recorded eight shackles which obstruct the way to the realisation of God.

*"Ghrna, sankha, bhayam, lajja, jugupsa cheti panchami,
Kulam silam cha manam cha astu pasah prakritih"*

(*Bhairava Yamala* quoted in *Yogi Guru* - P. 168)

The eight shackles are hatred, apprehensions, fear, shame, *jugupsa*, high caste, rank and fame. These are brutal by nature and bind the human soul.

"Aetairbadha pasuh prokto

Mukta etah sadasivah"

(*Bhairava Yamala quoted in Yogi Guru, P. 169*)

Knowledge based on spiritual consciousness is not achieved easily, but it is the outcome of God's grace to be obtained through yogic austerities. Attachment to false and transient objects of the world delude mankind life after life leading to ignorance.

*"Janmantara sata vasta mithya samsara vasana
Sa chirabhyasa yogena vina na ksayate kvachit"*

(*Muktikopanisad - 2 -15, quoted in Yogiguru, Page 169*)

Futile is the human birth without the awakening of spiritual consciousness. So in order to obtain divine knowledge based on spiritual standards, the mind has to be controlled first for diverting it away from the sensuous objects of the world by yogic austerities, discrimination and renunciation till it is completely annihilated. Detailed discussion about Radha, the Primal Power and beloved consort of Madhava, has been made in the *Lilatattva*. On developing a conscientious mind, the spirit of Radha shall blossom in the heart and this will lead to blissful union with Madhava, the Supreme Self.

This very first sloka embodies in it the whole of the essence of the Gitagovinda which has been gradually developed in latter cantos. *Visnu Puran* contains the following sloka.

*"Vasha sarvanivasascha visvani yasya lomesu,
Tasya deva Parambrahma Vasudeva iti ritah."*

(*Vishnu Puran, Pratham Ansa- 2nd chapter
quoted in Sabdakalpadruma P.307 Naga
Publications, Delhi 1987*)

It is Vasudeva, who is omnipresent and is the ultimate cause (*Mahakarana*) of the animate and inanimate world. He is formless, beyond physical perception and incomprehensible by the senses whose omnipotence cannot be described in words. How can the formless Brahma be

conceived of indulging in blissful romantic inter-communion ? At the outset, the poet, in the third sloka of the Gitagovinda calls upon those who are desirous of hearing to taste the sweetness of the sportive, romantic and divine love. In other words, through the thrilling love episode of Radha and Krsna, the poet Jayadeva takes us stage by stage to the highest pitch of God consciousness and God realisation.

It is God Himself, who appears in the form of man. The Nitya is the indivisible Satchidananda, and the lila or play takes various forms, such as lila of God, the lila as man and the lila as the Universe. The nitya comes down to the universe in form of lila to teach mankind and to perpetuate the creation. In fact this lila is going on since the first day of creation and shall continue till its end. The Gitagovinda of Jayadeva tends to uplift the soul on the way to God realisation., stage by stage, by dispelling the darkness caused by maya or illusion through the medium of selfless, fascinating and heavenly love of Radha and Krishna. To picture the inner most feelings of love in a pleasing romantic and attractive manner touching the heart of one and all is not possible for an average man without any divine manifestation in him. That is why the commentators have placed Jayadeva as an incarnation of 'Jagannatha' or the second 'Vyasadeva'.

After the 4th sloka, begins the heart-touching vivid melodious description of the ten incarnations (Dasavatara) based on the evolutionary process of the creation and development of the animal world. According to the *Srimad Bhagavata Gita*, when virtue subsides and vice prevails, God manifests Himself to establish righteousness. It is on this that the theory of Incarnations of God based.

MINA or Fish

At first the whole of the creation was full of water. Sages of the past say that the fish was the

first aquatic developed creature created by God. Due to spark of *Chidatma* infused in it, it throbbed into life, and it is considered to be the Fish incarnation of God, who descended to earth to teach people and to preserve His creation. The Vedas were in danger. Assuming the Fish incarnation, He rescued the Vedas thereby setting forth an example for the jiva engrossed in maya due to accumulation of evil and immoral tendencies. The goal is to control the mind from the beginning and focus it on knowledge of Brahma, the ultimate Reality.

KURMA or Tortoise

The animal creation on its evolutionary process and development proceeded and there was the Tortoise Incarnation (*Kurma Avatara*) of God. It was the first animal of its kind, an amphibian, which could move about both in water and land. In course of gradual progress of the jiva on the spiritual path there is great rivalry between godly and brutal forces. In the midst of this the seed of devotion flung in the hearts of the devotees germinates and the jiva longs to taste the nectar of bliss. Through the insurmountable hurdles of life the jiva pines for bliss of God. The gods and demons churned the sea with the *Mandara* hill to obtain the nectar and God in shape of tortoise saved the earth by supporting it on His back as described in the Srimad Bhagavata.

VARAHA or Boar

The next incarnation is the Boar that is the *Varaha* incarnation of God which is very significant. The amphibian progresses to the stage of the mammal. Without cultivating purity of heart no aspirant can expect god-realisation. So the jiva should be purged of all impurities before aspiring for God's grace. Man should free himself from the clutches of 'Woman' and 'Gold' which constitute maya and delude mankind. Due to the degenerating effect of the tama, man has forgotten his own self and moves far away from God. The

Boar incarnation aims at reestablishing to pure nature and goads jiva to Godhead by removing the impurities of heart and thereby saving the world from destruction.

NARASINGHA or Man and Lion

By way of continuous development jiva assumes the joint form of man and animal which represents the Narasingha (man and lion) incarnation of God. Knowledge and wisdom downed in the man as a result of which evil forces were crushed down. But jiva cannot completely free himself from 'I'ness or 'My'ness and brutal tendencies in spite of its partial elevation on the spiritual path. Brahma or God consciousness should be enkindled at heart with iron determination. Consequently the demon *Hiranya Kasipu*, the personified raja, and tama is vanquished. Without vanquishing *raja* and *tama*, no one can progress in the field of spiritual discipline.

VAMANA or the Dwarf

The next incarnation is that of Vamana or Dwarf. After overcoming the brutal forces, jiva assumes the short-stature body of man known as Vamana Incarnation. On assuming a human body, he was influenced by sattva, raja and tama. *Sattva* always soars high in the spiritual plane and consequently there was development of human knowledge. This is the 5th step in the spiritual ladder. When God consciousness blossoms with the elevation of sattva, then raja and tama flee away. On gaining wisdom, jiva realises that in comparison with the vast creation he dwindles into insignificance. This humility and the spirit of surrender to the Creator infused in jiva a moral and spiritual force. In the Vamana incarnation, His two legs occupied the sky and the earth and the third leg pushed Bali the embodiment of raja and tama to the underground.

Lord Jagannatha is termed in the Puranas as 'Vamana'. The saints of the past say that on having the darsana of Lord Jagannatha in the

chariot, man escapes the painful cycle of life and death.

"Rathe tu Vamana drstva punarjanma navidyate"

The Yogis compare the human body with a chariot. Just as the chariot has three parts, similarly the human body comprises mainly of three parts, namely '*Sahasrara* (head) '*Anahata*' (heart) and '*Muladhara* (lower part). At the topmost portion of the chariot Lord Jagannatha exists. It is the heart of the devotee which is the playground or drawing room of God. At the *muladhara chakra* (chakra is the centre of force in the body) the lower tendencies like lust etc. are located. The moment Lord Jagannatha ascends the chariot as Vamana, there is an outburst of spontaneous devotional and unfathomable joy in the congregated mass which is carried away to a supernatural sphere. On hearing the devotional songs and the sankirtana, the evil tendencies leave the mind. Sattva, raja and tama are the cords pulling the chariot of the human body. The Yogis believe that if an aspirant can realise and see in Lord Jagannatha at the sahasrara chakra of his body, he shall not be born again in this world.

PARASURAMA

Though the jiva was influenced by the three *gunas*, namely; sattva, raja and tama, the faculty of sattva prompted him to cultivate love, brotherhood and this led for formation of human society. But in course of time the rajas and tamas re-establish their hold on jiva and men again indulged in sensual pleasures, attachment to worldly objects, envy, vices etc. going astray from the path of spiritual discipline. Most of the Ksatriyas who were the ruling chiefs of the country were despots and did not care for the welfare of the people. They practised all sorts of cruelties. They did not care for the counsel of the wise, the sages and the saints. In order to save His creation from disaster God again incarnated Himself as Parasurama and after eliminating these Ksatriyas.

He restored peace and order on the earth. Though man tries to achieve progress on the spiritual path stage by stage, he has to face repeated falls due to dominance of rajas and tamas. The incarnation of Parasurama signifies that one should cut asunder by the axe of conscience shackles that bind the human soul to worldly objects, and reestablish the domain of sattva.

RAMA

The incarnation of Rama shows the victory of virtue over vice by way of contrast between moral, spiritual and godly forces on one hand and rajasika, tamasika and asurika forces on the other. Due to the predominance of sattvika qualities, Ramarajya exhibited the highest standard of kingdom, parental regard, brotherly affection, devotion to superiors, sages and Brahmins, selfless heavenly love, love for lower animals and heroism and valour to combat the evil forces. The way to God realisation was made clear, Ravana, the personification of rajas, tamas and all other asurika-forces was vanquished. The incarnation of God as Rama taught the world to control the mind, subdue the lower base physical tendencies and to concentrate upon truth, non-violence and spiritualisation which chisels into shape the marble of life.

BALARAMA or HALADHARA (Ploughman)

The next incarnation of God is Haladhara, the ploughman. This incarnation contains a significant message to the human society. The plough is the symbol of agriculture, the main source of subsistence of the human society. In other words men were taught the value of dignity of labour and to utilise the strength for improvement of agriculture and to direct the mind for spiritual pursuits. Agriculture was the first non-violent way of procuring food and earning a livelihood for man. Haladhara incarnation stood for this.

BUDDHA

Due to vedic complex mode of worship to God, the rigidness of the caste system and other

superstitions prevalent in the society, people were subjected to great oppression and ill-treatment. Animal sacrifice in the yajna and many other cruelties were practised in the name of God. To eradicate this blemish from the human society, God incarnated Himself as Buddha and taught people the rare virtues of Truth and Non-violence.

Jiva gains wisdom by maturity of knowledge. At this stage he begins to hate the earth polluted with envy and other vices. This leads an aspirant to the final stage of emancipation that is the merging of the soul with the Brahma, attaining Nirvana.

KALKI

On gaining wisdom, the liberated soul sees the Lord in samadhi and waits for being merged with Him when *Mahakala* (the death) destroys his physical frame. Mahakala signifies the Kalki incarnation of God.

Days gone by shall never come back again. Like a river flowing down to meet the sea, life moves in a fast pace to reach the last syllable of recorded time and meets death or Mahakala, the inevitable.

True wisdom blossoms in an aspirant in *nirvikalpa samadhi*. To him all appear to be manifestations of Brahma and this is what is known as *Brahma Jnana*. Everything in the physical world is unreal transitory and an illusion. The Advaita conception of Brahma is only real. According to the great yogi Nigamananda, this *Advaita* conception is termed as philosophy of life, *Paramatma* and *Bhagavana*. But, achievement of Advaita jnana is not possible for the average man. Bhagavan Sankaracharya, the founder of Advaita philosophy, Sadguru Nanak, Maharaj, Sumeru Das, Thakur Nigamananda, Ramakrsna Paramhansa etc. had realised Brahma in Nirvikalpa Samadhi.

The liberated soul shall enjoy the perpetual bliss in the kingdom of heaven and taste the nectar of His peerless beauty and lila.

After describing the ten incarnations, the liberated soul in communion with Brahma has gone mad with divine bliss and rapture " Srita kamala kucha mandala, dhrta kundala, kalita lalita vanamala.....etc."

At the end of the salutations to Brahma, begins the sportive eternal communion with *Satchidananda*. This is transformed to Radha-Krsna lila, the love episode of Radha and Krsna which is otherwise indescribable.

In the heart of the aspirant, on eight thousand petalled lotus, Brahma in form of Madhava or Purusottam indulges in everlasting blissful union with *Prakrti* (nature) *Para Sakti* or the primal power. On realisation of His existence, the soul can easily escape maya or illusion of the world and merge with Brahma, the Supreme Self. This eight petalled lotus represents the eight sakhis of Radha participating in the sportive union at *Vrndavana*. The thousand petals of lotus symbolise the thousand Gopis and Srimati Radhika is Mahamaya or the the Primal Power.

These refer to the plane of spiritual discipline. A lover of poetry may be fascinated by the art of love as represented in the melodious verses of the Gitagovinda. But for realisation of Hari in the self, a separate angle of vision is considered necessary.

The Theory of Incarnation :

Sri Ramakrsna says, "He who is Brahma is the *Adyasakti*, the Primal Energy. When inactive, he is Brahma, the Purusa. He is called Sakti, or Prakrti, when engaged in creation, preservation and destruction. These are two aspects of Reality - *Purusa* and *Prakrti*. He, who is Purusa is also the Prakrti. Both are embodiment of Bliss. Brahma or God is beyond sense perception and incomprehensible. He is nirguna or formless. But He assumes form and becomes saguna for the sake of his devotee. This is the incarnation of God. For the sake of creation the saguna brahma incarnated Himself and

assumed the trinity form of Brahma, Visnu and Mahesvar. There are manifestations of His power not only in Trimurti but also in different gods installed and worshipped. These incarnations were meant for assisting the aspirants to achieve progress on the spiritual path and to teach the soul to proceed step by step towards God-realisation. God is one but His names are many. Fire is one, but it assumes different forms and names at different places. Similarly, there are manifestations of God in different forms and names.

Govinda, who is the Mahakarana, cause of causes is also Satchidananda who is Purusa or the ultimate Reality that only existed before creation. Though He was the Creator and Chidatma, He would have been unaware of His existence but for *chitsakti*. The link between the creator and His creation is maya or illusion. This phenomenal world is created by His infinite power. By forces of maya, He has accepted the limits of time, action and the nature. This is what is known as the first stage of the creation.

After the first stage of the creation, the basic principles (elements) were created. Though God was the creator of all these principles (elements), there in conjunction with each other created by themselves men and other animals. This is known as the second stage of creation. This infinite power divided itself into ten components according to knowledge, will and action.

When every soul appears in the mother's womb, there is manifestation of godly power in the *Jivatma*. This is what is known as the third stage of creation.

Gunavatara :

Sattva, raja and tama are known as *Gunavataras* of God. In the first stage of the creation these exist as the cause, in the second stage as the perception and in the third stage as the mind, intellect and ego. Again, these gunas are also known as Brahma, Visnu and Mahesvara.

He who creates the world by conjoining Purusa and Prakrti is known as Brahma. He who under the spell of maya lends body consciousness to the Jivatma and goals it on the path of God-realisation is known as Visnu. Again, he who transforms or even destroys this universe according to need is known as Siva. But they are only partial manifestations of that one and only Infinite power. The prayers and worship which people offer to these gods, ultimately reach Him.

Every soul of the animal world is a part and parcel of the Brahma, the Supreme One. So every living animal, man and woman is the manifestation of God. The Purusavatara and Gunavatara are needed for preserving the creation. But sometimes for specific missions God appears on the earth through incarnations. When virtue subsides and vice prevails, God appears on earth to establish righteousness and protects the creation from the demonic forces. This is known as *Naimitika Avatar*. The *Yugavatara*, *Manvantara Avatara*, *Avesavatara*, *Lilavatara* and *Jnanavatara* are included in it.

Yugavatara :

When raja and tama gunas predominate in human mind, man is subjected to evil forces and goes astray. As a result, the creation tends towards destruction. At this crucial time, through the infinite grace of God, the sattva guna is enkindled in the human mind which grows stronger and stronger and by this the creation is saved from destruction. This is known as the *Yugavatara* of God. The ten incarnations of God as depicted in the *Gitagovinda* by Sri Jayadeva are considered *Yugavataras* of God. Of these ten incarnations, four assume the shape of the lower animals. But, on analysis, it will be seen that they contain great significance in the evolutionary process of animal development as well as a medium to impart spiritual momentum by eradicating lower base tendencies.

Manvantara Avatara :

The holy saints and sages are manifestation of godly power who came down to the earth with a mission to teach humanity the gospels of truth, non violence and spiritualism by kindling sattvik quality in soul and developing it for the sake of God-realisation. They are known as Manvantara Avataras of God. Sages like Kaundilya, Rsabha, Dhruva, Prahlada, Vyasa, Gautama etc. belong to this class.

Avesavatara :

For specific purposes there is migration of godly power in soul. This is known as Avesavatara.

Lilavatara :

The creator out of his love for the creation assumes human forms with godly powers to sport in the universe as a man, to enjoy his lila and also to set up the religious and spiritual ideals for the human society. As this incarnation is the outcome of the divine will to indulge in lila, this is known as the Lilavatara. The playful activities of God are beyond sense perception. It is Srikrna who was the Lilavatara. There has been no second Lilavatara by now. Srikrna was the fullest manifestation of God's power. The Avatara (god who assumes the form of Avatara in different ages) himself came as Lilavatara.

Jnanavatara :

God incarnates himself in human form to develop in human society the sattva quality and to let the jiva to go on spiritual path. This is known as 'Jnanavatara. Mahavira, Buddha, Sankaracharya, Sri Chaitanya, Sadguru Bhagban Nanak, Mahatma Sumeru Das, Sivananda, Nigamananda, Brahmananda, Ramkrna, Sirdi Sai, Satyasai belong to this type of incarnation.

It is foolish on the part of an ordinary man to go for gauging the depth of power of God in the different incarnations which is beyond the conception of sages and saints.

The Chidatma and the Chitsakti are to observe and converse of the same coin that is the Absolute Reality or Brahma. When void of any action it is Brahma, and when engaged in creation, preservation and destruction by the help of the three gunas, sattva, raja and tama, it is the Adyasakti or primal power. Brahma is Purusa and his power is Prakrti. So Prakrti is the dynamic manifestation of Brahma in shape of the phenomenal creation with everything that belongs to it. At times, Brahma is conjunction with his primal power, the Adyasakti or yogamaya incarnations in dual form to save the creation from asurika forces. Such an incarnation was Radha - Krsna, essentially one incarnation but in two forms.

Srikrna is the Parama Purusa and Srimati Radhika, his loving consort is the Prakrti. She is termed as Para Prakrti. In Sanskrit as well as in Oriya, 'Para' means 'another' or 'other'. According to our scriptures the word 'Para' also refers to Srestha or Supreme Chief which is Purusa. So Prakrti is always at work to please Purusa. She has completely surrendered her heart and soul for the satisfaction of Purusa. But Purusa, though feigning indifference, is pleased at heart and charmed at the selfless love and restlessness of Prakrti to please Him. The whole creation is immersed in everlasting joy at this sweet selfless and blissful intercourse between the Purusa and Prakrti. Prakrti is always eager to execute the longing of her beloved in the phenomenal world for which she is very swift, agile and always on at her heels. Though enjoying the full bliss of being merged with Nirguna Purusa, she does not have the slightest trace of desire. She merges completely with Purusa. The whole creation is transformed to Vrndavana, the place of sportive union of Radha and Krsna. Prakrti goes into samadhi while in communion with Purusa. The playful and loving activities of Prakrti move her beloved counterpart Purusa who is overwhelmed with intensity of divine love and forgetting his

consciousness entreats Radha, the Prakrti, with the expression "Dehi pada pallavamudaram".

At the advent of spring, Prakrti in form of nature throbs with new life and inspires the whole creation. She has assumed this inspiring form for the pleasure and happiness of Purusa. In the words of the poet Prakrti is "Rtunam Kusumakarah". Having adorned the bosom of the blue-coloured Lord with all that is best and pleasing, the every playful Prakrti merges herself with Purusa and it is this blissful conjoined union of Purusa and Prakrti which has been transformed into the heavenly inter-communion of Radha and Madhava. The Vasanta Lila as described in the Gitagovinda is only a spark of the eternal lila of Radha and Madhava going on infinitely. On the infinite powers of God the main three are : 1 . Maya, 2. Svarupa, 3. Tatastha. By his Mayasakti God has created the world, Svarupa Sakti is that with which he rests in the eternal lila and by his 'tatastha' power the universe is regulated and governed.

The Svarupa Sakti again can be divided into three composites i.e. sat, chit and ananda. The term 'sat' means real and existing for ever, meaning, he who always exists. The entire world is His manifestation. God being the ultimate source of power lends a spark to others and creates them. This is what is known as sandhini power of God. 'chit' means intellect knowledge, wisdom and consciousness. From the continuous flow of his wisdom or consciousness, a particle of consciousness has come down to this world making it aware of itself conscious. He is the Supreme of all consciousness. He makes others conscious by His own power. This is known as sambit power of God. Lastly God is ananda or bliss incarnate. Ananda means joy, delight and bliss. All bliss owe their origin to God. The animate world feels pleasure or Ananda only through His grace. The power with which He delights others, is known as the alhadini sakti or the pleasing power. As the soul is in constant communion with

God, he feels the pleasure and there lurks in his mind a thirst for enjoying the bliss of life. But due to spell of maya or illusion, he forgets. It is God who feels the pleasure and pain in the creation in form of man. By reaching Brahma, the embodiment of permanent bliss the thirst of soul for real joy and happiness is quenched. So the Upanisads say "Rasovaisati, rasam habyam labdhanti bhavati" . In other words soul enjoys the fullness of heavenly joy by obtaining the grace of God, the source of permanent bliss.

Every jiva or soul pines for testing the pleasures of life. But to taste the bliss of life, one should intensify his feelings for divine love of God. When the feelings for love of God are intensified this is known as bhava. Unless bhava is awakened at heart, it is not possible to realise God and His bliss. The permanent joy and happiness which one derives by communion with God is termed as nectar and is far above the so called happiness and material comforts of the material world. When bhava grows intense it turns into mahabhava which links the self with the Supreme Self of God. We cannot hope for the grace of God for ensuring the fulfilment of our worldly desires. But on the other hand we should be prepared to sacrifice all we have in a selfless spirit to gain Him. Love of God should be cultivated at heart for the sake of God and not for any ulterior motive. The great poet Jayadeva has mentioned in the Gitagovinda :

" Hariravimani rajaniridani miyamapijativiram
Kurumamavachanam sattvara rachanam
purayasri hmadhuripukamam"

(Gitagovinda -11-7)

It is Krsna who is Madhuripu. His will is the only truth. The jiva or soul should exert himself heart and soul to fit into His divine will. One who is deeply engrossed in the material comforts of the world can hardly think of God. So the jiva or soul should proceed cautiously on the path of spiritual discipline, and sing and hear the glorious

lila or activities of God with a purified heart free from worldliness and then obtain His grace.

Love is supernatural and God is love incarnate and the only source of Divine joy. This world has been designed by God, as a universal school of Love. Love is divinely bestowed upon man. Out of ignorance the jiva or soul cannot realise that feelings of Love are the gifts of God which lead him to the kingdom of heaven. Love is the essence of His creation. The Lord or Purusottama appears as the universe with the nectar of divine love and his loving manifestation in every object of this phenomenal world turns it to a paradise.

God exists both within and without the animate world. The primary stage of Divine Love is bhakti or intensive yearning and restlessness for God which ultimately leads the jiva to the bosom of God. By His will this universe is ocean of love. This instinct of Love which God has bestowed on his creation, should be fully utilised by the jiva to reach the summit of God-realisation and enjoy perpetual Love. The aspirant who is mad for this Divine Love shall consider the material world as vile dust polluted with the most disagreeable stuff. In order to achieve the God in himself one should practise Karmayoga, Jnanayoga and Bhaktiyoga. For this, many saints and sages in the past had to undergo most severe yogic penance and austerities to be blessed with Love of God. It is a pity that some others do not have the rudimentary conception of God and the Divine Love. They equate love with carnal desire. God has created this world for His lila. As long as there is the creation this continuous flow of Divine Love will enliven the heart of every living being wherein the seed of love shall germinate.

Unless the desires of the mind are completely annihilated, love of God can never be acquired. Spiritual austerity is the only way to put a stop to the desires of the mind. Desirelessness leads to acquisition of Love of God which in course

of time is transformed to mahabhava that merges the soul with the Supreme Self or Brahma. The Gopis had gained this desirelessness of mind through varied modes of spiritual discipline and penance as a result of which they were blessed with co-union with God. It is very difficult to discriminate between one's desire and the will of God without purification of heart. Many believe their own desires to be those of the Lord which only exposes their foolishness. One can hope to realise the will of God if he reaches the level of the Gopis in the plane of selfless love for God and to enjoy the bliss of Gods' grace even without any spiritual penance. This is the real samadhi which is possible only due to passionate and intense love for God.

The Rasalila of God marks the climax of Divine Love. It is this love which has been transformed to ananda or eternal bliss. To love God and His creation is what is known as prema or Divine Love. Attachment to sensual objects of this material world is Kama or lust whereas attachment to God is termed as Love. Kama or lust leads the jiva to darkness of ignorance whereas love for God shines out like the sun dispelling darkness. In the Rasalila of vrndavana, lust or carnal delight was controlled and diverted to blissful eternal love of God. In the scriptures Madana is considered to be the god of Love. As he originates from mind, he is known as Manasija. Mind is always fickle which sways between real and unreal tendencies. In the ordinary sense kama or lust that is physical intercourse and real love as some say cannot be conceived separately in this world. Instead of curbing Madana, the god of Love, his blessings are to be invoked for diverting the lust towards inter-communion with God to attain perfection in life. It is Rasalila itself which is Love incarnate free from any sexual tendency. This represents the very soul of the Bhagavata and the Vedanta.

The essence and the principles underlying the conception of Radha and Krsna should be

studied first before coming to the lila itself. In order to understand and assimilate the lila of Radha and Krsna as described in the Gitagovinda, one should first try to conceive at heart the philosophy of life in the context of self and the supreme self and the connective link in between. It is difficult to follow the importance of the lila without a purified heart. So this is known as Achintya Bhedabheda.

Srikrnsna who is omnipotent and omnipresent is the sole guide of this creation. His peerless blue-coloured body resembling the black clouds embodies numberless stars and planets which are governed by His direction. Can any body expect to conceive Him or win Him who is so powerful ? Yes, He can be conceived and won over only by love or selfless and passionate yearning for Him. Unlike the sages who underwent great spiritual penance and physical privations, a devotee can attract Him by virtue of intensity of bhava or mahabhava termed as prema, the highest spiritual stage. Srimati Radhika, the primal power or the Adyasakti is the most perfect illustration of such selfless intense love for her beloved Srikrnsna. Brahma is nirguna and formless. But he has the longing to taste his own bliss, through this creation which is known as love. He incarnates himself in the world to enjoy the love and devotion of his devotees. Prakrti in form of Srimati Radhika is able to quench his thirst for infinite and selfless love.

On reaching the highest stage of knowledge one enters into the kingdom of bhakti which intensifies to bhava, the inner feelings of the heart. Every atom of the creation is changed with love of God. A spark of consciousness descends from God which constitutes the soul. The formless God is to be meditated in the Lotus of the heart of a devotee with intensified feelings of bhava. It is difficult for the average man to conceive at heart the formless God without a concrete shape to meditate upon which serves as a medium and this leads to image worship of God. In the process of spiritual meditation, an aspirant has to proceed

from the gross to the subtle by the help of an image of God in a form according to his own fancy and liking.

Without this, meditation becomes very difficult. This is the basis of Idol or Image worship adopted by the Hindus. The Gopis belong to the kingdom of Love who won the Love of God through passionate yearning and restlessness and Srimati Radhika was the central figure among them and also the most glorifying illustration of this sort of love for God. By entertaining at heart the image and spirit of Srimati Radhika, the aspirant can achieve success and realise God.

In the Upanisads the Bliss of God is considered to be the Brahma Itself. The universe owes its creation and destruction to fulfillment of this bliss of God. It is this bliss of God or Brahma which was incarnated as Nandanandana (son of Nanda) Srikrnsna. The most arduous penance made by the sages in the dense forest culminated in the Vrndavana Lila of God. The yogis and the sages eagerly waiting for ages together for their union with that heavenly form of peerless beauty, plunged at last in the ocean of Nitya Lila at Vrndavan and obtained blissful contentment by testing the nectar thereof. The sakti which creates this Nitya Lila of God is his pleasing counterpart known as Alhadini Sakti or Srimati Radhika. One has to shelter himself under a true preceptor without which it is not possible to obtain the grace of Srimati Radhika, the blissful power and the embodiment of mahabhava, the most intensified form of Bhakti.

The jiva cannot taste the divine love of Vrndavana Lila without enkindling at heart the spirit of Radha. This intense love for God is possible only when the jiva is free from the worldly attachments. In the heart of the emancipated soul the formless Divine Love blossoms and it is considered to be Vrndavana. The pleasing counterpart Srimati Radhika is the goddess of

Vrindavana. The jiva eagers to obtain its spirit, runs after Srimati Radhika who is always on eternal quest for her beloved Madhava. There is blissful union of Radha and Madhava after pangs of separation. This process of hide and seek between the lover and the beloved shall continue as long as the creation exists.

To realise the God-consciousness it is necessary to purify the heart. For this the aspirant should surrender his heart and soul at the lotus feet of God. Purusa, the beloved of Prakrti is the object of love and devotion of an aspirant. The principle of Purusottama of Sri Aurovindo is based on this. After reaching the highest stage of spiritual enlightenment, the jiva merges with Brahma and becomes soham according to Advaita Philosophy. It is only by selfless love and intense yearning at heart that a devotee can have realisation of God. One may enter to rigid and severe Yogic discipline and penance for obtaining grace of God, but it is easier to realise Him by virtue of pure and stainless love. A true devotee always thinks of God, weeps for him and his hairs stand at the end, the moment he utters or hears the name of God. By considering God to be his own, the aspirant feels a divine impulse in his heart and sees in it the reflection of blissful communion of jiva and Brahma. God resides in the heart of the devotee in the nitya Lila place which is Vrindavana. Entering into the kingdom of love and devotion the jiva shall merge into perpetual bliss and reach the climax of Divine love. Intense love for God is based on Bhava or innermost feelings of the heart which gains intensity and terms into mahabhava. Srimati Radhika was the personification of mahabhava. So the ultimate goal of a devotee is to cultivate and assimilate the spirit of Radha for the sake of achieving the God-head.

There is manifestation of the power of God in the minutest particles of the world and the animal world. That is why the whole creation appears beautiful. An elastic mind with child like simplicity

is required to appreciate and realise this heavenly beauty.

In the Kaliyuga, the path of Bhakti has been recommended by the sages as the easiest means to realise God. But this has been pictured in such a way that an average man cannot comprehend it. The human society has in course of the evolutionary process reached the present stage of its development. The mysterious secrets underlying the spiritual sphere shall be unfolded and people will realise their greatness in promoting religious development.

The heavenly saints of God in their mission to enlighten mankind on the spiritual path and to preach their gospels on the divinity of the creation appear in human society in shape of incarnations of God or holy preceptors to acquaint mankind with the mysterious and playful activities of the creation of God and enkindle the light of God in the heart of purified liberated soul thus fulfilling their mission. They do not aim at emancipation of their own souls by spiritual discipline, but their chief mission is to bring about a super-human transformation of the world. The power of the soul is to be rejuvenated and this awakening of the soul shall in communion with the supreme self be greatest achievement of a spiritual aspirant. This spiritual odour shall spread from the individual to the society taking refuge in the lotus feet of the Lord and the society shall be that of the Yogis or spiritual aspirants. Jayadeva was one of such heavenly saints with a mission. It was a different mission - not to preach and sermonise, but to teach and entertain. It was entertainment with a divine purpose of God-realization.

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Geetagovinda Manuscripts in the Collection of Orissa State Museum : An Overview

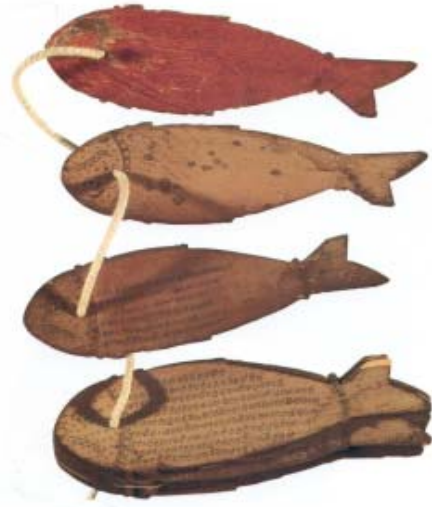
B. L. Malla

Jayadeva's Geetagovinda stands unparalleled in Indian literature. Infact, he is the last classical and first modern poet of India. He wrote in Sanskrit but not with the usual classical fervour. He infused a new idiom and diction in his classic poetic compositions. The theme of the poem is the pain of separation in love. It concentrates on Krishna's love with Radha in an enchanting spring. Jayadeva has used intense earthly passion to express the complexities of divine love. The Geetagovinda is expressed as a cycle of songs with classical ornamentation. Jayadeva adopted the musical meters of vernacular poetry to create sensation in his Kavya. Because of its sensation and popularity, the Geetagovinda has been translated into several languages of the world.

The first translation in English language was by Sir William Jones, published in the transactions of the Asiatic Society, Calcutta in 1792 and in Asiatic Researches, London 3(1799), 185-207. The most popular translations of the Geetagovinda are "The

Indian song of songs" (London, 1975) by Edwin Arnold, *Sri Jayadeva's Geetagovinda : the loves of Krishna and Radha* (Bombay, 1940) by George Keyt, *The Geetagovinda of Jayadeva* (Madra, 1956) by S. Lakshminarasimha Sastri, *The Songs of Divine Love* (Madras, 1962), by Duncan Green Lees, *The Geetagovinda of Jayadeva* (Calcutta, 1968) by Monica Verma and *Jayadeva's Geetagovinda, Love Song of the Dark Lord* by Barbara Stroler Miller. In Sanskrit language alone more than 40 numbers of Geetagovinda Tika composed inside and outside Orissa are found. In different times many Tikas and Translations of Geetagovinda in prose and poetry are found in Oriya language. Some are now

available in Orissa State Museum. Among them poet Brundaban Das, Dharanidhar Das, Bajari Das, Pindika Srichandan, Syam Sundar Bhanja, Krushna Das and Uddhav Das etc. play a very important role in the field of Geetagovinda literature. In 17th - 18th century A.D. the prose translation of Geetagovinda by





Pandit Jagannath Mishra was one of the most important works.

As Jayadeva's Geetagovind is widely acclaimed as a unique literary work perfect in all respects, it was reflected in the wide-ranging manuscripts of Geetagovinda that have been preserved in the manuscripts gallery of Orissa State Museum. Of all the rich and rare treasures of the Orissa State Museum, the best and the most unique is the large collection of palmleaf manuscripts which is the largest such collection not only in the country, but perhaps in the entire world. Among all the collections of manuscripts of Orissa State Museum, only the collections of Geetagovinda manuscripts constitute in itself a most comprehensive record of the history and culture of the state spreading over several centuries and therefore is an excellent source material for research and scholarly studies.

However, by its very nature the palmleaf can not be preserved over a long period and for this very reason there is a tradition of copying manuscripts which reach the irreparable condition and after copying, the older manuscripts are destroyed. The earliest dated

palmleaf manuscript available in the Orissa State Museum is only five centuries old. This manuscript is a copy of the poetic work Abhinava-Geetagovinda by Kavi Chandra Ray Dibakar Mishra and was inscribed by one Sri Sridhar Sharma and the date of the manuscript has been established as 6th April, 1494 and the poet has dedicated the work in the name of Gajapati king Sri Purusottam Deva. This is an imitation of the more famous twelfth century Sanskrit lyric Sri Geetagovinda by the first major Oriya poet Jayadeva. Although, we have quite a large number of collection of palmleaf and other copies of Jayadeva's work, none of them is older than the Abhinava Geetagovinda. There are more than a dozen illustrated palmleaf manuscripts of this immortal work in the State Museum. Some of these are coloured. A descriptive list of these are presented here for the study of researchers in this field. This rich collection is found in Oriya script and Sanskrit, Bengali and Oriya languages. Some of the most important descriptive lists of Gitagovinda manuscript in the collection of Orissa State Museum are appended below.

- (1) *Cat.No.L/794, Gitagovinda with tika by Dharanidhar, author-Jayadeva, substance-Palmleaf, No. of folio-117, size-20.9cm.x3.2cm., lines in each side-4lines, character-Oriya, language-Sanskrit, complete, condition-good (slightly worm-eaten), date of copy-Mukunda Devanka 10th Anka...in the home of Vrindavan Ransingh, name of the scribe-Vrindavan Ransingh, finding spot-Banpur area, Puri, colophon-Yatha drusti tatha lekhan.*
- (2) *Cat.No.SMS/51,52,53, Gitagovinda by Jayadeva with Sarbangasundari Tika by Dhananjaya, substance-paper manuscript, No. of pages-149, size-31.3cm.x20cm., character-Oriya, date of copy-10th century*

A.D., complete, condition-good, finding spot-copied from the original manuscript preserved in the collection of Pandit Loknath Rana, Head Pandit, Narasimhapur High School, Cuttack, colophon-Adou...Sarbadam. (3) Cat.No.L/819, substance-Palmleaf manuscript, No. of folio-80, size-21cm.x3.4cm., lines in each side-6 lines, character-Oriya, language-Sanskrit, complete, condition-good, date of copy-Ramachandra Devanka 32 Anka Bhadra sukla Trutiya Monday, name of the scribe-Hararath Sarma, finding spot-Jeypur, Koraput, colophon-Dwatrinsatyanka ... Sri Gitagovindatah. (4) Cat.No.L/129, Sri Gitagovinda by Jayadeva with Sarbanga Sundari Tika by Narayana Das, substance-Palmleaf manuscript, No. of folio-169, size-34.7cm.x3.4cm., each side contains 1 to 6 lines, character-Oriya, complete condition-good, finding spot-Gadamanitri, Dist-Puri, colophon-Atah...granthah. (5) Cat.No.L/883, Gitagovinda with text by Jayadeva, substance-Palmleaf manuscript, No. of folio-39+75, size-15.9cm.x3.4cm. lines in each side-5 to 6 lines, character-Oriya, language-Sanskrit, complete, condition-side broken, date of copy-11th Anka 1297 sala tula 19th day Saturday completed, name of the scribe-Raghunath, finding spot-Bhubaneswar, colophon-Sri Radhamadhav...Raghunathaku. (6) Cat.No.L/878, Gitagovinda with text by Jayadeva, substance-Palmleaf manuscript, No. of folio-46 (out of which Gitagovinda covers only 25 folio), size-34.1x3.7cm., lines in each side-5 lines, character-Oriya, language-Sanskrit, complete, condition-good, date of copy and name of the scribe-nil, colophon-no. (7) Cat.No.Ext/9,

Gitagovinda by Jayadeva, substance-Palmleaf, No. of folio-36, size-13.7x4cm., each side contains 6 to 10 lines character - Oriya, date of copy-18th century A.D., condition-Good, complete, find spot-Puri town, name of the scribe-Michhu Naik, colophon: Sri Radhakrsna...Nayako Sramah. (8) Cat. No.Ext/10, Gitagovinda written on Bamboo leaf, substance-Bamboo leaf, No. of folio-1, size-15x2cm., only six lines are engraved in one side, character-Oriya, date of copy-c.20th century A.D., condition-not so good, incomplete, find spot-Puri town, no colophon. (9) Cat.No.L/661, Gitagovinda text by Jayadeva, substance-Palmleaf manuscript, No. of folio-41, size-14cm.x3cm., lines in each side-4 to 5 lines, character-Oriya, language-Sanskrit, complete, condition-good, date of copy and name of the scribe-nil, finding spot-Banpur area, Puri, colophon-nil. (10) Cat.No.L/833, Gitagovinda with translation (prose) by Jayadeva, substance-Palmleaf manuscript, No. of folio-71, size-30.4cm.x3.8cm., lines in each side-5 lines, character-Oriya, language-Sanskrit, complete, condition-good, date of copy-Sri Divyasinha Devanka 23rd Anka Jyestha Sukla Sasthi in Gopaji temple at Subarnapur, name of the scribe-Sri Gopalji priest Achyutananda, finding spot-Sonapur (New name-Subarnapur), colophon-Sri Subhamastu...Sri Gopalji Charane Sarana.

Besides these, in different materials Geetagovinda manuscripts are also available in Orissa State Museum. Geetagovinda manuscript in Bamboo leaf is a rare collection, Ivory Geetagovinda which has been declared as National Treasure of India is another important collection. The bamboo leaf manuscript of Geetagovinda, the garland and

fish shaped palmleaf Geetagovinda have been displayed in the Frankfurt Exhibition of Germany which is the biggest manuscript exhibition of the world.

The fish shaped palmleaf manuscript of Geetagovinda, with every scale is inscribed with great precision. From the colophon, one learns that the scribe is Michhunayaka, who humbly states at the end that he has inscribed the text as he has seen it thereby absolving himself of the responsibility of the mistakes in the text and of guaranteeing the authenticity of the text. He also says that he has completed the work in the Meenamasha or the last month of the calendar. The month signifies the month of meena or fish. That probably is one of the reasons why Micchunayaka decided to give it the form of a fish. Engraved on the wooden cover, painted in lac, is the image of a fish. The title page too bears the image of a fish, engraved in detail, in the tradition of the talapatrachitras or the palmleaf illustrations typical to Orissa. The bamboo leaf manuscript of the Geetagovinda comprises oblong sections of bamboo leaves, bound together with a firm thread, passing through the middle of the leaves. Orissa has a tradition of writing the Geetagovinda in different forms. Its has been written in the form of a garland almost symbolic of the 24 prabandhas loosely knit together by a slender theme.

Keeping in view that the scholars should read and research properly all these manuscripts, State Museum is now digitizing these manuscripts in a very powerful scanner. The power of the digitization scanner is OMNI SCAN-1000. This scanner is one of the most innovative high performance colour scanner for

digitization of manuscripts. It is working with a high performance reflector system (auto reflector). It can scan the documents in 300 to 600 dpi and its lens is CCD 3x7500 mega pixel for which we can get the better and clear picture of the palmleaf manuscripts and some of the manuscripts have been copied in papers for the scholars.

Thus the Geetagovinda manuscripts of Orissa State Museum are of special importance both to the lay visitors and serious scholars from all over the world. At present Orissa State Museum is making a comprehensive catalogues of Geetagovinda manuscripts of Orissa which will be of immense help to the scholars.

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Advent of Shri Jayadeva - An Archaeological Analysis

Dr. C. B. Patel

Among the myriads of epic poets of India, Shri Jayadeva, the composer of the unique Gitagovinda stands singularly as a conspicuous poet of paramount prominence. Scholars from all over the world have accepted this work as a rare work, full of emotion, eroticism, love and devotion. The theme of the Kavya revolves around the celestial love lore of Radha and Krishna. For the first time Jayadeva popularized the worship of Radha Krishna cult in India through his lucid Gitagovinda composition.

Shri Jayadeva flourished in the 12th century A.D. as is evident from the Kenduli copper plate grant discovered at Kenduli. Because of the lucidity and flamboyant style of Sringara consiousness, his work became popular in India within a short span of fifty years. Until now, more than fifty Tikas and more than 155 copied kavyas have already been written. Gitagovinda has also been translated into many foreign languages like France, Russian, Japanese, English and Korean

etc. Appropriately, at present, Gitagovinda has occupied an outstanding position in the firmament of world literature. Verily, it can be credited as a literary heritage of humanity. For this, Government of India has declared the Gitagovinda Manuscripts written in ivory, now available in Orissa State Museum, as a National Manuscript Treasure.

Previously, there was some controversy about the time and birth place of poet Shri Jayadeva. This has been at present finally accepted by one and all that Jayadeva was born in Kenduli village of Orissa in the 12th century A.D. The ongoing excavation work at Kenduli undertaken by Orissa State Museum has taken back the



KENDULI EXCAVATION IN PROGRESS

antiquity of Kenduli to a hoary past. Basing on hearsays, some scholars have attempted to attribute the birth place of Shri Jayadeva in Bengal. Similarly, another group of scholars have attempted to project Jayadeva as the son of

Mithila. Some other scholars even went to the extent of vaguely claiming Jayadeva to have born in Banglades. All these vague points of discussions have been duly refuted by scholars from all over the world who have accepted universally Orissa as the birth place of Saint Poet Jayadeva.

We find reflection of names of four poets namely Umapati Dhara, Sarana, Gobardhana and Dhoi in the four introductory chapters of Shri Gitagovinda articulated by Shri Jayadeva. Some Bengal scholars have attributed that all the above five poets adorned the court of Laxmana Sena of Bengal. But it may be stated that Laxmana Sena sambat was in vogue in Bihar but not in Bengal. Therefore, the contention of some scholars that Jayadeva was the court poet of Laxmana Sena does not appear to be correct. As per the Sadukti Karnamruta of Sridhara Dasa, Laxmana Sena was ruling during 1181 A.D. As per this period projection, we have to critically analyse the time of other contemporary poets of Jayadeva. The Deopada Prasasti of Vijayasena, the grandson of Laxmana Sena had been composed by Umapati. Therefore, it can be conclusively stated that Umapati never flourished during the time of Laxmana Sena. There is no evidence that poet Sarana and Gobardhana were the court poet of Laxmana Sena. Famous historian Dr. N. K. Sahu has placed Dhoi in later period. Under the above circumstances it is apparent that poet Jayadeva, Gobardhana, Umapati and Dhoi never adorned the court of Laxmana Sena. Reputed scholars Sri A. K. Tripathy & Sri P. C. Tripathy have accepted the above views.

If we look into other evidence, it becomes quite apparent that Jayadeva was born in Orissa. The first Tikakara of Gitagovinda is Udayana. Udayana was the writer of inscription of

Meghesvar Temple of Bhubaneswar and Sobhaneswar Temple of Niali. Swapneswar Deva the husband of Sister of Ganga king Raja Raja Deva was known to have built Meghesvar Temple. The time period of Raja Raja Deva was 1170-1194 A.D. From this it is quite clear that Gitagovinda had been composed before 1170 A.D. If we refer the work of Gobardhana Acharya, the elder brother of Udayana, then it becomes automatically clear that Jayadeva had earned name and fame before the composition of Gobardhana. It is therefore apparent that by 1150 A.D. the Gitagovinda text has already been composed by Shri Jayadeva.

There is reference about one Sadhu Prasad Jayadeva in the Lingaraj Temple inscription of Raghava Deva. The nativity of Sadhu Prasad has been mentioned as Kuruma Pataka. It is probable that Kuruma pada found mentioned in the Puri copper plate grant of Bhanudeva is same as the Kurumapataka of Lingaraj Temple Inscription. This Kuruma Pataka has been identified as the present day Rahanga village of Puri District. It is mentioned in the Lingaraj Temple inscription that in 1563 A.D., Sadhu Pradhan had given a Mahadipa to Krutivasa Mahadeva.

Many medieval poets of India & Orissa have referred Jayadeva in their literary compositions. In the Sampradaya Pradipa written by Gada Dwivedi in 1553 A.D., Jayadeva has been mentioned as the poet of Orissa. In the Bhaktamala Grantha Nabaji of Gwalior has also agreed that Jayadeva belongs to Orissa. The Maratha poet Mahipati in his work has stated that the birth place of Jayadeva is Kenduvilva in Utkala Desa. He has further stated that Jayadeva has married to Padmabati in Purusottama Kshetra. The Bhaktamala Kavya of Krushna Dasa supports

the above contention. The Maithali poet Chandra Data in his work Bhaktamala has written that Jayadeva was a Brahmin. He was the great devotee of Purusottama and his birth place was Kenduvilva near Purusottama Kshetra. He has further stated that Jayadeva has written his immortal kavya Gitagovinda at Purusottama Kshetra. All the above schools of thought singularly point out that Kenduli of Utkala Desa was the birth place of Shri Jayadeva.

Kenduli located in the ancient archaeologically rich Prachi valley is very rich in antiquity and historical evidence as gleaned from the recent archaeological exploration and excavation of Orissa State Museum. Pottery remains ranging in date from the 1st century A.D. upto late medieval period

have been discovered at Kenduli. We also find traces of Saiva, Sakta, Vaishnava, Baudha and Jaina relics in this valley. Many statues of Krishna Gopinatha along with Radha Krishna images have been explored in this region. Several temples have been dedicated to the Madhava cult. Thus Radha Madhava Cult was in vogue in Kenduli area during 10-12 century A.D. and Jayadeva seems to have been the product of this religious ideation of this age. We also find images of Lakulisa, Bhairava,

Madhava and Ambika. Some scholars identify a two handed figure as Jayadeva. We also find an inscription on the entrance of Ambika Temple. In this inscription *Jaya Jagadisha Hare* has been described. The time span of this inscription is 1190 A.D. Probably, to keep the memory of Saint poet Jayadeva alive this temple has been constructed during 12th Century A.D. In the centre of Kenduli village there is a Laxmi Nrusimha temple which seems to be a later date construction. Originally at this place Radha Krishna were known to have been worshiped as

is evident from the discovery of broken figures of Radha Madhava sculptures lying scattered around the site. The copper plate inscription of Narasimha Deva III of Ganga dynasty was also recovered from this place.

Narasimha Deva was ruling during 1378-1401 A.D. It seems that he had established Laxmi Nrusimha cult here in place of Radha Madhava worship.

Near to this place there is the confluence of Prachi, Kusabhadra and Dhanua rivers. This place is called as Triveni Ghat. The image worshiped at this place is called Triveni Madhava. Every year a big fare takes place here. Legend says that Poet Jayadeva was taking bath at this



POTTERY IN SITU, KENDULI EXCAVATION

Triveni Ghat and worshipping Lord Triveni Madhava. To commemorate this incident of the life of Jayadeva, the big fare is celebrated with pump and gaiety since time immemorial. It may be mentioned that during 6th-7th century A.D. all over India, there was a flow of Vaishnava movement and the Nala rulers championed this movement in central eastern India.

The Dasavatara concept of Vishnu also became popular from this period. We see the remains of such Dasavatara image at Ranipur Jharial and Saintala in western Orissa. The author has discovered a Vishnu image resembling Radha Madhava in the ruins of Saintala Temple along with a Radha figure. The cults of Madhava, Dasavatara and Gopinatha were also popular in coastal area especially in Prachi Valley. It seems that this Vaishnava movement has influenced the composition of Shri Gitagovinda. We find Dasavatara figures in a rare Krushna Vishnu images displayed in State Museum along with a number of Gopinatha images.

Kenduli village is a Sasana village with two parts namely Kendulipatna and kenduli deuli i.e. residential area and the temple area. The ancient ruins now spread from the present Jayadeva Batika upto Praharaj Diha.

At present Orissa State Museum is conducting Archaeological Excavations in the area between Jayadeva Batika and Praharaj Diha. From the preliminary study the antiquity of the site goes to 1st century A.D. A trench has been laid in the mound behind the Trimali Matha. The digging has started in four trenches which have yielded pottery remains, brick bats and structural remains of 7-8th century A.D. In trench A1

digging has been made upto 2mtrs. At lowest level a kind of red ware of ochre colour variety has been found. This is comparable to the ochre coloured pottery found from excavation at Sishupalgarh. Further digging, it is believed, may yield further evidence about the antiquity of the site. Important antiquities like hup scotch, terracotta beads, broken terracotta figures, different varieties of potteries such as black ware, red ware, buff ware and grey ware have been found from this place along with iron and slag material. The structural remains points to the existence of a residential sector at this place which is in front of the Laxmi Nrusimaha Temple.

The excavation at the Praharaj Diha has yielded startling information. In one trench a terracotta foundation of a big structure probably a temple structure has been found. Adjacent to this a long Nala of stone has been discovered along with pottery assemblage datable to 7-8th century A.D. Broken terracotta figures, hopscotch, gamesman, lamp, bowl and terracotta dishes have been found. The excavation work is in full progress. It is believed that a detailed chronological picture of Kenduli area will be revealed after the completion of the excavation. Hence, it can be emphatically stated that Kenduli was an ancient township and saint Poet Shri Jayadeva flourished on this antique soil in the 12th Century A.D. as is evident from the discovery of Kenduli copper plate Grant.

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Jayadev - the Immortal Poet of Gita Govinda

Dr. Dinabandhu Moharana

Jayadev belonged to the 12th century. He was one of the greatest devotional poets in the whole range of religious literature. His monumental poem Gita Govinda, written in Sanskrit is a song celebrating the glory of Lord Srikrishna and his beloved Radha. The divine love celebrated in the poem in human terms is actually the presentation of the creator's love of the created - a realisation of the fountain of divine love.

The songs of Gita Govinda have an abiding charm. The experience and feeling expressed in the poem deeply move the reader by celebrating the divine relationship between Madhav and Radha. In reality, Radha's complete surrender to Madhav is the individual soul's surrender to the Lord for the salvation of man. The art of poetry embedded in Gita Govinda is a fine fusion of religious experience, love, music and the metaphors of Rasa literature that transmute the reader to a plane of divine reality.

The merit of Jaydev's poem lies in its spiritual power. It was popular throughout Orissa and naturally it was admired widely throughout India. Even to-day, this great Sanskrit poem is dedicated in temples as the highest celebration of Lord's glory and a prayer of great beauty and power. Everyday Gita Govinda is recited before Lord Jagannath in the temple at Puri. Moreover, the felicity of lines on *Dasavatar*, the ten incarnations of the Lord are recited in temples and religious places for their spiritual import. The poem's incantation, diction and the feeling of *Bhakti* are rich resources for the elevation of the body and soul - thus expressing the communion with God.

Jaydev was born in the village Kendubilya in Puri district, on the bank of the Prachi river. He was born in a poor Brahmin family but that did not

deter him. Blessed by a divine power, he started writing *Gita Govinda*. The legends and traditions suggest that the poet could not complete an important part of the poem, but a divine power filled in the lines while he had gone to take his bath in the river. Thus miraculous divine powers are attributed to the poem's powerful rendering in chaste Sanskrit. *Madala Panji*, the ancient historical record of the temple of Lord Jagannath first mentions *Gita Govinda's* recital in the temple. That was the first mention of the poem's history.

Maithili poet Pandit Keshav Mishra assigns an outstanding position to Jaydev, one of the great Sanskrit poet's of Orissa. Dr. Sukumar Sen has lavishly praised Jaydev's poetic virtues while establishing Jaydev's roots in Orissa. One has to hear and recite the poem to enjoy the beauty and felicity of the poem. Indeed, the recital of Gita Govinda in the presentation of Odissi dances convey the classical spirit of music, dance, legend and myth embedded in the poem. Jaydev often recited the poem and danced to its tune and his wife Padmavti danced with him in divine communion and reverence. Since then, the popularity of the poem has gone up. Today, its power of transporting the reader to the plane of spiritual experience is immortalized in the poem's celebration of Radhamadhav's love-play that transports us to a realisation of God's glory and benediction. Thus *The Gita Govinda* has enriched the social, religious and moral traditions of Indian life.

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Jayadev : The Progenitor of Odissi Music

Kirtan Narayan Parhi

The traditional school of classical music presently popular as Odissi was referred to by *Bharat muni*, *Matanga muni*, *Saraangadev* under an independent nomenclature *Udrumugudhi prabritti*, which was once popular as *Kaling music*, *Utkal music* or *Jayadevi music* in different periods. One does not require to survey the history, delve deep into texts and characteristic features of Odissi system to understand its classy style if he at least reads and listens to *Gitagovinda* of Sri Jayadev. As this sacred piece of lyrical poem contains all the salient and distinguishing features of classical music, the reader or listener must appreciate the uniqueness and wholesomeness of Odissi as the third system of classical music in the domain of Indian music.

Sri Jayadev has composed this illustrious *Gitagovindas* as per the specifications of *Udrumagadhi prabritti*, *Ardha magadhi Padasrita giti*, *Bhinna swarasrita giti* and *navatalasrita giti*. The songs of *Gitagovinda* are set to *talas* (rhythms) such as *Rupaka Nisarah*

Jati Astatala, & *ekatali*, which are included in *navatalas*, commonly used in Odissi till to-day.

The raga repertoire used in *Gitagovinda* such as *Malava*, *Gurjjari*, *Vasanta*, *Ramakiri*, *Malavagouda*, *Gundakiri*, *Karnata*, *Desakhya*, *Desavaradi*, *Bhairavi*, *Varadi* etc. are being recited in Lord Jagannath temple as well as all the corners of Odissa since 12th century. Can we not claim without oddity that these are native ragas of Odissa ? After around 100 years of Sri Jayadev, Sri Sarangadev has identified some of the aforesaid ragas as *kriyanga* or *adhunaprasidha raga's*. By the 14th century the ragas of *Gitagovinda* had become so popular throughout India that *Lochan kavi* of Mithila distinguished these ragas as *Jayadevi ragas* because

these were being recited, delineated and developed by Sri Jayadev with distinctive musical entity.

The characteristic features of *ardhamagadhi padashrita giti* is clearly understood from the titles



Ragaputra Kalinga Kangra, Pahari, Circa AD 1790

of the cantos such as *Samoda-Damodara*, *Aklesha-Keshava*, *Mugdha Madhusudana*, *Snigdha-Madhava*, *Sakankhya-Pundarikakhya*, *Sotkantha-Vaikuntha*, *Nagara-Narayana*, *Bilakhya-Lakhmipati*, *Mugdha-Mukunda*, *Chatura-Chaturbhuj*, *Sananda-Damodara* and *Suprita-Pitambara*.

About characteristic features of arddhamagadhi giti, Dattila has said -

"*Ardhakala nibruttaistu varnadhya Charddhamagadhi.*" (Dattilam 2:238B) i.e. Arddhamagadhi is rich in varnas and has repetitions made in half that time.

Sarangadev has also written in *Sangit Ratnakara* that -

"Purvayoh padayoaryodhai Charamediriyadodite." Sri Jayadev has composed Gitagovinda according to this principles.

The recital of Gitagovinda follows the specifications of Bhinna-giti. According to Mattanga muni, Bhinnagiti is said to be mobile, curved, subtle, spread out, attractive with cadence and made to shine up wards.

"*Sukshmaischa prachalairvakrarullasita prasaritaih. / Lalitaistaramandraischa bhinna gitirudahruta.*" (Brihadhesi 3:276)

Prior to Jayadev (12th century AD), the tradition of music in Kalinga, Utkal was rich but the gities (style of recital) flourished during Jain period was almost lost. But the essence of Buddhist music which had reached the zenith during 7th to 11th century maintained its identity at-least till Jayadev's time. According to Madanlal Vyasa, Sri Jayadev was a *smarta* (ardent brahmin) means an erudite scholar in smruiti shastra and a devotee of five deities. Supporting the views and statements of others, he has again said that Jayadev was a follower of *Sahajajana* (easier

path) and was well versed in *charya gitika*. From the Odiya daily, the Sambad dt. 20.8.03 we come across a news item that Prof. Satyakam Sangupta (a scholar of West Bengal) has said "Jayadev has placed Buddhadev as an incarnation of Lord Vishnu in his Dasavatara prabandha of Gita Gobinda. Therefore, it is perspicuous that Jayadev had knowledge about Charyagiti i.e. Buddhist music. One has to acknowledge that Gitagovinda was written in order to be sung before Lord Jagannath exclusively and since then (12th century) the recital is being continued as daily ritual in Srimandira to propitiate the Lord. We can not construe that the conventional rendition style of Gita Gobinda is completely lost. The rhetoric words, symphonic syntax set to rhymes, rhythms and ragas of Gita Gobinda fascinate the hearts and minds of each listener with rapture. Jayadev has engirdled the transcendence hence with the transient in simple Sanskrit grandiloquence. He has elucidated with lucidity the supreme lose between Lord Krishna (Parama) and Radha (Jiva) in earthly mood. This unparalleled and superb piece of lyrical literature and classical music transgress all human hearts.

Gita means song and Govinda is a synonym for Lord Krishna. Go is the metonym for cow, world, heaven, *veda mata*, *gayatri*, *vak* (speech) and *vani* (voice). He who knows the theology of vak and vani is called Govinda. Sri Jayadev has composed Gitagovinda in conjunction with his musical skill and magical vocal genres. At the outset he has paid auspicious salutation to the Goddess of learning, Sri Saraswati, who stays in his heart. In comparison with Umapatidhar, Sarana, Dhoi and Gobardhanacharya he has ranked himself as the best for his composition with sweet words, romantic and erotic sentiments, amorous love story of Radha-Krishna and above all aesthetic essence; the articulation of which

imbues ecstasy and alacrity in each heart. Shri Jayadev has again confirmed in the 12th canto that let the dilettantes know the theme of *gandharva* (art of music), skill of recital, essence of romantic sentiments, the art of writing lyrical poems and clandestine love affairs of Radha-Krishna from Gita Gobinda.

*"Jat gandharvakalasu kousala manudhyana
cha jat vaishnavam*

*Jachhrungaravivekatattwamapi jat kavyesu
lilayitam.*

*Tatsarbam Jayadev pandita kaveh
Krushnaikatanatmanah.*

*Sanandah Parisodhayantu Sudhiyah Sri
Gitagovindatah."*

In Gitagovinda Sri Jayadev has not only embellished his lyrical poems with music and melodious versifications but also with philosophy, metaphysics, ontology and mysticism. His music is meant not only for the purpose to please but to enlighten through entertainment creating aesthetic emotions, a sense of spiritual love, supreme beauty and perpetual peace. Therefore Gitagovinda has maintained ascendancy since it is written.

A palm-leaf manuscript of Gitagovinda written in Odiya script in 18th century is preserved in National Museum, New Delhi. In which, the icons of Lord Jagannath, Balabhadra and Subhadra are drawn in letters.

In Ragamala painting, we find *Ragaputra Kalinga* (Kangra, pahari, circa AD 1790) which is analogical with a stanza in the 12th canto of Gitagovinda.

*"Paryankikrutanaganayak aphanasrani
maninagane*

*Sankranta pratibimba sanklanayabibrat
bibhubikriyam.*

*Padambhoruhadharibaridhi sutam
kshyanam didrukshyuh sataih.*

*Kayabyuhamiba charannu pachitakuto
harih pata bah."*

The above stanza written in sanskrit by Sri Jayadev has been translated by Adwin Arnold as under -

*"Hari keep you ! He whose might,
On the king of Serpents seated,*

*Flashes forth in dazzling light
From the great snake's gems repeated.*

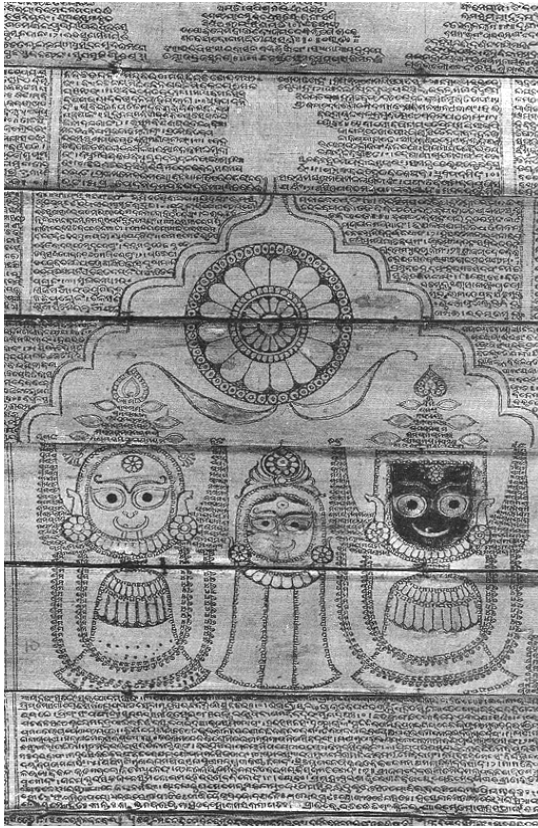
*Hari keep you ! He whose graces,
Manifold in majesty, -*

*Multiplied in heavenly places -
Multiply on earth to see*

*Better with a hundred eyes
Her bright charms who by him lies."*

Sri Jayadev's Hari means Srikrushna is seated on the hood of the king of serpents with a flute and lotus. Through the dazzling flashes of gems in the hoods, Hari wants to see Lakshmi in his uncounted eyes. Probably for that he took multiplied shapes. "Let him save you." A stone made serpent with seven hoods is found in the village Kendubilow, Khurda district (erstwhile Puri), the birth place of Sri Jayadev. This indicates that Ragaputra Kalinga is a native raga of the then Kalinga music, now known as Odissi.

The quintessence of Odissi music is discerned in the intrinsic vision of the learners and listeners, who repose in Gitagovinda, for its traits like composition, improvisation, raga repertoire, treatment of rhythms and rhymes, usage and genre. Sri Jayadev has not only originated a specific music tradition, systematic form and definite melodic pattern, raga-tala repertoires but also built a socio-cultural community. The purity, sanctity and characteristic features of Odissi music



A folio of Gitagovinda, palm leaf, 18th century A.D.

have been enriched, refined and pervaded its horizon through Gitagovinda of Sri Jayadev. We have the first evidence of Odissi music in an articulated and systematic form from the versifications of Gitagovinda. This sent and seer, poet and musician, Sri Jayadev was born at Kendubillow of Odissa. We adore him as the progenitor of Odissi system of classical music. Mr. HA Popley said in his work, 'The Music of India' (1st edition 1921) that "The first north Indian musician whom we can definitely locate both in time and place is Jayadeva, who lived at the end of twelfth century. He was born at Kendula, near Bolpur, where lives today the poet Laureate of Bengal and modern India. Kendula still celebrates an annual fair at which the best musical pieces are regularly performed. Jayadev wrote and sang Gitagovinda, a series of songs descriptive of the

amours of Krishna, and so belongs to the number of India's lyrical songsters connected with *bhakti* revival. Though each song has the name of the raga and tala to which it was sung these are not intelligible to-day to Indian musicians."

By the time (1921) Mr. Popley wrote the said text, probably no modern Odiya scholars have protested the dubious information about birth place of Sri Jayadev although he belongs to Odissa. However now many researchers, scholars, poets, pandits and musicians of Odissa as well as West Bengal have clarified with supporting evidences that the real birth place of Jayadev is Kendubilow of Khurda district (erstwhile Puri), Odissa.

As per version of Mr. Popley if Jayadev is the first north Indian musician, then why he is not recognized as the progenitor of Hindustani system ? Yes, it is a fact that Gitagovinda is recited in all parts of India including the north and south. It may be said that music of ancient India is not intelligible to many extents, but not Jayadeva's music, which is regularly being recited in the temple of Lord Jagannath as a daily ritual as well as in all corners of Odissa. If there is doubt every body is free to make further research and study to accentuate the truth. When Sri Jayadev is an Odiya and his Gitagovinda is set to native ragas, talas and sung according to Ardhamagadhi padasrita giti, Bhinna swarashrita giti, Odissi vocal which follows it's traits and tradition is also classical. Truly Odissi vocal is classical and it is a different system from Hindustani and Carnatic. Therefore, Sri Jayadev is the progenitor of Odissi music.

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Jayadeva - A Devotee and a Poet

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Every year on *Akshay Trutiya*, Oriyas celebrate the birthday of the great Sanskrit poet Jayadeva, the man who wrote '*Geetagovinda*' in the twelfth century. Oriyas assert that the village Kenduvilva in Puri is the birthplace of the poet. On Akshay Trutiya day, which falls on the poet's birth day, a two-day procession is taken from Bhubaneswar to Kenduvilva, the poet's birthplace. Sri Jayadeva, the celebrated Poet of Gita-Govinda, was born in the village Kenduvilva Sasan or Kenduli Sasan in Balipatna P.S. in Khurda district, a part of the earlier Puri district. He was most likely born in the first part of 12th Century A.D. during the reign of Cholaganga Deva. Kenduli Sasan close to the river Prachi, which was then inhabited mostly by Brahmins. The presiding Deity in the village is *Ambika* and there is a *Nrsingha* temple as well. Chandra Dutta, a *Maithili* poet, wrote '*Bhaktimala*' (14th century) where he mentioned Jayadeva's birthplace as "Kenduvilva *Sasana*": 'Sasana', a Brahmin settlement, is an important part of Orissa's history and the village, apart from having a number of 'kendu' and 'vilva' trees, is located in an area where *Madhaba*-worship is prevalent. Yet another book, '*Vaishnava Lillamrta*' by Madhaba Patnaik written in 1535, clearly mentions that the poet was born in Orissa near

Puri. He spent most of his life at Puri. Padmavati was the temple dancer at the Puri Jagannath temple, and Jayadeva married her and settled down there to serve the Lord and Padmavati simultaneously. This tradition of Devadasi Dance is being continued at Lord Jagannath Temple to this day.

The *Gitagovinda kavya* is a lyrical poem, dramatizing the love sports of Krishna and Radha on the surface and conveying simultaneously the deep ethos of devotion of the individual soul, its pining for God realization and finally attaining the consummation in service of God. This *Bhava* is similar in both god realization and eroticism and the cloak fits in well. Since. The *Gitagovinda* was composed specifically for dance performance during the night worship of Lord Jagannatha, the composition is so deftly made as to be sung to the beats of a dancer's foot movements. The poem became so popular that within a century or so, it spread to all corners of the country from east to south, west and north and was adapted to dance, music, painting and temple worship. The *Gitagovinda* consists of twelve chapters, further divided into twenty-four songs. Each song consists of eight couplets, it is called *Ashtapadi*.

The first song has four introductory verses, followed by eleven *ashtapadi* that describe the

purpose of the ten avataras of Vishnu, and at the end, prostrations are offered for unhindered completion of the work. This is followed by another ashtapadi where the hero of the work is hailed. In the third song the spring season is described with its multifarious features like pleasant smelling and cool winds, and sweet sounds of the bees, and cuckoos, thinking of Krishna, being led by her maiden friend to the bowers where Krishna can be found. In this hope Radha follows her friend.

In the fourth song, the poet describes the delightful dance of Krishna with all *gopis* in the dark forest of Vrndavana. All the *gopis* surround him, embracing him with joy and caress him passionately and he praises them hugging one, kissing another passionately, glancing at another and smiling with other maiden in love. Jayadeva says that in reality, Krishna was bestowing bliss on everyone.

In the eleventh song, the poet describes the *vipralambha srngara*. Krishna, the God of Love is waiting for Radha on the bank of river Yamuna. The poet compares the embrace of Radha and Krishna with the lightning and the black cloud, and with white crane and dark cloud.

In the twelfth song, the poet describes the pain and distress of Radha on the separation of impertinent Krishna. Seeing the condition of Radha sitting in her bower, unable to move, filled by passion, and setting her mind on Krishna all the time, the sakhi goes to Krishna to tell the state of madness of Radha, who sees him everywhere, before her mind's eye, and she is alive just with the only memory of her lover. The sakhi requests him to go quickly to meet Radha, who is waiting fully decked for the arrival of Krishna.

The Life of Sri Jayadeva

The presence of Jayadeva and his description as *Kurmapataka Pravara*

establishes that he had close lineage with the dancing families of Kurmapataka, who had come to Orissa during the period of Chodaganga Deva. The two inscriptions at Madhukeswar temple and the one at Simhachal temple were discovered, read and interpreted by Dr. Satyanarayan Rajaguru, the famous historian and linguist of Orissa. Read with the inscription at Lingaraj temple, it leads to the conclusion that Jayadeva had been a member of the teaching faculty of the school at Srikurmapataka. After his childhood education, he must have gone to Srikurmapataka and gained experience in composition of poetry and music and in dancing. He perhaps came back to Orissa along with the group, and performed all those in the Puri temple which were taught at Srikurmapataka.

Jayadeva must have gone for higher education in Sanskrit literature and music to Kurmapataka, and after his education, he must have become a tutor there. That is why the two titles Kurmapataka Pravara and Sadhu Pradhan have been mentioned with reference to him in the Lingaraj Temple inscription. Read together, the three inscriptions indicate the fact of close association of Jayadeva to the family of Komi Nayaka and to the institution at Kurmapataka. Prachi valley witnessed the rise and spread of Jainism, Buddhism, Saivism, Saktism, Sun cult and Vaisnavism. Kenduvilva and many other villages nearby are full of religious monuments dedicated to these different cults. Numerous temples were erected by Bhaumas, Somavanshis and the Gangas in the Prachi valley. Village Kenduli Sasan has rich relics of brick and stone temples and sculptures of Saiva, Vaisnava and Sakta cults as well as Buddhism belonging to the period between 9th and 13th Century A.D. In Prachi Valley, whether the temple has a Sakta or Saiva deity,

Gita--Govinda is recited on festive occasions, symbolizing the influence of Vaisnavism over Saktism and the immense popularity of the text of Gita-Govinda. The copper plate grant of Nrsingha Deva, the 4th which was recovered from a tank near the Nrsingha temple of Kenduli village, was originally issued from Varanasi Katak in A.D. 1383. It refers to the establishment of Narasinghpur Sasan donated to one Mahapatra Narahari Das Praharaj, who was the minister of Narasingha Deva. This Sasan is located very close to Kenduivilva on Prachi valley. This grant also contains the names of Olatapura and Attahaspura Sasan adjacent to Kenduli, established by Attahasdeva, the youngest son of Chologanga Deva.

Jayadeva's Introduction of Radha and Madhava

To quote Dr. Harish Chandra Das, "While discussing about the historical background of Jayadeva it will perhaps not be out of place to glance through how he introduced Radha and Madhava and dasavatara cult in the most popular manner breaking the stylized tradition. From this point of view, Gita-Govinda is virtually a historical text unfurling the historical truth through his poetic narration. The cult of Madhava, which is historically proved to be in existence in Orissa from seventh or eighth century A.D., gained great momentum from the time of Jayadeva.

The first epigraphical evidence of Madhava found in the copper plate grant of Madhavaraja of the Sailodbhava dynasty, where the scribe has particularized the epithet of Chakrayudha Madhava. The image of Nilamadhava installed by the Bhanja monarch at Gandharadi (ninth century A.D.) comes next in order of chronology. The image of Santosa Madhava recorded in the

copper plate grant of Indravarman Codaganga, Madhava in the pillar inscriptions of Rellivalasa at Srikakulam, and numerous Madhava sculptures and temples in Prachi Valley are clear revelations of the long continued tradition of Madhava worship in Orissa with wide distribution in Prachi Valley, the birth place of Jayadeva, who in the course of his wanderings and as a devout worshipper of Madhava infused exuberantly in his Gita-Govinda the lucid description of Madhava, his Deity of love and admiration."

Sri Jayadeva introduced the cult of Radha and Krishna through his Gita-Govinda and due to the influence of Srimad Bhagavata and Gita-Govinda, the composite figure of Krishna and Vishnu as Gopinath became very popular in Orissa. When Vaisnavism became the state religion of Orissa the composite sculpture of Krishna and Vishnu with upper two hands in the pose of playing the flute, standing in the tribhanga pose associated with Astagopi and cattle, which is the characteristic feature of Krishna, indicates the amalgamation of two cults. The long continued tradition of Dasavatara had a deep imprint language, which would be put to music and dance. To quote Dr. Harish Chandra Das again, "That the concept of ten incarnations of Visnu was widely prevalent in Orissa since seventh century A.D. is substantiated by literary and archaeological evidences. In this connection mention may be made of Varaha worship referred to in the copper plate of Dharmaraja of the Sailodbhava dynasty and other individual and collective images particularly in coastal Orissa, which speak in short to the prevalence of dasavatara worship in Orissa before the advent of Jayadeva. Jayadeva in his composition (dasakrtikrte) has shown the greatness of Lord Visnu in his ten incarnations individually.

It was Sri Jayadeva, who institutionalised the Devadasi system introduced from the time of the Somavansi Kings. Devadasi or Maharis were women dedicated to the Deity in the temple for performance of dance and music. Jayadeva worshipped Madhava at Niali. He was an expert in the Shastras and Puranas, music and dance. He was a saint poet who composed the Gita-Govinda in the temple of Jagannatha at Puri and his wife Padmavati danced to the tunes of Gita-Govinda before Lord Jagannath.

Chaitanya and Panchasakha were going on Sankirtan trips to different parts of Orissa for a number of years. One such annual trip started from the Ananta Vasudeva temple of Bhubaneswar and ended at Puri, touching Balakati-Kenduli-Niali, Madhav, Adaspur, Kakatpur and Konark. Madhav Patnaik has described as to how Sri Chaitanya and Panchasakha were dancing in Sankirtan and singing Gita-Govinda at Kenduli village, which was the birth place of Jayadeva.

This book was discovered and compiled from three Palm leaf manuscripts collected in Orissa from three places in the early 1980s. Gita-Govinda of Sri Jayadev, therefore, is accepted as a historical text in addition to its great literary and religious significance. Sri Jayadev initially highlighted and systematised the traditional cults but also introduced his own ideologies, poetic imagery and music. Both Chologanga Deva and his son Kamarnav were disciples of Ramanuja and devotees of Sri Jagannath and his consort Laxmi. Jayadeva was influenced by Ramanuja's ideology of Jagannath and Laxmi. In Gita-Govinda, Krishna tells Radha that formerly she as Laxmi chose him as her consort on the seashore on the occasion of Samudra Manthana. As a result of this incident, Siva swallowed poison out of

despair. Gita-Govinda was composed before 1150 A.D. and Gita-Govinda dance drama was enacted in the Puri temple during the rein of Chologanga Deva and Kamarnavadeva. The earliest reference to Jayadeva outside Orissa was made by poet Chandabaradai, the Court poet of Prithviraj Chauhan who was defeated and killed in 1192 A.D. by Md. Ghori in the battle of Tirori.

The next earliest reference is found in an inscription of Raja Sarangadev in the year 1201 A.D. Therefore, it is established that Gita-Govinda, because of its regular performance in the Sri Jagannath temple of Puri, assumed popularity throughout India within a brief period of 30-40 years of its composition. It combined the best in the rich traditions of philosophy, literature, music and dance in Kalinga and Utkal.

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A Search for a Creative Criticism on Gitagovinda

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A very few poets like Jayadev have the rare privilege of being discussed so keenly by his successors. As the debate on his birthplace is settled objectively to be at Puri district (Balipatana block), so now it is the text that needs in-depth study.

The scope of study of *Gita Govinda* has many dimensions. They are on eleven fold findings.

1. Names and epithets of Krishna and Radha'
2. The details of flora and fauna
3. Different archaic words.
4. Use of word for maturity of word (*rasa paripaka*)
5. Different situations for rasaparipaka
6. Legends referred
7. Terms of *alamkarasastra*
8. Archaic usages
9. Colour contrast of *dasavatara*
10. Nine/ten *rasas* in *vedanudharate*
11. Employment of *ragas*.

Now, it is important to view Gitagovinda in Jayadeva's own words in a method of creative criticism. Criticism in a creative manner of the connoisseur expresses the inner mode of the

creation of the talent. But it is difficult to trace the purport of the poet. Here is an humble attempt to sort out some of the important points of the text which the poet himself is interested in.

The *kavya* starts with deep clouds in the sky to create an impression of *uddipana-vibhavas* for a separative erotic sentiment. The atmosphere for an aesthetic experience in an erotic mood is quite provoking. The canvass of sky is full of cloud like *tamala* tree. This dark backdrop in the bank of Yamuna creates an occasion for the secret love. The ensuing rain finally results generating a deep passion for secret sport.

In a sloka *vacah pallavayati* 1/3, he refers to *Arya saptasati* in the context of sandarbha sudhi as

*Kavisamara simhanadah dvaranuvadah
mudhaika samvadah / Vidvadinoda kandah
sandharbho'yam maya srstah //*

On the style sansdarbha, Govardhana has clarified his stand with the help of Hemachandras' *Kavyanusasanam*.

Besides, Jayadeva speaks of his own style as *madhura-komala-kanta-padavali* being aware of the all others specialty. With this statement, he intends to highlight his own style of

writing. Jayadeva writes Gitagovinda in a dual frame where the slokas are like description, so to say, a running commentary of the *gitas*. In a way the slokas serve as a prelude to Gita. It is not out of place to mention that there are as good as 72 slokas and 24 gitas known as *astapadis* or known as *prabandhas*, which runs to 192 verses. In other words slokas are story in nutshell and the *astapadis* are the poetic explanations and descriptions.

He indicates a remark on his Gitas in the concluding verse as follows :

1. sukhada and subhada, 2. mangala ujjvala gita
3. haricaranasmrtisara, 4. adbhuta kesava keli rahasya, 5. mohana madhuripu rupa varnana, 6. madhuripu nidhuvanasila, 7. described by jayadeva as pravana, 8. manasa nataniya / yuvati sakhi vacanam pathaniyam, 9. sukhayatu vacana, 10. sukrtena hari manasi udayatu, 11. hariseva, 12. rasikajana, 13. komalalakavati iva hrdaye jayadeva bharati vasatu, 14. Kali kalusam parisamitam janayatu, 15. duritam kaliyuga caritam na vasatu, 16. hari hrdayam pravisatu, 17. rativancita khandita yuvati vilapam, 18. lalitavacanam haricaritan ca rasikajanam sukhayatu, 19. catula-catu-patu caru-vacana-muravairi, 20. adhrikta-haram-udasita-vama-kanthatati bhavatu, 21. vinihita padmavati sukhasamaje, 22. vibhava dvigunikrta bhusanabharam, 23. madhuripumodam rasikahrdi janayatu, 24. ruciram hrdayam sadayam mandayatu.

The *astapadis* are framed under twelve types of *Vishnu*. The name *madhava*, though prominent here, is one among those twelve names. They are as follows respectively but they are not those 24 vishnu images.

1. samodadamodara, 2. aklesa kesava, 3. mugdha madhusudhana, 4. snigdha madhusudhana (snigdha madhava in colophon), 5. sakamksa

pundarika, 6. kuntha vaikuntha, 7. nagara narayana, 8. vilaksa laksmipati, 9. manda mukunda, 10. catura caturbhuja, 11. sananda damodara, 12. suprita pitambara

There are as many as 11 *ragas* employed in all the 24 gitas. They are as follows

1. malava - 1, 6, 13
2. gujjari - 2, 5, 7, 11, 15, 18
3. vasanta - 3, 14, 20
4. ramakiri - 4, 24
5. karnata - 8
6. desakhya - 9, 16
7. desa varadi - 10, 19
8. nataraga - 12
9. bhairavi - 17
10. varadi - 21, 22
11. vibhasa - 23

Quite interestingly, the nature and the feature of the ragas are maintained. And they correspond to concerned *bhavas*, *rasas* and the colour attached to it. Particularly, the time management to the ragas is taken care. In different editions, besides *jati* and *tala*, *laksanas* are mentioned here like the edition of *Dharmagrantha* store. The fifth gita is mentioned as *gundakiri* in place of *malava*. The editor mentions the *laksana* is as good as *malava* raga. Sixth (*malava*) and the twelfth (*nataraga*) are known as *gundakiri*, 13th *malava gauda* in stead of *malava* only. The 2nd gita is more or less a repetition of ideas with a grain of *srngara* in the centre.

The background of the Gitagovinda is enriched by the impact of *Hala's Gatha sapta sati* and subsequently, the contemporary poet Govardhana in his *Arya sapta sati*. But, Jayadeva

has picked up the free style of cowboy's hero Krshna's story where the longing and reunion of Radha and Krshna forms the concrete example of religious experience transformed from erotic excellences. Both of them signify the paramount of love where the probable concept of "you" and "I" attain lapse in the ecstatic ocean of bliss. The mundane longing cannot board a man to that richness of emotion. That is why the *rahas keli* is the mysterious love sport which is not to be described in detail.

But, the backdrop of Nature provokes man to reach the height of emotion, and becomes *sancari bhava* of the erotic sentiment. The first canto introduces *Vasanta raga* of *Lalita Lavangalata*, which proceeds after

*vasante vasanti kusuma sukumarair
avayavair bhramantim kantare bahuvihita
krsnanusaranam / amandam kandarpajvara
janita cinta kula taya baladvadham radham
sarasam idam uce sahacari //1.16*

The nature prepares the bouquet of flowers malli, ketaki, cuta, etc. for the divine hero with full grown tender lavanga (pepper) creepers, with the blow of gentle breeze and the humming of bees and the rapturous song of cuckoo provokes Hari for *vihara*, the amorous sport.

The eroticism terms him as the *mugdha madhava* as he is a hero who is *mugdha* / charmed by the love of *mugdha nayika*. Basanta awards the prominence of love and that is *sambhoga srngara*. Jayadeva the alchemy of life had prepared all the atmosphere of *vibhava* as Krsna, and the *aneka nari*, *anubhava*, the *mugdhatva* and the *sancari* as the *lalita lavanga lata* etc.

The description reaches him in depicting the climax of love, which gradually extends the occasion for longing and union, as it is said *nirantara milai kavahu milena* etc. The

background of spring leaves scope for *srngara* though *srngara* is rightly started in the backdrop of clouds. This refers to Kalidasas' *meghaloka bhavati sukhino* etc. of *Meghadutam*. The epithets of *krshna* attributed by the author are quite erotic. When the *dasavatara strotra* is found to be repeated more or less in the second song in an erotic mode, it is understood that Jayadeva sticks to his declaration of *hari smarana* and *vilasakala-kutuhala* (1/4). Both of the songs, though thematically same, are designed differently. First, with all the *rasas* and *bhavas* taken together, and the second one is exclusively on the *lalita kala* or the *gandharva kala*. This paves the way for the arrival of an environment of delicate love where *Krshna* is the master of love play.

1. cumbana silpi, 2. *srngara adhyapaka*, 3. *rati pandita*, 4. *mugdha*, 5. *kucakumbha dhyana japa*, 6. *kandarpa jvara*, 7. *viraha vyadhi*, 8. *madanakadana klanta*, 9. *ratiranadhira*, 10. *daivata vaidya* for the *smaratura*.

The details of the *srngara* are decorated in respective places as per the *sastras*. The eight-*sattvika bhavas* are enumerated for the love of the hero and heroine. Jayadeva says how *krishna* is the *murtiman* / embodiment of *srngara*.

It is remarkable from the above discussion, how Jayadeva is oscillating between *bhakti* and *srngara* and rarely settles in one point. His device of *bhakti* through description of love of the divine lover and the beloved which transcend from mundane to extra mundane, from personal to impersonal and from human to superhuman.

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Other Works of Shri Jayadeva

Arun Kumar Upadhyay

I had a long standing assumption that Gitagovinda was not the only work of Shri Jayadeva, glory of medieval Orissa. This is a great work in itself, but there are several works of its kind in Orissa itself. The style of Jayadeva was adopted by famous Maithili poet Krishna Dutta, who had written *Chandika-Charita-Chandrika* recently published by Rashtriya Sanskrit Sansthan, Allahabad in its journal of 2005. In this book, the poet has mentioned in verse 1/12 that he is following the great poet Jayadeva.

Dashavatara Stotra

The first three verses of his *Dashavatara-stotra* indicate knowledge of vedas and cosmology. First verse is about fish-incarnation of Vishnu, which is permanent in space as well as a human incarnation at the time of glacial floods in 9533 BC as per Vishnu-Dharmottara Purana Chap.68, when *Prabhava Guru*-year started in both systems-*Surya-siddhanta* in north India and *Paitamaha-siddhanta* in south India. Next two verses can have only cosmological meaning. Kurma-incarnation is described *Ati-Vipulatara Prithivi*. *Vipula* means big; its comparative and superlative forms are *vipulatara* and *vipulatama*. Crossing the limit of *vipulatama* can be called *ati-vipulatara*. Use of both adjectives

ati and *tara* seems unusual. But, it is understood when we consider three earths described in vedas. *Vipula* (big) *prithivi* (earth) is our planet. *Vipulatara* is the solar system described in *Bhagavata purana, skandha 5*, as disc-shaped earth of 100 crore yojanas (about 800 crore kilometers), out of which the inner part of 50 crore yojanas is *loka* (lighted) and outer part is *aloka* (dark) part. *Vipulatama prithivi* is the galaxy which is largest and is the last limit at which sun can be seen as a point. These three earths are defined as the zones lighted by sun and moon, the zone lighted by sun is earth of solar system and the largest earth-galaxy is the limit of reach of sun-rays.

Ravi Chandramasauryawanman khairawa-bhastyate / sa samudra-suri - chhaila pruthivi tabati smruta / (Vishnu Purana)

The next verse tells that the ratio of three earths with their sky is the same as that of man and earth (planet).

Yabatpramanana prutivi vistara parimandalat / Navastawatpramanam wai byasa mandalatodwija // Manena tasya kurmasya kathayami prayatnato Sakoh satahsrani yojonati vaputi sthitam /

(Narapatijayacharya, Kurma Chakra)

1000 parts of earth diameter is usually defined as yojana as earth is a 1000 petal lotus is space (Padma-purana). It is 1 crore (10^7) times bigger than earth. Sky of earth is solar system which is again 10^7 times bigger. For solar system as earth, its sky-the galaxy is again 10^7 times bigger. Thus the galaxy is $1000 \times 10^7 \times 10^7 = 10^{17}$ yojanas. Size of Kurma is stated to be 10^{18} yojanas, i.e. 10 times bigger than galaxy.

On this Kurma back, galaxy of 1/10th size is rotating which is cause of creation, so this has been called Kurma, i.e. which does work. In modern astronomy, this is called neutrino-corona of galaxy. In *Brahma-vaivartta Purana*, *Prakriti-khanda*, chap.3, this is called *Golaoka* in which *Virata-balaka* (great child) galaxy is created. Now we can understand the meaning of Jayadeva's -

*Kshitirati vipulature tava tisthati prusthe /
Dharanidharanakina chakra garisthe / Kesava
dhrta kachhapa rupa, Jaya Jagadisha hare //*

Similarly, earth is a small dot on the mountain like the tooth of Varaha. Thus, this is not a small animal like a boar. Its tooth itself must be about 100 times bigger than earth and the Varaha must be bigger at least 1000 times. In *Vayu-purana* (6/12), it is stated that varaha is 100 yojana high from sun and its body is 10 yojana wide. Then earth must be within $100 + 10 = 110$ yojana from sun. It is about 108 or 109 sun-diameters away from sun depending on its position in elliptical orbit. Thus, yojana here means diameter of sun. Earth is then of 1/108 yojana size, i.e. varaha is 1100 times bigger. This is stated by Jayadeva as -

*Vasati dasana shikhare dharani taba lagana /
Shashini kalank kaleva nimagna / Keshava
dhrta shukara rupa, Jaya Jagadisha hare //*

Bhavishya - Purana - Pratisarga parva, part 4, chapter 9 of *Bhavishya purana* tells about *Dhanvantari*, *Sushruta* and *Jayadeva*. Its previous chapter tells about *Madhva*, *Shridhara* etc and next chapter about *Krishna Chaitanya*. These are not in any chronological order and appears to be later addition to Bhavishya purana during British rule when Bengal was the centre of British India. Then Bengal included Orissa and Bihar, also ruled from Calcutta Presidency. So the Purana tells that Jayadeva was born in Kendubilva village of Banga. However, the story describes looting of Jayadeva in Dharmashala, which is now in Jajpur district of Orissa and his marriage in Jagannath-puri which was near to his village. Dharmashala was centre of Dacoits who looted pilgrims coming to Puri. King Dharmapala took action against them and named it Dharmashala (place of piousness). This Purana mentions Jayadeva mainly as *Nirukta-kara*. He took *sanyasa* after deep injuries by dacoits, who had made up a false story that Jayadeva was also committing dacoity in Bengal area. Thus, his place in Bengal is only a false plea of dacoits, nothing else. He studied from parents for 12 years after attaining age of 5, i.e. upto 17 years age. Then he performed their last rites and married Padmavati at the age of 23 years. Twice his nirukta has been mentioned -

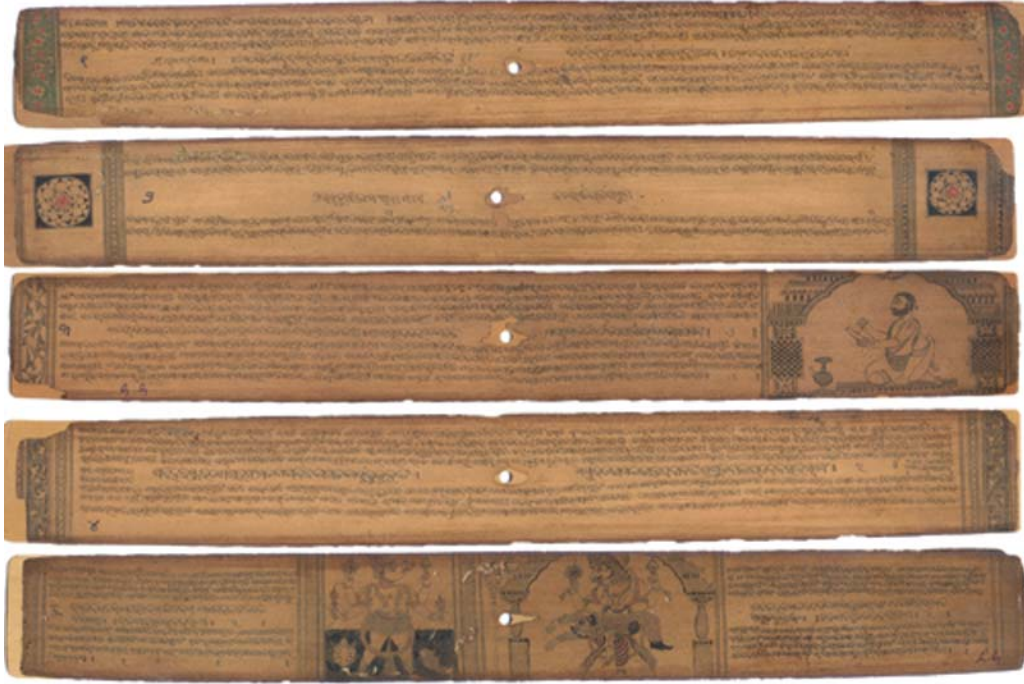
*Bilwa grame Banga dese sambhavami
niruktakrut/ Jayadeva iti khyatah kavinam hi
shiromanih // gehe kandukino jato
brahmanasya mahitale / Nirukta vaidikam
changam krtavansa samadhina/ Varnagamo
gavendradau sinhe varna viparyayah/
Shodashadau vikarascha varnanasah
prusodareh// varnavikaranasavyam
dhatoratisayane yah/ Yogastadyuchyate
pragyenmyura bhramara disu// Ebam pancha*

*vidhyanyevaniruktani vai/ Sudraischa
nagavamsiyervrashitani kalau yuge// Jatwa
prakrutabhasayah katrunmudhankalipriyan/
Shundhuhi paninih shastram chakara
surahetave//*

Jyotisha - His Dashavatara stotra itself indicates his knowledge of astronomy. Moreover nirukta needs complete understanding of Vedas which is impossible without astronomy. Another reason is that *Shatananda* had written *Bhasvati* in 1099 A.D. which is a *Karana* text of astronomy. It needs a basic theory of Algebra whose book must have been written by him or existing earlier than Jayadeva. His astronomy book is not available, but has been quoted in a book *Sundari* which is a commentary on *Laghu-Bhaskariya* of Bhaskara-I (629 A.D.). Manuscript of this work was seen in Maharaja Palace Library, Trivandrum.

His method of *Chakravala* was described by Prof. Kripa Shankar Shukla in his article-Acharya Jayadeva, the Mathematician (Ganita, Vol.5, No.1, June, 1954). This Jayadeva has been stated of 11th century. His original book or quotation in Kerala text might have given his exact date of birth. Jayadeva methods are described at pages 97, and at 107-109 of the book-Bharatiya Ganitam-published by Rashtriya Sanskrit Vidyapeetha, Tirupati - 517507 in December, 2005. Author is Prof. Venkatesha Murthy.

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Gitagovinda manuscript in palm leaf

Photo Courtesy : Orissa State Museum

The Story and History of Odissi Dance and Sri Geeta Govinda

Dr. Jasobanta Narayan Dhar

The tradition of Odissi dance is almost 2000 years old. It is gleaned from the past records that the first clear picture of Odissi dance was available in Manchapuri Gumpa of Udayagiri, which was carved at the time of King *Maha Megha Vahana Aira Kharvela*. Flanked by two queens, (Simhapatha Rani and Bajira Ghara Rani) King Kharavela himself was watching a dance recital where a damsel was performing dance in front of the court; there were several accompanists including female instrumentalists. Thus, the Odissi dance can be traced back to its origin as a secular dance, which was latter on very much attached to the temples.

Starting with the rituals of Sri Jagannath temple of Puri, Odissi dance was regularly performed in *Shaivite, Vaishnavite* and *Sakta* temples of Orissa. We have already got an inscription where it was also engraved that a *devadasi Karpursri's* attachment to a Buddhist monastery, where she herself, starting with her grandmother and mother, performed as devadasi. Thus, it may be inferred that this secular dance latter named as Odissi dance was first originated as a court dance and in due course of time became associated with Jaina monasteries as patronised and performed by royal presence, latter on also performed in all religious places including Buddhist monasteries.

It was said that one older temple existed at the same place referred to as *neelachala* or Blue mountain, and Chodagangadeva constructed a temple at that place by renovating or moving the debris of dialapiated temple. The legends of Indradyumna and Galamadhava gave ample testimonies to this probability. However, existence of Lord Jagannath along with brother Balabhadra and sister Subhadra was there as we have with us the famous hymn composed by *Adishankar* who visited this place in 9th/10th century and established his monastery at this place. In his famous hymn "Jagannathastaka", he has associated Lord Jagannath with Srikrishna and his first stanza was devoted to Srikrishna.

*"Kadachit Kalindi tata bipina
Sangitakabarau*

*mudavirih narii badana
kamalaswadmadhupa...*

This '*Asthaka*' or eight stanza was probably very much in use in the rituals of Srimandira which paved path for use of Sri Gitagovinda mahari dance in Srimandir of Lord jagannath.

According to *Madala Panji*, the temple chronicle, Gita Gobinda Seva was initiated by king Kabi Narasingha during his rule, corresponding to 1278 AD as starting year and 1309 A.D. as

the end of his rule. This Kavi Narahisnha of Ganga dynasty, literally translated, would be poet king Narsingha, who was actually Narsingha Deva of Ganga dynasty. Geetagovinda was actually composed during his predecessor Ganga king Kamarnava.

King kamarnava ruled Orissa in between 1147 A.D. to 1156 AD during which Geetagobinda was composed by Kaviraj Jayadeva of Kenduli village near Puri and Bhubaneswar. As Geetagovinda was quick to get recognition among the learned scholars of coastal Orissa, it was analysed by another Orissan poet and scholar kavi Udayana Acharya. The name of this first supplement is known as "*Vaba Bibhabini*" (Analysis of feelings). At this point of time, it was known that king Raghava Deva was ruling over Orissa. His period was limited to 1156 A.D. to 1170 A.D. Therefore, it is inferred that then ruling Ganga kings and Orissan scholars were amused by the musical rendering and scholarly writing of Kaviraj Jayadev mingled with devotional subject matter, and thought it proper to offer to the lord Jagannath along with music and dance rituals.

As Jayadeva has himself revealed as "*Padmabati Charana Chakrovorty*" and also mentioned this friend Parasara and others (*Parasavedi Bandhu barge*) it can be told, probably he was the composer and with Padmavati, his wife, they were a dancing couple. Most probably Parasara, his friends and other accompanists were there to perform dance and music recital before lords in the temples and kings in the court, it needs further examination and documentation.

However, we have seen in between 1150 A.D. to 1300 A.D., within 150 years, Sri Geetagobinda established itself as a devotional song suitable to be presented through music and

dance in the daily rituals of Lord Sri Jagannath in Puri. As already told before that different hymns and stores were rendered before Lord at different time and Upasana mudras (Poses, postures and gestures) were used to be performed by Sevayats. In all probability "*Jagannathastaka*", a hymn composed by Adi Shankar was one of the hymns those were rendered before Lord Jagannath as we also found it to be most suitable hymn in Odissi dance or without odissi dance.

Dance as a ritual is present in all Hindu temples of India. There are ample evidence to prove that Jaina monks along with kings were also patronizing dance as rituals. It was also similar in case of Buddhist practices. The Devadasi or Mahari tradition, later known as dancing girl tradition of Hindu temple, was a pan-Indian phenomenon, although most of the scholars attribute this to be a South Indian Style. North-Indian temples were also patronizing this Devadasi tradition though due to Muslim invasion the tradition was discontinued.

Thus Sri Jayadeva's Geeta Govinda was rendered by Brahmin Sebayats and female Devadasis known as "*Bhitara Geyeni*" and "*Samprada*". Some Mahari performed dance near the inner threshold known as '*Kalahaat Dwara*'. This was going on without any interruption for 200 years. Performance of Geeta govinda and Mahari Dance influenced other temples to start such tradition. As we see in Orissa all the temples, shavite, Vaishnavite along with Shakta temples patronised this tradition which is documented in temples of Bhubaneswar, Kakatpur and Jajpur. One Sadhu Pradhana Jayadeva was also honoured at the Sri Lingaraj temple of Bhubaneswar.

During this period, lot of learned scholars started writing immitating Sri Geeta govinda", which were by some research scholars were

branded as "Counterfeits of Geeta Govinda". We may use the euphemism as imitations of Geeta Govinda. All these imitations vied with original one, but inspite of their masterly qualities failed to surpass kaviraja Sri Jayadeva's master piece. The writers of these imitations included no less than the Gajapati king who wrote Abhinaba Geeta govinda also. There from its enviable position of every day rendening before Lord Jagannath continues. To put to an end to this controversy king Prataprudra deva of Suryavamsa issued a proclamation engraved in Jay Bijoya Dwara that original Geeta govinda only will be recited during temple rituals in the rights.

Thus Geeta govinda finds in eternal bond with the temple recital of music and dance. Till to day, Geeta govinda enjoys its coveted position despite various other musical composition and innovative approaches.

It was a different story that the Odisi Dance, resurged out of the temples aided by Raya Ramananda, when he wanted to stage his drama "Jagannath Ballava" out side temple in Puri and invited the Devadasis to participate in it. This innovation also attracted objection and only after lot of royal support he could manage to get a temple girl called Mukta Devadasi to perform dance outside Sri Jagannath temple. Some opined that Raya Ramanda Managet got her from other temple. However, Sri Geeta Govinda remains to inspire.

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Gitagovinda manuscript in palm leaf

Photo Courtesy : Orissa State Museum

Impact of Sri Geeta Govinda on Oriya Literature

K.C. Patnaik

Jayadev was worthy successor of Shriharsha, Bhaba Bhuti and Kalidasa. He was born to Bhojadeva and Bama Devi of Kenduvilwa village now Kenduli, in Khurda District of Orissa.

Geeta Govinda was composed in the Sri Jagannath Temple at Puri. The book Jayadev Charita describes that Jayadev and Padmavati lived after their marriage at Kenduli where a temple and a palatial building were constructed for them by the Vardhaman Raj family. After their stay for some years at Kenduli, they went to Brundaban and lived there for twelve years and breathed their last.

Jayadev, after his child hood education, must have gone to Srikurmapataka, and gained experience in composition of poetry, music and dancing. He perhaps came back to Orissa along with the group and performed in the Puri temple.

Sri Jayadev, the celebrated poet of Geeta Govinda, was born in the village Kenduvilva Sasan most likely in the first part of 12th century A.D. during the reign of Chologanga Deva.

Sri Jayadev introduced the cult of Radha and Krishna through his Geeta Govinda and due to the influence of Srimad Bhagavada and Geeta Govinda, the composite figure of Krishna and

Radha as Gopinath became very popular in Orissa.

Madhva Patnaik, a vaishnavite poet, was contemporary of Panchasakha and Sri Chaitanya. He has described as to how Sri Chaitanya and Panchasakha were dancing in *Sankirtan* singing Geeta Govinda at Kenduli village, which was the birth place of Jayadev.

From the information available, it is evident that Sri Chaitanya & Panchasakha were going on Sankirtan Trips to different parts of Orissa for a number of years. One such annual trip started from Ananta Vasudev temple of Bhubaneswar and ended at Puri touching Balakati-Kenduli-Niali Madhav, Adaspur, Kakatpur and Konark.

Geeta Govinda of Sri Jayadev, therefore, is accepted as a historical text in addition to its great literature and religious significance. The tremendous influence and immense popularity of Geeta Govinda in Orissa not only served as a source of inspiration to her scholars to write first commentaries on the imitation of it but it also brought remarkable change in Orissan iconography.

The Geeta Govinda influenced the entire Sanskrit Literature of India as a whole which is

clearly proved by the large numbers of imitations of this work made by the poets of different part of India; but the influence of the Geeta Govinda was the greatest in Orissa where the number of imitations made by her poets was greater than that made in any of the region of India. The Geeta Govinda being a popular work in Sanskrit had translations and commentaries in Indian languages. Let us see how the Geeta Govinda has influenced on Oriya Literature.

The intensive research of manuscripts of different parts of the state for the last 3 (three) decades has proved that Geeta Govinda stands next in circulations to the Oriya Bhagavat by the saintly poet Jagannath Dasa, intimate associate of Sri Chaitanya at Puri. Generally in each village in Orissa, a house is set apart for worship of the Oriya Bhagavata by Jagannath Dasa called Bhagabata Tungi or Ghara where manuscripts of Geeta Govinda and other religious works are preserved. Examination of the old Oriya manuscripts has brought to light the following commentaries and translations of the Geeta Govinda while information about others are gradually being made available.

i. Geeta Govinda by Dharanidhar Dasa:

Of all the translations of Geeta Govinda into Oriya so far known, the one by Dharanidhra Dasa is the oldest and the most popular. It has been printed by several presses in Orissa. In this translation, the said poet Dharanidhar Dasa has presented different Ragas and varses for his 16 Chandas like Sri Jayadev, who had used 11 Ragas for his 24 verses. As there is no information about his time or family in the text of his work except saying that he was a Brahmin by Caste, it can be tentatively fixed in the middle of 16th

century. The language of Sri D. Das is simple and melodious.

ii. Rasavaridhi by Brundaban Dasa:

The translation of Sri Geeta Govinda made by Brundaban Dasa is known as Rasavaridhi. The author who was a devout Vaishnaba has not furnished any information about his family & time in his work.

iii. Amrit Sagar Boli by Dina Krushna Dasa:

Dina Krushna Dasa or Krushna Dasa, the Rajput settler in Orissa, was a prolific writer of the 17th Century. He was the author of large number of works. In his work Amrita Sagar containing 45 chapters, he has described the entire Gopalila of the 10th *Skandha* of *Bhagavata Purana*. 20 chapters of this work (13th to 32nd) depicting the Rasalila of Sri Radha and Krishna are based on the Geeta Govinda of Sri Jayadev. There by he has clearly incorporated Sri Geeta Govinda into the Bhagavata both of which were immensely popular in Orissa.

iv. Artha Govinda by Vajari Dasa:

Vajari Dasa, a Sadhu from North India, who had settled in Ashok Khila ghar in the district of Dhenkanal wrote a translation of Sri Geeta Govinda called Artha Govinda in *Navakshari Bhagavatavrata* in 1674 AD (21st Anka-Mukunda Deva-I)

v. Oriya Translation by Udhaba Dasa

Udhaba Dasa who was Kamar (Black Smith by caste) translated Geeta Govinda into Oriya Verses by being directed in dream by his reputed Guru Sri Jagannath Mishra to take up this noble work. It is also known that the Guru Sri Mishra had written a commentary on this work.

vi. Prose translation by Ananta Rath-Vanibhushan:

From the Colophon of many scripts containing the translation of Sri Geeta Govinda in Oriya Prose it is known that one Ananta Rath bearing the title of Vanibhushan wrote this at the request of King Dwya Singha Deo I ruler of Khurda during (1688 to 1716 A.D)

vii. Prose translation by Sri Jagannatha Mishra :

In this Oriya Tika, there is a Mangala Charan in Sanskrit in 3 verses - the 1st one is seeking the blessing of Sri Ganesh and Jagadamba (Parvati). The 2nd and 3rd verses praise the divine Lila of Sri Raddha and Krishna in Vrindavana as depicted in Sri Geeta Govinda.

viii. Prose Translation by Vasudeva Mishra:

There is a manuscript containing the prose translation of the Geeta Govinda by Vasudeva Mishra which is called Valabodhini Tika)

There is a translation of Geeta Govinda in Oriya prose by Trilochan Das (Barber by caste). Some discussions were also made about Sri Jayadeva and Geeta Govinda. Similarly some other translation of Geeta Govinda in Oriya prose has been given to the State Museum.

ix. Vasanta Rasa by Pindika Sri Chandana:

Sri Chandana - native of village sanapadar under Begunia P.S. of Puri district - (1688 -1715 AD) wrote his Vasanta Rasa in imitation of Geeta Govinda for wide circulation among the Bengali followers of Sri Chaitanya. It was written in Bengali with some sweet Oriya songs incorporated at different places of the text. It gained great popularity due to its simple and

charming language for which a large number of manuscripts of this work are available. It has been printed by several publishers.

x. Vasanta Krida Samujjala Rasabati by Shyam Sundar Bhanja:

Sri Bhanja, a Zamidar of the small estate of Halidia near Khurda in the district of Puri was an author of some works, the manuscripts of five of which have been acquired by the State Museum.

Besides the above translation by the Geeta Govinda in poetry and prose, its impact on the classical literature by Orissa was tremendously felt as in all Oriya Kavyas beginning from Rama Vivaha by Arjuna Das (C-1520) upto Kishore Chandra Nanda Champu by Kabi Surya Baladev Rath (1810 AD). This classical aspect of Geeta Govinda was scrupulously followed by all Kavya writers of Orissa which is scarcely found in other Indian language.

Among hundreds of small and big Krishna Kavyas, the excellent Rasa Kallola by Dina Krishna Dasa, Rahasya Manjari by Debadurlava Das, Vidagdha Chintamani by Abhimanyu Samanta Sinhar (C-1750 AD) and Kishorre Chandra Nanda Champu by K.S. Baladev Rath bear the close impression of the Geeta Govinda. As regards style, diction and flowing melody of these, Champu is still very popular in Orissa.

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Poetic Beauty of Jayadeva's Gitagovinda

Prof. Raghunath Panda

The *Gitagovinda* is a coherent Sanskrit Kavya composed by Jayadeva in the 12th century in Orissa.¹ Poetry is the highest form of all arts.² In *Gitagovinda* we not only come across refined poetry but also excellent musical compositions in different tunes (*ragas*) and *talas* (beating in terms of time units). Regarding the poetic style of *Gitagovinda* critics and historians of literature are found confused. As such Hassen considered the poem as a lyrical drama and Jones called it a pastoral drama. Levi regarded it as an opera and Pischel placed it in the category between song and drama. Schroder regarded it as a refined yatra. Keith equates it with the festival plays in Bengal³ which resembles the *rasa* of Mathura, where the short story of Krishna lila is shown accompanied by song and music.⁴

Further, due to the division of *Gita Govinda* into cantos (Sarga), Keith pointed out that it has belonging to the generic type of *kavya*.⁵ S.K. De observes that "as a creative work of art, it has a form of its own and it defined conventional classifications."⁶

The Present Observation :

Undoubtedly, the *Gitagovinda* is an original piece of small Sanskrit poem of unique character which defies the traditional settings of *Khandakavya* or *laghukavya* of the genre of

meghaduta. It does not confirm to *muktuka* type, since it has got a connected subject matter throughout. The poet Jayadeva, himself calls it a *prabandha*. (*etam karoti jayadeva kavi prabandham*). So far as the division of *sarga's* or cantos are concerned, the design of a *mahakavya* is found in it.

Some commentators and critics have also not hesitated to call it a *mahakavya*.⁸ It is divided into 12 cantos in which traditional verses in traditional metres are found intermingled with songs having different popular *ragas* or tunes to be sung by specific *talas*, etc. The general description are found in metres like *vasantatilaka*, *Sragdhara*, *Sikharini*, etc; where as the portions depicting emotional and subtle feelings of human heart are mostly presented in popular *ragas* or tunes like *Malavagauda*, *Gujjari*, *Ramakeri*, *Vasanta* and so on.⁹

Conclusion on its Genre :

Considering the emotional factors relating to flowing human spirit studded with songs, we are inclined to put it at par with the modern western lyric with an unique indigenous Indian musicological garb. Thus it can be said a *Gitakavya* or *Gitikavya* par excellence.

In Indian aesthetic tradition *rasa*, *dhvani*, *riti* and *Guna*, *Vakrokti*, *Awitya* and above all

ramaniyata or total attractiveness have been estimated as the essence of poetry by different rhetoricians and their followers from time to time. Among all of them *rasa*, *dhvani* and the *ramaniyata* traditions hold good and are more appreciated by the connoisseurs of literature.

'*Rasah*' has been derived as "*rasyate asvadyate iti or asvadayanti manasa tasmannatya resasmrta.*"¹⁰, which is relished in the mind. The term *rasah* finds mention for the first time in the *Taittiriyaopanisad*¹¹ in connection with the interpretation of creation, the manifestation of *Sat* and the principle which enjoins for blissful conditions of the meditant. He should know Him, realise Him in the self, which enables oneself for realisation of eternal happiness. By way of imitation the same term has been adopted in literature which quite befittingly has been described as *brahma & vadasuhodara*.¹²

The western concept of Aesthetics not only includes the relish of *rasah* (though not said in that term) but also accepts any aspect of literature which pleases the mind of the connoisseur with its living impact. It is just the other way round put by Magha as :

Ksanam ksanam yannavatamupaiti tadeva rupam ramaniyatayah /

Hence, not only the amount of *srngara hasya* or *karuna* displayed and relished in our present work *Gitagovinda* attracts us for examination but also the beauties of the depiction of feminine charm, descriptions of the nature, dialogues with brevity and emotions enrich the aesthetic experience of the reader or audience and critic as well.

In Indian aesthetics *Rasah* enjoys a prominent place in literature. Here, in *Gitagovinda* as indicated by the poet propitiates

the erotic understanding as well as the devotional fervour of the readers.

*Yadiharismarane Sarasam mano
Yadivilasakatasukutuhalam /Madhura
Komala-kanta-padavalim Srunutada-jayadeva
sarasvatim // Gita Govinda 1/3*

It is also said as good saying *srngaricet kavih kavyam yatam rasahmayamjagat.*

The whole *kavya* is replete with erotic descriptions since the subject matter of the *kavya* constitutes the slender plot of separation and union of *Radha* and *Krsna* in *Vrindavana* occurring in only less than two days time. Besides, the two prayers offered to Lord *Jagadisa*, the plot begins with the revelling of *Krsna* with the cowherd-women in the mirthful spring season, which begins with the sloka :

*anekanariparirambha - sambhrama
sphuranmanohari vilasalam /
murarimaradupadarsayantayasau
sakhi samaksam punuraha radhikam// 1/37*

Then the whole fourth *prabandha chandana charcitanila kalevara* etc, is full of *Sanbhogasrngara* or erotics in union where *Krsna* freely mixes with these beautiful women dancing, singing and rejoicing in whatever pleasant manner he likes. For example -

*'Slisyati kamapi cumbti kamapi kamapi
ramayati ramam / pasyati sasmitacaru
paramaparamanu gachati vamam // haririha
mugdhavadhunikare vilasini vilasati kalipare.
1/44*

The whole song has been summerised in the subsequent verse by the poet in the *sardulavikridita* metre -

*visvesam anuranjanena jayayann anandam
indivara sreni - syamala - momalair*

*upanayann angair arun - gotsavam / sva-
cchandam varasa-sundaribhir abhitah
pratya-ngam alingitah. - Srngarah sakhi
murtimaniva madhau mugdho harih kridati /
Gita Govinda, 1/46*

It has been translated by B.S. Miller in the following way :

*When the quickens all things
To create bliss in the world,
His soft black sinuous lotus limbs,
Begin the festival of love.
And beautiful cowherd girl's wildly
wind him in their bodies
Friend, in spring young Hari plays
Like erotic mood incarnate.*

Again *Sambhoga-srngara* occurs in the remembrance of *Radha* of the past amorous activities in the sixth song where she requests her companion to do the needful for her union with *Krsna*. According to the poet -

*nibhrta-nikunja-grham gataya nise rahasi-
niliya vasantam/ cakita-vilokita-sakala-
disarati-rabhasa-bharena hasantam // Sakhi
he kesi - Mathanam udaram.
sakhi he kesi-mathannum udaram.
ramayamaya saha madhuna-manoratha-
bhavitaya savikaram/ 2/11*

The next situation where erotic union gets highlighted in a hypothetical union of *Krsna* with a youthful woman to whom *Radha* thinks to be more attractive than her due to her envy in the song No.14 sung in tune of *Vasanta* and reads like :-

*smarasamarocitaviracitavesa
galitakusumadaravilulitakesa kapi
madhuripuna vilasati yuvatiradhikaguna 6/13*

The same context continues in the subsequent 15th song in *Gurjjari* tune. The text of the first line is -

*Samuditamadane ramanivadane
cumbanavalitadhare Mrgamadetilakam
likhati sapulakam mrgamiva rajanikare/
ramate yamunapulinavane vijayi
murariradhana. 6/22*

Further, excellence in union can be marked in the advice of the companion to *Radha* while she impells her for rendezvous with *Krsna* in Song No. eleven for example :

*Urahi murarerupahitahare ghana iva
taralavatake/ tadidiva pite rativiparite
rajase sukrtavipake// vicalitavasanam
parihrtarasanam ghatala jaghana
mapidhanam / kisalayasayane
pankajanayane nidhimiva harsanidanam //*

5/12

The climax of erotic union occurs in the 22nd and 23rd songs and subsequent verses. For example :

*Maranke ratikelisamkularanarambhe taya
sahasa prayam kantajayaya kincidupari
prarambhi yatsambhramat / nispana
jaghanasthali sithilita dorvallirutkampitam
vaksyo militamaksi paurusarasah strinam
kutahsidhyati // 12/10*

Erotic in separation or *vipralambha* is the real life force of the erotic sentiment without which depiction of erotics never attains its full growth (*na vina vipralambhena srngara pustimasnute*)

Vipralambha in *Gita Govinda* begins with the remorse of *Radha* when she returns to her bower after finding *Krsna* revelling with other cowherd women. This is reflected from the beginning of the second canto, in song five and the subsequent verse. They are the verse *viharativane-radha* and so on. The song "*sancaradadharasudha-madhuradhvani*" and

Ganayatiguna-gramam etc. reflect the typical mood of Radh. The feeling of *vipralambha* on *Krsna* is well expressed in the whole third canto which is evident from the verses like :

*itastatastam anusrtya radhikam
ananga bana vranakhinna manasatra
krtanutapah sa kalinda-nandini
tatanta-kunje visasada madhavah // 3/2*

The following *mamiyamcalita vilokya vrttam vadhunicayena* reveals the same feeling in a vivid manner.

The best expression of *Krsna's* feelings in separation is expressed in the subsequent five verses beginning from *hrdivisalata haro* to the verse *bhrupallavam dhanurpangatarangitani*. To cite just one example through *virodhabhasa alamkara* shall be captivating for the readers :

*bhrucape nihitah kataksa-visikho nirmatu
marmavyatham syamatma
syamatma kutilah karotu kabari-bharopi
marodyamam
moham tavaayam ca tanvi tanutam
bimbadharoragavan
sad-vrttah stana-mandalas-tava katham
pranair mama kridati // 3/3*

Some people often blame Jayadeva under the charges of depiction of sensuality for the lines like "*pinapayodhara-parisara-mardana - conca lakarayugasali* etc. In answer to which it can be said that *srngara* really generates the highest pleasure among the relish of all the sentiments, according to Anandavardhana -

*Srngara eva madhurah parah prahlladano
rasah / tanmayan kavyamasritya madhuryam
pratitisthati // srngare vipralambhakse karune
ca prakarsavat / madhuryamardratam yati
yattatradhikam manah Dhvanyaloka, 2/7-8.*

Hence, the allegation regarding sensuality does not stand valid. On the other hand the enormous popularity of the text tells a different story rather in contrast to the said allegation.

The Popularity of the Gitagovinda :

Due to the popularity of the *Gita Govinda* more than ninety commentaries and 132 imitations on this *Kavya* have been recorded.¹³

Moreover, the songs of *Gita Govinda* are enacted in many classical dance forms like the *odisi*, the *Manipuri*, the *Bharatnatyam* and so on.

In the worship of Lord *Jagannath* a specially hand-cooven silken cloth named *Gitagovinda Khandua* is offered to the deities in the great temple at Puri. The prayer songs of *Gitagovinda* are chanted every night of ritual just before the deities go for asleep and attired in *badasimhara vesa*. Regarding the chanting of the songs of the *Gita Govinda* in the daily service of the deities, there is a definite proclamation of king Prataparudradeva in the form of an inscription on the left side of the jayavijaya door-way, written in Oriya language and script in A.D. 1499.¹⁴

Riti

Ritis are usually of four kinds in Sanskrit literature, they are *vaidarbhi Gaudi pancali* and *Lati*. In *Gita Govinda* Jayadeva makes use of *Vaidarbhi* and the *Gaudi* styles. Verses like "*Ganayati guna-gramam bhamam bhramadapi nehate*" or "*recaya kucayo patram citramurusva kapolayor*" can be cited as examples of *vaidarbhi style*, whereas "*unmilanmadhugundha lubdhamadhupa-vyadhutacutan kura*" etc. can be put-forth as example of *Gaudi*.

But one thing more regarding style of Jayadeva is striking that besides these verses in

traditional metres he has added twenty-four beautiful and melodious songs in different tunes or *ragas* which can be cast in classical odisi music. These *ragas* are *Malava*, *Gursijari*, *Vasanta*, *Karnata* and so on keeping in view the sonorous and sweet dictions, the poet himself calls his composition as "*madhura komala kantapadavati*". For example - "*candana-carcita-nilakalevara-pitavasana vanamali / Kelicalanmanikundalamanditaganda yugasmita sali / haririha mugdhabadhunikare vilasini vilastic kelipare*"// 1/38

Riti depends on the qualities of words or *Guna* (both *sabda guna* and *Arthaguna*). Hence obviously for generating *vaidarbhi* style all the *Gunas* required to be present according to the ancient rhetoricians believe only *madhurya* type of *Guna* alongwith softer use of words give rise to the *Vaidarbhi* style. From the beginning to the end Jayadeva stands faithful to his declaration of composing the "*madhura-komata-kantapadavali*".

The Alankaras

As regards the use of *alankaras* Jayadeva is a superb artist. There is almost in every verse and song the dancing effect of *Anuprasa* touches the sense of the ears. May it be '*ca*'kara in "*vagdevata caritacitritacittasadma*" or '*Ma*'kara and '*dha*'kara in "*unmilanmadhugandalubdha*" etc.¹⁵

Among the *Arthalankaras* *Upama*, *Rupaka*, *Utpraksa*, *Kavyalinga*, *Visesokti*, *Vyatireka*, *Dipaka*, *Arthantaranyasa*, *Samuccaya*, *Anumana*, *Bhrantiman*, etc. are introduced.

To cite just one example of *Bhrantiman* shall be quite heartening to test one for the relish of the connoisseurs :

hrdibisalataharo nayam bhusangamanyakal kuvalayadala'sreni kanthe na sa garaladyutih / malayajarojao nedam bhasma priyarahite mayi prahara na harabhrantyananga krdha kimudhavasi // 3/11

Musical Niceities -

Jayadeva at the introduction of his *kavya Gita Govinda* informs his readers that he was going to compose a *prabandha kavya*, *etam karoti Jayadeva kavih prabandham*). 1/2

Prabandha is a variety of *Khandakavya* at the same time *prabandha* is also a variety of musical piece. Since Jayadeva's *Gita Govinda* abounds in a large number of songs and every song is titled as *Prabandhas*, viz -*prabandha-I*, *Prabandha-II* etc. it is nearer to the *prabandha* song type of *kavya*, rather than a *prabandha* in contrast to the *muktaka* variety. *Prabandha* has been defined in *Sangita cuamani* as :

caturbhidhatubhih sadbhi'scangair yasmad prabadhyate / tasmad prabandhah kathito// 16

The *prabandha* songs have several details and due to its importance sarngadeva has devoted a full chapter on the *prabandha* songs in his *sangita-ratnakara*, an ex-haustive treatise on musicology. The musicological texts written in Orissa like the *sangitakalpalata*, *sangitarnavacandrika*, *Gitaprasasa* etc. - all of them have cited examples from the *Gita Govinda* in appreciation of its musical value.

Its influence on the regional Sanskrit and Oriya Literature

Gitagovinda, has widely exercised its influence on the later literature to such an extent that it can be felt from the Sanskrit authors like Purusottama Deva, Divakara Mishra, Raya Ramananda Sitikanthakavi and Oriya writers like

Abhimanyu Samanta Singhara, Upendra Bhanja, Dinakrsna Das, Kavi Surya Baladeva Rath : One and all have been sufficiently influenced by the memorable lines and songs of the model *Gita Govinda*. That is why Orissa has developed a rich, profound and highly entertaining lyrical, musical as well as lyrico-dramatic literature of significantly commendable dimensions.

Covering all the aesthetic aspects of *Gita Govinda* shall constitute a voluminous work, therefore lack of scope in a single paper forbids us to delve deep and discuss extensively here at this insant.

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3. Obviously based on the errorneous belief that Jayadeva belonged to Bengal.
4. A.B. Keith, *A History of Sanskrit Literature*, p.191.
5. *Ibid*.
6. S.K. De; *Indian studies past and present*, p.647.
7. *Gita Govinda*, I.2.
8. Ref. *Gita Govinda* with *Sarvangasundari* and *Srutiranjani*, commentaries ed.B. Panda, Deptt. of Culture, Govt. of Orissa, Bhubaneswar, 1985.
9. In some editions of *Gita Govinda* the forms or *svarupa* of different *ragas* are also described.

For, example, *malava-raga* is depicted as *n i t a m b i n i - c u m b i t a - v a k t r a p a d m a sukadyutikundalavan pramatta/ sangitasatam pravisan pradose maladharo malavaragaraja //Gg*, Manamohan Press, Cuttack, no date, p.81.

10. *Natyastraam*, Ch. VI. 38.
11. *rasam hyevayam labdhavanandibhavati / Taittiriyanopanishad*, Ramakrishna math, madras, 1965, p.116.
12. *Sahitya-Darpana*, Ch.III, 2.
13. See, Raghunatha Panda, *Orissa's Contribution in Sanskrit Lyrics*, Abhijeet publications, Delhi-94, pp.82-123; Suryamani Ratha, *Gitagovindam* (ed) with *Rasikarangada* commentary; introduction; Banamali Rath, *Iminations of the Gitagovinda*, Kalyani Prakasana, Berhampur.
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15. *Chekanuprasa*; 1.2, 5, 6, 10, 26, 27 etc.; *vrttyanuprasa*, 1.1, 2, 9, 12, 13, 15 etc; *Antyanuprasa*; 1.5, 8, 39, 42 etc.
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Depiction of Tangible and Intangible Elements of Nature in Gita Govinda Kavyam

Gadadhar Mahapatra

Gita Govinda Kavyam, a lyrical dance drama composed in simplified Sanskrit by celebrated poet Jayadeva of Orissa, in the twelfth century, is regarded as a unique phenomenon in the annals of world literature. It presents a consecrated account of divine love play in terms of human passion. Outwardly it describes the love, separation, longing and union of Radha and Krishna, the cosmic duo, in the mystical forest, *Vrindavan*, along the bank of river Yamuna. But metaphysically it connotes the yearning of the individual soul (*Jivatma*) for the mystique union with the divine soul (*parematma*).

The spiritual essence, mystical imports, sensual overtones, aesthetic depictions and lyrical fluidity of Gita Govinda have baffled critics, bewildered scholars, mystified saints, charmed lovers, enlightened devotees and have involved people at large emotionally and sentimentally.

It has, over centuries, influenced religious faith and beliefs, culture and traditions, literature and poetics, music and dance forms and has inspired creativity in the form of art, architecture, painting and sculpture.

Singing of Gita Govinda as a devotional song, before deities in temples and religious shrines has been traditionalized since centuries. It used

to be the main topic for singing and dancing by Devadasis in the Jagannath temple at Puri. All classical dance forms in India include some Astapadis of Gita Govinda in their repertoire for enactment and expression of sentiments (*Bhava*).

The dramaturgy and poetics in Gita Govinda have been skillfully crafted to touch the inner most core of heart and inspire noblest emotions.

One of the unique features of Gita Govinda Kavyam is the skillful depiction of the tangible and intangible elements of nature, as stimulants (*Uddipana bibhava*), in effecting change of emotions, sentiment and psyche of characters, in developing the theme. Jayadev has referred to about forty species of plants (trees, shrubs, herbs, climbers and aquatics) which produce colourful flowers, besides mountains, forests, animals, birds, reptiles, beetles, river, lake, sky, clouds, rainbow, lightning, sun, moon, stars, darkness etc. in describing the aesthetic landscape and as mood setters in expressing feelings.

Depiction of natural environment

In the introductory verse of Gita Govinda, Jayadeva has used the elements of nature as backdrop to initiate the drama and to indicate the form and content of the Kavyam.

"Megheir meduram ambaram banabhubah
Shyamah tamala drumeir

Naktam viruhu ayam tumeba tadimam Radhe !
gruham prapaya

It/mm Nanda nidesatab chalitayoh
Pratyaddhua kunja drumam

Radha Madhavayorjayanti Jamuna Kule
Rahah kelayah"

[Nanda tells Oh Radha ! the sky is covered with smooth black clouds, the forest of Tamala trees presents a blue hue, it is dark, to which my cowardice son is afraid of. Please guide him to reach home. With this direction from Nanda, Radha guided Madhava and enroute preceded to quite bowers, amidst dense trees, at the bank of river Yamuna and in the loneliness, they sported in mystically ecstatic dalliance. Let their mystic dalliance be victorious.]

Smooth dark clouds, dense forest, quite bowers, river bank (cool breeze), lonely place, dark night, all these elements of nature are considered as stimulants of sensual feelings (*Sringar Rasa*), which sensitized Radha and Madhava to indulge in the sport of ecstatic dalliance.

Depictions of elements influencing emotions

In developing the theme, Jayadev has selected spring season as the time for enactment of the drama, when nature becomes vibrant with a fresh countenance, bedecked with blossoms of colours and gets loaded with nectarous essence, that emit a variety of fragrance, scent, perfume and aroma. Soothing wild sounds and pleasant movements pervade the air. These elements influences human emotions and trigger desire for enjoyment. The following verses of Gita Govinda are a few examples.

"Lalita labariga lata parisilana komala
Malaya samire

Madhukara nikara karambita kokila kujita
kunja kutire

Biharati Han riha sarasa basante

Nrutyatiyubatijanena samam sakhi
birahijanasya durante"

[The cool southerly mountain breeze softly embraces the pleasant vines of Labanga lata (*Quamoclit* spp.) and carries its aroma to all beings. In the creeper huts, hum the honeybees and cry the cuckoos, filling the forest with melodious sound. In this spring season, when the blooms and fragrance of flowers arouse the senses in all beings, Han dances with the young women and sports with them. It is a cruel time for those staying away from the loved ones.]

The description of cool breeze embracing vines, symbolically depict, embrace of *Nayaka* and *Nayika* and the melodious wild sounds and aroma as stimulants, which arouse erotic mood,

"Mrugamada sourabha rabhasa basambada
naba dala mala tamale yubajana hrudaya
bidarana manasija nakharuchi kinsuka jale"

[The fresh leaves of *Tamala* (*Garcenea* spp.) emit aroma, that fills the air, like the scent of deer musk. The red *Kinsuk* (Flame of the forest) with it spiked blossoms, tear at the young hearts, like the nails of *Manasija* (God of love).]

Red colour symbolically denotes the heat of mind (*kama*) and the aroma triggers the heat.

"Madan Mahipati kanaka danda ruchi keshar
kusuma bikase Mi//ta si/imukha patali pata/a
kruta smara truna vilashe"

[Madana (The god of love), rules this earth in spring season and like the golden rod of the

decorative umbrella over his head, blooms *Keshara kusuma* (*Mesua ferrea*) with its saffron flower pistils. The *Silimukha* (Black beetles) sit on the yellow *Patali* (Trumpet flowers - *sterospermum suaveolense*) to suck honey, which appear like the arrow heads in the quiver of Smara (God of love)]

"*Bigalita lazzita jagadabalokana taruna karuna kruta hase Birahi nikuntana kunta mukhokruti ketaki danturitashe*"

[Intense erotic mood has caused all beings to abandon skyness. Looking at their plight, the tender buds of trees bloom into laughter. *Ketaki* (*Pandanous spp.*) has spiked its blossom like spears, to wound the deserted lovers.]

"*Madhavika parimala Lalite naba malati jati sugandhau*

Munimanasampi mohanakarini taruna karana bandhau"

[The strong scent of the flowers *Madhavi*, *Malati Jati* (*Hiptage spp.* and *Jasmine spp.*) etc. pervade the air, enchanting, even the meditating hermits (*Munis*), who feel again the passion of intimate bonds of youth, which they had abandoned.]

Jayadeva has gradually effected the change of colour and smell through the verses cited above. The red of *Kinsuka* (*Flame of forest*) has been replaced by the saffron of *Nagakeshar* (*Mesua ferrea*), dull yellow of *Patali* (*Sterospermum suaveolense*), bright yellow of *Ketaki* (*Pandanous spp.*) and finally by the white of *Madhavi*, *Malati*, *Jati* (*Hiptage and Jasmine spp.*). The aroma has been changed to perfume to fragrance to strong scent. Simultaneously he has indicated gradual transition of emotion from the red heat of *Kama* to brightness and peace of mind through pink, yellow and white.

"*Spuradati mukta lata pan rambhana mukulita pulakita chute Vrindavana bipina parisara parigata Yamunajala pute*"

[The mango tree has bloomed with pleasure, due to the firm embrace and entwining of the freely swinging and trembling vines of *Madhavi lata*. The forest areas of *Vrindavan* has been consecrated with the waters of *Yamuna*, where dances *Hari*].

Both sensuous and sacred aspects have been hinted here which have significant impact on human emotions and psyche. The embrace (*Panirambhana*) of creeper and tree symbolizes the unrestraint (*Mukta*) embrace of lovers (*Nayak and Nayika*) which result in blooming of pleasure (*Mukulita and pulakita*), a step in the path of achieving supreme bliss (*Paramananda*). The tremble or horripilation (romance) depicts the "Sattvik Bhava". This could be attained at a sacred (*Putra*) place like *Vrindavana*, where meanders river *Yamuna*, with holy waters, which are means for salvation.

Depiction of sensuality and mysticism

"*Dura vidalita malli balli chanchat paraga Prakatati pata baseir basayan kananani Iha hi dahati cheetah ketaki gandha bandhuh Prasara dasama bana prana bad gandha baha*"

The strongly scented pollen dust, emanating from the partly bloomed *Maui balli* (*Jasmine spp.*), permeate the air, filling the forest with fragrance. The cool mountain breeze (*gandha baha*), a friend of *Ketaki* scent and the soul of the arrow of *Kamadeva* (God of love), blows here and burns the minds of deserted lovers.

After highlighting the stimulant effects of colour and fragrance, in the verses cited above,

Jayadeva touches upon the delicate pollen dust (*Paraga*), a stronger stimulant, which evokes the *Bibhavas* of *Bipralambha* Sringar (aspects of the agony of separation).

*"Unmilana madhu gandha Iubdha madhupa
byadhuta chutankura Kridata kokila kakali
kalakalei rudgima karnajwara*

*niyante pathike katham kathamapi dhyana
badhana khyana prapta prana sama
samagama rasoullashei rami basara"*

[In spring time, with numerous plants in bloom, the smell of honey permeate the air, which attract wanton bees. With their frisky touch, in sucking honey, quiver and sway the mango inflorescences. The cuckoos crowd the trees, feast upon the tender buds and sing with joy in the melodious fifth note. The revelry of cuckoos, cause a fevered state, in the ears of the lonely travelers and arouse the sweet memory of their beloved ones. They spend the days, meditating upon the pleasure of intimate moments, they had enjoyed back home with their sweet hearts.]

This verse is highly loaded with sensuality and mysticism. When the springtime re-emerges after a long gap of one-year, the lowly creatures, bees and cuckoos, get the chance of union with their cherished subjects, the blossoms and buds, for whom they had awaited eagerly. They express the pleasure of union with hums and cries.

The lonely travelers represent the human souls, who long for union with the divinity. Their recollection of the memories of pleasure at the intimate moments of union with their beloved ones, represent, mystically, the divine bliss, the soul experiences, at the climaxing moments of meditation.

Depictions of aesthetic panorama

*"Adyotsanga basat bhujanga kabala kieshadi
besa chalam Praleya plabane chhayanusarati
shrikhanda sailanilah kin cha snigdha rasala
mauli mukula nyalokya harsodaya dunmilanti
kuhuh kuhuriti kalottalaha pikanam girah"*

[The southerly breeze, blowing from the sandal wood mountains, proceeds to Himalayas with the desire to bathe in the snow caps, to get rid of the pains of poison, emitted continuously to it, by the serpents, residing in the hollows of large sandal wood trees.

The cuckoos revel joyously at the appearance of delicate buds and blooms of inflorescence over the head of mango trees.]

In this verse, Jayadeva presents a picture of the geographical landscape of India, from the mountainous peninsular region, rich in sandal wood forest, the Gangetic plains, rich in mango groves, to the snow capped Himalayan peaks in the north.

By referring to elements of nature like sandal wood mountains (cool scented breeze), snakes and suffering of pain (due to poison), snow (coolant), delicate buds of mango and reveling of cuckoos (onset of spring), Jayadev symbolically hints at the state of mind of separated souls in the mode of *Bipralambha* sringar.

*"Duralokab soka stoka stabaka naba
kashoka kalika bikashah kasaropabana
pabariopi byathayati
Api bhramyad bhrungi ranita ramaniya na
mukula
Prasuti schutanam sakhi sikharaniyam
sukhayati."*

[With intense agony due to separation from *Krishna*, *Radha* tells *Sakhi*, that a simple glance

at the Ashoka (*Saraca indica*) tree, takes away the pains of separation (*Virahajwala*). But now looking at its freshly bloomed flower bunches, only intensifies my pain, as does the cool breeze, blowing from the forests surrounding the lake.

The soothing hum of wanton bees, sucking honey from the blooms at the top of mango trees, gives me pleasure neither.]

It is Jayadev's unique way of presenting the state of mind of separated lovers referring to the elements of nature.

Depiction of agony of separation

"Abaso bipinayate priyasakhi malapi jalayate tapopi swasitena daba dahan jwala kalapayate sapi twad birahena hanta harini rupayate ha katham Kandarpopi yamayate bira chayancha sardula bikriditam"

[Due to separation from Krishna, Radha being emancipated and colourless behaves like a doe and considers her house as the jungle. The group of companions (sakhis) as trap nets (snare) preventing her from moving out. The burning pain of her body exhaled as sighs appear like the rage of forest fire. Her state of mind is like that of a timid frightened doe about to be killed. She considers Kandarpa (God of love) as Yama (Messenger of death), because, like a tiger attacking a helpless doe, cut off from all sides by trapnet and fire, Kandarpa sports with her mind and inflicts pain.]

Jayadev, in this verse, through elements of nature, describes the outer and inner state of Radha suffering from the agony of separation.

"Nindati chandana mindu kirana manu bindati kheda madhiram byala nllaya milanena garala miba kalayati malaya samiram sa birahe taba

dina Madhva ! manasija bisikha bhayadiba bhabanaya twayi lina"

[The soft sandal paste and the moon beams burn and scorch her. The touch of soft mountain breeze (*Malaya Samira*) blowing from the sandal wood forest gives the feel of venom, of poisonous serpents. Fearing the arrows of *Manasija* (God of love), Radha meditates and clings to *Madhava*.]

Radha's state of mind, due to disorientation by Krishana, is presented here through the intangible elements of nature.

Depiction of beauty of woman's body (Radha)

"Bandhuka dyuti bandhava ayam adharh snigdho madhuka chhabir

Gando schandi ! chakasti nila nandana shri mochanam lochanam

Nasavyeti tila prasuna padabi kundavadanti ! priye!

Praya stwan mukha sebaya vijayate biswam sa puspayudha"

[Her moist lips are the crimson red of *Vandhuka* (autumn flower), her face has the fresh lustre of honey coloured *Madhuka* (*Madhuca latifolia*), her eyes are aglow like blue lotus (*Nila nandana - Nelumbo spp.*), her nose resembles sesame flower (*Tila prasuna*), her teeth gleam like the white jasmine (*Kunda*). Adorning her face with these flowers and worshipping her God of love (*Puspayudha*) has conquered this world.]

Jayadev presents here another word picture of colours. Every limb of Radha is an aspect of nature aglow, visions of coloured flowers and perfume of many hues.

Jayadev in several other verses of *Gita Govinda* has used simile of natural elements in

describing the beauty and state of Radha. A few examples are cited below:

*"Nilanalinava mapi tanwi ! taba lochanam
dharayati kokanada rupam."*

[The blue lily -eyed beauty, who has turned like scarlet lotus with anger.]

*"Sthala kamala ganjanam mama hrudaya
ranjanam"*

[The blossom of *Sthala kamala* (Earth lotus) is be-littled by the colour of the foot of *Radha* which colours my heart.

"Vilasha kusuma sukumar dehe"

[Revel oh Radha ! with your tender body like flowers.]

*"Vasante vasanti kusuma sukumari abayabei
Bhramanti kantare bahubihita krushnanu
saranei"*

[Radha with her delicate limbs, like the soft and fragrant Madhavi blossoms, wanders alone in the forest wilderness in search of Krishna.]

Gita Govinda kavyam comprise of 12 cantos, 24 Prabhandas (Astapadis) and 72 verses (slokas). Jayadev has referred to both tangible

and intangible elements of nature in almost all descriptions, similes and alliterations. A brief indication only is given in this paper.

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Gitagovinda manuscript in palm leaf

Photo Courtesy : Orissa State Museum



Mahavir Temple at Siruli

Ratnakar Mohapatra

The Mahavir temple of Siruli is an important hanuman shrine of Orissa. It is situated about 27 kms on the north east of Puri town. The shrine is also exactly located at a distance of 12 kms from the Chandanpur Chhak of the main road, which lies between Puri and Bhubaneswar. It is a small temple, which is dedicated to Lord Mahavir Hanumava. This temple consists of four structures such as vimana, jagamohana, natamandapa and bhogamandapa. It is built in both laterite and sand stones, which are locally called as mankanda and kanda patharas respectively. A tank has also been excavated in the eastern side of the temple complex. The temple faces south. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple.

Art & Architecture of the temple

Vimana

The vimana of the temple is a pidha deula and its height is about 25 feet from the surface of the temple complex. The base of the vimana is square of 20 feet. It is erected on the platform of 2 feet high. The bada of the vimana is panchanga type i.e. having five fold divisions such as pabhaga, tala jangha, bandhana, upper jangha and baranda. All the component parts of the bada are mostly undecorated. The niches of outer walls

of the main deula or vimana contain crude figures of Hanumana, Ganesha, Uma Mahesvara, Mahisamardini Durga, Kshetrapala, Siva Linga and bull. All these deities possess as usual attributes in their hands. The baranda of the bada is relieved with standing female figures, scroll works, lotus petalled designs etc. A few standing female figures are decorated in all sides of the baranda. They are decorated on the pedestals which are designed with buffalo head, head of sheep and lotus petalled devices.

The bada of the vimana is surmounted by the pyramidal superstructure and it consists of three flat shaped pidhas. The centre of the lower pidha is decorated with head of Rahu in three sides. The intervening recesses or kanthi between the pidhas are filled with crude figures of Hanumana, Rishi, erotic scenes, Lakhmi figure, Asta mallas, Hanumana figures etc. Small dopichha lions are fixed on the corners of the recess. Dopichha lions are fixed on the top of the kanika pagas of the gandi. Garuda figures are inserted in the four cardinal directions of the beki above rahas. They are acting as the supporting elements of the amalaka sila of the mastaka.

The mastaka of the vimana consists of beki, ghanta (bell shaped member) above which there is another beki, amalaka sila, khapuri, kalasa, ayudha (chakra) and dhvaja.

A huge Mahavira image is enshrined in the sanctum as the presiding deity of the temple. In size this image appears to be next to the Hanumana image found on the southern side of the Jagannatha temple of Puri. The image is carved in standing posture on a single piece of stone. He holds gandha mardana parvata (a huge rock) in right hand and katuri or short dagger in left hand. He wears a garland of jewels (Vaijantimala) in his body. The lower part of the image is firmly embedded to the floor of the sanctum. The image of Hanumana has been designed in the attitude of trampelling over Murasura. Anjana, the mother of Mahavir Hanumana is carved to the right of the pedestal. The presiding deity is decorated with ornaments of heavy kundalas for the ears and jewel studded hara for the neck. The locket fitted to the necklace is said to contain figures of Rama and Sita. According to tradition, his left side eye is set towards Lord Jagannatha temple of Puri and the right eye is set to the southern direction towards Lanka, the native place of Ravana. The image is made of black chlorite and its height is about 10 feet. The presiding deity exhibits Lord Rama and Sita in his tearing heart. Above the head of presiding deity (Hanumana) is decorated with Sivalingam, which canopied by seven hooded serpent.

The sanctum has one doorway towards the jagamohana . The doorjambs are devoid of decorative ornamentations. Navagrahas are carved on the architrave above the doorway lintel. They are depicted in Padmasana posture with usual attributes in hands. The Sandhisthala wall between the vimana and jagamohana is decorated with erotic figures.

Jagamohana :

The jagamohana of the temple is a pidha deula and its height is about 20 feet from the surface of the temple complex. The base of the

jagamohana is rectangular and it measures 20 feet in length and 10 feet in width respectively. The structure of the jagamohana is also erected on the platform of 2 feet high. The bada of the jagamohana is panchanga type i.e. having five fold divisions such as pabhaga, tala jangha, bandhana, upper jangha and baranda. All the component parts of the bada are completely undecorated.

The bada of the jagamohana is surmounted by the pyramidal superstructure, which consists of three flat shaped pidhas. The centre of the middle pidha is projected with jhapasimhas in both eastern and western sides. The upper pidha of the gandi contains mastaka, which consists of khapuri, kalasa, ayudha (cakra) and dhvaja.

Inner walls of the jagamohana are devoid of decorative ornamentations. The jagamohana has two doorways; one on eastern side and another on the southern side. The figures of navagrahas are carved on the architrave above the doorway lintel of the eastern side. They are all in padmasana posture with usual attributes in hands. The doorjambs of the southern side (doorway) are decorated with scroll works.

Bhogamandapa :

The bhogamandapa of the temple is a pidha deula and its height is about 18 feet from the surface of the temple complex. The base of the structure is rectangular and it measures 40 feet in length and 20 feet in width respectively. The bada of the bhogamandapa is devoid of decorative ornamentations. The gandi or sikhara of the bhogamandapa is a pyramidal superstructure and it consists of three flat shaped pidhas. The upper pidha of the gandi contains a mastaka, which consists of khapuri, kalasa, ayudha and dhvaja. Two lions are installed on the both eastern and western sides of the kalasa respectively.

Inner walls of the bhogamandapa are mostly undecorated. Daru image of Lord Jagannatha is being worshipped in the northern side wall of the bhogamandapa. In the southern side wall of the bhogamandapa, an image of Surya devata is being worshipped. This image is installed on a pedestal of 2 feet high. The bhogamandapa has one doorway towards the southern side. The base of the doorjambs are designed with two foliated jars; one on each side. Two peacocks are carved in standing posture on the above the doorway lintel.

Natamandapa :

The natamandapa of the temple is a flat roof structure and it is constructed in modern period. The flat roof of the natamandapa is supported by 10 pillars. The temple complex of Siruli Mahavir is enclosed by a high masonry wall of 10 feet. It is built in both laterite and bricks. The boundary wall measures 140 feet in length on eastern and western sides and 80 feet in width on northern and southern sides respectively. It has three gates; one each on southern, northern and eastern sides. The entrance porch of the southern side gate is surmounted by the flat roof and its height of the entrance porch is about 18 feet from the road level. The upper portion of the porch hall in inner side (towards temple complex) is decorated with erotic figures, various scenes derived from Ramayana story i.e. birth of Lord Rama, Ravana badha scene etc. These are executed in the modern period.

Figures of Nandi and Bhrunji are depicted on the both sides walls of the main entrance porch hall and they are acting as the gatekeepers of the temple. Two huge lions are installed on the both sides of the gateway and they are watching the entrance porch of the temple. The main entrance gateway is decorated with Chaitya shaped arch which is supported by two pillars. Torana figures

are leaning on the both sides of the arch. Navagrahas are carved on the above the chaitya arch. They are all in padmasana posture with usual attributes in hands. The base of the doorjambs are also designed with foliated jars in both sides.

There is an old Peepul tree noticed in front of the temple, which indicates the shrine is an ancient cultural sites of Orissa.

Date of the Temple :

On the basis of the local tradition people say that the temple was built by Anangabhima Deva - III (1212 A.D. to 1236 A.D.), the Ganga ruler of Orissa. R.P. Mohapatra has referred that the Mahavir temple of Siruli was constructed during the late medieval period.² On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 16th century A.D.

It is known from the above discussion that the architectural features of the temple is not so important like other notable temples of Orissa. But the temple is considered by devotees as one of the important Hanumana shrines of Puri. People of the neighbouring villages attend this deity in large numbers. Festivals like Makara Sankranti, Dasahera, Kumar Purnima, Ramanavami, Dola, Chandana Yatra and Gahma Purnima are regularly observed in this temple with great pomp and enthusiasm.

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Prelude.....



Shri Jayadev, the saint poet of Orissa, was a harbinger of cultural renaissance in the whole Asia. His immortal creation "Gita Govinda" continues to influence socio-cultural moorings of Orissa. It is not only sung in the temple of Lord Jagannath but also religiously read in the rural household in most part of the State. The theme of "Gita Govinda" is based on the eternal love between Shri Radha and Shri Krishna.

The treatment of this eternal love story is so captivating in its effect that a wonderful feeling of ecstasy and happiness prevails among all the listeners.

The historicity of Shri Jayadev has been studied in detail by many researchers. Recently the Jayadev Foundation Trust and the State Museum have conducted an excavation work at the village Kenduli, the birth place of Shri Jayadev. Many interesting findings have already come to the limelight in discovering the Orissan perspectives. The celebration of Jayadev Jayanti starting from the auspicious occasion of Akshaya Trutiya is marked by many events including the Sankirtan Yatra. The Sankirtan Yatra starts from the Anant Basudev temple at Bhubaneswar to Puri through Kenduli and Konark. Gita Govinda Sandhya is being organised in different parts of the country promoting the great literary heritage of Orissa. The State Information Centre, Bhubaneswar has been named as Jayadev Bhavan. The Gita Govinda inscribed on the ivory has recently been declared as National Heritage. The present issue of Orissa Review has focussed the concept and theories of Sri Jayadev's "Gita Govinda" in its varied aspects. Many scholars and experts have offered their views which we hope will be of much interest to our esteemed readers.

A handwritten signature in black ink, appearing to be 'DM' followed by a long horizontal stroke.

*(Digambar Mohanty)
Commissioner-cum-Secretary*