



## Jayadeva and Gitagovinda

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### Part-I

#### Historical Perspective

Towards the second half of the eleventh century AD the Indian society was in a phase of a directionless transition. Jainism and Buddhism were clearly on the wane but were not extinguished totally. The Jain appeal to nonviolence, austerity and simplicity and the Buddhist appeal of social equality for all those who were exploited and tortured by the excesses of militant but decadent Brahminism, were still strong.

The Saivites after Adiguru Sankaracharya had taken the leadership in crushing Buddhism by persecuting Buddhists and destroying Stupas, Viharas and Monasteries. They constructed Shiva temples there even though Adisankara had proclaimed for the first time, Buddha to be an incarnation of Vishnu. Saivas, Shaktas and Buddhists had taken resort to Tantra and Magic to attract the common folk to their side. This had led to social degeneration.

Shaivism had its own points of absorbing interest and attraction. The story depicting Parvati's love and tough penance to get Shiva as her husband culminating in Lord Shiva's marriage to her had an emotional appeal to many. Vaishnavism that was then reviving in the south

had nothing much to offer except the brief description of Rasalila depicted in the Shrimad Bhagavat between Krishna and Gopis.

The Arabs had occupied Sind in 711 AD and Sultan Mahmood of Ghajni in the first three decades of 11th century had attacked and plundered India seventeen times. The maximum damage was done to the Somenath temple in Gujrat. The Islamic sufis and saints had started arriving in India. The threats to Hinduism had become real because of the rigid caste rules, costly rituals and Brahmimic puritanism and subjugation of women. The Gupta period had witnessed an improvement in the status of women in religion and education but the decline had started again.

There was a necessity to make Hindu religion particularly Vaisnavism more intelligible to the common man, more interesting, and more entertaining to the majority of the people who had no knowledge about the Vedas Upanishads and Puranas. Conversion to Islamic faith of the socially down trodden and the culturally starved common folk was emerging as a threat.

The concept of Radha as the beloved of Krishna had originated in the south but it was yet to be fully developed into a real love story. The necessity was felt to turn away people from the tantriks and magicians, and take them away from

cremation grounds to the temples from postures of dhyana to those of dance and drama in the name of the Lord.

Sri Jayadeva filled up this critical void beautifully by composing the Gitagovinda, which not only became the Bible for the later Vaishnavites but also had profound influence on music, dance and drama in the whole country. The recognition and respect for female sexuality and womanpower representing Maya and Shakti which are integral parts of the Supreme Lord, got established in Literature and religion after Gitagovinda. The book also influenced art, painting, literature, textiles and sculpture throughout India. The process started by Jayadeva developed and reached its nadir in the sixteenth century after the visit of Srichaitanya to Orissa. Thus, Gitagovinda was a distinct historical necessity and that is why originating from Puri Jagannath Temple it was received so well and traveled so fast from Assam to Gujrat and from Kanyakumari to Kashmir.

The Ganga King ruled over Kalinga from the 6th Century to 11th Century AD. At that time Kalinga was restricted by river Rusikulya in the north and Simhachal hills in the south. At the centre of Kalinga was the Mahendragiri range of hills. The Mathar Kings who ruled over Kalinga before the Gangas had Singhapur as their Capital. But after the fall of Mathar dynasty the Ganga Kings established their Capital at Kalinga Nagar on the bank of river Vamsadhara. To-day this is located in Srikakulam district of Andhra Pradesh known as Nagari Katak.

Very close to this place is a place known as Mukhalingam in which the Madhukeswar Siva temple was constructed in the 10th century AD by Madhukumarnava Deva a Ganga king. His son Vajrahasta Deva did quite a lot of development works for the temple and laid down all the rites

and rituals for worship of the deity. From copper plate issued by him it is known that he had brought a number of families adept in dance from Baidumba kingdom, which was the home of the maternal uncle of Vajrahasta Deva. These families gradually increased in number and the king settled them in a village called Srikurampatak at the distance of 19 km from Kalainga Nagar on the sea coast. There is a Vishnu temple there worshipping Srikuruma Avatar (Tortoise incarnation). The Vaishnavites who came from southern India taught Sanskrit literature, philosophy and religious texts to the students. There was also a school for music and dance at Srikurumpatak for the dancing girls and boys. The temple dancers were called Sani.

The Ganga Kings ruled over Kalinga for about 400 years and then Chodaganga Deva was born to Maharaja Devendravarma Rajaraj Deva and queen Rajsundari who was the daughter of the Chola King of Kanchi named Maharaja Kulatunga Rajendra Chola the Second. Rajsundari had two sons namely, Cholaganga Deva and Pemardy. When Rajraj Deva died prematurely in 1077 AD, Cholaganga Deva was only 5 year old and Pemardy the second son was only 3 year old.

Kalinga was thus without a ruler. The neighbouring states wanted to occupy Kalinga. In order to save the kingdom and the two kids from the enemies Rajsundari the widowed queen desperately sought the help of her brother Virachoda who was ruling over the Bengi Kingdom. Virachoda accepted the request, came to Kalinga Nagar and organised the coronation of the child Cholaganga Deva. He got his own kid daughter Gundichodi, later on known as Kasturikamodini, married to Cholaganga Deva and proclaimed that Kalinga was not without a ruler. Virachoda was a brave and intelligent king

himself. He engaged teachers of high caliber for the education of his daughter and the son-in-law. Chologanga Deva, later led a huge army and started a series of campaign against the neighbouring enemy States.

Situated to the east of Kalinga was Utkal which was ruled at that time by a Somavansi king Karnadeva. Chologanga attacked Utkal and occupied Jajati Nagar on the bank of river Mahanadi which was the capital of Utkal. With this battle for the conquest of Utkal, the Somavansa got eliminated. Chologanga then defeated Chalukya King or Bengi and also defeated Pala King of Bangal at Mandargada and Armyanagar, at present known as Arambag. He extended his Kingdom Kalinga from Godavari in the south-west to Ganga in the north-east. In 1112 AD he shifted his capital from Kalinga Nagar to Varanasi Katak at present known as Bidanasi. From Deopara copper plate inscription it is known that Vijayasena prided himself as a friend of Chologanga.

Since it took some time to bring about peace and stability in the conquered territories of Utkal and Banga, Chologanga alongwith his family stayed in Kalinga Nagar upto 1126 AD and then shifted to Varanasi Katak after restoration of peace and stability. In 1050 Sakabda (1128 AD) his first year of rein was declared to be counted as can be found from an inscription in Nrusingha temple near Mukti Mandap at Srimandir. Chologanga assumed title of Parama Maheswar, Parama Vaisnava and Parama Brahmanya. He was initially a Saiva and latteron became Vaisnava. His Saiva Guru was a Sadhu in Madhukeswar temple and his Vaisnav Guru were from Vishnu Temple of Kurumpatak.

Chologanga Deva organised the coronation of his eldest son Sri Kamarnav Deva at the Sri Purusottam Temple of Puri and stayed in his

palace at Puri for the rest of his life. This was in the year 1142 AD. Chologanga Deva started the construction of the present Jagannath Temple at Puri. At the coronation function temple dancers from Sri Kurumpatak were called to perform dance at the Lord Jagannath Temple. This sect was known as Sanisect. As found out from the temple inscriptions at Madhukeswar temple and Simanchal Temple the Ganga Kings had encouraged this tradition of temple dancers in the kingdom of Kalinga, and then the Kalinga empire.

An inscription in the Lingaraj Temple, Bhubaneswar during the region of Raghava Deva the second son of Chodaganga Deva describes that all the land rights for a region called as Baheda Khanda were purchased from Sadhu Pradhan Jayadeva of Kurmapataka and donated to Kirtivaswar (Lord Lingaraj) by Medam Devi, her father Komi Nayaka and her mother. The three of them had donated three Akhanda Dipas (arrangements for nonstop burning of oil-lamps) to the temple. They belonged to the Sani sect.

A similar inscription appears on Madhukeswar temple at Mukhalingam where Komi Nayak father of Medam Devi and his wife Nagama Devi (Title of Gudisani meaning Temple Dancer) arranged for offering an akhanda deepa in the temple in 1113 A.D.

There is yet another inscription in the said Madhukeswar temple in which they had offered akhanda deepa in 1128 A.D. The system of providing akhanda deepa and donating rights of land to the deities appears to be common in the three events in 1113, 1128 and 1156 A.D. 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. Had the Gudi Sanis (temple actors and dancers) been socially

looked down upon, then their donations to temples could not have been accepted and immortalized in inscriptions. The two inscriptions at Madhukeswar temple and the one at Simhachal temple were discovered, read and interpreted by Dr. Satyanarayan Rajguru, the Pitamaha Bhisma of historians and linguists 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 Srikurmapatak. He might have studied there as well. After his childhood education he must have gone to Srikurmapataka and gain experience in composition of poetry and music and in dancing. He perhaps came back to Orissa along with the group and performed in the Puri temple.

Sri Jayadev the celebrated Poet of Gitagovinda was born in the village Kenduivilva 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 12 Century AD during the rein of Chologanga Deva. Kenduli Sasan close to the river Prachi then was inhabited mostly by Brahmins. The presiding deity in the village is Ambika and there is a Nrusingha temple as well. Jayadeva must have gone for higher education in Sanskrit literature and Music to Kurmapataka and after education he must have become a tutor there. That is why the two tiles 'Kurmapataka Pravara' and 'Sadhu Pradhan' have been mentioned against him in the Lingaraj Temple inscription. Read together the three inscriptions indicate to the fact of close association of Jayadeva to the family of Kaminayaka and to the institution at Kurmapataka.

Prachi valley witnessed the rise and spread of Jainism, Budhism, Saivism, Saktism, Sun cult and Vaisnavism. Kenduivilva and many other villages nearby are full of religious monuments dedicated to 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, Vaisnav and Sakta cults as well as Buddhism belonging to the period between 9th and 13th Century AD. In Prachi valley whether the temple has a Sakta or Saiva, deity Gitagovinda is recited on festive occasions which symbolise the influence of Vaisnavism over saktism and the immense popularity of the text of Gitagovinda.

The copper plate grant of Nrusingha Deva the 4th which was recovered from a tank near the Nrusingha temple of Kenduli village, was originally issued from Varanasi Katak in AD 1383. It refers to establishment of Narasinghapur Sasan donated to one Mahapatra Narahari Das Praharaj who was the minister of Narashigha 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 Attahasdev the youngest son of Chologanga Deva.

#### **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 Gitagobinda 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 we come across 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 to in the copper plate grant of Indravarman Codaganga Madhava in the pillar inscriptions of Rellivalasa at Srikakulam, numerous Madhava sculptures and temples in Prachi valley are clear revelation of the long-continued tradition of Madhava worship in Orissa with wide distribution in Prachi valley, the birth place of Jayadeva who in course of his wanderings and as a devout devotee of Madhava infused exuberantly in his Gitagobinda the lucid description of Madhava, his deity of love and admiration.”

Sri Jayadev introduced the cult of Radha and Krishna through his Gitagovinda and due to the influence of Shrimad Bhagavata and Gitagovinda and 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 Tribhanga associated with Astagopi and cattle which is the characteristic feature of Krishna, indicates the amalgamation of two cults at a time. The long continued tradition of Dasavatar had a deep imprint on Sri Jayadev who popularised the 10 Avatars of Vishnu in lucid language, which would be put to music and dance.

**To quote Dri 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 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 Jayadev institutionalised the Devadasi system introduced from the time of Somavansi Kings. Devadasi or Maharis were women dedicated to the deity in the temple for performance of dance and music. The importance of this dancing service became so great that a special structure called Natamandir was added to the Viman and Jagamohan.”

Madhava Patnaik a Vaishnavite poet was a contemporary of Panchasakha and Sri Chaitanya. As is well known, Panchasakha refers to Balarama Das, Jagannatha Das, Achyuta Das, Ananta Das and Yashovanta Das, the saint poets of Orissa. Madhava Patnaik has described in detail the events in the later part of life of Shri Chaitanya in Puri. In this book is given a graphic description of the development of Vaishnavism in Orissa.

The following are the facts from this book which clearly mentioned that

- i) Chodaganga Deva actually renovated an old temple and started construction of the present Jagannatha temple, and he had conducted in the temple itself the Abhishek of crown prince Kamarnava Deva,
- ii) On this occasion dancers were called from the South to perform dance and drama in the Puri temple,
- iii) A small Natya Mandir was constructed and arrangements were made for presentation of regular dance and drama by Maharis (Temple dancers) in the honour of Lord Jagannatha in the temple during the time of Chodaganga Deva and his son.
- iv) Chaitanya after he had arrived at Puri was advised by Pandits to go to Rajamahendri

to meet Raya Ramananda who was Governor of this south province of Orissa. There Chaitanya came to know about Dvaitavada and Advaitavada from Raya Ramananda.

- v) Bipra Jayadeva was born in Kenduli Sasan on the bank of river Prachi. He worshipped Madhava at Niali. He was an expert in the Shastras and Puranas, music and dance. He was a saint poet who composed the Geeta Govinda in the temple of Jagannatha at Puri and his wife Padmavati danced to the tunes of Geeta Govinda before Jagannatha.
- vi) Chaitanya and Panchasakha were going on Sankirtan Trips to different parts of Orissa for a number of years. One such annual trip started from 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 Srichaitanya and Panchasakha were dancing in Sankirtan singing Gitagobinda at Kenduli village which was the birth place of Jayadeva. This book was discovered and compiled from 3 Palm leaf manuscripts collected in Orissa from 3 places in the early 1980s.

Gitagovinda of Sri Jayadev, therefore, is accepted as a historical text in addition to its great literature 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. Jayadev was influenced by Ramanuja's ideology of Jagannath and Laxmi. In Gitagovinda Krishna tells Radha that formerly she as Laxmi chose Him as her consort on the sea shore on the occasion of Samundra Manthana. As a result of

this incident Siva swallowed poison out of despire. Gitagovinda was composed before 1150 AD and Gitagovinda dance drama enacted in Puri temple during the rein of Chologanga Deva and Kamarnavdev. The earliest reference to Jayadev outside Orissa was made by poet Chandabaradai the Court poet of Prithviraj Chauhan who was defeated and killed in 1192 AD by Md. Ghorī in the battle of Tirori. The next earliest reference is found in an inscription of Raja Sarangadev in the year 1201 AD. Therefore, it is established that Gitagovinda because of its regular performance in Sri Jagannatha 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. The philosophy was developed later into Achintya Bheda Bheda Tatwa, so ably propounded by Raya Ramananda and accepted and immortalized by Sri Chaitanya, Pancha Sakha and the Shad Goswamis.

In the second stanza of Sri Gitagovinda Jayadeva invokes the Goddess of speech, Saraswati to come to his aid in writing the poem which will depict the love frolic of Radha and Krishna. Jayadeva also introduces his wife Padmavati who danced to the tunes of his composition in the temple of Lord Jagannath at Puri. Padmavati incidentally was a celebrated dancer in her own sight as can be seen in the stone inscriptions in two temples of South India. The book was written in the Lord Jagannath Temple of Puri.

The fourth stanza, according to Dr. N.S.R. Ayengar, lends insight into what kind of readers Jayadeva was writing for only those whose hearts are sweetened and enriched remembering Hari and those who are curious about the art of divine luxurious enjoyment, should read Jayadeva who

is writing the poem, couched in sweet, tender and lilted lyrical language.

The third stanza starting with the following words however, is intriguing.

*Vacah pallavayatyumpathidharah  
Sandarbha Suddhim Giram;*

According to Dr. Satyanarayan Rajguru and Dr. N.S.R. Ayengar it is an obvious interpolation and, therefore, contentious. It serves very little purpose in the poem. The quote Dr. Ayengar “In its tune, texture, content and diction, it does not fit into the architectonic of the poem. It creates a jarring note which is very uncharacteristic of Jayadeva. After the invocation and the proposal in the second stanza, the third one seems utterly out of context.”

As translated by Barbara Stoler Miller, the stanza reads as follows -

“Umapathidhara is prodigal with speech, Saran is renowned for his subtle flowing sounds. But only Jayadeva divines the pure design of words. Dhoyi is famed as a kind of poets for his musical ear. But no one rivals poet Govardhana for poems of erotic mood and sacred truth.” Both Dr. Rajguru and Dr. Ayengar are of the opinion that this stanza could never have been there where it is now for it rends the total texture of the poem. It is a later interpolation into the poem by some commentator, perhaps with some ulterior motive. First of all it is not harmoniously fused into the body of Jayadeva’s poem and secondly it does not exhibit the felicity of the diction which is so characteristic of Jayadeva’s style. The thought contents are also quite out of context.

In this stanza are mentioned the names of four poets, Umapathidhara, Sarana, Acharya Govardhana and Dhoyi. The stanza has five different things to say about each of the five poets. Umapathidhara is known for his free flowing

speech. Sarana is known for his subtle sounds. Dhoyi, the king of poets is known for his music. Jayadeva is known for his felicity of diction and Acharya Govardhana remains the unrivalled master of erotic art.

Two different meanings have been read into the stanza. One view which was held by Late Kedarnath Mohapatra was that Jayadeva had only established his superiority over four other contemporary poets and not the superiority or Govardhana Acharya over the rest four. He has based this interpretation on the book Sarvanga Sundari Tika by Narayana Das.

The other and more widely acceptable meaning is that the stanza was written to clearly establish the superiority of Govardhana Acharya over the rest of the poets including Jayadeva himself. It appears highly improbable that Jayadeva in his own words would denigrate his own status.

Whichever meaning one accepts, nothing has been said in it on the association of either Jayadeva or any one of these poets to have belonged to the court of Laxmana Sen.

Dr. Satyanarayan Rajguru has developed and established a hypothesis that this stanza was composed by Udayana, younger brother of Govardhana and he perhaps interpolated it into Gita Govinda in his Bhava Bivatri Tika. This was perhaps done deliberately so that Arya Sapt Sati compiled by Govardhanacharya with assistance from Balabhadra and Udayana, his two brothers, got a better introduction and circulation. Sovoneswara temple in Niali and Megheswar temple contain two stone inscriptions where compositions of Udayana appear and have been preserved till today. The three brothers belonged to Niali in Cuttack district. Rana Kumbha in his Rasika Priya Tika has clearly declared this stanza to be an interpolation.

Arya Saptasati contained only a very few stanzas of Shringara Rasa. It is highly unlikely that Govardhana could be the model in this regard for Jayadeva to emulate. Jayadeva had before him the great models of Kalidasa, Bhatrihari, Sriharsha and Bhababhuti. Jayadeva could have paid tributes to these luminaries rather than to Govardhana Acharya describing him as the best exponent of Srinagar Rasa. Though Acharya Govardhana was a later contemporary of Jayadeva, he composed Arya Saptasati much after the writing of Gita Govinda.

What poetry did Umapatidharah and Saran write is not known to posterity. Obviously this Umapathidharah is not the poet Umapathi of 13th Century of Orissa who was an Army General and a poet in one of the Ganga King's court. Umapatidhara perhaps served in the courts of two or three Sena Kings Vijaya Sena, Vallala Sena and Laxman Sena. Even if this is true, what he wrote is not known as is the case with Sarana.

Dhoyi had written the Pavanadut Kavya which is an imitation of Meghaduta by Kalidasa. Dr. Rajguru has placed the period of composition to the time of Vijaya Sena (1072-1119) because Dhoyi had urged the wind messenger to touch Kalinga Nagari on his way as it was the capital of Kalinga. Emperor Chologanga Deva had shifted his capital from Kalinhganagar to Varanasi Cuttack on Mahanadi in 1112 A.D. Dhoyi who wrote before 1112 AD could never have lived up to the reign of Laksmana Sena.

Jayadeva was the contemporary of Vallala Sena, father of Laksmana Sena (1119-1169). The time of composition of Gita Govinda is in between 1146 to 1150, as calculated by Dr. S.N.Rajguru.

Thus there is no question of all these poets working as court poets of Laksmana Sena.

Scholars who are bent on proving that Jayadeva belonged to Bengal depend squarely

as this 3rd stanza. They take it for granted that Dhoyi, Sarana, Umapatidhara and Govardhana Acharya were court poets of Laksmana Sena and jump to the conclusion that Jayadeva also was there as he mentioned them in the 3rd stanza in Gita Govinda. First of all the premises is wrong and conclusion based on that obviously is wrong. None of these five poets in their works has ever mentioned the name of Laksmana Sena.

Those scholars who maintain that the words "Senakulatilaka Bhupatireko Raja Pradosacha" in sloka number 39 of Arya Saptasati by Govardhana Acharya refers to Laksmana Sena are sadly mistaken. Arya Saptasati is mostly a Sanskrit translation of 'Satta Sai' composed by Mahakavi Hala in Prakrit in 3rd century AD. In the 'Satta Sai' also the words Senakulatilaka Bhupati appear. Obviously 17th descendant of Satabahan dynasty Sri Hala belonging to 3rd century AD could not have referred to Laksmana Sena of 12th Century Bengal. He had referred to Maharaja Pravara Sena II belonging to Bakataka dynasty which ruled over Deccan. R. G. Bhadarkar in his book 'Early History of Deccan' has determined the period of Halo on 3rd century AD.

A commentator of Arya Saptasati belonging to Maharashtra has clearly mentioned that this Senakulatilaka referred to a king named Prabara Sena as "Tilaka Bhupati Setu Kara Prabara Sena name raja -Purnamasi Pradosheka prabhut." This commentary is published in Choukhamba Sanskrit Series. The words Senakulatilaka therefore do not stand for Laxmana Sena at all. There is no indication in the writings of Govardhanacharya about any Sena ruler other than these words. So it is not true that Govardhanacharya belonged to the court of Laxmana Sena. Had that been so, Sridhara Das who actually belonged to the court of Laxmana Sen would have quoted from the book by Govardhan in his own works.



Research by Dr. Satyanarayan Rajguru has demolished the entire edifice built around this interpolated 3rd stanza in Gita Govinda to establish Jayadeva as a court poet of Laksmana Sena and therefore belonging to Bengal. It has also established that Govardhana Acharya belonged to Niali in Cuttack district in Orissa and was never a court poet of Laksmana Sena.

Summing up the contribution of Dr. Satya Narayan Rajguru on the research of Jayadev the following points need to be specially mentioned:

1. He conducted research on the temple inscription of Madhukeswar temple at Kurumapatak and compared them with the Lingaraj Temple inscription starting with the sloka Swasti Raghavadebasya and established that the families of Kumi Nayak, Modem Devi and Nagma Devi were associated with Jayadev from his Kurumapatak days and that Sadhu Pradhan Jayadev mentioned in the Lingaraj Temple inscription is none other than Jayadev, the author of Geeta Govinda.
2. He established that Padmavati was not merely a girl dedicated to Lord Jagannath as Debadasi by her father Deva Sharma and later on got married to Jayadeva but also that she was a famous dancing girl of South India as found in the temple inscription of two temples.
3. On conducting extensive research he has placed the time period of the poets like Dhoyi, Umapatidhar, Sharan, Gobardhanacharya and Jayadeva and he has established beyond doubt that none of them were the court poets of Laxman Sen and at no point of time they were altogether in any king's court whatsoever.
4. He has also established that the sloka "Laxmanasya Pancharatna" stated to have

been seen by Rupa and Sanatan Goswamy at Nadiya is a fake one, because of the historical impossibility of the sloka discovered 300 years later.

5. He has refuted the claims of Rama Kanta Tripathy of Bengal who wrote that the Laxmanasya Sloka found place in the famous book Rajatarangini written by Kallhan of 12th century AD.
6. By conducting research on the time period of Varddhaman Raj family, Laxman Sena and Jayadeva, he has established that the book Jayadeva Charita by Banamali Dasa was only written to flatter the Varddhaman Zamindar family which simply did not exist during 12th century at the time of Jayadeva and that the story of this family conducting the marriage of Jayadeva with Padmavati was bogus.

The Gita Govinda by Sri Jayadeva was regularly sung and danced in the temple of Lord Jagannath at Puri as part of the Lord's nocturnal liturgy. The Seva has started from the days of Jayadeva during the period of Kamarnava Deva, son of Emperor Chodaganga Deva. Gajapati Pratap Rudra Deva promulgated an order through a temple inscription, dt. 8.7.1500 which ordained that the singing of Gita Govinda would henceforward be a compulsory daily ritual in the temple, for which the King even appointed singers and dancers for the purpose as mentioned by historian Kedarnath Mohapatra.

As mentioned by Sri Nilamadhav Panigrahi, an eminent musicologist, the Gita Govinda "surpasses all other preceding works of the great master poets by dint of its lyricity, both from the view points of inspiration and expression, if not by its poetic greatness." But by its "three dimensional appeal of music, poetry and mystic spiritual content it has earned unsurpassed

popularity tantamount to adoration” as mentioned by Kedarnath Mahapatra, an eminent historian.

Its popularity has led to controversies in the last century regarding the birth place of poet Jayadeva. As clearly said by Devi Prasad Das - The Gita Govinda which has created a world wide sensation in the field of the art and literature of the country is believed to be the product of Jayadeva and Padmavati in Jagannath temple of Puri where its recital is an important ritual since several centuries.

The controversy regarding the nativity of Jayadeva, according to Late Pandit Nilamani Mishra is hardly one hundred year old. After Orissa had lost its identity towards the beginning of the 19th century, its social and cultural life was vitiated by a number of economic and political factors. Therefore, its cultural materials were wrongly used by the scholars from outside. These types of cheap controversies gained ground as a result of such uses. A story in Seikh Subhodaya is cited as evidence of Jayadeva belonging to the court of Laxman Sena.

Seikh Subhodaya is actually a recent work but it is said to be a work of the 2nd half of 16th century AD. It was edited by Dr. Sukumar Sen and published by Asiatic Society of Bengal in 1963. It is narrated in their book that Budhan Misra, the court singer of Kapilendra Deva Gajapati of Orissa went to the court of Laxmana Sena of Bengal and he had challenged Jayadeva. This does not hold historically because Kapilendra Deva and Laxman Sen are not contemporaneous to each other. While Laxmana Sen ruled from 1170 to 1250 AD, Kapilendra Deva belonged to the 15th Century AD.

This book narrates fanciful stories about Umapati Dhara, Govardhana Acharya, Dhoyi and Jayadeva, all of whom are mentioned in the Gita Govinda. The story on Jayadeva is as follows -

A certain Brahmin called Budhan Mishra appeared in the assembly hall of Raja Laxmana Sen and claimed that he had attained great heights in composition of music, for which he had been honoured by Gajapati Kapilendra Deva of Utkal. He had obtained a “Writ of Victory” from Gajapati of Utkala. He then started singing in Patta Manjari Raga and all the leaves of a nearby Aswastha tree fell down. All the courtiers started praising Budhan Mishra. The King decided to honour him with a Writ of Victory. It may be mentioned here that Patta Manjari is not known to be an established Raga. It is difficult also to believe that

King Laxmana Sen was holding his open assembly (durbar) under a Aswastha Tree on the shore of river Ganga.

Just at that time Padmavati, wife of Jayadeva was coming back from her bath in river Ganga. Hearing sounds of joy in the royal court, she entered the hall and announced that “Unless anyone defeats her in music in a competition, no one should be awarded a ‘Writ of Victory’”

Seikh, a Muslim saint was present in the king’s court. He asked Padmavati to sing a song and create some miracle. Padmavati started singing a melodious song in Gandhava Raga. All boats floating in the river came back on their own to the shore. All courtiers were amazed.

Budhan Mishra was reluctant to enter into a contest with a woman. Seikh ordered that Padmavati’s husband Jayadeva be called to the royal court. Jayadeva came to the Court. Seikh told Budhan Mishra to sing so that new leaves came out in the Aswastha tree. Budhan Mishra expressed his inability to sing like that.

Poet Jayadeva then started singing in Basanta Raga and immediately new leaves started sprouting in the Aswastha tree which had lost all leaves earlier. As ordered by the Seikh no Writ

of Victory was given to Budhan Mishra. He was only given some small gifts and asked to leave the court.

Since the name of Kapilendra Dev was mentioned in this story, the book obviously has been written during or after the 16th Century, describing events during the rule of Laxmana Sen in the 12th Century A.D. Famous historian Dr. Rakhal Das Banerjee has written about this book as follows, "The book does not contain a single passage which may be taken as historically accurate."

According to Dr. Suniti Kumar Chatterjee "Although it is a forgery, its date certainly is not later than the 16th Century and is sufficiently old for it to retain its importance as a valuable work on early Bengali history and Culture". This has been quoted by Dr. Prasanta Kumar Dasgupta in his book 'Jayadeva and his Contemporaries' at pages 99 to 100.

Dr. Sukumar Sen has written that though this book does not contain any historical event, in some of the myths one can notice some historical evidence.

According to Dr. Bhagaban Panda, this book as its very title indicates, was written to celebrate the auspicious coming of a Muslim Pir (saint) to a country which first knew Islam, where he was highly honoured. All prominence was given to the Seikh and Laxmana Sen and his ministers have been described as thieves, corrupt and lusty.

Shri Jayadeva and Padmavati were great devotees of Sri Krishna and had no love for wealth. It can never be imagined that they appear in a humiliating manner and sang in the court of Laxmana Sen competing with one Budhan Mishra and receiving presents of a pair of golden earrings and a pair of bracelets. The book which was written to sing the glory of a Muslim saint and

had credited all the traditional glories of Laxmana Sen to the Muslim saint cannot be cited as an evidence to establish the connection of Jayadeva with the court of Laxmana Sen.

It is really strange as to how scholars of Bengal have accepted all the insults heaped on Laxmana Sen, his queen, Umapati Dhar and Kaviraj Dhoyi by the Seikh. Dhoyi has been described in this book as an illiterate man coming to possess divine gift of high poetry. The King had been described as being jealous of Umapati Dhar and competing with him for the company of prostitutes. The queen of Laxmana Sen is narrated to have assaulted Madhavi, the daughter-in-law of a merchant at the bathing ghat and that she snatched away the bangles from her wrist. The two earrings worn by the husband of Madhavi were forcibly taken away by the servants of the queen as per her order. On hearing the story of complaint from Madhavi and her husband, the Seikh brought the king and his wife to a trial in his court. The queen was found herself wearing the snatched bracelets of Madhavi and her son was found wearing the earrings of Madhavi's husband. Laxmana Sen, it is described in the book, had to bear all the insults with his face down cast. What compelled Laxmana Sena before his defeat in the hands of Muhammad Bakhiyar to be so subservient to the Seikh is not known. Had Laxmana Sen ruled as a Vasal king under an Islam Nawab, he would perhaps become subservient to a muslim pir. But history records that Laxmana Sena escaped after defeat and came with a few followers to Puri and sought refuge under the Ganga emperor Raja Raja Deva.

Such is the book "Seikh Subhodaya" whose stories are paraded to provide "historical" evidence of saint poet Jayadeva's association with the Court of Laxmana Sen and his birthplace in Bengal.

Jayadeva was one of the greatest poets of India and an unrivalled master of erotic religious lyrical poetry. The poet himself abstained from mentioning anything about his birth place except that he was born at place called Kenduvilwa. As Dr. N.S.R. Ayengar has said “The ancient Indian Poets never recorded anything about their age, place of birth and time. This, one feels, was partly because of their modesty and partly because they perhaps never thought it worthwhile, since they never had such narrow, parochial attitude to life. Perhaps they considered themselves as sons of India writing in the best of Indian languages - Sanskrit”. We are proud of them as they are to the exclusion of their provincial identities. But distortions of history need critical scrutiny.

One of the hypothesis on which the whole superstructure of the arguments in favour of the birth place of poet Jayadeva’s being in Bengal is that a stone or wooden slab bearing the names of Govardhana, Sarana, Jayadeva, Umapati and Dhoyi was said to have been fixed on the wall of Laxmana Sena’s assembly hall. This was discovered by two Vaishnava Saints Rupa and Sanatana in the first part of sixteenth century.

This discovered verse is quoted below  
“Govardhanasca Sarano Jayadeva Umapatih.  
Kavivajasca ratnani Samitau Laksmanasyaca.

Shri Harekrishna Mukhopadhyaya in his book *Birbhum Vivarana* has mentioned that Shri Rupa and Sri Sanatana had seen this sloka inscribed in the assembly hall of Laxmana Sena at Shridhama Navadipa. Laxmana Sena’s rule in a part of Bengal had come to an end in the year 1205 when Mohammad-i-Bhaktiyar had occupied his capital and he had fled to Puri, taken refuge in Orissa, where a powerful Hindu Gajapati King of the Ganga dynasty ruled at that time. The report of this discovery by the two Goswamis comes to us after four more centuries. According to Prof.

Dr. Banamali Ratha, this verse lacked authenticity of any kind and it has been accepted by the scholars as a spurious one or hearsay.

According to Thomas E Donaldson there is no contemporary epigraphic or literary evidence to prove that Nadiya was ever the capital of Laxmana Sena or his forefather and successors. The grants of land and villages by the Sena Kings were always issued from Vikramapura or in the case of the later ones from Dharyagrama and Phalgugrama. No Sanskrit work written during the Sena period mentions Nadiya as the capital of Laxmana Sena.

In *Pavanadutam*, Dhoyi has called the capital of Sena Kings as Vijayapura. Only *Tabaquet-i-Nasiri* written in 1260 AD fifty five years after the collapse of the Sena rule is Nadiya, mentions Nadiya as the seat of Sena’s Government. This book *Tabaquat* is not a historical creation as it has given Laxmana Sena a rule of eighty years and narrates fanciful stories about his birth and about the destruction of Nadiya.

Mahammad-i-Bhaktiyar destroyed thoroughly the city of Nadiya (or whichever was the capital of Laxmana Sena) and left it in total ruins. There was no trace of the palace standing. The verse was supposedly discovered in on the gates some three hundred years later by the two Goswami’s Rupa and Sanatana.

According to Kendarnath Mohapatra a noted historian, “The story of the connection of the five poets with Sidhama Navadwipa originated and perhaps was circulated in the post Chaitnya period when Nadiya came to prominence due to the birth of the great reformer Sri Chaitnya in that holy place. There is little evidence literary or archaeological that the *Gita Govinda* was popular in Bengal period prior to the advent of Sri Chaitanya. In fact Sri Chaitnya first discovered the jewel of *Gita Govinda* when he visited Puri in



1509 AD and came to realise the religious significance of the work from Raya Ramananda Gajapati's administrator of Rajamohendri on the banks of the Godavari when he went on pilgrimage to the south.

According to Dr. Bhagaban Panda the verse is written in very poor Sanskrit and is a spurious one like the famous traditional verse cited describing the nine jewels of the court of Vikramaditya, also called Chandragupta-II.

The entrance of the Assembly hall of Laxmana Sena could not have existed upto the time of Rupa and Sanatan Goswami. Dense vegetation must have covered the ruins of this palace in these three hundred years. The two great Goswamis nowhere in their numerous works have mentioned anything about this so called discovery of the inscription. Their biographies never mentions this discovery. Neither the contemporaries of Sri Chaitanya who came from Nadiya nor Srichaitanya himself ever mentioned anything about Laxmana Sena once ruling over Navadvipa or about any historical ruins of his palace. No Vaishnav literature written after Sri Chaitanya has ever mentioned about this grand discovery by the two Goswamis.

This verse was most probably composed by some Pandit of poor competence in Sanskrit in the first part of 20th Century on the basis of the verse "Vacha Pallavayati" which itself was a "Prakhipta" (Interpolated) sloka of Gita Govinda mentioned the four poets Dhoyi, Umapati, Dhara, Sarana and Govardhana Acharya.

To quote Dr. Bhagaban Panda, The names of these two learned Goswamis were cleverly associated with the discovery of this so called verse in Nabadwipa in order to give an air of antiquity and gain the confidence of the people. So the story of seeing this inscription on the entrance of Laxman Sena's assembly hall at

Nadiya is simply imaginary and as such unacceptable.

Nowhere in the history of India or anywhere else in the world the names of Court poets are inscribed on stone or wooden slabs fixed at the entrance of a durbar (assembly) hall.

Pandit Ramakanta Tripathy in the year 1935 edited and published in Calcutta the famous book of Govardhan Acharya called "Arya Saptasati". In the introduction to this book Sri Tripathy has written that this sloka "Laxmanasya Pancharatna" was found quoted in the book Raja Tarangini written by the famous Kashmiri Poet Kallahana. Kallahana had written Raja Tarangini in 1148 AD Laxmana Sena ruled a part of Bengal from 1170 to 1205. How could Kallahana know either about the five poets or about Laxmana Sena in 1148? This question has been asked by M. Winternitz. Therefore Pandit Tripathy has told a white lie when he said that this sloka was quoted in Raja Tarangini by Kallahana.

Thus it is established that Pandit Ramakanta Tripathy like Harekrishna Mukhopadhyaya was creating false evidence in support of the theory that Jayadeva belonged to the court of Laxmana Sena of Bengal.

Jayadeva was a worthy successor of Shriharsha, Magha, Bhababhuti and Kalidasa. He has been described as the last great poet of classical Sanskrit poetic tradition. He was born of Bhojadeva and Bamadevi in Kenduvilwa in a village Kenduli (Kenduivilva in Sanskrit) in the Khurda (earlier Puri) district of Orissa. There is a counter claim that he was born in Kenduli in Birbhum district of Bengal. Dr. NSR Ayengar in his book "Sacred Profanities : A study of Jayadeva's Gita Govinda" which contains the original Sanskrit text and his own English Translation has said, "Recent studies and researches, however tilt the balance in favour of Orissa with conclusive proofs.

The dispute concerning the birth place of poet Sri Jayadeva, the author of Gita Govinda is comparatively a recent one. Orissa and the rest of India knew that Jayadeva was born in a village called Kenduvilva near Jagannath Puri which is in Utkal Desa or Orissa.

According to Late Pandit Nilamani Mishra, a noted scholar in Sanskrit literature, Mr. M.N.Chakravarty of Bengal published an article entitled “Sanskrit Literature in Bengal during the Sena rule” on the Journal of Asiatic Society of Bengal Volume-II No.5. This article started the controversy on the birth place of Jayadeva. Though there are ample records, maps and documentary evidences on the village of Kenduli in Orissa, these have been ignored by the scholars of Bengal.

A document called ‘Jayadeva Charita’ by Banamali Dasa is cited to establish Kenduli on the Ajoy river in Bengal as the birthplace of Jayadeva. Banamali Dasa, a poet of Bengal is said to have composed Jayadeva charita in the beginning of the 19th century. The original work is not available anywhere in Bengal or India. It is difficult to believe the authenticity of the descriptions. His work was based on imaginary hearsay narrations of the 19th century and this cannot be depended for advancing the argument on Jayadeva’s birthplace.

Prof. Dr. Banamali Rath mentions that the book Jayadeva Charita presents strange accounts about Jayadeva. When the father of Padmavati arrived at the village Kenduvilva of Birbhum with his daughter searching for the God advised groom Jayadeva, the villagers told him that they knew nothing about Jayadeva or his parentage. They however, had seen a lunatic named Jayadeva in the village. Dr. Rath says the very fact that the co-villagers did not know anything about the great poet and his parentage establishes that Banamali

Dasa even did not know the legend properly. Had Jayadeva been born in Kenduli on the Ajoy river the villagers would have surely known his parentage and identity. When a legend is taken from one place and culture and implanted in another place and culture, such incongruities are bound to occur. Jayadeva who was born in Kenduvilva on the Prachi river in Orissa, when he was staying at a cottage on the sea coast at Puri, could have been a less known figure at the Jagannath Temple. The priests there could perhaps have told the father of Padmavati that they did not know any Jayadeva. When this part of the legend was taken to Bengal it appeared so incongruous, that his own villagers were made to say that they did not know who Jayadeva was.

It is said that the manuscript of the book Jayadeva charita was written in 1803. It was published by Vangiya Sahitya Parishad, Calcutta, 1916 from a single manuscript. Nothing is known about the original manuscript nor has a second manuscript of this work has been discovered anywhere in Bengal.

That neither the original manuscript nor even a second copy of this book is available anywhere in Bengal is admitted by Harekrishna Mukhopadhyaya in his book Birbhum Vibaran at p.209. What happened to this book for hundred and thirteen years is not known and the reason as to why not a second copy of the manuscript of this book is as yet located in Bengal is not known. Either the copyists doubted the authenticity of the book or this book never gained any popularity in Bengal.

The booklet perhaps was written to eulogise the achievements and flatter the Vardhaman Raj family, who had built the Radha Vinod temple. When Jayadeva was living in Orissa twelfth century AD, there was no existence of the Vardhamana Zamidar’s family. So the story that

the marriage of Jayadeva with Padmavati was conducted by the Vardhaman Raj family is a pure anachronism and an absurdity to say least.

When it is known the world over that Gita Govinda was composed in the Sri Jagannath temple at Puri, this book Jayadeva Charita describes that Jayadeva and Padmavati lived after their marriage only at Kenduli where a temple and a palatial building was constructed for them by the Vardhaman Raj family. They went in their old age to Brundaban where they lived for twelve years and breathed their last there.

According to Dr. Bhagaban Panda, an eminent Sanskrit Scholar, "it is alleged that there was a slab containing an inscription in their Radha Vinod temple recording the year of its construction in 1692 AD which is now missing" This has been admitted by Harekrishna Mukhopadhyaya in his book Birbhum Bibarana at page 229.

As found out by late Pandit Nilakantha Misra, the Matha on the Ajoy river now associated by some with the saint poet was actually established in the last quarter of 19th century by Mahanta Shri Radha Ramana Dev hailing from Vrudavan under patronage of Maharaja of Vardhamana. The present Mahanta of this matha is the 9th successor on this Gadi. Radha Ramana Dev was succeeded by Bharata Das, Pyarilal, Hiralal, Phulchand, Rmagopala, Sarvesvara and Rasbihari. They all belong to the Nimbarka school.

According to Dr. Bhagaban Panda an attempt was perhaps made in Bengal through the patronage of the Vardhaman Raj family to locate Kenduivilva, the birth place of Jayadeva near the Radha Vinoda temple on the Ajoy river after Gita Govinda gained popularity and sanctity in Bengal in the post Chaitanya period. On the basis of a story narrated in a single copy of the Jayadeva Charita, having very little historical value and

authenticity, the location of Kenduivilva can not be accepted to be in Bengal on the Ajoy river.

Birbhum Bibarana has also recorded that an earthen mound called Vilvamangaler 'dhipi' to the south of this village Kenduivilva, actually contains the remains of the residence of Vilvamangal. He was actually a famous Vaishnav saint poet of South India. This proves how Hare Krishna Mukhopadhyaya and Banamali Dasa made desperate attempts to take both Jayadeva and Vilvamangala to Ajoy river in Birbhum district in Bengal. The objective was to take Birbhum to the same level as Nadiya where Sri Chaitanya was born.

### **New Light on Saint Poet Sri Jayadeva and Gitagovinda**

The Ganga King ruled over Kalinga from the 6th Century to 11th Century A.D. At that time Kalinga was restricted by river Rusikulya in the north and Simhachal hills in the south. At the centre of Kalinga was the Mahendragiri range of hills. The Mathar Kings who ruled over Kalinga before the Gangas had Singhapur as their Capital. But after the fall of Mathar dynasty the Ganga kings established their Capital at Kalinga Nagar on the bank of river Vamsadhara. To-day it is located in Srikakulam district of Andhra Pradesh known as Nagari Katak.

Very close to this place is a place known as Mukhalingam in which the Madhukeswar Siva temple was constructed in the 10th century A.D. by Madhukamarnava Deva a Ganga king. His son Vajrahasta Deva did quite a lot of development works for the temple and laid down all the rites and rituals for worship of the deity. From copper plate issued by him it is known that he had brought a number of families adept in dance from Baidumba kingdom which was the home of the maternal uncle of Vajrahasta Deva. These families gradually increased in number and the king settled

them in a village called Srikurumapatak at the distance of 19km from Kalinga Nagar on the sea coast. There is a Vishnu temple there enshrining Srikuruma Avatar (Tortoise incarnation of Visnu). The Vaishnavites who came from southern India taught Sanskrit literature, philosophy and religious texts to the students in this place. There was also a school for music and dance at Srikurumapatak for the dancing girls and boys. The temple dancers were called Sani.

The Ganga Kings ruled over Kalinga for about 400 years and then Chodaganga Deva was born to Maharaja Devendravarma Rajaraja Deva and queen Rajasundari who was the daughter of the Chola King of Kanchi named Maharaja Kulatunga Rajendra Chola the Second. Rajasundari had two sons namely, Cholaganga Deva and Pamardy. When Rajaraja Deva died prematurely in 1077 A.D., Cholaganga Deva was only 5 year old and Pamardy, the second son was only 3 year old.

Kalinga was thus without a ruler. The neighbouring states wanted to occupy Kalinga. In order to save the kingdom and the two kids from the enemies Rajasundari the widowed queen desperately sought the help of her brother Virachoda who was ruling over the Bengi Kingdom. Virachoda accepted the request, came to Kalinga Nagar and organised the coronation of the child Cholaganga Deva. He got his own kid daughter Gundichodi, later on known as Kasturikamodini, married to Cholaganga Deva and proclaimed that Kalinga was not without a ruler. Virachoda was a brave and intelligent king himself. He engaged teachers of high caliber for the education of his daughter and the son-in-law. Cholaganga Deva, later led a huge army and started a series of campaign against the neighbouring enemy kingdoms.

Situated to the east of Kalinga was Utkal which was ruled at that time by the Somavansi

king Karnadeva. Cholaganga attacked Utkal. With this battle for the conquest of Utkal, the Somavansa got eliminated. Cholaganga then defeated Chalukya King of Bengi and also defeated Pala King of Bangal at Mandargada and Armyanagar, at present known as Arambag. He extended his Kingdom Kalinga from Godavari in the south-west to Ganga in the north-east. In 1112 A.D. he shifted his capital from Kalinga Nagar to Varanasi Katak which is at present known as Bidanasi. From Deopara copper plate inscription it is known that Vijayasena prided himself as a friend of Cholaganga.

Since it took some time to bring about peace and stability in the conquered territories of Utkal and Banga, Cholaganga alongwith his family stayed in Kalinga Nagar upto 1126 A.D. and then shifted to Varanasi Katak after restoration of peace and stability. In 1050 Sakabda (1128 A.D.) his first year of reign was declared to be counted as found from an inscription in Nrusingha temple near Mukti Mandap at Srimandir. Cholaganga assumed the title of *Parama Maheswara*, *Parama Vaisnava* and *Parama Brahmanya*. He was initially a Saiva and later on became Vaisnava. His Saiva Guru was a Sadhu in Madhukeswar temple and his Vaisnav Guru was from Vishnu temple of Kurumapatak.

Cholaganga Deva organised the coronation of his eldest son Sri Kamarnava Deva at Sri Purusottama Temple of Puri and stayed in his palace at Puri for the rest of his life. This was in the year 1142 A.D. Cholaganga Deva started the construction of the present Jagannath Temple at Puri. At the coronation function temple dancers from Sri Kurumapatak were called to perform dance at the Lord Jagannath Temple. This sect was known as Sani sect. As found out from the temple inscriptions at Madhukeswar temple and Simanchal Temple, the Ganga Kings had



encouraged this tradition of temple dancers in the kingdom of Kalinga, and then in the Kalinga empire.

As recorded in an inscription in the Lingaraj Temple, Bhubaneswar, during the reign of Raghava Deva, the second son of Chodaganga Deva, all the land rights for a region called *Baheda Khanda* were purchased from Sadhu Pradhan Jayadeva of Kurmapataka and donated to Kirtivaswar (Lord Lingaraj) by Medam Devi, her father Komi Nayaka and her mother. The three of them had donated three *Akhanda Dipas* (arrangements for non-stop burning of oil-lamps) to the temple. They belonged to the Sani sect.

A similar inscription appears on Madhukeswar temple at Mukhalingam where Komi Nayak, father of Medam Devi and his wife Nagama Devi (Title of *Gudisani* meaning Temple Dancer) arranged for offering an *akhanda deepa* in the temple in 1113 A.D.

There is yet another inscription in the said Madhukeswar temple in which they had offered *akhanda deepa* in 1128 A.D. The system of providing *Akhanda Dipa* and donating rights of land to the deities appears to be common in the three events in 1113, 1128 and 1156 A.D. 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. had the *Gudi Sanis* (temple actors and dancers) been socially looked down upon, then their donations to temples could not have been accepted and immortalized in inscriptions. The two inscriptions at Madhukeswar temple and the one at Simhachal temple were discovered, read and interpreted by Dr. Satyanarayan Rajaguru, the Pitamaha Bhisma of historians and linguists 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 Srikurmapatak. He might have studied there as well. 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 in the Puri temple.

Sri Jayadeva, the celebrated Poet of Gitagovinda 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 Chodaganga Deva. Kenduli Sasan close to the river Prachi then was inhabited mostly by Brahmins. The presiding deity in the village is Ambika and there is a Nrusingha temple as well. Jayadeva must have gone for higher education in Sanskrit literature and music to Kurmapataka and after education he must have become a tutor there. That is why the two titles '*Kurmapataka Pravara*' and '*Sadhu Pradhan*' have been mentioned against him in the Lingaraj Temple inscription. Read together the three inscriptions indicate to 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 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, Vaisnav 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, Gitagovinda is recited on festive

occasions which symbolise the influence of Vaisnavism over Saktism and the immense popularity of the text of *Gitagovinda*.

The copper plate grant of Nrusingha Deva the 4th which was recovered from a tank near the Nrusingha temple of Kenduli village, was originally issued from Varanasi Katak in A.D. 1383. It refers to establishment of Narasinghpur Sasan donated to one Mahapatra Narahari Das Praharaaj 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 Attahasapura Sasan adjacent to Kenduli established by Attahasdeva, the youngest son of Chologanga Deva.

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 Mahava and *dasavatara* cult in the most popular manner breaking the stylized tradition. From this point of view *Gitagovinda* 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, we come across 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 to in the copper plate grant of Indravarman Codaganga, Madhava in the pillar inscriptions of Rellivalasa at Srikakulam, numerous Madhava sculptures and temples in

Prachi valley are clear revelation of the long-continued tradition of Madhava worship in Orissa with wide distribution in Prachi valley, the birth place of Jayadeva who in course of his wanderings and as a devout worshipper of Madhava infused exuberantly in his *Gitagovinda* the lucid description of Madhava, his deity of love and admiration.”

Sri Jayadeva introduced the cult of Radha and Krishna through his *Gitagovinda* and due to the influence of *Shrimad Bhagavata* and *Gitagovinda* and 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 *Tribhanga* associated with *Astagopi* and cattle which is the characteristic feature of Krishna, indicates the amalgamation of two cults at a time. The long continued tradition of *Dasavatara* had a deep imprint on Sri Jayadeva who popularised the 10 Avatars of Vishnu in lucid 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 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

Somavansi Kings. *Devadasis* or *Maharis* were women dedicated to the deity in the temple for performance of dance and music. The importance of this dancing service became so great that a special structure called *Natamandir* was added to the *Viman* and *Jagamohan*.”

Madhava Patnaik a Vaishnavite poet was a contemporary of *Panchasakha* and Sri Chaitanya. As is well known, *Panchasakha* refers to Balarama Das, Jagannatha Das, Achyuta Das, Ananta Das and Yashovanta Das, the saint poets of Orissa. Madhava Patnaik has described in detail the events in the later part of life of Shri Chaitanya in Puri. In this book is given a graphic description of the development of Vaishnavism in Orissa.

The following are the facts from this book which clearly mentioned that (i) Chodaganga Deva actually renovated an old temple and started construction of the present Jagannatha temple, and he had conducted in the temple itself the *Abhishek* of crown prince Kamarnava Deva, (ii) On this occasion dancers were called from the South to perform dance and drama in the Puri temple. (iii) A small *Natamandir* was constructed and arrangements were made for presentation of regular dance and drama by *Maharis* (Temple dancers) in the honour of Lord Jagannatha in the temple during the time of Chodaganga Deva and his son. (iv) Chaitanya after he had arrived at Puri was advised by Pandits to go to Rajamahendri to meet Raya Ramananda who was Governor of this southern province of Orissa. There Chaitanya came to know about *Dvaitavada* and *Advaitavada* from Raya Ramananda (v) Bipra Jayadeva was born in Kenduli Sasan on the bank of river Prachi. He worshipped Madhava at Niali. He was an expert in the *Shastras* and *Puranas*, music and dance. He was a saint poet who composed the *Geeta Govinda* in the temple of

Jagannatha at Puri and his wife Padmavati danced to the tunes of Geeta Govinda before Jagannath. (vi) Chaitanya and *Panchasakha* were going on *Sankirtan* Trips to different parts of Orissa for a number of years. One such annual trip started from 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 Srichaitanya and *Panchasakha* were dancing in *Sankirtan* singing Gitagobinda 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.

*Gitagovinda* 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 Chodaganga 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 *Gitagovinda* Krishna tells Radha that formerly she as Laxmi chose Him as her consort on the sea shore on the occasion of *Samudra Manthana*. As a result of this incident Siva swallowed poison out of despair. *Gitagovinda* was composed before 1150 A.D. and *Gitagovinda* dance drama was enacted in Puri temple during the rein of Chodaganga 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 *Gitagovinda*

because of its regular performance in 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. The philosophy was developed later into *Achintya Bheda Bheda Tatwa*, so ably propounded by Raya Ramananda and accepted and immortalized by Sri Chaitanya, *Pancha Sakha* and the *Shad Goswamis*.

### **The Gitagovinda in the History of Shri Jagannath Temple**

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* along with 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 attired 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) Tatua, (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 *srinandira*. 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 Srichaitanya. It was in Puri that in 1533 A.D. Srichaitanya breathed his last. During long 18 years of his stay in Puri, Madhava Patnaik had become a favourite of Srichaitanya 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 *Rahas 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 *Aniyanka Bhimadeva* (1190-1198 A.D.) is more because *Chand Bardai* of the *darbar* 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 *Prithviraj* 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 Panchartha* 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 Panchartha, Ch III, Prachi Edition, p. 94)**

### Seikh Subhodaya and Jayadeva

The Gita Govinda by Sri Jayadeva was regularly sung and danced in the temple of Lord Jagannath at Puri as part of the Lord's nocturnal liturgy. The Seva has started from the days of Jayadeva during the period of Kamarnava Deva, son of Ganga emperor Chodaganga Deva. Suryavansi Gajapati Pratap Rudra Deva promulgated an order through a temple inscription, dt. 8.7.1500 which ordained that the singing of Gita Govinda would henceforward be a compulsory daily ritual in the temple for which the king even appointed singers and dancers for the purpose as mentioned by historian Kedarnath Mohapatra.

As mentioned by Sri Nilamadhav Panigrahi, an eminent musicologist, the Gita Govinda “surpasses all other preceding works of the great master poets by dint of its lyricity, both from the view points of inspiration and expression, if not by its poetic greatness.” But by its “three dimensional appeal of music, poetry and mystic spiritual content it has earned unsurpassed popularity tantamount to adoration” as mentioned by Kedarnath Mahapatra, an eminent historian.

Its popularity has led to controversies in the last century regarding the birth place of poet Jayadeva. As clearly said by Devi Prasad Das - “The Gita Govinda which has created a worldwide sensation in the field of the art and literature of the country is believed to be the product of Jayadeva and Padmavati in Jagannath temple of Puri where its recital is an important ritual since several centuries.”

The controversy regarding the nativity of Jayadeva, according to Late Pandit Nilamani Mishra is hardly one hundred year old. After Orissa had lost its identity towards the beginning of the 19th century, its social and cultural life was

vitiated by a number of economic and political factors. Therefore, its cultural materials were wrongly used by the scholars from outside. These types of cheap controversies gained ground as a result of such uses. A story in *Seikh Subhodaya* is cited as evidence of Jayadeva belonging to the Court of Laxman Sena.

*Seikh Subhodaya* is actually a recent work but it is said to be a work of the 2nd half of 16th century AD. It was edited by Dr. Sukumar Sen and published by Asiatic Society of Bengal in 1963. It is narrated in this book that Budhan Mishra, the court singer of Kapilendra Deva Gajapati of Orissa went to the court of Laxmana Sena of Bengal and he had challenged Jayadeva. This does not hold historically because Kapilendra Deva and Laxman Sen are not contemporaneous to each other. While Laxmana Sen ruled from 1170 to 1250 AD, Kapilendra Deva belonged to the 15th Century AD.

This book narrates fanciful stories about Umapati Dhara, Govardhana Acharya, Dhoyi and Jayadeva, all of whom are mentioned in the *Gita Govinda*. The story on Jayadeva is as follows -

A certain Brahmin called Budhan Mishra appeared in the assembly hall of Raja Laxmana Sen and claimed that he had attained great heights in composition of music, for which he had been honoured by Gajapati Kapilendra Deva of Utkal. He had obtained a "Writ of Victory" from Gajapati of Utkala. He then started singing in Patta Manjari Raga and all the leaves of a nearby Aswastha tree fell down. All the courtiers started praising Budhan Mishra. The King decided to honour him with a Writ of Victory. It may be mentioned here that Patta Manjari is not known to be an established Raga. It is difficult also to believe that King Laxmana Sen was holding his open assembly (durbar) under a Aswastha Tree on the shore of river Ganga.

Just at that time Padmavati, wife of Jayadeva was coming back from her bath in river Ganga. Hearing sounds of joy in the royal court, she entered the hall and announced that "Unless anyone defeats her in music in a competition, no one should be awarded a Writ of Victory.

Seikh, a Muslim saint was present in the king's court. He asked Padmavati to sing a song and create some miracle. Padmavati started singing a melodious song in Gandharva Raga. All boats floating in the river came back on their own to the shore. All courtiers were amazed.

Budhan Mishra was reluctant to enter into a contest with a woman. Seikh ordered that Padmavati's husband Jayadeva be called to the royal court. Jayadeva came to the Court. Seikh told Budhan Mishra to sing so that new leaves came out in the Aswastha tree. Budhan Mishra expressed his inability to sing like that.

Poet Jayadeva then started singing in Basanta Raga and immediately new leaves started sprouting in the Aswastha tree which had lost all leaves earlier. As ordered by the Seikh no Writ of Victory was given to Budhan Mishra. He was only given some small gifts and asked to leave the court.

Since the name of Kapilendra Deva was mentioned in this story, the book obviously has been written during or after the 16th century, describing events during the rule of Laxmana Sen in the 12th century A.D. Famous historian Dr. Rakhal Das Banerjee has written about this book as follows, "The book does not contain a single passage which may be taken as historically accurate."

According to Dr. Suniti Kumar Chatterjee "Although it is a forgery, its date certainly is not later than the 16th century and is sufficiently old for it to retain its importance as a valuable work



on early Bengali history and culture.” This has been quoted by Dr. Prasanta Kumar Dasgupta in his book ‘*Jayadeva and his Contemporaries*’ at pages 99 to 100.

Dr. Sukumar Sen has written that though this book does not contain any historical event, in some of the myths one can notice some historical evidence.

According to Dr. Bhagaban Panda, this book as its very title indicates, was written to celebrate the auspicious coming of a Muslim Pir (saint) to a country which first knew Islam, where he was highly honoured. All prominence was given to the Seikh and, Laxmana Sen and his ministers have been described as thieves, corrupt and lusty.

Shri Jayadeva and Padmavati were great devotees of Sri Krushna and had no lust for wealth. It can never be imagined that they appear in a humiliating manner and sang in the Court of Laxmana Sen competing with one Budhan Mishra and receiving presents of a pair of golden earrings and a pair of bracelets. The book which was written to sing the glory of a Muslim saint and had credited all the traditional glories of Laxmana Sen to the Muslim saint cannot be cited as an evidence to establish the connection of Jayadeva with the Court of Laxmana Sen.

It is really strange as to how scholars of Bengal have accepted all the insults heaped on Laxmana Sen, his queen, Umapati Dhar and Kaviraj Dhoyi by the Seikh. Dhoyi has been described in this book as an illiterate man coming to possess divine gift of high poetry. The King had been described as being jealous of Umapati Dhar and competing with him for the company of prostitutes. The queen of Laxmana Sen is narrated to have assaulted Madhavi, the daughter-in-law of a merchant at the bathing ghat and that she snatched away the bangles from her wrist. The

two earrings worn by the husband of Madhavi were forcibly taken away by the servants of the queen as per her order. On hearing the story of complaint from Madhavi and her husband, the Seikh brought the king and his wife to a trial in his court. The queen was found herself wearing the snatched bracelets of Madhavi, and her son was found wearing the earrings of Madhavi’s husband. Laxmana Sen, it is described in the book, had to bear all the insults with his face down cast. What compelled Laxmana Sena before his defeat in the hands of Muhammad Bakhiyar to be so subservient to the Seikh is not known. Had Laxmana Sen ruled as a vassal king under an Islam Nawab, he would perhaps become subservient to a Muslim Pir. But history records that Laxmana Sen escaped after defeat and came with a few followers to Puri and sought refuge under the Ganga emperor Raja Raja Deva.

Such is the book “*Seikh Subhodaya*” whose stories are paraded to provide “historical” evidence of saint poet Jayadeva’s association with the Court of Laxmana Sen and his birthplace in Bengal.

### **The Five Jewels of Laxmana Sena**

Jayadeva was one of the greatest poets of India and an unrivalled master of erotic religious lyrical poetry. The poet himself abstained from mentioning anything about his birth place except that he was born at a place called Kenduvilwa. As Dr. N.S.R. Ayengar has said “The ancient Indian Poets never recorded anything about their age, place of birth and time. This, one feels, was partly because of their modesty and partly because they perhaps never thought it worthwhile, since they never had such narrow, parochial attitude of life. Perhaps they considered themselves as sons of India writing in the best of Indian languages-Sanskrit.” We are proud of them as they are to the exclusion of their provincial

identities. But distortions of history need critical scrutiny.

One of the hypothesis on which the whole superstructure of the arguments in favour of the birth place of poet Jayadeva's being in Bengal is that a stone or wooden slab bearing the names of Govardhana, Sarana, Jayadeva, Umapati and Dhoyi was said to have been fixed on the wall of Laxmana Sena's assembly hall. This was discovered by two Vaishnava saints Rupa and Sanatana in the first part of sixteenth century.

The discovered verse is quoted below  
“*Govardhanasca Sarano Jayadeva Umapatih.  
Kavirajasca Ratnani Samitau  
Laksmantasyaca.*”

Shri Harekrishna Mukhopadhyaya in his book *Birbhum Vivarana* has mentioned that Shri Rupa and Sri Sanatana had seen this sloka inscribed in the assembly hall of Laxmana Sena at Shridhama Navadwipa. Laxmana Sena's rule in a part of Bengal had come to an end in the year 1205 A.D. when Mohammad-i-Bhaktiyar had occupied his capital and he had fled to Puri, taken refuge in Orissa, where a powerful Hindu Gajapati King of the Ganga dynasty was ruling at that time. The report of this discovery by the two Goswamis comes to us after four more centuries. According to Prof. Dr. Banamali Ratha, this verse lacked authenticity of any kind and it has been accepted by the scholars as a spurious one or a hearsay.

According to Prof. Thomas E Donaldson there is no contemporary epigraphic or literary evidence to prove that Nadiya was ever the capital of Laxmana Sena or his forefather and successors. The grants of land and villages by the Sena Kings were always issued from Vikramapura or in the case of the later ones from Dharyagrama and Phalgugrama. No Sanskrit work written during the Sena period mentions Nadiya as the capital of Laxmana Sena.

In *Pavanadutam*, Dhoyi has called the capital of Sena Kings as Vijayapura. Only Tabaquet-i-Nasiri written in 1260 A.D., fifty five years after the collapse of the Sena rule in Nadiya, mentions Nadiya as the seat of Sena's Government. This book Tabaquat is not a historical creation as it has given Laxmana Sena a rule of eighty years and narrates fanciful stories about his birth and about the destruction of Nadiya.

Mohammad-i-Bhaktiyar destroyed thoroughly the city of Nadiya (or whichever was the capital of Laxmana Sena) and left it in total ruins. There was no trace of the palace standing. The verse was supposedly discovered in one of the gates some three hundred years later by the two Goswamis, Rupa and Sanatana.

According to Kendarnath Mohapatra a noted historian, “The story of the connection of the five poets with Sidhama Navadwipa originated and perhaps was circulated in the post-Chaitanya period when Nadiya came to prominence due to the birth of the great reformer Sri Chaitanya in that holy place. There is little evidence, literary or archaeological that the Gita Govinda was popular in Bengal in the period prior to the advent of Sri Chaitanya. In fact Sri Chaitanya first discovered the jewel of Gita Govinda when he visited Puri in 1509 A.D and came to realise the religious significance of the work from Raya Ramananda, Gajapati's administrator of Rajamahendri on the banks of the Godavari when he went on pilgrimage to the south.

According to Dr. Bhagaban Panda the verse is written in very poor Sanskrit and is a spurious one like the famous traditional verse cited describing the nine jewels of the court of Vikramaditya, also called Chandragupta-II.

The entrance of the Assembly Hall of Laxmana Sena could not have existed till the time

of Rupa and Sanatan Goswami. Dense vegetation must have covered the ruins of this palace during these three hundred years. The two great Goswamis nowhere in their numerous works have mentioned anything about this so called discovery of the inscription. Their biographies never mention this discovery. Neither the contemporaries of Sri Chaitanya who came from Nadiya nor Sri Chaitanya himself ever mentioned anything about Laxmana Sena once ruling over Navadwipa or about any historical ruins of his palace. No Vaishnava literature written after Sri Chaitanya has ever mentioned about this grand discovery by the two Goswamis.

This verse was most probably composed by some Pandit of poor competence in Sanskrit in the first part of 20th century on the basis of the verse “*Vacha Pallavayati*” which itself was a “*Prakhipta*” (Interpolated) sloka of Gita Govinda, mentioned the four poets Dhoyi, Umapati, Dhara, Sarana and Govardhana Acharya.

To quote Dr. Bhagaban Panda, the names of these two learned Goswamis were cleverly associated with the discovery of this so called verse in Nabadwipa in order to give an air of antiquity and gain the confidence of the people. So the story of seeing this inscription on the entrance of Laxman Sena’s assembly hall at Nadiya is simply imaginary and as such unacceptable.

Nowhere in the history of India or anywhere else in the world the names of court poets are inscribed on stone or wooden slabs fixed at the entrance of a *darbar* (assembly hall).

Pandit Ramakanta Tripathy in the year 1935 edited and published in Calcutta the famous book of Govardhan Acharya called “*Arya Saptasati*”. In the introduction to this book Sri Tripathy has written that this sloka “*Laxmanasya*

*Pancharatna*” was found quoted in the book Raja Tarangini written by the famous Kashmiri Poet Kallahana. Kallahana had written Raja Tarangini in 1148 A.D. Laxmana Sena ruled a part of Bengal from 1170 to 1205 A.D. How could Kallahana know either about the five poets or about Laxmana Sena in 1148 ? This question has been asked by learned scholar M. Winternitz. Therefore Pandit Tripathy has told a white lie when he said that this *sloka* was quoted in Raja Tarangini by Kallahana.

Thus it is established that Pandit Ramakanta Tripathy like Harekrishna Mukhopadhyaya was creating false evidence in support of the theory that Jayadeva belonged to the Court of Laxmana Sena of Bengal.

### The Interpolated Stanza of Gitagovinda

In the second stanza of *Sri Gitagovinda* Jayadeva invokes the Goddess of Speech, Saraswati to come to his aid in writing the poem which will depict the love frolic of Radha and Krishna. Jayadeva also introduces his wife Padmavati who danced to the tunes of his composition in the temple of Lord Jagannath at Puri. Padmavati incidentally was a celebrated dancer in her own right as can be seen in the stone inscriptions in two temples of South India. The book was written in the Lord Jagannath Temple of Puri.

The fourth stanza, according to Dr. N.S.R. Ayengar, lends insight into what kind of readers Jayadeva was writing for only those whose hearts are sweetened and enriched remembering Hari and those who are curious about the art of divine luxurious enjoyment, should read Jayadeva who is writing the poem, couched in sweet, tender and lilting lyrical language.

The third stanza starting with the following words however, is intriguing.

*Vacah pallavayatyumpathidharah  
Sandarbha Suddhim Giram;*

According to Dr. Satyanarayan Rajguru and Dr. N.S.R. Ayengar it is an obvious interpolation and, therefore, contentious. It serves very little purpose in the poem. To quote Dr. Ayengar “In its tune, texture, content and diction, it does not fit into the architectonic of the poem. It creates a jarring note which is very uncharacteristic of Jayadeva. After the invocation and the proposal in the second stanza, the third one seems utterly out of context.”

As translated by Prof. Barbara Stoler Miller, the stanza reads as follows -

“Umapathidhara is prodigal with speech, Saran is renowned for his subtle flowing sounds. But only Jayadeva divines the pure design of words. Dhoyi is famed as a kind of poets for his musical ear. But no one rivals poet Govardhana for poems of erotic mood and sacred truth.”

Both Dr. Rajguru and Dr. Ayengar are of the opinion that this stanza could never have been there where it is now for it rends the total texture of the poem. It is a later interpolation into the poem by some commentator, perhaps with some ulterior motive. First of all it is not harmoniously fused into the body of Jayadeva’s poem and secondly it does not exhibit the felicity of the diction which is so characteristic of Jayadeva’s style. The thought contents are also quite out of context.

In this stanza are mentioned the names of four poets, Umapathidhara, Sarana, Acharya Govardhana and Dhoyi. The stanza has five different things to say about each of the five poets. Umapathidhara is known for his free flowing speech. Sarana is known for his subtle sounds. Dhoyi, the king of poets is known for his music. Jayadeva is known for his felicity of diction and Acharya Govardhana remains the unrivalled master of erotic art.

Two different meanings have been read into the stanza. One view which was held by Late Kedarnath Mahapatra was that Jayadeva had only established his superiority over four other contemporary poets and not the superiority or Govardhana Acharya over the rest four. He has based this interpretation on the book *Sarvanga Sundari Tika* by Narayana Das.

The other and more widely acceptable meaning is that the stanza was written to clearly establish the superiority of Govardhana Acharya over the rest of the poets including Jayadeva himself. It appears highly improbable that Jayadeva in his own words would denigrate his own status.

Whichever meaning one accepts, nothing has been said in it on the association of either Jayadeva or any one of these poets to have belonged to the court of Laxmana Sen.

Dr. Satyanarayan Rajguru has developed and established a hypothesis that this stanza was composed by Udayana, younger brother of Govardhana and he perhaps interpolated it into *Gita Govinda* in his *Bhava Bivatri Tika*. This was perhaps done deliberately so that *Arya Saptasati* compiled by Govardhana Acharya with assistance from Balabhadra and Udayana, his two brothers, got a better introduction and circulation. Sovoneswara temple in Niali and Megheswar temple contain two stone inscriptions where compositions of Udayana appear and have been preserved till today. The three brothers belonged to Niali in Cuttack district. Rana Kumbha in his *Rasika Priya Tika* has clearly declared this stanza to be an interpolation.

*Arya Saptasati* contained only a very few stanzas of *Shringara Rasa*. It is highly unlikely that Govardhana could be the model in this regard for Jayadeva to emulate. Jayadeva had before him the great models of Kalidasa, Bhatrihari,



Sriharsha and Bhababhuti. Jayadeva could have paid tributes to these luminaries rather than to Govardhana Acharya describing him as the best exponent of *Sringara Rasa*. Though Acharya Govardhana was a later contemporary of Jayadeva, he composed *Arya Saptasati* much after the writing of *Gita Govinda*.

What poetry did Umapatidharah and Saran write is not known to posterity. Obviously this Umapathidhara is not the poet Umapati of 13th century of Orissa who was an Army General and a poet in one of the Ganga king's court. Umapatidhara perhaps served in the courts of two or three Sena kings Vijaya Sena, Vallala Sena and Laxman Sena. Even if this is true, what he wrote is not known as is the case with Sarana.

Dhoyi had written the *Pavanaduta Kavya* which is an imitation of *Meghaduta* by Kalidasa. Dr. Rajguru has placed the period of composition to the time of Vijaya Sena (1072-1119) because Dhoyi had urged the wind messenger to touch Kalinga Nagari on his way as it was the capital of Kalinga. Emperor Chologanga Deva had shifted his capital from Kalinganagar to Varanasi Kataka on Mahanadi in 1112 A.D. Dhoyi who wrote before 1112 A.D. was not alive up to the reign of Laksmana Sena.

Jayadeva was the contemporary of Vallala Sena, father of Laksmana Sena (1119-1169). The time of composition of *Gita Govinda* is in between 1146 to 1150, as calculated by Dr. Rajguru. Thus there is no question of all these poets working as court poets of Laksmana Sena.

Scholars who are bent on proving that Jayadeva belonged to Bengal depend squarely on this 3rd stanza. They take it for granted that Dhoyi, Sarana, Umapatidhara and Govardhana Acharya were court poets of Laksmana Sena and jump to the conclusion that Jayadeva also was there as he mentioned them in the 3rd stanza in

*Gita Govinda*. First of all the premises is wrong and conclusion based on that obviously is wrong. None of these five poets in their works has ever mentioned the name of Laksmana Sena.

Those scholars who maintain that the words "*Senakulatilaka Bhupatireko Raja Pradosacha*" in sloka number 39 of *Arya Saptasati* by Govardhana Acharya refers to Laksmana Sena are sadly mistaken. *Arya Saptasati* is mostly a Sanskrit translation of '*Satta Sai*' composed by Mahakavi Hala in Prakrit in 3rd century A.D. In the '*Satta Sai*' also the words *Senakulatilaka Bhupati* appear. Obviously 17th descendant of Satavahana dynasty Sri Halo belonging to 3rd century A.D. could not have referred to Laksmana Sena of 12th Century Bengal. He had referred to Maharaja Pravara Sena II belonging to Vakataka dynasty which ruled over Deccan. R.G. Bhadarkar in his book 'Early History of Deccan' has determined the period of Hala in 3rd century A.D.

A commentator of *Arya Saptasati* belonging to Maharashtra has clearly mentioned that this *Senakulatilaka* referred to a king named Pravara Sena as "*Tilaka Bhupati Setu Kara Prabara Sena Name Raja - Purnamasi Pradosheka Prabhut*." This commentary is published in "Choukhamba Sanskrit Series." The words *Senakulatilaka* therefore do not stand for Laxmana Sena at all. There is no indication in the writings of Govardhana Acharya about any Sena ruler other than these words. So it is not true that Govardhana Acharya belonged to the court of Laksmana Sena. Had that been so, Sridhara Das who actually belonged to the court of Laksmana Sena would have quoted from the book by Govardhana in his own works.

Research by Dr. Satyanarayan Rajguru has demolished the entire edifice built around this interpolated 3rd stanza in *Gita Govinda* to

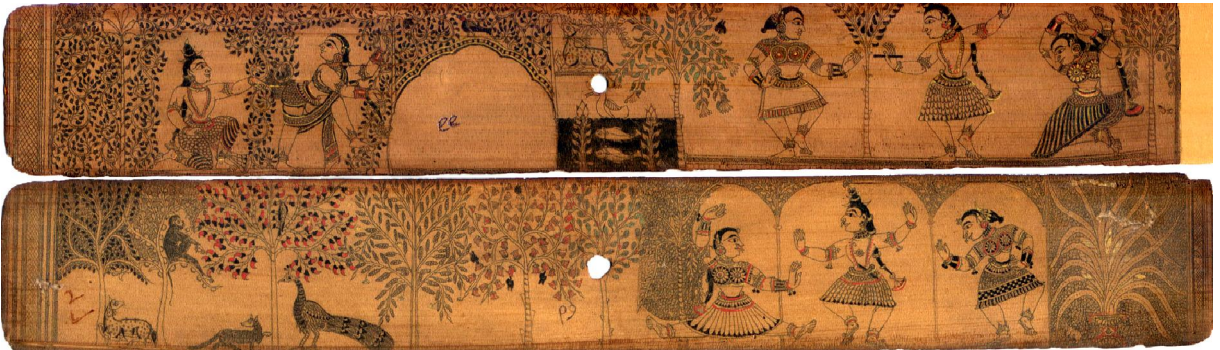
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establish Jayadeva as a court poet of Laksmana Sena and therefore belonging to Bengal. It has also established that Govardhana Acharya belonged to Niali in Cuttack district in Orissa and was never a court poet of Laksmana Sena.

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## *Jayadev : The Poet of Orissa*

*Dr. K.C. Mishra*

Gitagovinda, a unique and heightened lyric, modelled in the form of a pastoral drama is the magnum opus of Kavi Jayadev of Orissa. The work was composed sometime in the 12th century centering around Lord Krishna and His consort Radha and was dedicated to Lord Jagadisha or Lord Jagannath enshrined at Srikshetra, Puri.

The treatment of divine sensuous theme, the art of versification, the use of simple and mellifluous diction, grace and embellishment have made the Kavya an immortal creation of the poet. While venturing to treat the divine eros, the poet has spelt out his artistic purpose right in the beginning and has cautioned the readers not to treat it as a bawdy stuff.

The poet Jayadev has achieved both national and international acclaim for his unique style. The sanskrit text is available in various parts of India and outside India also. There were controversies till the mid-fifties of the present century about the nativity of the poet. A few scholars with utter disregard to local tradition and total indifference to historical perspectives have ascribed Jayadeva's nativity to different places of India. Even an attempt was made to define him as a native of West Bengal and a place in Birbhum District of West Bengal was identified as the birth place of Jayadev, which was strongly refuted by Dr. Sukumar Sen. Subsequent researches have proved that Jayadev was undoubtedly a poet of Orissa, who in his youth went to Sri Kurmapataka for acquiring expertise

in dance and music. He came back to his native village Kendubilva situated on the bank of the river Prachi in Puri district. There is still a living legend as to how he used to worship Madhava and used to go to Puri to have a *darsan* of Lord Jagannath frequently. Sri Kedarnath Mohapatra, Dr. S.N. Rajguru and others had made intensive researches on this aspect and advanced irrefutable arguments, which have not yet been challenged.

The first Commentary on Gitagovinda was authored by an Oriya scholar. In Orissa, hundreds of palm leaf manuscripts are still preserved unlike other States in India. Most of the palm leaf texts are illustrated by the native writers. Besides the Gitagovinda texts, more than fifty imitations are also found in India and quite a good number of them belong to Orissa. The theme Gitagovinda is profoundly reflected in *patta chitras*, wall paintings and decorative programmes of Vishnu temples in Orissa. The landscape described in the text refers to the rural land scape of Orissa. The Odissi dance which is the classical art form of Orissa has accepted Gitagovinda as its nucleus. The visual enactment of Gitagovinda through Odissi and Gotipua performances has already caught the attention of the critics of performing art. Among all the classical art forms in India, Odissi dance form has been adjudged as the most effective medium for conveying the message of Gitagovinda. In the *Palla* performance of Orissa, Gitagovinda is very often recited. The elaborate panegyrics in the opening verses of Gitagovinda

refer to the ten incarnations (*avataras*) of Lord Vishnu whose graphic sculptural representations are found on the outer walls of the temple of Lord Jagannath at Puri. It is pertinent to mention here that the present Jagannath Temple was built anew by Chodagangadev, hardly half a century before the advent of Jayadev who might have been inspired by the sculptural representations of the *Avataras* of Vishnu. So much popular was Gitagovinda in Orissa that in numerous Jagannath temples, there was the practice of reciting Gitagovinda. Some of the temples still bear a testimony to this tradition. The Inscription in the Jagannath Temple which dates back to 1499 A.D. displays a royal proclamation in favour of recitation and enactment of Gitagovinda before the Lord as a nocturnal ritual. Even all the temples of Prachi Valley have still kept up the tradition of the recital of Gitagovinda.

The Odissi music has complex *ragas* and *talas* which are mostly from the matrical compositions of Jayadev. The prescribed *ragas* and *talas* are hardly found in musical systems of other States.

The weavers, particularly of Jayadeva's native place Kenduli, customarily present *Khanduas* (i.e. shawl) to Lord Jagannath in which some verses of Gitagovinda are artistically woven. In the tie and die handloom fabrics of Sambalpur, the tradition of weaving Gitagovinda is still found.

The Orissa State Museum preserves seven leaves of proboscis, which contain Gitagovinda. Each leaf contains approximately 13 to 15 lines of the text which are incised in the sawn elephant trunk by stylus. Bamboo leaves, depicting the Gitagovinda text is also found in Orissa. Palm-leaves have been rolled into beads which contain the text of Gitagovinda. It is interesting to note that Gitagovinda was so popular that even Muslim scribes in Orissa have copied down the text in the palm leaves.

Adjacent villages of Kenduli or Kendu Bilva are found bearing the names of ten *avataras* or incarnations of Lord Vishnu as reflected in Gitagovinda. This undoubtedly establishes the fact that the influence of Gitagovinda was enormous in Orissa.

Some scholars have found out that the Padmavati image in Kenduli temple was the presiding deity of Jayadev, because Jayadev himself mentions that he is *Padmavati-charan-charana Chakravarty* which means he is the king among the devotees to eulogise the sacred feet of Padmavati. Sudamuni Sarala Das of 15th century almost four hundred years after Jayadev, in his voluminous *Oriya Mahabharat* also sought the blessings of his presiding deity Sarala Chandi. It seems quite plausible that Jayadev might have sought the blessings of goddess Padmavati for divine inspiration to compose his Gitagovinda. The icon of Padmavati is said to be that of goddess Chandi. Of course some iconologists have tried to identify the image as either a Jaina deity or a Buddhist deity. According to another legend, Padmavati, the daughter of one Devasharma was the wife of Jayadev. She was a famous dancer of South India. Her name is found mentioned in an inscription at Guntur which is dated to 1150 A.D.

*Vaishnav Leelamruta* of Madhav Patnaik of the 16th century gives a detailed description of Srichaitanya and his followers as to how they used to undertake a pilgrimage in the month of *makara* and Jayadev's birth place Kenduli occupied an important place of visit in their itinerary. The controversy regarding the nativity of poet Jayadev was confined to the name of the village Kenduvilva and its variant corrupt form Kenduli. Kenduli on the prachi valley in Puri district can certainly be taken as the birth place of Kavi Jayadev of the Gitagovinda fame.



## *Jayadeva - The Celebrated Saint Poet of Orissa*

*Indu Bhusan Kar*

Jayadeva, the celebrated saint poet of Orissa, wrote his *magnum opus*, Gitagovinda, a lyrical ballad unparalleled in Sanskrit literature. Written during 12th century A.D. this piece of art depicts the immortal love of Radha-Krishna.

These love-songs of Gitagovinda created sensational impact in the minds of the then people of eastern India and could change the cultural ethos in all walks of life.

As narrated by poets and Orientalists of Eastern India, Jayadeva was born at the village Kendu Vilva, a Brahmin village situated in Adaspur Panchayat of Balipatna Block, a place 37 kilometers away from Bhubaneswar, the Capital City of Orissa.

Some of the eastern Commentators and scholars have written volumes on the creativity of Jayadeva which was nurtured and nourished at the Prachi Valley at the famous village Kendu Vilva where Jayadeva used to worship his Lord, Madhab.

Kabiraja Narayan Das wrote "Sarbanga Sundari" (in the 1307 A.D.), the Sanskrit script in which he has narrated that Jayadeva the celebrated saint poet belongs to the village-Kendu Vilva. One Chandra Dutta of Mithila wrote a book on Jayadeva Charita named as Bhakta Mala (in

1705 A.D.) in which he has mentioned Kenduvilva, a Brahmana-Sasan village near Jagannath Puri to be the birth place of Jayadeva. Nava Das a saint poet wrote Bhakti Mela in which Jayadeva was shown to have been born in the said village in the district of Puri.

The epigraphic inscription - Prataparudra Abhilekha also indicates "Gitagovinda Seva" meaning that Jayadeva's Gitagovinda was read and loved by the people of Orissa.

In the "History of Bengali Literature" written in Bengali language by Prof. Sukumar Sen the noted critic and writer of Bengal, Prof. Sen has opined that Jayadeva belongs to Orissa. In the Oriental Dictionary there is mention of Jayadeva belonging to Orissa. If any researcher reads the History of Sanskrit Literature written by Barada Chari, he would come across the views that Jayadeva was born in Orissa and there he composed his famous devotional song Gitagovinda. Some of the devotees of Bhakti Cult expressed opinion in the book named Uttar Bharat Santha Parampara written in Hindi that Jayadeva of Orissa wrote Gitagovinda.

Scholars like Prof. Barbara Miller and Prof. Thomas Donaldson have also opined that Jayadeva belongs to Orissa.

If we analyse the pictorial description of nature as depicted in Gitagovinda we can well visualise that natural scenes of Gitagovinda resemble the geographical milieu of Orissa.

The erroneous opinion that Jayadeva belonged to Bengal was created by one Banamali Das (1803) in his book *Jayadeva Charita* and pointed out that he was the court poet of Laxman Sen. He just guessed and merely expressed opinion that Jaydev was born on the bank of Ajay river in the village Kenduli without giving any reason. In the Bengali etymological dictionary, the word Kenduli means festival. There is no such village named Kenduli and there is no epigraphical proof to substantiate this logic. This version of Banamali Das was supported emotionally by Prof. Suniti Chatterjee, the notable linguist of Bengal contrary to the opinion of literary historian Prof. Sukumar Sen. Thus this controversy started and rolled over. Thus, some section of people of Bengal fondly believed and propagated that Jayadeva was born in the village Kenduli on the Bank of Ajay river in the district Birbhum. This is simply erroneous and historically and epigraphically holds no ground.

The regional propaganda in Bengali media and lately in Television serial “Saatwaa Rang” have created deep resentment among the art-loving people of Orissa who are great admirers of Jayadeva - the illustrious saint poet of Orissa. Oriya people love Jayadeva as they love their Lord Jagannath.

The Orissan folk art, drama, dance, sculpture and the Odissi music are greatly nurtured and flourished by lyricism and musicality of Gitagovinda.

There is also greater impact of these devotional songs of Gitagovinda on life and literature of Orissa. The lyrical poets of Orissa imbibed the spirit of devotional songs from the Gitagovinda.

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## *Poet Jayadeva Belongs to Orissa*

*Tarakanta Mohanty*

Sri Jayadeva is famous amongst the poets of India for his book entitled Geeta Govinda that contains devotional songs reflecting the glories of Lord Krishna. Moreover this book since its inception, has been attracting classical singers as well as dancers all over the country for its splenders, styles and pictureque description in Sanskrit. The lyrics of the book have attracted numerous devotees of India especially the Vaishnavites to such an extent that they get the verses by heart to chant while offering prayer to Almighty.

Although poet Jayadeva and his Geeta Govinda became renowned all over the country, his birth place remains controversial even up to the later part of the twentieth century. Poet Jayadeva was wrongly depicted as a court poet of Laxman Sen, the king of Bengal of twelfth century by Ceylonese poet George Keyt in the forward of his book 'Song of Love' published by Hindi Books, New Delhi.

Secondly, a Bengali poet named Banamali Das of nineteenth century in his book 'Jayadeva's creation' had written that the poet Jayadeva belonged to Kenduli village of Birbhumi (West Bengal). But these facts were contradicted and reputed by Oriya scholars, indologists and orientalist. They are of the opinion that poet Jayadeva was born in the village Kenduli or Kenduvilla in the bank of river Prachi, a few miles

away from Puri, the renowned Vaishnava seat of India and famous for Lord Jagannath temple basing on the following facts.

1. Pandit Keshava Mishra, A Maithili scholar in his book 'Alankar Sekhar' has opined that Jayadeva was greatest of the poets and scholars who had adorned Utkal Bhupati Sabha.
2. Maithili poet Chandradutta in his book 'Bhakti Mala', written in Sanskrit has opined his views that Jayadeva was an 'Utkal Brahmin' and he was dwelling near Puri.
3. Navojee of Gwalior who had authored the book 'Bhaktimala' in Hindi had mentioned about Jayadeva in 1585 as a poet of the then Utkal.
4. Poet Mahipati of Maharashtra in his book titled 'Bhakti Vijaya' had given hints that poet Jayadeva belonged to Kenduvilla (Kendubillwa) near Puri.
5. In 'Kuladipak', a book written in Assamese language, it has been admitted that Jayadeva was of Utkal.
6. Pandit Mallagi Suryanarayan Shastri, a scholar of Andhra Pradesh in his book titled 'Sanskrit Poets Biography' has mentioned that the author of Geeta Govinda of eleventh century belonged to Kendubillwa near Jagannath Kshetra Utkal.

7. Haridas Hirachand of Maharashtra in 1365 admitted in the foreward of a book edited by him in Marathi language that Jayadeva was born near Srikshetra in the village of Kendubilwa.

8. Dr Parsuram Chaturvedi, a critic of Hindu literature in his book 'Uttar Bharat Ki Santh Parampara' written in Hindi had mentioned that poet Jayadeva belonged to Utkal.

9. It has been proved that there is no such village named Kenduli in the revenue map of Birbhum (West Bengal)

10. The temple named after Jayadeva in West Bengal claimed by some Bengali scholars was proved, sub-sequently, to be built by the queen of Burdhaman in 1683, where as there are enough evidences to show that Jayadeva belonged to twelfth century. The inscription of Lord Jagannath temple which is about 500 years prior to the construction of the so called Jayadeva temple by the queen of Burdhamana, clearly mentioned that Lord Jagannath listens to Geeta Govinda of Poet Jayadeva before he retires to sleep.

11. Geeta Govinda Seva in Sri Mandir i.e. temple of Lord Jagannath is so well known and common that its author seems to belong to its nearby river. Moreover 'Geeta Govinda Khurdha (a special cloth with verses of Geeta Gonda woven on its body) a shawl used by Lord Jagannath during night is produced by weavers of Nuapatna and Maniabandha (District Cuttack).

12. According to Madala almanac, poet Narasingha Dev had introduced singing of Geeta Govinda in the temple of Lord Jagannath.

13. An attempt was made during the reign of king Purusottama Dev to change the Geeta

Govinda Seva in Lord Jagannath temple. But it could not get recognition. So Gajapati Prataparudra Dev had recorded in the inscription lying at Jaya Vijaya Gate of Jagannath that "The Geeta Govinda of Bada Thakura should be sung and danced at the time of offering to the Lord."

14. Jayadeva was from Orissa say Bengali scholars (The Daily Statesman, 12th November 2003). The extract from the newspaper Statesman dated 12th November 2003 Bhubaneswar edition points out the following facts.

'In a major turning point in the controversy over the birth place of the 12th century Sanskrit poet Jayadeva, known all over the world as the writer of "Geeta Govinda" Kolkata scholars asserted at a national seminar of Utkal University of Culture, Bhubaneswar that the poet was born in Orissa and not in West Bengal.

Mr. Ashok Kumar Chakraborty, Superintendent of Gurusaday Museum, Kolkota, revealed that way back in 1979, he had submitted a report to the famous Jayadeva Scholar, Dr. Kapila Vatsayan proving that Kenduvilla village in Birbhum in West Bengal could not be the birth place of the poet. He was followed by historian Professor S. Sengupta of Kolkata who corroborated him and said that it is Kenduli village on the banks of river Prachi in Puri which is the birth place of the poet. Both the scholars cited a number of social-cultural, artitechtural and philosophical evidences to prove their points.

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# *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 Gumpah of Udayagiri, which was carved at the time of King *Maha Megha Vahana Aira Kharvela*. Flanked by two queens, (Simhpatha 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 reffered 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 imitating 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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## 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 prayatnatoth 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  
pragyenrmyura 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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## *Jagannath Culture as Reflected in Gita Govinda*

*Dr. Bhagyalipi Malla*

Sri Jayadeva was the famous composer of Shree Gita Govinda. His lucid composition of Gita Govinda became world famous during his life time especially because of its introduction in the rituals of Jagannath Culture. Its romantic as well as religious fervour ignited the devotional thought of priests, peasants and Royal personalities alike. The construction of Jagannath temple at Puri by Choda Ganga Deva in 12th Century A.D. ushered in a new era in the religious history of Orissa. With the decree of the Ganga emperors Gita Govinda was sung everyday in the temple as a result of which it became popular in every household in Orissa and India as well.

Gita Govinda describes the love sports of Radha and Krishna in a beautiful manner. The charming and simple language of the text attracted one and all from every quarter. The depiction of Avatar conception in the composition of Jayadeva deserves special mention. Similarly, the description of Radha Madhav Cult which was in vogue in Prachi region is very interesting in the poetic articulation of Jayadeva. For the first time we find reference to Radha as a cult icon in his poetic creation.

Vaishnavism received new impetus because of the impact of Jayadeva's Gita Govinda from 12th Century A.D. Many new ideas and ideation entered into the fold of Jagannath

Consciousness after the emergence of great poet Jayadeva. His work also popularized Jagannath worship in every nook and corner of Orissa. It is glorious that the great poet Jayadeva was born in the sacred soil of Prachi Valley region.

The popular Jagannath Cult is a mysterious religious system. Scholars from different parts of the country and abroad have attempted to solve the mystery of origin and evolution of Jagannath cult and have stumbled confusedly at the platform of religious eclecticism of Jagannatha Triad. Jagannath allows all and admits all, yet He is aloof from all. It is also said that He is all of it and none of it. He is like a mirror where all can see their reflection but cannot touch. He adorned his ratnasimhasan admitting flexibility, adaptability, integrity and magnanimity of all dynamics of Hinduism. For this, the Jains, Buddhas, Vaisnavas, Saivas, Saktas, the tribal aboriginals, prelates and potentates surrender at His feet seeking eternal salvation. The earliest reference to Jagannath-Daru worship is found in the Vedic literature. In the Mahabharata there is mention about a Vedi near the eastern Kalingan sea. Scholars have identified this spot with the present day Jagannath temple complex of Puri. Indrabhuti the king of Sambala in his famous work Gyanasiddhi speaks to Jagannath as Buddha in the 8th century A.D.

Sankaracharya in course of his religious conquest of India in 8th/9th century A.D. visited Puri and worshipped Jagannath. The Anargharaghava Natakam of Murari Misra (9th century A.D.) refers to Purusottama. There is mention about a 'devayatana' that existed at Puri in Prabodha Chandra-dayo Natakam of Kruna Misra (11th century A.D). The Saradadevi temple inscriptions of Mahihar in Satna district of Madhya Pradesh describes Purusottama as the Lord of Utkala in 10th century A.D. In the Baramdeo temple epigraph of 1088 A.D. and Nagpur inscription of 12th century A.D., there is reference to Purusottama Kshetra that existed in Orissa. In ancient Hindi literature like Bisaldev Raso (12th century A.D.), Prithvirayo Roso of the same century Jagannath is described as the deity of Orissa.

Thus there is ample evidence of Jagannath at Puri since remote antiquity. The glory and greatness of Jagannath and Puridham find mention in the Puranas like Matsya, Brahma, Narada, Padma, Kapilasanhita, Niladrimahodaya and the Utkal Kanda of the Skanda Purana. In all such Puranas, He has been described as the famous deity of Odra or Utkala. In the tantric works like Kalika Purana, Rudrayamala tantra, Brahmayamala tantra and Tantrayamala, etc. of 10th century A.D. Jagannath is mentioned conspicuously.

The foreign scholars like Stevens, Wilson and Fergusson etc have traced his origin in Buddhism. Rajendralal Mitra has opined that during pre-Christian century only Buddhism was in vogue in Orissa. Chinese traveller like Yuan Chwang has narrated that Mahayana Buddhism was the religion of Utkala in 7th century A.D.. This school of scholars believe that original Jagannath temple complex was a Buddhist establishment. Very recently a Chunar sand stone pillar has been traced out below the fossilized Garuda pillar of Natamandira while repairing it

by ASI. This further strengthened the Buddhist origin of Jagannath. From the funeral pyre of Buddha at Kasinagar a tooth relic was known to have been brought by Therakhema to Puri of Orissa. For this for centuries Puri was called Dantapuri. It is believed that it is still there as Brahmadhata, in the wooden statue of Jagannath which is mysteriously shifted to the new idols at the time of Navakalevara. Alexander Cunningham has stated that "the three shapeless figures of Jagananth and His brother and sister are simple copies of the symbolical figures of the Buddhist triad i.e. Buddha, Dharma and Sangha of which the 2nd is always represented as a female. The Buddhist origin of the Jagannath figure is proved beyond all doubt by their adoption as the representative of the Brahmanical avatar of Buddha in the annual almanacs of Mathura and Benaras." Dr. H. K. Mahatab has also referred to a similar stone of Asokan polis with the symbol of Buddha, Sangha and Dhama discovered and sent to Calcutta University sometime back for preservation in Asutosh Museum. According to him "the Savaras of Orissa were converted to Buddhism during the time of Asoka and worshipped the Triratna symbol in a Buddhist stupa at Puri. Later on in the 7th/8th century A.D., when Buddha was considered as an avatar of Vishnu, Jagannath was also considered to be an avatara of Vishnu. Gradually Buddhism lost itself in Vaisnavism."

Another school of scholar like Nilakantha Das believed in Jaina association of Jagannath cult, so far its origin is concerend. He has tried to identify Nilamadhava with Kalinga Jina referred to in the Hathigumpha inscription of Kharavela which was known to have been taken by Nanda ruler as war trophy in 4th century B.C. The said Jaina symbol came to be known as Nila i.e. void or black. The image of Jagannath, that is why represents black colour or void. Subhadra is being identified with the Dharmachakra of Jainas and Kavalya so closely connected with Jagannath, has



in fact Jaina origin. Kedar Mahapatra and Binayak Misra also subscribe to this school of thought. For this they have attempted to identify the legendary Indradyumna with emperor Kharavela who brought back the Kalinga Jina in 1st century B. C. which was taken away by Mahapadma Nanda in 4th century B.C. to Pataliputra.

Jagannath is also adorned as Darudevata of Vedic and Bhagavatism. According to P.Mukherjee in about 5th century A.D. during the Gupta rule, Sankarsana and Vasudeva came to be worshipped as Balarama and Jagannath. The Brihat Samhita of Varahmihira of 6th century A.D. associated Ekanamsa with Subhadra. In Harivansa, She is described as the daughter of Nandaraja and also as the common sister of Jagannath and Balabhadra. Under the influence of the Bhagavatism, She came to be worshipped as Subhadra as their common Shakti being the sister, a phenomenon unknown to Indian tradition. Thus the cult of Shakti entered into the fold of Jagannath worship in a zigzag manner baffling the beholders and philosophers alike.

Another strange aspect of the Cult is the Sabar connection in the origin and worship of Jagannath tradition. Jagannath Das in the Musaliparva of Mahabharata has written in the 15th century A.D. and said that after the Mahabharata war Pandavas left for heaven through Himalaya. The Yadava Vansa of Krishna got destroyed by Krishna Himself through the deluge of intoxication and homicide of the clan.

The Krisna avatara lila of Dvapara Yuga was thus to be concluded. Lord Krisna, to leave the mundane world was swinging in the forest. A Savara, thinking Him to be a deer shoot an arrow at Krisna. When the Savara came to know of this he cried and prayed God to excuse him. Consoling him the Lord said that this incident was preordained to put an end to his avatar of Dvaparajuga. He further directed him to burn His

body and to immerse the ashes in the ocean. The Savara could not completely burn His body. As per heavenly direction, he threw it in the ocean. It floated and in course of time came to Mahodadhi i.e. Puri sea beach. The then king of Puri Indradyumna dreamt of this and as per the divine direction brought it to the palace to make the wooden statues of Balabhadra, Subhadra and Jagannath.

A story goes that no carpenter could handle the wooden log. Ultimately an old carpenter came and assured the king that he can make the statues under one condition that he would not be disturbed for fourteen days and he would do his job inside the temple by locking the door. The king agreed to the terms and conditions. But hearing no sound of the carpenter from outside, the Queen insisted the king to break open the door before the completion of 14 days and to his surprise the king found the deities half made and the old carpenter vanished. He prayed God who advised him to worship Him in that form which we find today. Many such other stories in different versions are found about the Savara connection of the Jagannath culture. The Daitapatis now claim their origin to this Sabar tribe.

Thus the synthetic and syncretic cult of Jagannath is the embodiment of several cults of diverse religious philosophies that existed in India in different periods of her long cultural history. In the historic process of assimilation, it has embraced strange contradictions and varied traditions of various religious orders and has emerged as a universal heritage of world eminence.

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## *Gitagovinda and Oriya Art Tradition*

*Nimai Charan Mohanty*

Orissa is very rich in artistic and poetic traditions. Gitagovinda Kavya of Jayadeva is a *superb* literary creation. It was known to have been composed in the 12th century A.D. The songs were originally meant for recitation in the Jagannath Temple of Puri. There are seventy two slokas. It has been divided into 24 songs in 12 chapters. Since its creation, the work has become very popular all over India.

The controversy about the age and birth place of Jayadeva has been extensively dealt with by many prominent scholars all over India. Most of them are of the opinion that Jayadeva was born in Orissa in the 12th century A.D. The village Kenduli on the Prachi valley in Khurda district has been identified as the birth place of Jayadeva. One set of Ganga copper plate inscription has been found in this village. A small inscription “*Jaya Jagadisa Hare*” on the lintel of *devi* temple ascribable to 12th century A.D. further strengthens the historicity of Kenduli and its association with poet Jayadeva. A large number of archaeological relics found in and around this village also speak of the antiquity of the site. Various religions such as Vaisnavism, Saivism, Saktism, Jainism, Buddhism, Dasavatara and Gopinath cults etc. had great sway in the Prachi valley prior to 12th

century A.D. The cultural revolution of the valley had great influence on Jayadeva.

For the popularity of Gitagovinda, we find many commentaries and imitations since the days of its composition. There is reference to Kenduvilva in ancient Hindi, Marathi, Bengali, Oriya and Maithili literature. In the Jagannath Temple of Puri ‘*Gitagovinda-gana*’ became a ritualistic tradition. The *dasavatara* prayer of this work had great impact in religious, social and artistic traditions of Orissa.

The sculptural representation of Dasavatara themes are found in the early temples of western Orissa and Chhatisgarh region. Mahasivagupta Balarjuna (750-807 AD) had built the famous Laxmanswar temple at Sirpur. On the lintel of this temple *dasavatara* figures are carved. At Saintala, we find representation of *dasavatara* in two Vishnu images.

At Gandharadi in Boudh district, Bhanja King Satrubhanja had built Siddheswara and Nilamadhava temples in one platform. We find some *dasavatara* figures in the Nila Madhav temple. Interestingly even in the Vaital temple of Bhubaneswar, few *dasavatara* figures have been carved out. Prachi valley is teeming with ancient Saiva and Madhava temples. In most of the later

temples we find *dasavatara* panel. The cult of *dasavatara* and its sculptural representations in Orissa prior to Jayadeva had significantly influenced the concept of *avatara* depicted in Gitagovinda.

This work has produced new musical compositions in Kerala and Tamilnadu. From Gujrat to Assam and from Kerala to Kasmir, it has inspired a series of Commentaries. Painters have taken great inspiration from this work. We find specimen of paintings in Assam, Rajasthan, Himachal Pradesh and Gujrat. Its theatrical diction was also known to have been spread into Nepal and Manipur.

The palm leaf painting tradition of Orissa is replete with *Gitagovinda* theme. A series of such paintings are now available in Orissa State Museum. The linear rhythmic compositions of Radha and Krishna both in mono-chrome and bichrome are some of the marvellous specimens.

From the dawn of civilisation Orissa is famous for her paintings. The prehistoric paintings, engravings and line drawings found at Vikram Khol and Ulapgarh in Jharsuguda dist. Manikmunda and Usakothi is Sundergarh District,

Gudahandi and Jogimath in Kalahandi district together with the Sitabinji historical paintings of Keonjhar district are the mines of our heritage. The accumulated art tradition reached its pinnacle in palmleaf paintings of Orissa. Flora, fauna and human figures have been flamboyantly executed with precision and sharpness. Figures of vivacious damsels with full bosoms and tender waists, in fact, beggar description.

Palm leaf manuscripts are generally called *pothis*. The manuscript that are illustrated are called *chitrapothis*. Such later *chitrapothis* contain text as well as paintings. A series of manuscripts are known to have been painted. But by far, the Gitagovinda *pothis* excell all other texts in lively illumination and its romantic themes have been copiously consigned to all media of Orissan Art idiom.

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## Miracles in the Life of Sri Jayadeva

Somanath Jena

Jagatguru Shri Sankarcharya has narrated Lord Jagannath of Puri Dham as “*Kalinditata Bipina Sangitkabaro.*” Jayadev is the first poet who mentioned Lord Jagannath as Radha and Krishna who are mingled together. He is the poet who eulogized Lord Jagannath, the God who is the same who undertook Dasabatar. Dasabatar is a part of immortal Sri Gitagobinda. The miraculous incidents relating to life history of Sri Jayadev and his wife Padmabati who dedicated themselves to the heart of Lord Jagannath of Puri Dham, go to prove that there was no difference between Lord Sri Jagannath, Sri Jayadeva and Padmabati.

Jayadeva was one of the best writers on Sanskrit musical verses and known as such throughout India and abroad by writing of Sri Gitagobinda. The musical charm in composition remain unique to its type in Sanskrit literature and thus has perennial appeal to the audience. His poetic genius was highly appreciated, his Gitagovinda was translated into English by Sir William Jones and then to German, French and other European languages, which made the acceptance of Gitagovinda as one of the masterpieces even in world literature.

Sri Jayadeva was famous in Orissa, especially at Puri Dham for his composition of Gitagovinda. His father’s name was Bhojadeva

and his mother’s name was Radha Devi. His wife’s name was Padmabati. His birth place was a known village, namely Kendubilwa, a few miles away from Puri. He was the sole devotee to Lord Sri Krishna or Lord Jagannath of Puri Dham, Orissa.

Devasharma, a Brahmin devotee of Lord Jagannath, was also living in Kendubilwa. He was childless who prayed Lord to grant one child so that he will offer the same to Lord. A daughter was born. He offered her to Lord. But Lord told him in dream and to priests of Lord Jagannath to offer her to Jayadeva who was a saint poet, engaged in meditation and living a sacred life. She was Padmabati by name. Accordingly, the marriage was performed through the intervention of Lord Jagannath. Both wife and husband were devoted to Lord and had a religious life.

He composed Gitagovinda and sang the same with his wife before Lord Jagannath and danced while singing losing worldly consciousness. It deals with divine play of Sri Krishna with Radha and their conversation while playing both in spring being affected by cupid. While composing the Gitagovinda one line of conversation of Sri Krishna to Radha could not be filled up with appropriate words. He went for bath keeping his pen and book. While away for



bath, Lord came in his form and wrote the incomplete verse “Smar-garala-Khandanam, mama sirasi mandanam dehi pada-pallava mudaram” (10th canto of Gitagovinda) “Sri Krishna was approaching Radha to be gracious to remove the poison of separation by placing her feet liberally like a lotus on his head.” Not only Lord filled up the appropriate words, but took meal in guise of Jayadeva, being served by Padmabati.

Being irritated by envy, listening to the popularity of Gitagovinda of Jayadev, Maharaja (Gajapati) king composed one poem himself with the same theme and music and asked the singers to sing it in the temple and asked not to allow Jayadev’s Gitagovinda to be sung in temple. But still through grace of Lord, Jayadev sung Gitagovinda while dancing in devotion in that temple. When asked by Maharaja, why he did not sing the song composed by the king, he replied that Lord considered his Gitagobinda as superior. To test this, both the composition of Maharaja and Jayadev were kept in front of Lord, the door of the temple was closed and all vacated the temple. A few minutes later, when door was opened, it was seen that Gitagovinda was placed above Maharaja’s composition. The test of superiority of Gitagovinda was cleared up by Lord Jagannath himself.

Another miracle can be mentioned here. An old lady, a seller of Bruntap-fruit (sweet fruit grown in thorny trees) went to jungle filled with thorny Bruntap trees, and while collecting fruits, sang devotional Gitagovinda in melodious voice and whole-hearted devotion. It was a moonlit autumn night. Lord Sri Krishna was enchanted, left his seat and followed her. His dresses were torn into pieces coming in contact with thorns. The priests in the morning could find night dresses

of the Lord torn though temple of Lord Jagannath was closed. In dream, the priests and Maharaja could know the real incident of Lord Jagannath in form of Sri Krishna following the old lady in the thorny jungle, lured by the devotional singing of Gitagovinda.

While Padmavati was in the palace of the Gajapati king, the queen out of joke told that Jayadev breathed his last while in meditation in the temple of Lord Jagannath. Hearing this news Padmabati also breathed her last, out of sorrow. King told Jayadev about the mischief of his queen. Jayadeva never minded. He prayed to Lord and sang the appropriate line from Gita Govinda “Priye, Charusile, munch mayee mana manidanam” with help of musical instruments. This forming the part of the composition in the 10th canto of his lovely epic “Gitagovinda” refers to the story that when Lord was cupid-affected and felt the absence of Goddess, Lord was singing song to get the love of his consort lying affected by the separation of the king. Lord has wished to get a sight of her eyes in order to get the nectar like drips from the lips of the man’s face besmeared with glistening light from white teeth. Hence, Lord was approaching the goddess saying” ‘O’ my lovely darling of very gentle behaviour, give up your fear uselessly arising in your heart. Now my mind is burnt by a sensation of cupid, give me a drink of honey dripping from your lotus like face and let my eyes become very much pleased at your sight. Padmabati got senses and got up and sang the song with Jayadev joining herself in chorus.

Sri Jayadev spent his last life at Banaras and left his mortal body.

There is another miracle witnessed at Banaras. Once, Jayadev felt weak due to his old age on the way going to Ganga after performing the call of nature and took rest on the way. The

king requested him to avail a conveyance to go to Ganga at this old age, but he declined and pleaded that according to his ability he will proceed to Ganga and take bath. At night, Jayadev dreamed Ganga in the form of a lady who approached him saying that henceforth from the morning for all the time, I will reside in the well, used by Jayadev. The fact became true. Next day, Jayadev narrated the story and with Padmavati, the king and the queen went to the well to take bath. Jayadev worshipped Ganga. He while reciting the Mantras before taking bath found that the water of the well swelled up high, the colour of the water changed and became as transparent as white as milk. People were surprised at this and Jayadev's eyes became filled with tears of joy, worshipped the Ganga and took his bath. This is the devotion of the great Jayadev.

At Kashi (Banaras) when he was residing and moving along with the king of Kasi, at Manikarnikar Ghat on the bank of sacred Ganga, a lady was found following her dead husband's body. Jayadev remarked that this is not sign of a chaste lady, because a chaste lady can not bear the life for a moment on the death of her husband. The king did not relish the words and made query whose wife is of this nature. Jayadev claimed that his wife Padmabati is like this. To test the veracity, the king sent a detective to observe the real fact. That messenger detective confided to Padmabati that her husband, the poet Jayadev was dead due to capsizing of the boat in the Ganga when he was making boat journey with king and got drowned in heavy current of the Ganga. On

hearing the death news of her beloved husband Padmabati left her life out of severe sorrow due to separation. The queen of Kashiraj felt much. Jayadev, when knew the fact became unconscious. Jayadev, after gaining consciousness addressed the goddess of learning to be messenger to establish eternal love between them. Being appeased, goddess Saraswati went to Radha and Sri Krishna and told that both Sri Krishna and Radha are cupid affected. They require conjugation. She eulogized that chanting sacred name of Krishna can repeated to the ward off evil and to ensure sacred life. At this, Sri Krishna advised Saraswati to repeat the lines of Gitagovinda "Priye, Charusile" before Sri Radha as a messenger. Saraswati repeated this verse before Padmabati, who is recognised as Radha in another form incarnated. Then, Padmabati regained consciousness, got life, became reunited with Jayadev, the human incarnation of Lord Krishna (Jagannath) and both of them sang Gitagovinda while dancing in ecstasy before Lord and vanished from the world.

Thus, the miracle ridden life of the divine couple disappeared from human eyes at Kashi by having permanent union.

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## Jayadeva - The Immortal Poet of Gita Govinda

Dr. Dinabandhu Moharana

Jayadeva 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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## Jayadeva - A Devotee and a Poet

Dina Krishna Joshi

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 avatars 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 Srikurmapatak. 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. Ghorī 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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## Search For a Creative Criticism on Gitagovinda

Prafulla Kumar Mishra

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 dvaranuvadaha  
mudhaika samvadaha / Vidvadvinoda kandaha  
sandharbho 'yam maya srstaha //*

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. komalakalavati 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-vacanamuravairi, 20. adhrikta-haram-udasita-vamakanthata 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 caturbhuj, 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 Kṛṣṇa's story where the longing and reunion of Rādhā and Kṛṣṇa 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 sahcari //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 Kṛṣṇa, 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 Kalidasa's *meghaloka bhavati sukhino* etc. of *Meghadutam*. The epithets of *kṛṣṇa* 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 Kṛṣṇa 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 *kṛṣṇa* 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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## *Impact of Sri Geeta Govinda on Oriya Literature*

*K.C. Patnaik*

Jayadeva 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 Jayadeva Charita describes that Jayadeva 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.

Jayadeva, 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 Jayadeva, 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 Jayadeva 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 Jayadeva.

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-Kenduili-Niali Madhav, Adaspur, Kakatpur and Konark.

Geeta Govinda of Sri Jayadeva, 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 Jayadeva, who had used 11 Ragas for his 24 verses. As there is no information about his time or family in the text of his wok 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 Burndaban 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 Jayadeva. 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 Jayadevaa 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 Samujjvala 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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## *Sri Krsna - Jagannath Consciousness : Vyasa - Jayadeva - Sarala Dasa*

*Dr. Satyabrata Das*

Vyasa's original Sanskrit Mahabharata, his magnum opus, was written between 3rd and 4th Century B.C. The entire casting of this great Indian epic was done with a lot of care and craftsmanship. Among the dramatis personae Sri Krsna seems to have received the best attention and artistic favour from the master, Vyasadev. As it turns out, Sri Krsna emerges as the most glamorous, charismatic and the most sought-after character. He is not only the possessor of the unique panchajanya conch and the formidable Sudarshan Chakra; he is the omniscient, philosopher-king, rhetorician, diplomat, strategist, statesman, guide, friend, preceptor, conscience-keeper, crisis-manager, spokesperson and the ambassador of the Pandavas.

Further, Vyasa's dotting on the character of Sri Krsna takes the centre-stage and remains the focal-point in the entire stretch of the grandiloquent Shrimad Bhagavad Gita, a massive sub-plot, that spans quite impressive eighteen chapters, and ultimately turns out to be the quintessence of the great epic.

On this ionian highway the next conspicuous milestone after Vyasa that we stumble upon is the 12th century Sanskrit poet from Orissa, Jayadeva. While Vyasa only highlights Krsna's spiritual, intellectual and diplomatic traits and blows the character out into a larger - than - life stature; Jayadeva in his classic Gita Govinda focuses only on the sensuous, romantic interactions between the divine pair, Sri Krsna and Sri Radha, often bordering on sensuality and

licentiousness. Jayadeva conceives the characters of Sri Krsna and Sri Radha as divine companions though, all along the classic Gita Govinda we have the feeling that the poet delicately and immaculately brings out the finer and the most elemental virtues like love, longing, ecstasy and transcendence without any conscious attempt to mystify or to portray them out into larger-than-life statures. The poet with the best of his artistic and lyrical manoeuvres keeps himself grounded in reality.

More than three hundred years after, yet another Oriya poet, with no direct knowledge of Sanskrit or any trace of scholarship, and purely from agrarian background shows an incredible feat by composing the Mahabharata in Oriya. And thus doing he becomes the pioneer, the path-finder. And soon others from Bengal, Assam and the Hindi belt follow the suit. He is Sarala Dasa. His Mahabharata in Oriya is not a translation of the original Sanskrit Mahabharata, nor even written in the shadow of it. It is out and out original both in structure and content though; the general schemata and the main story-line remains on the backdrop. As a western scholar John Boulton looks at it : "Sarala Dasa's Mahabharata was the first important Oriya work on the Jagannath cult. Though Sri Krsna is portrayed as the protagonist of Sarala Mahabharata, Sri Jagannath continues to be Sarala's "counter theme".

***As Boulton explains :***

Scattered throughout his Mahabharata, Sarala presents a number of historical, racial memories, which appear in the form of dream like,

narrative sequence. In recounting them he is obviously looking back from the stand-point of a tradition... It is clear from his account that his sympathies lie with the Savaras, whose God in origin Jagannath was.

Sarala (who proves himself every inch a poet, original and striking) breaks away from the master craftsman Vyasa in more than one ways. First, he heavily rationalizes the portrayal of the character of Sri Krsna. In a way, Sarala reacts against the Sanskritic-Hindu-Aryan pantheon of Gods and Goddesses. So we are not at all surprised to find the various Gods and Goddesses including Lord Krsna without any supernatural clout or larger-than-life portrayal in Sarala Mahabharata. As Boulton comments:

... here we come to the crux of the matter - Sarala Dasa behaves towards Krsna in the traditional manner of Oriyas towards Jagannath : he mocks and debunks him. In doing so he breaks away from the path of both Vyasa and Jayadeva.

Vyasa had exalted Krsna as the philosopher-hero and Jayadeva as the divine lover. But Sarala Dasa refuses to regard Krsna/Jagannath as anything but an equal, whose faults are to be mocked and censured.

But all the same, Sarala, who uses the Oriya lingua franca as his medium successfully creates an atmosphere of informality in dealing with Sri Krsna or Sri Jagannath that becomes the very spirit of typical Oriya devotees including the Sevayats of Puri Temple. They look upon Lord Jagannath as a member of their family - so close, so intimate, so informal. Thus the Mahabharata of Sarala Dasa is a world apart from the Mahabharata of Vyasadev. That explains why Sarala has skipped the entire Shrimad Bhagavad Gita and heavily abridged the Santi Parva of Vyasa's original. Nowhere do we find Vyasa's omniscient, philosopher-king Krsna in Sarala's epic.

Sri Jagannath Cult : A veritable melting pot : Orissa (synonymous with Sri Jagannath - a cult, a way of life, a living culture) has been a meeting ground, a melting pot of all sects and faiths since time immemorial. Brahmanya, Jaina, Buddha, Natha, Saivya, Shakta, Soura, Ganapatya, Nirguna, Saguna, Vaishnava - all streams have flooded the Orissa coast. And Sarala Mahabharata has the unique distinction of integrating, synthesizing and reflecting the myriad thoughts and faiths. At several points in Sarala Mahabharata, Jagannath is identified as Buddha, Krsna and Rama.

As Sarala writes in the Adi Parva :

*Salute thee Sri Jagannath  
The revered One whose domain  
Is the Blue Hills:  
He sits pretty as Sri Buddha  
There in the Blue Cavern*

At another point in the Adi Parva Sarala writes:

*Glory be to Rama Krsna  
Brahmaa as Subhadra  
And to the great soul Buddha ...*

In Madhya Parva Sarala writes :

*There comes Sri Jagannath  
As Buddha to liberate the Mankind ...*

(Translation : mine)

Such instances are many where Sarala looks at Sri Jagannath as one with Sri Krsna, Sri Rama, and Buddha. A wonderful integration, a rare unification and synthesis of all faiths and paths. Sarala Mahabharata indeed is a unified voice, a sum total of the consciousness that draws its energy and vibration from one common source - the Krsna - Jagannath pool...

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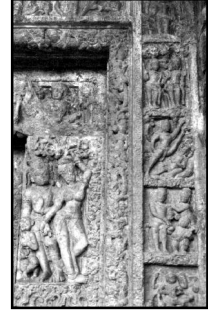




Visnu with Dasavatara, Sainatala  
Circa 8th Century A.D.

## Dasavatara in the Temple Art of Upper Mahanadi Valley

Sasanka Sekhar Panda



Laksmana Temple, Sirpur  
Circa 8th Century A.D.

The earliest epigraphic record found in south-western Orissa is the Podagad Stone Inscription of the Nala king Skandavarman, who installed the foot-print (*Padamula*) of Visnu in a newly constructed temple and donated certain holdings to the donee Chakradrona for worship in the temple.<sup>1</sup> Skandavarman (Reigning Period : circa 480-515 A.D.) was the first Nala ruler who patronised Vaisnavism in South Kosala. Learned scholar S.C. Behera opines that Samudragupta's invasion of the kingdoms of *Daksinapatha* sometime in the first quarter of the 4th century A.D. ushered in an era of Vaisnavism in South Kosala.<sup>2</sup> Another scholar H.C. Das while supporting this contention of Behera has further put forth his views that "this religion (Vaisnavism) might have spread in this land from the first phase of its reflection."<sup>3</sup> The invocatory verses of Podagad Stone Inscription record the worship of Lord Hari : "Hari was victorious, is victorious (and) will be victorious."<sup>4</sup> The inscription was inscribed on the 27th day of *Madhava-masa (Vaisakha)* in the 12th regnal year of the king. In the 11th line of this Stone Inscription the word *Vasudevasraya* occurs.<sup>5</sup> All these epithets of Visnu like *Madhava* and *Vasudeva* reflect the deep devotion of the



Bhu-Varaha, Ranipur Jharial  
Circa.8th Century A.D.

Nala king Skandavarman to Lord Hari (Visnu) as early as the 5th century A.D. Learned scholar C.B. Patel<sup>6</sup> has rightly suggested that the occurrence of *Vasudeva (Krsna)* in the Podagad Stone Inscription of Skandavarman testifies to the prevalence of *Vasudeva* Cult in the Nala domain. The Nalas were ruling the Koraput-Kalahandi region of Orissa and the adjacent Baster area of Chhatisgarh State some time in the 5th century A.D.

Learned scholars Dr. N.K. Sahu<sup>7</sup> and J.P. Singhdeo<sup>8</sup> are of the view that as the Satavahanas had their control over South Kosala in the early Christian era, since that period Vaisnavism might have flourished in western Orissa. A Satavahana king of the 2nd century A.D. claimed to be equal to *Rama (Baladeva or Sankarsana)* and *Kesava (Vasudeva Krsna)*.<sup>9</sup>

The Nala rule was replaced by the rule of a minor dynasty called the Parvatadvaraka in the Kalahandi region and subsequently sometime in the 6th century A.D. this region came under the hegemony of the Sarabhapuriya or Amararyakula rulers. The Sarabhapuriya kings like Prasannamatra, Mahajayaraja and





Broken Visnu image, Sainatala  
Circa.8th Century A.D.

Mahasudevaraja have declared themselves as *Paramabhagavatas* in their copper-plate grants. The repousse gold coins of *Prasannamatra*, Mahendraditya and Kramaditya found from the Maraguda Valley and Nehna village of Nawapara district, Budhigad (near

Madanpur) of Kalahandi district and Dangarmunda of Balangir district bear the emblems of front-faced Garuda bird in the centre, flanked by Samkha and Cakra in the left and right sides respectively. In the seals of the Sarabhapuriya copper-plate charters we find the depiction of a standing figure of goddess Laksmi flanked by two elephants.

The Sarabhapuriya rule in South Kosala was succeeded by the Panduvamsi rule. The early Panduvamsi rulers like Mahasiva Tivaradeva and his immediate successor Mahanannaraja have declared themselves as *Parama Vaisnavas* in their charters. The royal seal attached to the copper-plate charter of Mahasiva Tivaradeva contain the emblems of a Garuda, a Cakra (discus), a Samkha (conch-shell) and a flower device. Although Panduvamsi kings of the later period were Saivites by faith; Vasata, the queen-mother of the great Panduvamsi king Mahasivagupta Balarjuna was a devout worshipper of Lord Purusottama Nrsimha, as recorded in her Laksmiana Temple Stone Inscription of Sirpur. In this Stone Inscription the brave deeds of Balarama and his younger brother Krsna are also recorded alongwith reference to the future Avatara of

Visnu, i.e. Kalki.<sup>10</sup> The Panduvamsis were ruling from Sirpur in Chhatisgarh State, but their successors migrated to the Balangir - Sonepur region of Orissa sometime in the first half of the 9th century A.D. and ruled as Somavamsis. The

Somavamsi kings were devout worshippers of Lord Siva and were having the epithet of *Parama Mahesvara*. The Sonepur Plates of the first Somavamsi king Mahabhavagupta Janmajaya issued in his 17th regnal year records the grant of Gettaikela village by Kamalavana Merchants Association for day-to-day expenditures as well as maintenance of two temples, one of Lord Kesava and the other of Lord Aditya at Suvarnapura.<sup>11</sup> In the Brahmesvara Temple Stone Inscription of Kolavatidevi (the queen-mother of the Somavamsi king Udyota Kesari), the fourth Somavamsi king Mahasivagupta Dharmaratha has been described as the second Parasurama, "Who suppressed his enemies by his invincible hands

possessing strength of the thunderbolt and was powerful like the mid-day sun." Before the Somavamsi occupation of the upper Mahanadi valley of Orissa, the Boud-Sonepur region was ruled in the 8th-9th centuries A.D. by the Bhanjas of Khinjili Mandala from their capital at Dhrutipura. The Prasasti of their copper-plate charters start with invocatory verses referring to Bhairava, the *ugra* aspect of Lord Siva. But inspite of their devotion to Lord Bhairava, the second Bhanja king Satrubhanja alias Gandhata was



Broken Visnu image, Sainatala  
Circa.8th Century A.D.



Matsya Avatara, Gandharadi  
Circa.8th Century A.D.

a devout Vaisnava (*Paramavaisnava*). The last great Bhanja ruler who ruled for more than fifty-eight years was Ranabhanja. As known from the copper-plate charters issued by him, in the beginning of his reign he has declared himself as a *Paramamahesvara*, in between his 11th and 26th regnal years he became a *Paramavaisnava* and again in the closing years of his reign (54th to 58th regnal years) he has declared himself as a *Paramamahesvara*. Most probably Maharaja Ranabhanja constructed the twin temples of Gandharadi on one single platform, one dedicated to Nilamadhava Visnu and the other to Siddhesvara Siva. Both these temples are proto-type of Parasuramesvara Temple of Bhubaneswar, which belongs to the 8th century A.D.

In the sculptural art of the upper Mahanadi valley of Orissa, among the icons of Vaisnavism, that of Nrsimha greatly out-numbers other forms of Visnu.

The earliest of the Vaisnavite icon found in the upper Mahanadi valley of Orissa is a four-handed figure of Lord Nrsimha, seen to be seated in *Maharajalila*. Although eroded to a great extent, in this image the Lord is seen to be putting the palm of his lower left hand on his left thigh, while resting his lower right hand on a mace (*Gada*). In his up-raised upper left hand he is seen holding a discuss (*Cakra*), while



Standing Nrsimha, Narsinghnath  
Circa.8th Century A.D.

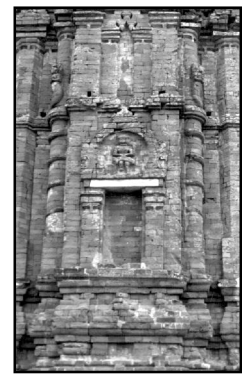
his upper right hand is broken. This image was collected from the Maraguda Valley of Nawapara district and is at present in the Khariar Museum. Such seated image of Lord Nrsimha in the most pacified form and seated in *Maharajalila* is not yet discovered anywhere in Orissa. It seems to be the earliest specimen of Panduvamsi art and may be assigned to be the 6th century A.D. when Nannadeva, father of Mahasiva Tivaradeva was ruling over Maraguda region sometime in circa. 550 A.D. as a *Samanta* of the last Sarabhapuriya king Sudevaraja-II. A clay seal of

Nannadeva has been discovered from the Maraguda Valley.<sup>15</sup>

As stated earlier, the Panduvamsi kings of South Kosala like Tivaradeva, Mahanannaraja and Queen Regent Vasata were devout *Vaisnavas*. Under their rule Vaisnavism flourished in this region in the period from the second half of the 6th century A.D. to the 8th century A.D. Before them also Vaisnavism got patronage from the Sarabhapuriya kings in the 5th-6th centuries A.D. as they were great *Vaisnavas* (*Parama Bhagavatas*). In the gateway of the *Garbhagriha* of Laksmana Temple of Sirpur, *Avatara* of Lord Visnu like Matsya, Varaha, Nrsimha, Trivikrama and Buddha are carved on one *Sakha* of the five *Sakhas*. The *dvara-lalata-vimba* of this doorway is adorned by Anantasayi Visnu panel.<sup>16</sup> The Panduvamsi influence continued unabated in western Orissa in the 8th-



Standing Nrsimha, Indralath Brick  
Temple, Ranipur Jharial  
Circa.9th Century A.D.



Nrsimha killing Hiranyakasipu,  
Indralath Brick Temple, Ranipur  
Jharial Circa.9th Century A.D.



Nrsimha killing Hiranyakasipu,  
Narsinghnath  
Circa.11th Century A.D.

9th centuries A.D.

In this context, the two Visnu images of Saintala are of great interest, because of the fact that *Dasavatara* are carved in both sides of the image of the central figure Visnu. Both these figures were located by the great scholar late P.C. Rath in 1940 and reported in the Journal of the Kalinga Historical Research Society, Balangir. His report goes *verbatim* as follows : “of great interest

are the two figures of Visnu. In one of these the central figure is missing and in the other though there is the central figure, the subsidiary deities depicted on the same block are missing. Both the figures are of similar dimensions and equal workmanship. We may very well utilise the information received from the study of one to supplement the account of the other. So the details of both figures being the same, both are described together below.

In both these statues Visnu stands on a lotus. Below this lotus there are some worshippers. On both sides of this relief, there is the representation of Garuda to the left and of a saint, probably Narada to the right. On both sides of these, stand the figures of Laksmi with a lotus holding the stalk in her left hand and Sarasvati with a musical instrument. The figures of Laksmi and Sarasvati are much bigger than the other figures.

The fish and tortoise do represent the incarnations of Visnu, as the other incarnations are shown in relief in small figures surrounding

the main deity. The bottom left has Varaha with Nrsimha above it. Vamana comes above it. The upper portion of Parasurama is missing but the Parasu is quite visible.

The figure of Rama which probably was depicted on the left side of the main statue is missing. But the figure of Halayudha coming below is clear, Buddha and Kalki do come the next.

The top of this statue has for decoration the scene of *Samudramanthana* or Churning of the Ocean, with the *Devatas* in one side and the *Asuras* in the other side.

The head of Visnu has a lotus behind it, and a *Kirtimukha* decorates the topmost portion above the lotus.

The central figure of Visnu has only two hands and unfortunately the hands being broken, nothing can be said about the *Ayudhas*.

The greatest misfortune is that the heads in both these images are missing.”<sup>17</sup> The central figure Visnu stands in a *Samabhanga* posture and is adorned with *Hara*, *Katimekhala*, *Yajnopavita* and *Vanamala*.

Depiction of *Dasavatara* in the same stone block in both sides of the central figure Visnu has been made in another exquisitely carved standing Visnu figure, found in front of the Nilakantheswar Siva temple at Dadpur, situated at a distance of around 10 kms from Bhawanipatna town, the district headquarters of Kalahandi district. Although this temple is rebuilt on the temple ruins of an old temple,



Trivikrama image, Sauntpur  
Circa.9th Century A.D.





Trivikrama image, Narsinghnath  
Circa.11th Century A.D.

sculptures kept inside the Jagamohana as well as outside the temple are of considerable significance. In front of the temple, a standing figure of Visnu in *Samabhanga* posture is kept underneath a tree. It is a beautiful figure full of ornamentation carved out of black chlorite.

The Lord is seen wearing a *Kirita Mukuta* and round *Kundala* made of pearls. In both sides of the Lord, his ten incarnations "*Dasavatara*" are depicted. In his right side, a seated Buddha is carved near his right foot and above it a standing figure of Rama. Near his *Pravabali*, in the right upper portion, a fish is depicted. Other incarnation figures are broken and missing now. To the left side of the Lord, near the *Pravabali* a tortoise figure is carved out. Similarly in the left side in the upper portion Nrsimha and in the lower portion Kalki on horse-back are carved. Above Kalki a standing male devinity is depicted whose hands are broken now. This sort of depiction of *Dasavatara* in both sides of the standing figure of Visnu occurs in Saintala also, which is taken as a site of the 8th Century A.D. Near the right foot of this Visnu figure, a figure of Garuda seated in kneeled down posture and both his hands folded in obeisance is carved. Similarly Rsi Markendeya is seen to be seated near the left

foot of the Lord with both of his hands folded in obeisance. Just above these figures of Garuda and Markendeya standing figures of Laksmi and Bhudevi are carved. Besides these figures, three female devotees, the central one seated with face to the front-side and the other two in side postures are carved on the pedestal. The Lord is seen in a graceful mood, wearing *Kaustuvamani* alongwith beautiful beaded necklaces *Vaijayanti*, while the *Srivatsa* mark is seen adorning his chest. This figure of Visnu is similar to the Nilamadhava Visnu figure of Gandharadi. This scholar is inclined to place this to the late Somavamsi period, i.e. 11th century A.D.<sup>18</sup> Small images of various Avatars like Matsya, Kurma, Varaha, Vamana and Buddha are housed in the Jagamohana of both the temples of Gandharadi in the district of Baud. These miniature sculptures might have adorned small niches on the exterior walls of the Nilamadhava Visnu temple in their original state. Among the ten *Avatara* of Visnu, the Nrsimha Avatara seems to have gained much popularity as we get Nrsimha images all over the upper Mahanadi valley amidst Saivite and Shakta deities. The image of Nrsimha killing the demon Hiranyakasipu is found to be carved in the crowning *Caitya* medallion just above the northern Parsvadevata niche of the brick temple "Indralath" at Ranipur Jharial in the district of Balangir. In the western side of this temple also the *Caitya* medallion



Visnu image with Dasavatara  
Depiction, Dadpur  
Circa.11th Century A.D.





Nrsimha killing Hiranyakasipu,  
Bad Dadhivaman Temple, Sonpur  
Circa. 13th Century A.D.

surmounting the corner niche is having the depiction of a standing Nrsimha (*sthanaka Nrsimha*). Nrsimha cult gained so much popularity that a temple dedicated to “*Bidala Nrsimha*” was constructed by the Chauhan king Vijjala - I in around 1413 A.D.<sup>19</sup> in the northern flank of the Gandhamardan mountain

in the district of Bargarh. Most probably this temple was originally dedicated to *Purusottama Nrsimha* and was constructed by Queen Vasata in the 8th century A.D. A *Sthanaka Yoga Nrsimha* image, now preserved in the kitchen of the temple can be taken to be the presiding deity, which was replaced by the present central deity, the *Bidala Nrsimha* (the feline form of the god), a cat-faced and lion-bodied god.

The *parsva-devata* niches of Narsinghnath temple house Nrsimha in the west, Varaha in the south and Trivikrama in the north. Such arrangement of the *Parsva-devatas* is found in the Jagannath temple at Sonapur also.

In the left-hand corner of the Gelaba scroll of the eastern doorjamb of the Jagamohana of the Narsinghnath Temple there is a scene of one profile male figure worshipping Yoga Nrsimha, seen to be seated in Utkutika posture the forelegs being maintained in the required position by the yogapatta belt going around them and the back of the body. In the southern Raha portion of Narsinghnath Temple the Gajakranta figure is surmounted by a niche, which is flanked by Baranda mouldings in both sides. This niche is also housing a four-handed image of Yoga Nrsimha, seated in Utkutikasana.

Loose sculptures of Nrsimha are found at Talgaj, Daspur Surda, Ghudar and Udepur in Balangir district, Sonapur (Gokarneswar, Suresvari and Suvarnameru temple compounds), Godhaneswar in Sonapur district, Topigaon in Kalahandi district and Belsara in Sundergarh district of west Orissa.

Varaha worship also seems to have gained much popularity. Like the rock-cut Varaha image of Visnu found at Udayagiri near Vidisa in Madhya Pradesh and belonging to the early 5th century A.D.,<sup>20</sup> an exactly similar figure of Varaha is carved on a huge monolithic rock to the south-east of the Somesvara Siva temple at Ranipur Jharial. But like the Vidisa Varaha the composition here is not so much crowded, only the depiction of Varaha lifting the earth goddess (Bhudevi) and worshipped by the Naga couple is made in the Ranipur Jharial Varaha. Here the Varaha incarnation of Lord Visnu is carved on a huge rocky elevation of ten feet in height and twenty-five feet in length, situated on the south-eastern embankment of the Samiabandh tank. A profile figure of four-handed Varaha of the height of around four feet and breadth of two feet and a half is carved on this huge boulder. The Lord is seen wearing *Aksamala* or beads of *Rudraksa* as *Hara*, *Keyura*, *Kankana* and *Katibandha*. In his lower left and right hands, he is seen holding *Samkha* and *Gada* respectively while in his upper right hand there is *Cakra*. The upper left hand of this figure is highly powerful and



Trivikrama image, Banei, Sundergarh  
District Circa. 10th Century A.D.

vigorous. Varaha is seen with folded palm touching the left portion of his chest and on his elbow is a seated figure of Bhudevi like a child. His left leg is slightly raised and placed on the chest of Adisesa, whose figure is human above and snake below waist. Here the Naga Adisesa is seen to be having a five hooded canopy on his head and is having both his hands folded in obeisance to the Lord in *Anjali* pose. He is worshipfully looking at the great deliverer of the earth with up-lifted head. This serpent, Adisesa, is accompanied by his wife, a Nagini, up-ward in human form under a five hooded snake-canopy and below waist in snake-form seen to be entwined with snake-form of her male counter part. Her right hand is firmly placed on the ground with the support of which this Nagini is sitting. Her left arm is raised up.<sup>21</sup> It is a unique figure of Bhu-Varaha,<sup>22</sup> carved on the body of a rocky elevation. No such figure is found elsewhere in the entire Orissa. It can be dated to the 8th century A.D., the Panduvamsi period.



Dasavatara Depiction on gateway to Garbhagriha of Radha Krishna Temple, Gopaljee Math, Sambalpur Circa.17th Century A.D.

Loose Trivikrama images are also found all over western Orissa in places like Sauntpur, Sonepur and Banei.

*Dasavatara* concept seems to be extremely popular through out the period of history in the upper Mahanadi valley of Orissa. Even in the beginning of the 17th century, Dasavatara images have been

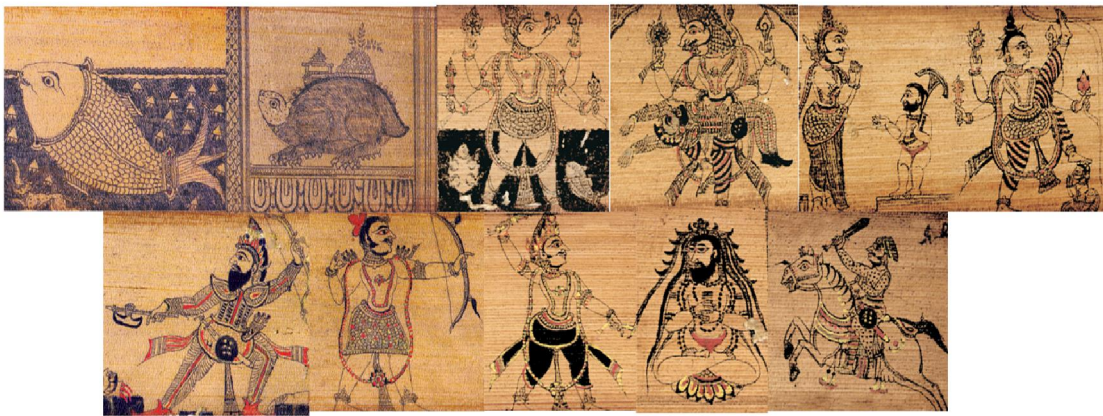
carved in both sides of the gateway of the Garbhagriha of the Radhakrushna temple situated in the compound of the Gopaljee Math at Sambalpur. In this depiction a standing figure of Lord Jagannath has been depicted as the 9th incarnation of Visnu, instead of Buddha. This temple was built by prince Bansagopal, the third son of the Chauhan king Madhukara Deva of Sambalpur (Reigning Period : 1591-1617 A.D.) Prince Bansagopal renounced the royal comfort and became an ascetic (*Sanyasi*).<sup>23</sup> He founded the Gopaljee Math at Sambalpur and spent his entire life there paying his deep devotion to Lord Krsna. In the Gopaljee temple of Sonepur belonging to the last quarter of the 18th century, Matsya, Varaha and Nrsimha images are placed in the Parsvadevata niches. An image of *Girija Nrsimha* is housed in the western Parsvadevata niche of the Gundicha temple of Sonepur also. The *Laksmi-Nrsimha* cult gained momentum during the Ganga period in around 12th-13th centuries. An unique image of *Laksmi - Nrsimha* is found in the Gopaljee temple compound of Sonepur, which belongs to the Ganga period, circa. 13th century A.D. when a governor was posted at Sonepur as evidenced from the Khambesvari Temple Stone Inscription, now preserved in the Sambalpur University Museum.<sup>24</sup>

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## Jayadeva : His Vision and Resolution in Gitagovinda

Rajkishore Mishra

Jayadeva a poet, musician and dance composer made a unique contribution to the cultural ethos of Orissa through his famous lyric Gitagovinda, which displays a ravishing music, romantic milieu and voluptuous imagery. Its impact is so profound particularly in Orissa, that it has become the prime prop of the Odissi dance which has received international acclaim as a novel classical dance – form, more lyrical and graceful than the earlier genre of Karnataki and Hindustani. Its impact is astoundingly perceived in the art – motifs whether on the patta paintings or on the stones embellished in Orissan temples. As an ardent practiser of Srivaisnav and Nimbark schools of Vaisnavism he extolled his Jagadisa – Jagannath as Krsna-incarnate, from whom has bodied forth incarnations particularly ten in various dispensations. The poet in him yearned for glorification of the Krsna–self of Jagannath in an esoteric plane with a queer extended creative imagination. Lest he would be misunderstood for his intrusion into the spiritual realm of the Parambrahman, he has made his stand clear from the very beginning and exhorted the readers / viewers to approach it in right perspective. His hard conditions are:

- (1) if you are in a state of blissfulness to ruminate on divine sport.
- (2) if you are sensible and curious to share sensuous poetic experience. You can then only

have the privilege of accessing to this sophisticated treatise. Right from the preamble and the first canto, he has been repeatedly voicing his concern for the readers and emphasizing his view-points that.

- (i) It is an ‘auspicious heightened music’: *Mangal ujjval gita* (2/8).
- (ii) It is strange and secret amorous sport of *Kesava rahah keli*.
- (iii) Here, the protagonist is ‘manifestation of sensuousness’: *murttiman Srngar* (3/8).
- (iv) The lila or sport is to be enacted in the individual mind : *manasa nataniyam*.

The poet reinforces his viewpoint that the very purpose of this lyrical pastoral romance of Krsna is to carve out a niche in the heart of an admirer for godhead.

He has confessed with all humility that while composing this text, he has been transformed to that of ‘an artful tender maid’ *Haricaranasarana Javadeva kavibharati komalalakavati Yuvatiriba* (13/8).

The protagonist whom he depicts in the mosaic of his imagination is a potent hero but with some difference. In the Dasavatara hymn he has at length portrayed the astounding feats of his hero – his valour, his mutability, his control over ‘Time.



Space and various other dimensions. Such is the hero of his who now volunteers himself to engage in a vernal sport as suggested in the Srimad Bhagavata of Krsnad vipayana Vyasadeva and in some of the Purana which had made this theme rather popular. What actually lacked in them was its embellishment and transcendence to that of the height of poesy and of literary artefact. Jayadeva flourished at a time when the practice of adding music to literature' was rather a novelty and more so, in Orissa itself. Of course, two centuries later, we find epics getting 'loaded with assonances and alliterations for artificial rhythms (becoming ) obsessed with a voluptuous brooding on sex'.

Gitagovinda is enacted on a time frame of thirty six hours which include two nights and a day in the spring season. Love and consummation of love is its predominant theme. God, the Creator who could appear in different forms of physical manifestations to protect the Universe, the Logos in peril and the created beings from the teeth of impending menace at various 'loops in time'-has been most artistically and aesthetically chosen by the poet as his epic hero. It was He who lifted a hill in His little finger and held it aloft for a week. It was He who held a discus in His little finger as a powerful missile-automation to crush the Evil and it was He who held a bamboo flute in all his fingers to breathe into it the music of life and soul.

*Kavireva Prajapatih* - just like the Creator. Jayadeva as a creative genius recreates a world of his own and uses multiple colours to paint his protagonist in his twelve cantos where the hero emerges as *Samoda* (full of delight), *aklesa* (without any sorrow), *mugdha* (enraptured, *snigdha* (in a state of peace and happiness), *sakanksa* (full of desire), *dhrsta* (a bit silly and aggressive), *nagara* (in love), *vilaksa* (bewildered), *mugdha* (enraptured), *sananda*

(full of joy), and finally *suprita* (wholly pleased and graceful). The protagonist uses his amorous arm to effect complete subjugation of his main character and almost summons him to prostrate before his object of love... *dehi padapallavamudaram*. This places Jayadeva as the precursor of Gaudiya Vaisnavism which would sweep Orissa four centuries later.

Like the autumnal *rasa* of Srikrnsna in the *Bhagavata*, Jayadeva here introduced Krsna's spring – time sport in the light and shade of radiant nature where the landscape intuitively becomes a living character to lend its grace and charm and revivification of various impulses. The 386 verses which run through the artistry of 24 songs are the outcome of matured literary craftsmanship and an endowment of a most sublime vision. With tremendous race of mind, Jaydev wriggles out of his own snare which of course happens with most of the master writers. The snare is a rainbow snare- aninterplay of dictions which constructs and deconstructs the little professed emotions. This he achieves, probably because of his resignation – *manasa nataniyam*. A devout poet does not necessarily tutor his mind to transcend the physical plane. He does achieve it in a mystic mix of religious experience and sublimation of gross physical and sensory perceptions. A powerful imaginative impulse animates and sweetens the imagined objects, places and characters. This helps him to achieve immediacy, progression and silent eloquence. The opening verse "*megheir-meduramambaram banabhuvah syamastamala - druneih/maktam bhirurayam tvameva tadimam Radhe grham prapaya* etc. thus sets the locale, the flux of time, the main character who will gradually reveal its active principles, the recipient of bliss and the suggestive nuances. The principal character is not named rather veiled . The seemingly matron (i.e. Radha) now active will certainly turn out to be a passive

one as the romances glide along. This indeed sets the tune in imperfect symmetry.

The poet immediately after this, humbly retreats to his poetic confines where he exposes his own interiorised mind which gets steeped in the bounty of the goddess of Poesy (Vakdevata). This transformation spurs him to delineate the divine Eros of Vasudeva. Now, in a tranced state, he is no more different from *Vak-devata* Sarasvati, rather he is Jayadevaa-Sarasvati himself, just an attending maid in the pleasure-paradise of Madhava, of the Creator.

Such are the artistry, the craftsmanship, the charmed diction, the inbuilt musicality, the mellifluity, the lyrical and graceful embellishment that prompted scholars world over to look forward to its enactment and recital for a unique blissful experience.

The text has been translated into German by F.H. Van Dalberg, Friederich Ruckert, F. Major and A. W. Riemenschneider, into English by William Jones (1792), Edwin Arnold (1875), George Keyt (1940), Duncan Greenlee, Barbara

Stoler Miller (1977) and by many Indo–Anglians and Indian translators.

It has been translated into Latin by Cristianus Lassen, into French by H.Foucher (1850) and G. Curtillier (1904) and into Dutch by Faddegon (1932).

We do have a lot more translations in Indian languages, a lot more commentaries in adaptations authored by Oriya scholars—for all of which Orissa prides herself for volubility and popularity that silences all conspired controversies regarding the nativity of the poet. The inscriptions of King Prataprudradeva engraved on the Jaya Vijay doors of Srimandir in 1499 A.D. are probably a glowing testimony to the marvel of Gitagovinda which is Orissa’s invaluable and inviolable treasure.

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## *Orissan Commentaries, Translations and Imitations of Gitagovinda*

*Dr. Bhagaban Panda*

Gitagovinda by Kaviraja Jayadeva (1147 AD) has been accepted as the foremost lyrical work (Gitakavya) in the history of Sanskrit Literature. It was spread throughout India since its introduction in the daily rituals of Lord Jagannatha at Puri during the reign of Ganga King Narasingha Deva-II (1278-1309 AD). Its unique artistic composition, mellifluousness and sensuousness had prompted many Indian scholars to compose nearly fifty commentaries and sixty imitations. Innumerable translations of Gita Govinda in regional languages are also found in different parts of the country. But Orissa has the distinctive credit of having the first commentary, the first imitation and the first translation of this immortal work. The commentaries, translations and imitations by scholars of Orissa are in brief presented here for information of the scholars.

### (A) Commentaries :

(i) *Bhavavibhavini* by Udayana Acharya was the first commentary on Gitagovinda. Udayana was the court-poet of Swapnesvara Deva, the builder of the Meghesvara temple at Bhubaneswar. Surama Devi, the sister of Swapnesvara Deva, was the Queen of the Ganga Emperor Raja Raja Deva (1170-1190 AD). The poet Udayana, younger brother of the famous poet Govardhana Acharya, was also a contemporary of Aniyanka Deva (1190-1198 AD) who is

referred to in Meghesvara temple inscription. He was also the writer of the inscription of Sobhanesvara temple which was built by Vaidyanatha at Niali on the bank of river Prachi near about 1170 AD. It is presumed that Udayana, the first commentator of Gitagovinda flourished during 1170-1198 AD.

The *Bhavavibhavinitika* by Udayana was noticed in 1874 by Dr. F. Kilhorn. According to Kilhorn, the manuscript contains 1000 verses in 100 leaves each of which contains 10 verses. The manuscript was in the possession of S. Lakshman, a villager in Madhya Pradesh. Unfortunately no step has been taken to discover the same so far.

(ii) *Sarvangasundari tika* by Kaviraja Narayana Das (1300 AD), a contemporary of Narasingha Deva-II is treated as the earliest commentary available in India. The Commentator was the great grand-father of Visvanatha Kaviraj, the author of *Sahityadarpana*. The importance of this commentary is that it appropriately interprets the significant and chronological verses (1-4) of Gitagovinda and says nothing about the association of Jayadeva with any royal court but proves it clearly that Jayadeva has established his superiority over four other contemporary poets.

The second thing that deserves consideration is the clear interpretation of the line

*Kinduvilva Samudrasambhava Rohini-ramanena* (VII-8) which definitely states that Kinduvilva Sasana or the Brahmin village is the birth place of Jayadeva where he flourished and came into prominence. This explanation of the line convincingly proves that the present Kenduli Sasana near the Prachi river of Puri district can definitely be identified with the Kinduvilva Sasana of Gitagovinda.

Thirdly this commentary is also very important to identify the interpolated verses of Gitagovinda which have been included by Rana Kumba in his *Rasikapriya* commentary composed about 1450 AD. The commentator Narayana Dasa has accepted 77 verses of Gitagovinda and composed his commentary on 76 verses leaving the last verse at the end. So it is presumed that about 18 to 20 verses more have been added to the original text either after or before the composition of *Sarvanga Sundari* and the *Rasikapriya* commentary of Gitagovinda.

(iii) ***Srutiranjantika*** by Pandit Lakshmana Suri alias Lakshmidhara (1568-1580 AD) of Krishna district in Andhra Pradesh, is a scholarly commentary on Gitagovinda. The commentator has followed the footprints of Kaviraja Narayana Dasa and has commented on 73 verses in all. The *Srutiranjantika* was very popular in Andhra and Orissa for its learned interpretations. The commentator has emphasized on the tradition and culture of Orissa in his above commentary.

(iv) ***Sarvangasundaritika*** by Dvija Dhananjaya (1650 AD) was very popular in Orissa as its manuscripts are found from several places. It is a more elaborate and exhaustive commentary in which 75 verses have been commented and the order of the verses has been changed. According to the colophon, writing of this commentary was completed on the 28<sup>th</sup> August, 1688 AD.

(v) There is another commentary of Gitagovinda by Vamshi Dasa, the manuscript of which is preserved in the Parija Library of Utkal University.

(vi) ***Sarvangasundaritika*** by Krishna Dasa (1750 AD) is the third work in the same name and is called as *Sarvankasa* in its colophon. The writing of this commentary was completed between 2.9.1701 and 28.8.1702 AD. This commentator can not be confused with the famous Gosvami Krishnadasa Kaviraja (1615 AD) of Bengal as he clearly mentioned the Anka year of Gajapati Divyasingha Deva, the king of Khurda.

(vii) ***Rasikarangadatika*** by Lakshmana Bhatta, a resident of Puri, is an important commentary on Gitagovinda. The writing of this *tika* was completed in 1742 AD. He has also written a *Kavya* named *Sri Krishna Lilamrita* in Oriya which was completed in the 53<sup>rd</sup> Anka year of Gajapati Birakeshari Deva in 1778 AD.

**(B) Translations :**

(i) ***Oriya Gitagovinda*** : The translation of Gitagovinda into Oriya poetry by Dharanidhara Dasa (1520 AD) was very popular in Orissa. This has been printed several times. The translator has divided his work into sixteen *Chhandas* and has used the *Ragas* and *Vanis* which were very much in use in the beginning of the 16<sup>th</sup> C.A.D. The language of this translation is very simple and melodious.

(ii) ***Rasavaridhi*** : The translation of Gitagovinda in Oriya poetry by Vrindavana Dasa (1610 AD) is named as *Rasavaridhi*. It is divided into 20 *Chhandas*, and contains translations of 72 verses of Gitagovinda.

(iii) ***Amritasagara*** : The poet Dinakrishna Dasa (164—1690 AD) has composed the *Amritasagara* in 45 *Chhandas* on the theme of *Gopala* of the 10<sup>th</sup> *Skandha* of the *Bhagavata*.



The poet has depicted *Rasalila* of Radha-Krishna in 20 Chhandas (13<sup>th</sup> to 32<sup>nd</sup>) in which the translation of the entire Gitagovinda has been incorporated.

(iv) **Arthagovinda** : This is a poetical translation of Gitagovinda by Vajari Dasa of Ashok-Kholgarh. The translation has been composed in *Bhagabata-Vritta* and divided into 27 Chhandas. The author has accepted 72 verses in all. The translation was a contemporary of Gajapati Mukundadeva-I (1559-1689 AD) of Khurda Kingdom. The work of translation was completed in March, 1674 AD.

(v) **Oriya Gitagovinda** : This is a translation of Gitagovinda in Oriya verse by Uddhava Dasa, a blacksmith who may be placed between 1720-1740 AD.

(vi) **Gitagovinda in Oriya prose** : This is a translation-cum-commentary on Gitagovinda in Oriya prose by Jagannath Mishra who may be identified with the author of *Rasa Kalpadruma*. He was a contemporary of Gajapati Harekrishna Deva (1715-1719 AD). His disciple was Uddhava Dasa, a little known poet of Orissa.

(vii) **Prose Gitagovinda** : It is known from the colophon of the manuscript containing the Oriya prose translation of Gitagovinda that Ananta Rath Vanibhusan wrote this work at the request of Divyasingha Deva-I (1688-1716 AD) the ruler of Khurda territory.

(viii) **Balabodhini Tika** : It is a prose translation of Gitagovinda by Vasudeva Mishra known as Balabodhini tika. No authentic information is available about the author of this tika.

**(C) Bi-Lingual Prose Translations :**

(i) **Vasanta Rasa** : This is a Bengali translation cum imitation of Gitagovinda by Pindika

Srichandan of Sanapadara, Begunia of Puri District. He was a contemporary of Gajapati Divyasingha Deva-I of Khurda. Though it was written in Bengali some sweet Oriya songs have also been incorporated at different places of the text.

(ii) **Vasanta Krida Samujjvala Rasavalli** : This is also a mixed Oriya-Bengali translation of Gitagovinda by Shyama Sundar Bhanja, the Zamindar of the then Haladia Estate near Khurda in the district of Puri. The poet flourished in the first part of the 19<sup>th</sup> Century AD.

**(D) Dasavatara Stuti in Gitagovinda :**

Besides, the translations *Dasavatara Stuti* of Gitagovinda by Chaitanya Dasa and Bhikari Dasa are also available in Orissa. These two authors may tentatively be assigned to the early part of the 19<sup>th</sup> century. It is also known that one Trilochana Dasa, a barber by caste wrote a learned commentary on Gitagovinda in Oriya. But unfortunately the manuscript of this work has not yet been available to us. There are other two Oriya works named *Sangitagitagovinda* by Gourahari Parichha and Gopinatha Dhir available in Orissa. These two have been composed in the early part of the present century.

**(E) Imitations :**

From the traditional account of Jayadeva it is known that after the introduction of singing of Gitagovinda by Jayadeva in the temple of Sri Jagannath the Raja of Puri tried to introduce his own work named Gitagovinda replacing that of Jayadeva. But he was disappointed that his work was discarded by the Lord. So when he wanted to commit suicide in utter despair, Lord Jagannatha out of compassion for his royal devotee took out 14 verses of king's work and included them in Jayadeva's work by which the king was comforted.

The last verse of Rasikapriya Commentary on Gitagovinda by Rana Kumbhakarna contains a veiled reference to a king Purusottama who was the author of this first imitation of Gitagovinda. So the first imitation was probably written by Bhanudeva-II (1307-1328 AD), a great devotee of Govinda, a great scholar himself and also a patron of scholars. Hence the first imitation of Gitagovinda was written by the king of Utkal before 1460 A.D. and after 1317 A.D.

(ii) **Abhinava Gitagovinda** : This was written by Kavichandra Divakar Mishra and attributed by the poet to his patron Gajapati Purusottama Deva (1466-1497 A.D) as a sign of gratitude. This work has been divided into 10 cantos, 72 *Chatuspadi Prabandhas* and 150 verses. This was published by the Department of Culture in 1977.

(iii) **Jagannath Vallabha Nataka** : This is a drama in five acts by Ray Ramananda Pattnaik, Governor of the South under Gajapati Prataprudra Deva (1497-1535). The work contains 21 songs composed in imitation of Gitagovinda in different ragas.

(iv) **Rukmini Parinaya** : This is a small work in six cantos composed by Narayana Bhanja Deva (1525 AD), the king of Boudh. The theme of the work is based on the marriage episode of Rukmini and Krishna described in 12 *Chatuspadi Prabandhas* and 40 verses composed in different *ragas* and metres respectively. This has been published by the Department of Culture Government of Orissa in 1974.

(v) **Radhamadhava Lila** : This is an imitation of Gitagovinda by Krishna Dasa Badjena Mohapatra, a court-poet of Gajapati Mukunda Deva (1559-1568 AD) and the author of Gita

Prakasa, a treatise on the science of music. This has been referred to in his above work. But unfortunately this work has not yet been discovered.

(vi) **Radha Krishna Lila** : This is a work by Bananagar Harichandan (1600 AD) and quoted by Haladhara Mishra in his work named '*Sangita Kalpalatika*'. The poet Haladhara was a court poet of Gajapati Narasingha Deva (1621-1647 AD). But his work which still remains unknown to the scholars can be glimpsed through a song quoted in the above work.

(vii) **Gopa Govinda** : Kaviratna Purusottama Mishra, a court-poet of Gajapati Jagannath Narayan Deva (1648-1664 AD) has referred to his *Gopa Govinda* and to *Gopa Govinda tika* in his *Sangita Narayana* composed in about 1650 AD and attributed to his patron mentioned above.

This *Gopa Govinda* has also been referred to in *Natya Manorama* and *Sangitarnava Chandrika* by Raghunath Rath. But the work *Gopa Govinda* has not yet been discovered.

(viii) **Mudita Madhava** : This is a work of Satanjiva Mishra, the father of the poet Anadi Mishra (1650 AD). It is a *Gita Kavya* written in imitation of Gitagovinda depicting the *Lila* of Radha Madhava. But the manuscript of this work has not yet been discovered.

(ix) **Mukunda Vilasa** : This is a work on *Radha Krishna Lila* composed by Jatindra Raghuttama Tirtha (1620 AD) of Puri in 1667. This work has been divided into 12 cantos, 38 songs and 208 verses composed in various *ragas* and metres respectively. This has been published by the Department of Culture, Government of Orissa in 1988.

(x) **Sivalilamrita** : This is a work on divine *lila* of Siva and Parvati composed by Agnichit Nityananda (1650 AD). It gives a detailed

description of *Saiva Kshetra* Bhubaneswar. The work has been divided into 10 cantos, 42 songs and 293 verses composed in different *ragas* and metres respectively. This has been published by the Department of Culture in 1978.

(xi) ***Sri Krishna Lilamrita*** : This is also composed by Agnichit Nityananda on Radha Krishna Lila. The work has been divided into 7 cantos, 38 songs and 181 verses. This has also been published by the Department of Culture, Government of Orissa in 1986.

(xii) ***Sangita Chintamani*** : This is an imitation of Gitagovinda by Kavichandra Kamalalochan Khadgaray (1775-1793 AD). But the work has not yet been published.

(xiii) ***Gitamukunda*** : It is another work by Kamala Lochana Khadgaray. This has been divided into 14 cantos. But this work has not yet been published.

(xiv) ***Gita Sitavallabha*** : This is a work on Ramayana by poet Sitikantha (1775 AD) of Ganjam district. The work has been divided into 12 cantos, 24 songs and 75 verses. It is a true imitation of Gitagovinda in which the opening lines and words of Gitagovinda have been preserved. This was published by the Department of Culture, Government of Orissa in 1985.

Besides, many other Sanskrit and Oriya works and various arts of Orissa have been influenced by the sweet song and lucid language of Gitagovinda. This proves the immense popularity of Gitagovinda of Jayadeva through the ages. It is seen that at least one palm-leaf manuscript of this work is in the manuscript collections of each respectable family as well as in the libraries of *Mathas*, temples, and *Bhagavatagadis* throughout the State.

In the manuscript library of the Orissa State Museum, Bhubaneswar, more than three hundred palm-leaf manuscripts of Gitagovinda collected from different parts of Orissa, have been preserved. Some of them have been beautifully illustrated. It was a practice to present the palm-leaf manuscript of Gitagovinda to the bride at her marriage. Hence, it is needless to say that the cult of Gitagovinda remains as a living tradition of Orissa for the last eight hundred years.

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## *Sri Jayadeva in the Folk-Lore of Orissa*

*Nirupama Tripathy*

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

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

In the morning the priests on opening of the door of Shri Jagannath temple, observed with great wonder and sorrow the yellow apparel of Lord Jagannath stuck with thorns and reported the matter to the emperor Gajapati Prataprudra Dev. The emperor giving up food and drink surrendered himself to the Lord and begged for

his compassion. At night Lord appeared before him in dream and told O' king, I can not control myself on the throne the moment the sweet melody of Gitagovinda reaches to my ear. Being fascinated by the song of the old lady, I was following her in the thorny brinjal field. The royal councellers searched for the old lady and the Emperor received detailed information from her. Since that day singing of Gitagovinda was forbidden at public places and it was given the status of National Anthem in Utkal. There is a legend prevailing among the Oriyas that if one sings Gitagovinda standing, Lord Jagannath listens to it in sitting position and one sings it sitting He listens to it in standing position. Even today the common house holders of Orissa sing the melodious verses of Gitagovinda every morning and evening in their prayer.

It was the period of Muslim Rule in Kalinga. A Muslim young cavalier, while riding on the way, thought out of curiosity that the Hindu God Jagannatha appears if one sings Gitagovinda. Thinking this, he rode along singing from Gitagovinda. His voice was very appealing. But where is Lord Jagannath ? Naturally the young soldier thought that Lord did not appear before him perhaps because he was a man of different community. Suddenly there came floating through the air the sweet and thrilling notes of flute. It seemed as if the flute player went running after



him keeping face with the speed of the horse. The youth was spell bound and looked around but could see none. He again sang Gitagovinda. What a wonder ? The charming flute notes came again through the air. The Muslim youth stepped down and kneeling down, offered his sincere and devotional reverence to that invisible power.

A cobbler used to sharpen his tools for cutting leather on a piece of polished stone in his foot wear shop. He was a very pious man and a great devotee of Lord Jagannath. While working, he was chanting in a sweet voice the verses of Gitagovinda. A Brahmin having gone to the cobbler's shop for a pair of shoes, observed the sharpening stone to be a beautiful *Salagram*, the Brahmin took it away from the cobbler and worshipped it at his home. But at night the Lord

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

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*Jayadevaa O Gitagovindam* (Oriya)-S.Sharma  
*Jayadeva* - Prafulla Chandra.Tripathy

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## Socio-Cultural Life as Reflected in Jayadeva's Gitagovinda

Dr. Subash Chandra Dash

The Gitagovinda (GV.) of Jayadeva is the first lyrical kavya of Orissa in Sanskrit and also regarded as the famous lyrical poetry in the history of Sanskrit literature. The legends and traditions connected with him clearly shows that Jayadeva was born in the Brahm Sasana of Kenduvilva on the bank of river Praci in the district of Puri. The village has rich traditions of historical importance and there are many relics of brick and stone temples having various images of Ambika, Madhava, Laksmi-Nrusingha and Yogesvari etc. which date back to a period between 9th and 13th century A.D. Hence, we find many sculptures belonging to Sakta, Vaisnava and Saiva cults. His father's name was Bhojadeva and mother's name Ramadevi. He was a contemporary of king Kamarnava Deva ( 1147-1156 A.D.) and Raghava Deva (1156-1170 A.D.), the sons of Chodagang Deva of the Ganga dynasty. During the reign on this dynasty, the monarchs patronized art and architecture, religion and literature. In this paper we shall focus on the socio-cultural aspect as reflected in GV.

### Gitagovinda

Gitagovinda is considered as a lyric poetry which is unique in its style from the view point of its melodious songs based on the divine love of Radha and Krishna. It has twelve cantos. twenty four songs and seventy-two verses. In the

beginning of the GV. Jayadeva has hinted upon it as a Pravandha Kavya.<sup>3</sup> It has more musical contents with visual possibilities which may be called as a Yatra type of performance composed in Odissi styles depicting the cult of Radha and Krishna. The subject matter of the work is definitely a sanskrit lyrical drama dating from the 12th century A.D. This might have been through the local form of *natya* style which is called as *lila*, *desi-natya* or *gitanatya* depicting the love of Radha and Krishna coming from the Puranic source like Srimad Bhagavata, Rasapancadhyayi etc.

### Madhava Cult

Jayadeva was a great devotee of Madhava. The historical background of the subject matter, we see that he introduced Radha Madhava cult along with *dasavatara* cult bringing from the great Puranic tradition and presenting it in a more stylistic manner. His god is Lord Krishna, the Madhava and hence he starts his work with the benediction to Radha-Madhava.

Poet Jayadeva was a devout worshipper of Madhava.<sup>4</sup> GV is virtually a historical text unveiling the Radha-Madhava or Radha Krishna cult by describing through his poetic compositions. The Madhava cult is historically proved to be in existence in Orissa from seventh or eighth century A.D. This got historical importance and gained

momentum from the time of Jayadeva.<sup>5</sup> This was so because, his birth place, the Prachi Valley is full of Madhava temples of the Pre-Ganga periods, where we get twelve famous Madhavas as one visits the compound of the Sobhanesvara temple of the Niali Sasana on the river bank of Prachi which is very near to the Kenduli Sasana. So, it is clearly evident that Jayadeva was much devoted to the Madhava cult and deeply engrossed himself in the devotional worship as a result of which such a beautiful devotional song he could be composed by him and present through his GV.

### Avataras

In the GV, we get a better picture of socio-cultural life of the then society. Jayadeva popularised the Radha Madhava cult and praise towards Krishna or Vishnu came spontaneously the *dasavatara* tradition. These ten *avataras* or incarnations was much famous in Orissa during his time and even before his time. These incarnations starting from Fish, Tortoise, Boar, Man-lion, Vamana, Parsurama, Rama, Balarama, Buddha and Kalki shows process of evolution. The concept of incarnation is quite interesting to see the gradual development of the process of evolution from the water. All these are different *avataras* of Lord Vishnu who is all in all, the Almighty who takes different forms in order to come to the earth when there is crisis. Both Vishnu and Krishna are depicted differently by various names like- Madhusudana, Madhava, Narayana, Damodara.<sup>7</sup> This shows the great influence of Puranic literature and particularly Brahma-Vaivarta Purana and Srimad Bhagavata on GV. The Madhava cult as discussed earlier refers to the essence of Vaisnava philosophy. This Vishnu or Krsna was later identified as Jagadisa or Jagannath of Puri and frequently mentioned as Jaya Jagadisa Hare.

### Yatra Tradition

The GV has a unique feature of melodious presentation in drama. In Orissa, Yatra or various Lilas were performed at that time and even now, like Krsnalila, Ramalila. These are regarded as the traditional theatre forms of Orissa. GV is a dramitized version of one day and two nights incident between Krsna and Radha which is enacted from an evening; continuing to the end of next night and again continuing throughout the day. It is clearly seen that the whole incident is visually represented through the dance performances of his beloved wife Padmavati. The poet wanted her to dance to the tuning of his songs in accordance with the praise of his Lord Jagadisa-Krsna or Jagannath. This dance *nrtta* or *nrtya* is combined with body and mind which can be compared with that of *abhinaya* of the present *Odissi* dance form.

### Society

The social status revealed at that period through GV, is noteworthy. There are mention about various types of resorts like *kunjas*, viz., *Latakunnja*, *Kunjanilaya*, *nibhrtanikunja*, *banjultakunja*, etc. These places were used generally for sports and love-making or meeting place of *nayaka* and *nayika*. The whole incident of love takes place on the bank of the river Yamuna, inside the *Tamalakunja*. This situation is charged with romantic scene with the sweet fragrance coming from the creepers like *madhavi*, *malati*, *madhu*, *kesara*, *kadamba*, *tamala*, *amra* and *asoka* flowers. Both *Krsna* and Radha appear with her friend on the stage depicting various moods. The story is being presented through twelve chapters with melodious song.

### Caste

In GV, we find several types of *varnas* mentioned viz, Brahmins, Ksatriyas, Surakula,

'Gods of high order.' Yadukula (cowherds), Candala, abhira (cowherds) etc. The (sages)-*Munis* were highly respected in the society. The dancers were regarded as a separate type of sub-castes called *vivudha Jauvata* 'temple-maids'.<sup>8</sup>

### **Beauty**

As the GV describes the sweet love of Radha and Krsna, the beauty of men and women is also narrated with various costumes. The application shades of colour viz., white, blue, yellow, golden and red are seen. The ornaments are *avatamas*, a peacock- feathered head girdle rounded like a lotus type'; *manjira, nupura*, 'foot ornaments'; *kinkini* 'waist-belt' which produces sounds, *kundala* 'ear-ring; bangle etc. Along with various garlands, ornaments and decorations of different parts of the body are often mentioned like- *tilala, alaktaka* red colour paint on the feet'. *Kajvala* 'collerium for eyes', sandal paste and *kasturi* for breast are also used as decorating materials. Various paintings also find a place there in GV. like that of lovers and beloved which were done with the help of *kajvala, kasturi, kumkuma, alaktaka* and red colour. The body painting was also done and frequently women used to paint their breasts with sandal wood paste and leaves. They also used to have decorated their body with perfumes like - *katamani* 'water mixed perfumes'. *orgamada* and *malataraja* 'camphor powder. Both Krsna and Radha are shown as fine examples of ideal beauty of the then society. Regarding this, there are very charming descriptions throughout the text. Various gems and stones are also mentioned like- *mani, nagamani, marakatamani*, which were adding beauty to the *nayaka* and *nayika*. To sleep, the beds of various types are seen viz., *kusumasajya* 'flower bed', *sajalalaninidalsilitasayana* 'fresh lotus bed' and *kisalyasajya* 'tender leaves bed.' As the love affair is described in a lucid style, Jayadeva

attributes takes the sexual pleasure to the high standard which is uncomparable. Various narrations regarding amorous pleasures (sports) are described like applying decorative elements to both and getting pleasure out of it. In love affair, man and women are inseparable, hence, Jayadeva describes that the family life should be such that nobody can separate one from the other. Hence, conjugal life also gets a better place with high stature and treated as ideal with full surrender.

### **Various Deities & Demons**

As we get the influence of Madhava cult, the name Krsna is occurring many times. But we also get names of other deities viz., Hara, Kandarpa, Siva, Vasava, Indra, Candra, Dinamani 'Sun', Asvinikumara, Kamala 'Laksmi', Rohini 'Concert of Balarama'. Besides this deoms are also find a place. those are- Dasamukha, Madhukaitabha, Hiranyakasipu, Kesi, Murasura, Putana, Bala Sambara, etc. As various *avatars* are mentioned so also related demons associated with them are also described. The influence of Puranas like Bhagavata, Harivamsa and epic Ramayana cannot be denied.

### **Nature and Environment**

GV. mentions love as the main sentiment and in order to have it more sucessfully, Jayadeva mentions various forests, groves, flowers, mountains, clouds, trees, and creepers frequently. The river Yamuna is the place near which all such natural surroundings are mentioned. Those are Vrndavana, Malayavana, Mrgakanana, Yamunapulinavana, having trees and creepers like *amra, asoka, kadamba, tamala, vetas, candan, rambhaphala, kendu, vilva, madhavi, ketaki, vakula, kunda, malli, malati*, etc.<sup>11</sup> The birds and animals also are seen to be interesting which find a prominent place viz., *pika, cakravaka, madhukara, marala, valaka, karabha, sardula, makara, mrga*, etc.



### Cultural Aspects

The influence of the Radha- Krsna theme dominated all sections of people of the State of Orissa as it is seen in GV. It is a masterpiece of literary composition of a great poet who laid much emphasis of *prema* and *bhakti* endowed with sweet, simple and melodious words and remains still unparalleled in the entire Sanskrit literature. As the text is divided into 12 cantos, 24 *prabandhas* or songs and 77 (72) verses, Out of that the first ten *prabandhas* contain eleven and five stanzas respectively. However, the rest 22 *prabandhas* contain eight stanzas each which are called *astapadis*. In the text, Jayadeva has mentioned about the names of ten *ragas* viz., *Malava, Gujjari or Gurjari, Varadi, Karnata, Bhairava, Vasanta, Desi or Desi Varati, Desyaka*.<sup>12</sup> As it is a lyrical poetry, music and dance are very significant in nature through out the text. The whole *gandharvakala* is very much depicting the social life and customs of the society. The musical instruments mentioned by Jayadeva are- *bansi* 'flute', *tala, benu, karatala, dindima* 'drum', *nupura* 'bangle' creating sounds, *kinkini* (waist-girdle creating sound).

Lord Krsna in his usual style uses a circular peacock feather on his head, garland of various flowers around his neck, bangles on his wrist, with flute in his hand. The GV. tradition has influenced the life style of the people of Orissa.<sup>13</sup> The palm-leaf manuscripts of the text have been deified and worshipped as Lord Jagannath or Lord Visnu. Hence there are a number of GV. Manuscripts available in Orissa. Not only that the GV. tradition has influenced the Oriya literature much that the *Rasalila* or *Krsnalila* became the subject matter of many Oriya poets and *prema* along with *bhakti* took the same line of the GV. in its *rasa* and *bhava sringara* perfectly. Hence we get many imitations of GV. in lines in the Oriya literature. The singing

and dancing of GV. was a tradition widely accepted and linked much to the Sri Jagannath cult of *Purusottama Ksetra*, Puri. There are also many illustrated palm-leaf manuscripts available in the collections of Orissa State Museum, which speaks volumes regarding the popularity of art, music, dance, painting depicting the Radha-Madhava cult and *dasavatara* illustrations.<sup>14</sup> Not only in India but outside also we find such illustrated manuscripts which have been widely circulated. The GV. tradition was so popular in Orissa that it was imitated afterwards and various texts having the same name also were composed viz., *Abhinava-Gitagovinda* of king Purusottama (1480 A.D.), *Gita-Gauisa* or *Gita Gauripati* of Bhanudatta of Mithila (1320 A.D.); *Jagannathavallabhanataka* of Raya Ramananda (1500 A.D.), *Sringara Rasananda* of Vithaleswar (1530 A.D.), *Mukundavilasa Mahakavyam* of Jatindra Raghunatama Tirtha (1667 A.D.) and many more.

Jayadeva influenced the Vaisnava tradition of Orissa in particular and other states in general. For popularisation of the Radha-Krsna cult many Gopinath temples were erected in Orissa. The GV. also institutionalized the *Devadasi* tradition in which a woman was fully dedicated to perform dance and sing devotional songs inside the temple. This *Devadasi* tradition became very much connected with the temple culture of Orissa and other states as well, hence in inscriptions we get such references. In Orissan temple we get dancing places called *natamadapa* or *natamandira*, a special structure for dance performance. The *Devadasi* tradition was much advocated by *Padmavati*, the wife of Jayadeva, who was dedicated by her father to Lord Jagannath as *Devadasi* from South India.

From the above discussion we may conclude that -

- i) The GV of Jayadeva is so popular and connected with the socio- cultural life of Orissan people, it cannot be separated from the tradition of Orissa.
- ii) Jayadeva popularised Vaisnavism through Radha-Krsna cult in Orissa no doubt, but influenced other states like Bengal very much.
- iii) The birth place of Jayadeva is now not a problem to be argued as he belongs to Orissa and the Praci Valley tradition speaks a lot about him.
- iv) Moreover, Orissan art, music, dance and literature have been much influenced by Jayadeva's GV. Which is seen in the life patten of Orissan people.
- v) The GV can be very well accepted as a source book on art, music, dance, drama, history and painting.

### Notes and References

1. Jagannathapuri-prante dese caivotkalbhidhe Kenduivilva iti khyato gramobrahmaoasankulab/ tatrotkale dviyo jato Jayadeva iti srutah vidyabhyase-rata santah purusottamapujakah/ **Sri Jayadeva Caritam, verses 2-3**
2. GV, Canto 12, And also Parasara is the friend and relative of Jayadeva.
3. GV, Canto 1, verse 2.
4. The Madhava cult is very famous in Orissa and it is a name of Lord Visnu which is also very popular in Orissan temple Art and Architecture. This name occurs frequently in the text GV, than any other names of Lord Vishnu.
5. The birth-place of Jayadeva, Kenduli Sasana has many more Brahmanical sculptures like-Gopinatha, Laksmi-Narasingha, Laksmi-Narayana, Vishnu, Madhava and Candi etc., which show the influence of Vaisnavism and Saktism during 9th to 13th century A.D. There are many ruined temples made of bricks which are of 9th century A.D.

6. The last Suryavamsi Gajapati Prataparudra Deva (1497-1535 A.D.) who was a great admirer of the Gitagovinda established a Brahmana Sasana near the Kenduli Sasana for the settlement of the Brahmins of the locality which still exists by the name of Prataprudrapur Sasana'. **Gitagovinda Mahakavyam, Introduction, p. 22.**

7. Out of those, the name Vanamali is very popular and hence parents like to name their son as Vanamali (in Oriya Banamali) in Orissa. The history also proves the fact that there is a temple where the Lord is Vanamali near Jayadeva's birth-place." At a short distance from the Kenduivilva Sasana, still stands Vanamalipur Sasana, the abode of Vanamali, on the left bank of the Kusbhadra river, who was emotionally described as '*Candanacarcitanilakalevara-pitavasana vanamali*' by the saintly poet in the first canto of his work".

The Gitagovinda Mahakavyam, p. 24

8. *Vivudhayauvata* - is a caste temple-dancers GV Canto 10.
9. The mention of various names of ornaments like- *kundala, nupura, rasana, manjira, and hara* etc. are very commonly used by the dancers of Orissa and also are known by the same name in regional Language too.
10. *Vrindavana vipina parisara parigata Yamuna-jalapute* (GV.1.3.7) where Jayadeva composed this kavya. GV in order to recollect the name of Lord Hari and there is a river called Yamuna in the district of Puri. Hence, we get *Yamunapulina-vana* in the seventh canto, the *Vetasavana* (forest of canes) is abundant in the district of Puri also.
11. The rural Orissa have these trees and plants plentifully in number.
12. These *ragas* find a unique place in the Odissi songs of oriya literature.
13. The GV.(1.4) quotes Govardhanacarya who is regarded as an Orissan author proved historically ( 11th century A.D.) and brother of Udayana and Balabhadra. of GV. ed. by Dr. Bhagavan Panda, Introduction, p. 50.

14. The *Dasavatara* Paintings which is a common painting in the Orissan Art is very prominent and famous in the palm-leaf, Ganjapa and Patacitra paintings of Puri district of Orisa which is still a common prevalent practice.

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## Jayadeva : The Legendary Poet of Orissa

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Verily, Jayadeva was the last of the ancients and the first of the moderns of the Indo-Aryan literature. His rare poetic creation Shree Gitagovinda is a kavya of world eminence. He flourished in the 2nd half of 12th Century A.D. during the regime of the Ganga Rulers of Orissa. On the basis of discovery of a copper plate grant at Kenduli Village i.e. ancient Kendu Vilva, it has been conclusively proved that Jayadeva was born in Orissa at Kenduli Village on the bank of ancient Prachi Valley. His ancestry and life history is shrouded in mystery. His name comes at the last among the series of classic poets of Sanskrit like Harashadeva, Bharavi, Bhagabati, Somadeva, Bilhana and Sriharsha. Through his single work the Gitagovinda he became comparable to great poet Kalidasa. He has articulated the erotic love of Krishna and Radha in sublimated idiom giving a mystic and spiritual aura. His Gitagovinda obtained the status of a religious work as he was a saint poet to all sections of the people right from 12th Century A.D. Stories about him have become the part of devotional romance which has exalted the life of common man.

In the legends of mediaeval Vaisnavism, there are legendary accounts of Jayadeva. Some of them do not have historical connotation. One Jayadeva has been depicted as a great Vaisnava saint prior to Guru Nanak by the Shikhs. This indicates that Shikhs have accepted Jayadeva in

various Sanskrit literature. Excepting the poet of the Gitagovinda nothing more is known about other Jayadevas. We find one Jayadeva who has authored a series of aphorisms on metrics.

The opening verse of the Gitagovinda is exhilarating and enchanting. The composition of words is unique:

*“Meghair meduram ambaram, vana-bhuva,  
syamas-tamala-drumair :  
naktam; bhirur-ayam, tvam-eva tad- imam,  
Radhe ! griham prapaya;”  
ittham Nanda- nidesatas-calitayoh  
pratyadhva-kunja-drumam,  
“Radha-Madhavyor jayanti Yamuna-kule  
raha-kelayah.*

Because of the lucid style of composition, Shree Jayadeva has earned a niche in the hearts of all.

As gleaned from the pages of history, the historical Jayadeva was infact a secular poet of love and romanticism, while Jayadeva the saint and mystic poet of love was a devotee of Krishna. This dual character of the poet is reflected in various verses of Geeta Govinda. The 26 verses of Jayadeva which are quoted in the Sadukti-Karnamrita are indicative of the wide range of his poetic interests and achievements which were confined to both love and eroticism. There is an



undercurrent of Vaisnava faith and devotion in his articulation. Literary flavour is predominant in his work in the diction of *Sringara* i.e. love and love play.

His fame spread over the whole of India rapidly during his life time because of the lucidity of the composition. His work satisfied the literary men both in Sanskrit and vernacular languages. Legend and romance are the old Hindu renaissance through Bhakti Movement. This was presented in enchanting manner in the Geeta Govinda. For this, in a short span of one hundred years of its existence we find a verse being quoted as a benedictory invocation in an inscription in distance Gujarat in Patan dated to 1292 A.D. The early Gujrati poem the *Basanta Vilasa* composed about 1450 A.D. has enchoes of the Geeta Govinda. Some 40 Commentaries of the Geeta Govinda have been written by commentator. One of the earliest of these is the *Rasika Priya* by Rana Kumbha of Mewar which is a very learned work. Thus the Geeta Govinda was one of the most commented works of Sanskrit literature. The commentators belong to different regions of India. There were a number of middle Bengali and middle Oriya translations of Geeta Govinda. We know from the inscription in the Jagannath Temple at Puri dated 1499 A.D. which has been written by the orders of king Pratap Rudra Deva that from the said date the songs and poems of the Gita Govinda were being sung and recited by the *Deva Dasis* i.e. the temple dancers and singers of the temple. The European scholars also immensely appreciated the articulation of Jaydeva in unequivocal terms. Sir William Jones and Fredrich Ruckert translated it into English and German respectively. Later on it was translated into French, English and German by many a European scholars. Now, Gitagovinda has been accepted as one of the master pieces of world literary heritage.

Jayadeva's work imbibed the spirit of classical Sanskrit poetic tradition and that of *Apabhramsa* and Early *Bhasha* poetry. The 12 *sargas* or cantos contain 24 songs. The frame work of the poem as in the verse form the descriptive portion. It is in the orthodox style of classic Sanskrit in manner, meter, ideas and vocabulary. The songs breathe the atmosphere of *Apabhramsa* or Early *Bhasa* i.e. New Indo-Aryan literature. Many scholars have suspected that the songs were originally written in Old *Bhasha*. Being a narrative poem it has a dramatic diction in it. The songs recited by the *Gopis*, friends of Radha and Krishna are like speeches. This speaks of its associations with *yatra* or Song-drama of the Old style prevailed in Orissa. It is defined as a *Khanda Kavya* or a smaller portion of a descriptive narrative character. From the point of view of subject matter it can be said to have association with Sanskrit poems like *Ritusambhar* and *Meghaduta*. This special character of the work consists in it the combination of two styles viz, the descriptive portion and the song portions. The poem consists of all total 386 verses. In the descriptive portions and in the 24 songs which are spread through out the 12 *sargas* of cantos into which the poem has been divided. The cantos have one theme. After a brief introduction in the first canto which has benedictory verses with two invocations to Vishnu he describes 10 incarnations of God and the poem makes its beginning. Thus in every way the creation of Shree Jayadeva was multifaceted and multicoloured.

The supreme beauty of his verbal melody is just untranslatable in any other languages. The lines should be heard as chanted or recited in order to appreciate appropriately. Love i.e. *Sringara* or physical love and sexual union and love play or frank profane love is the centre of attraction in literary composition of Gitagovinda. There is

background of nature in spring time embracing trees, creepers and flowers amidst hills and dales and flowing streamlets, the singing of birds and buzzing of bees. Love in it describes Kama or physical love and *Sringara* or sexual union in its mundane and material plane. Love and love situations as reflected in the Gitagovinda are universally appreciated. But amidst erotism there is undercurrent of true devotional love with God. Because of this lucid presentation, the themes of Gitagovinda finds reflection in India Painting traditions. In different schools of mediaeval paintings of North and South India we find conspicuous presence of Gitagovinda. In erotic scuptures of contemporary North India and Orissan temple architecture we find best plastic illustrations of Gitagovinda scenes and situations. This has also inspried the asrtists of Gujarat and Rajasthan. In Orissa even now the painting tradition and scupturisation takes inspirations from Gitagovinda idiom. Jayadeva's Gitagovinda also gave birth to the new cult of Radha Krishna worship.

The name of his father was Bhojadeva and his mother was Radha devi or Ramadavi. He was married to Padmavati. But some scholars believe that he had two wives Bijaya and Jaya who were very beautiful. Jaya was Padmavati who was dear to Jayadeva who used to sing and dance with

him. Bijaya was looking his home affairs who was expert in discharging household duties meticulously. Padmavati was a cultured lady with proficiency in scriptures and *gandharva* lore. Her behaviour was enchanting and her devotion to Jaydeva was unprecedented. Because of her celestial countenance she was dear to everybody. It is said that behind the sucess of a man there remains a woman and in case of Jayadeva Padmavati was the source of insprition for him.

At the fag end of his life Jayadeva led the life of a *Sadhu* in a sacred place for emancipation. He proceeded to Benaras with his beloved wife Padmavati. There he made friendship with the Maharaja of Benaras who treated him with honour and affection. But another school of scholars opined that Jaydeva along with Padmavati spent their last part of life at Puri praying at the feet of Lord Jagannath. In fact Jayadeva was the blessed son of Saraswati who could create an immortal creation like Shree Gitagovinda. At present he efflorescently and singularly stands as a luminary of opulence in the firmament of Kalinga horizon.

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## The Dramatic Aspects of Jayadeva in Gitagovinda

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Jayadeva, the celebrated poet of the Gitagovinda was born in the village Kenduivlvasasana or Kendulishasana in the district of Khurda in Orissa. He was most likely born in the twelfth century A.D., during the reign of Kamarnava Deva (A.D. 1147-56), the king of the Imperial Ganga Dynasty. Kenduivlvasasana is about twenty-eight kilometers from Cuttack- Bhubaneswara road N.H.-5. The village is inhabited mostly by Brahmins and a little away from river Prachi.

Jayadeva's *Gitagovinda* stands unrivalled in Indian literature. It is a dramatic lyric in Sanskrit language. *Gitagovinda* is considered from the emotional, musical, dramatical and literary aspects as a unique work in the tradition of Sanskrit literature. The theme of the poem is the pain of separation in love. It has twelve cantos, twenty-four songs and seventy-two verses. the number of cantos corresponds to the number of chapters (*skandas*) of the *Bhagavata* and the number of *astapadi* songs to the twenty-four alphabets of *Gayatri mantras*. In the *Gitagovinda* at the beginning of each song the name of the *raga* has been mentioned. Subsequently different commentaries and editions have added *talas* to *ragas* and additional verses to each canto of the work.

Jayadeva, at the very beginning of the work has hinted upon its nature classifying it as a *pravandha kavya*. In actuality it has only a few resemblances of a *kavya* and it exceeds beyond

the limiting factor of the *kavya*. It has more of visual possibilities along with its lyricism. Instead of going directly in the phenomenon of dramatic elements he intends to appraise the readers of some of the important conventions of the Sanskrit dramas.

The *kavya* is a traditional name comprising all forms of poetical composition in Sanskrit literature. There are two species of the *kavya* that are recognized as *drshya* or audio-visual and *shravya* or aural. The aural *kavya* is divided as *mahakavya* or the great poetry, another is *laghukavya* or the minor poetry which is subdivided further as *khandakavya*, *duttakavya*, *gitakavya*, *champakavya* etc. Of the *drushya* again there are two classes such as *natya* or drama and *nata*, *nrutta* or *nrutya* meaning expression through gestures with a musical support. All these fundamental denotations of the *drushakavya* could roughly be applied to *Gitagovinda* to a great extent. More ever it is constructed with words in this sense, words as sound and sound as meaning. There is an orchestration of syllables, a grand play with the auditory aspects of the vocabulary. As defined by the sage *Bharata* the representation is an act of the actor by means of which he recreates the *rasas* or sentiments inherent in the original situation forming the theme of the drama under enactment. This representation according to *Visvanantha* is possible in four ways viz: physical, verbal, decorative and emotional.

Gitagovinda marks the transitional stage between the pure lyric and pure drama. The work is a lyrical drama which though dating from the twelfth century, is the earliest literary specimen of a primitive type of play that still continuing in Orissa and mostly preceded the regular dramas.

The subject matter of the work is undoubtedly a Sanskrit's form of local *lila*, *desi-natya* or *giti-natya* on the love episode of Krishna's life as depicted in *Brahmavaivarta Purana* and *Rasapancadhyai* of *Srimad Bhagavata*. The love of Krishna for Radha, the estrangement of the lovers and their final reconciliation are the principal components of the topic as a whole.

In this paper the dramatic elements of Gita Govinda is attempted. Even though it is styled as a *Kavya* yet a nominee. It is not different from a *Mahakavya* by Dandi and Viswanatha Kaviraj. But the style of composition of this *Mahakavya* is in a lyrical mode which is in a sense, explanation of the *slokas*. So the twenty-fourth *Astapadies* are only composed to dramatize the situation which is explained in a nut shell in the seventy-two *Slokas* of different Canto. Even though this is not defined that a play yet, the design is an undeclared play where the dialogue forms in second person is very much present. Also the Gitagovinda could be performed or being performed with proper gesticulation according to the subject and sentiments of the song. This dance is a combined gesticulation of body and mind which can be named as *Avinaya*. If there are twelfth cantos but it is formed in ten sequences or dramatic events. This can also form a model for the stage.

#### First episode :

Jayadeva started the Gita Govinda with a dramatic situation where *Nanda*, *Krishna* and *Radha* appear on the stage at the bank of the river Yamuna, which is black with thick *tamala* tree. It is the evening time and the sky is overcasted

by dark clouds. Krishna is afraid of gloom of the night. Nanda, the father of Krishna commands Radha to take him home. Radha and Krishna leave the place, but after that they get involved in secret love games in the *tamala kunj*.

This is the introduction to the whole drama. Here in the opening scene *Nanda* the *Sutradhara* and the poet, the *gayaka* or narrator announces the beginning of the enactment and plays to Jagadisha (Krishna) as is generally done in most of the *giti-natya* tradition in Orissa.

#### Second episode :

In second episode the spring season comes. The *Malaya* wind slowly waves the lovely creepers in the forest. The groves are filled with beautiful fragrance of the scented flowers. The sound of the cuckoo is intermingled with the sounds of honey-making bees rent the air.

Love stricken Radha and her companions appear. The companions of Radha disclose to her friends about the amorous sports of Krishna who had been dancing with other young women happily under the arched creepers in *Vrindavan*. She, vividly describes the *rasa nritya* of Krishna with many young *Gopies* of *Gopa pura*.

#### Third episode :

Conceited Radha, on account of jealousy goes in another direction but appears on the stage. She is seated hiding in a grove of creepers and looks sad and dejected. She narrates to her companions about her first love experience with Krishna.

#### Fourth episode :

Here love-stricken Krishna is persuading Radha here, being wounded, stuck by arrows of the love god Kandarpa, sitting excited in a *kunja* on the bank of river Yamuna. He remembers his past deeds with beloved Radha who left him with anger without speaking a word of love, visibly for the misdeeds.



**Fifth episode :**

The companions of Radha appear on the stage where Krishna is sitting with dejected face bowing down in grief. She narrates the pitiable condition of Radha who is in pain.

**Sixth episode :**

A friend of Radha is seen on the stage coming from Krishna to console her dear companion who sits looking down word. She narrates the condition of Krishna before Radha and advice her to go to the bank of Yamuna where the lover is eagerly waiting for her.

**Seventh episode :**

Here Krishna is waiting for Radha, Looks around , breathes deeply and release sighs of frustration. At that moment Radha enters the stage. She approaches Krishna. Here poet has pictured the *satwika bhavanas*.

**Eighth episode :**

*Radha* is seen on the stage lying in a hut of creepers and unable to move, looking passionate and waiting for the coming of her lover. But Krishna does not come in time. He is dancing with other young women.

**Ninth episode :**

Night has passed away. Krishna appears before Radha who is seen in the creeper house. All his submission, requests and prayers have been rejected by Radha. But her friend consoles Radha to become calm and friendly to Krishna. She asks her to please the lotus feet of Madhava and make her eyes worthy.

Then Krishna again comes in the evening and adulates Radha very politely, she meets Krishna with a clear mind and loving heart.

**Tenth episode :**

In the last episode Radha and Krishna entreat each other before there union. Then a dance is performed on the stage where Radha,

Krishna and other *Gopies* take part. Then after dance the Radha and Krishna recede into the temporary house called *Kunja* and again appear before the audience in the form of dual (*Yugal*).

The picturization of the *Kavya* have been so successfully done in the *Gitagovinda* that each sequence is a complete dramatic event. The whole activites take place in the bank of Yamuna and inside the *Tamala kunja* in a romantic atmosphere. The characters are appearing on the stage in different moods with *Ashta Rasa* and *Vhavas*. The drama advances being interwoven with several melodious songs.

According to the convention, *Gitagovinda* could not strictly be identified with any *rupakas* as a whole. But some of the dramatic elements of *Kavya*, *rasaka* and *natyarasaka* type of *Uparupakas* are traced in *Gitagovinda* for which it may be newly named as a *naty-rasaka-kavya*. Because of the *Gitagovinda* tradition, in later period developed the *Radha-Krishna-Lila* in Orissa like *Manabhanjana* etc. and also literatures.

Hence Jayadeva's *Gitagovinda* is more a drama than a *Kavya*.

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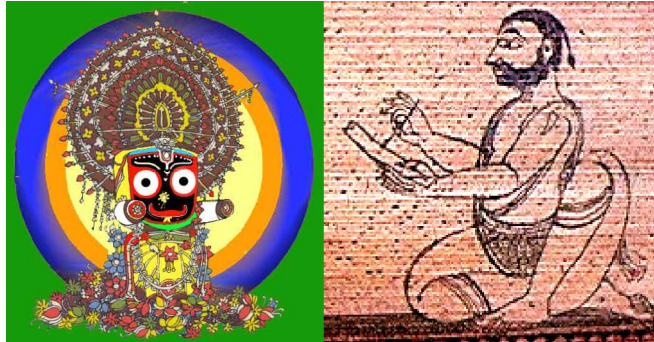
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## Gitagovinda and Jagannath Culture

Prabhat Kumar Nanda

In the pages of world history, the eminence of Lord Jagannath and the poet Jayadeva has been accepted by scholars of philosophy and literature. Lord Jagannath has been accepted worldwide as the epitome of universal brotherhood and saviour of downtrodden people of the world. As per the name, Lord Jagannath is the master or the Lord of the entire universe. As "Patitapaban", he is the caretaker of all people in distress of the world (*Patita*) irrespective of caste, creed, religion and geographical location.



Poet Jayadeva presented "Geetagovinda" a lyrical drama during twelfth century, the earliest literary specimen of a primitive type of play that still survives in the eastern part of India and have preceded the regular dramas. Verses of Geetagovinda contain no dialogue in the conventional dramatic form but is full of lyrical monologues. The subject of Geetagovinda is the love of Krishna for the beautiful cowherdess Radha, their estrangement and finally their reconciliation. Though there are descriptions of human sexual love sequence, the literary creation has acclaimed laurel in the Vaishnav culture all

over the world. The separation of Krishna and Radha, sincere seeking for each other and the final union, represent the relation of the supreme deity (*Parambrahma*) with the human soul (*Jeeva*). Poet Jayadeva made successful attempt to glorify the worldly material love as important as celestial love along with the association of Shreekrishna with Lord Jagannath as inseparable.

It is pertinent to analyse the contemporary political, religious and cultural

scenario of Orissa during eleventh and twelfth centuries. Towards the second half of the eleventh century AD the Indian society was in a phase of directionless transition. Jainism and Buddhism were prominently on the diminishing stage but not totally extinguished. After Adiguru Sankaracharya, Shaivites took the leadership in diminishing Buddhism by prosecuting the followers of Lord Buddha and by destroying their *Stupas*, *Viharas* and monasteries. In such places, Shaivites constructed Shiva temples, Later, after acceptance of Lord Buddha as an incarnation of Lord Vishnu, there was emergence of cult to tantrik cults

associated with magical activities to attract common people to their side. Such has depicted social degeneration. The deep devotion of Vaishnavism and Shaivism disappeared in the arena of practice of devotees and easy going methods to achieve pleasure was accepted by the devotees and common people. Hence, pure and celestial thinking started disappearing from the sphere of religion and easy going personalities aiming at enjoying the lives with all worldly pleasure without devotion and penance overtook the ethical heritage. The brutal attack of rulers of Afghan origin, the influence of Islamic Sufies, destruction of Hindu temples paved the way for the religious and cultural degeneration in India.

However, in spite of all such aspects of degeneration in the Indian Society before twelfth century, the culture, religious and literary supremacy of *Vedas*, *Upanishads*, *Puranas* and innumerable epics in Sanskrit literature continued all over the world and as such were advocating the universal truth and undisputable human behaviour. The concept of *Chaturdham* of Badrinath, Dwarka, Rameswaram and Shreekshetra (Puri) continued to gain importance not only in the field of religion but also in the spheres of art, culture, literature and tourism.

Since long, the worship of Lord Krishna is in existence in India. During the first century B.C, specifically during the rule of King Kharavela, the worship of Gajalaxmi had the prominence in the society. In due course, the worship of Krishna Vasudev was associated with the offering of prayer to Laxminarayan in ancient Orissa. Such practice was transferred to Laxmi Madhab worship. The devotion to Basudev was embodied with the worship of Ananta, and the culture of Ananta Basudeva was established at Bhubaneswar. Further, the influence of Lord Vishnu was observed in the religious scenario of

Orissa and the worship of Vishnu Krishna was popular in the society.

During the eighth century, verses of *Utkal Khanda* of *Skanda Purana* established the Lord Jagannath as Krishna and Jagadisha, Fostering the image of Krishna on Lord Jagannath was a successful attempt by followers of Vaishnavism in Orissa. In due course, Goudiya Vaishnavs accepted Lord Jagannath as Vishnu Krishna. The celebrated poet of twelfth century, Shree Jayadeva described Vishnu Krishna as *Avatari* i.e. the incarnator, the source of all incarnations. Famous poets like Shankar, Kshemendra and Shriharsha established Lord Krishna as the most important force in the description of *Dasavatara* i.e. ten incarnations. But poet Shree Jayadeva for the first time in the religious history of the world proved Jagadish, i.e. Lord Jagannath as the most celebrated factor of ten incarnations. Along with Lord Jagannath, Shri Jayadeva has established Lord Krishna as equally important in the verses of *Dasavatara*. In the *Utkal Khanda* of *Skanda Purana* it has been proved that, Lord Jagannath and Krishna along with Balaram and Balabhadra are the same. As per the version of *Skanda Purana Na vedohshti ha ko Biprah Krishnasya Vishnu* and Balaram relationship, Shree Jayadeva has placed Balaram in the eighth place of ten incarnations in the place of Sri Krishna.

During the twelfth century importance of the concept of Vishnu Krishna was altered to Gopal Krishna culture. In the *Utkal Khanda* of *Skanda Purana*, which has been considered as one of the authenticated religious scriptures describing the prominence of Jagannath culture, there was no mention of Shri Radha. Poet Shri Jayadeva though was vividly inspired by *Skanda Purana*, did not limit writing in narrating only about Shree Krishna but also associated Shree Radha in his famous writing *Geeta Govinda* to

make his verses more lively and pragmatic. To establish the co-existence of Shree Jagannath, Shree Krishna and Shree Radha in his famous writing Geeta Govinda and to make his verses more lively and pragmatic Jayadeva has mentioned Radhamadhab many a times in Geetagovinda. Poet Jayadeva has proved Laxmi Narayan and Radha Krishna as the same in Geeta Govinda. Following mentions can be illustrated from Geeta Govinda to establish the above.

1. *Radhamadhavojayati* -1/1
2. *Shritakamala Kuchamandal* -1/2/1
3. *Shreemukha Chandra Chakor* -1/2/7
- 4) *Padmapayodhar tatee parirambha lagna*-1/2/10
- 5) *Ramaya Mayasaha Madan Manoratha*-2/1

Shree Jayadeva has established Lord Jagannath as Vishnu, Krishna and Hari

- 1) *Yadi Haricharane sarasam manah*-1/3
- 2) *Haricharan Smaranmruta* -12/2/8

The conceptual investment made by Shree presenting Jayadeva by Lord Jagannath as Shree Krishna in the twelfth century was successfully encashed by Shree Chaitanya in the sixteenth century in Shreeketra through propagation of Goudiya Vaishnavism. *Goudiya Vaishnavas*, observing the absence of Radha near Jagannath, declared Radha as the integral part of Jagannath. Poet Dibakar Bipra in his writing *Jagannath mruta Geeta* has expressed that *Jagannath Sharirena Radhatistati Sarbada*". The meaning of above Sanskrit writing is that, Radha all along exists in the body of Jagannath. Jagatguru Shree Shakaracharya in his famous composition *Jagannathastakam* has mentioned about pleasure of Radha in the heavenly embracement as follows.

*Parabrahmapeedah Kubalayadalotfullanayano,  
Neebasee neeladrau nihitacharanohanantashirasi,  
Rasanando Radhasarasabapuralinggana sukho  
Jagannath Swamee nayana-Patha-gamee bhabatu me.*

A number of scholars of Hindu Philosophy have accepted Lord Jagannath as Shree Krishna and in a number of religious rites observed in the temple of Puri (Shree Mandir), prominence is given to the festivals associated with Shree Krishna. Dola Purnima, one of the important festivals of Hindu religion, is being celebrated at Puri with much pomp and ceremony. It is also popularly said that by seeing (*Darshan*) Lord Jagannath as Dolagovinda on the cradle (decorated swing) of Dolotsab, the devotee will not have rebirth.

*Dolecha Dolagovindam  
Chapecha Madhusudanam,  
Ratheto Bamanam drustwa  
Punarjanma na bidyate*

Lord Jagannath is named as Dolagovinda in the above version.

Shree Jagannath Das, a renowned Oriya poet of sixteenth century has successfully proved Shree Krishna as one of the virtues of Lord Jagannath. Out of sixteen virtues of Lord Jagannath, Nanda bala (the son of Nanda, Shree Krishna) has acquired one of the virtues. Later, in the life (*Leela*), Shree Krishna has magnified such one virtue to sixteen virtues while leading life at Gopa (Brindaban). As per Jagannath Das in *Odia Bhagabat* :

*Jagannath je Solakala  
Tahun Kalae Nandabala  
Kalaku Solakala kali  
Gope Bihare Narahari"*

The above thinking of the poet Jagannath Das in the sixteenth century can be taken to be as the deep influence of Geeta Govinda composed



by poet Jayadeva in the twelfth century. In Geeta Govinda, poet Jayadeva transferred the image of aristocratic Krishna in to a lover Krishna of cowherd clan (Gopal Krishna). Dr. Mayadhar Mansingh, a famous poet and literary critic of twentieth century has supported the above fact. In his book "History of Oriya Literature", Dr. Mansingh has identified Geetagovinda as the romantic story of Radha and Krishna, which takes readers from the spiritual world to the material world glorifying the intense love between a lover and his beloved. While reading Geetagovinda it is felt that Radha and Krishna are not celestial figures of heaven, rather they are the innocent characters engaged in deep love on the earth. In the Geetagovinda, Radha is the mistress and not the consort of Krishna. Being a follower of Ramananda Sect, Jayadeva successfully made an accumulation of godly and human virtues of Shree Radha and Shree Krishna.

From the history of Orissa it is revealed that the practice of singing Geetagovinda in Jagannath temple is in vogue since the twelfth century. Ganga King Anangabhima Deva introduced the services of thirty-six types by different servants in the temple. Such are popularly known as *Chhatisha Niyoga* in the tradition of Jagannath temple. Such servants attend all rites of Lord Jagannath from the morning to midnight i.e. from leaving the bed in the early morning (*Mangala Alati*) to retiring to the bed in the night (*Badasinghar*). During *Badainghar*, *Maharis* or *Devadasis* (woman dedicated for the services of Lord Jagannath) were singing the verses of Geetagovinda and dancing as per such tune. All along in the cultural heritage of Orissa, the king of Orissa (Gajapati) has been considered as the first servant of Lord Jagannath (*Prathama Sevaka*). Such practice was conveying the spirit of humility of the king of Orissa to the common citizen inculcating the spirit of togetherness with the king

and the common people's dedication before Lord Jagannath. Hence, there was no apprehension of civil war against the king by common people. Such was fostering the unique solidarity in the State. Considering Lord Jagannath as the king of Orissa, all royal rites have been practised in the temple of Puri. The practice of singing verses of Geetagovinda is one of such rites in the royal and sacred court of Lord Jagannath.

During the fifteenth century, there was an attempt to replace the presentation of Geetagovinda by *Abhinaba Geetagovinda*, composed by the Gajapati Purushottama Deva. It was written by Pandit Kabichandra Ray Dibakar Mishra but was offered in the name Purushottama Deva Gajapati Maharaj. In the last verse of *Abhinaba Geetagovinda*, the narration is as follows :

*"Itishree Purushottama Deva Gajapati Maharaja Krute Abhinaba Geetagovinde....."*

Such practise was not accepted by the devotees of Lord Jagannath and was abandoned by Gajapati Prataparudra Deva in the sixteenth century and again ordered for the chanting of Geetagovinda written by poet Jayadeva in the temple of Lord Jagannath. In the *Mandalapanji*, the chronicle of historical events of Jagannath temple, it is clearly mentioned that, there would be the chanting of only Geetagovinda before Lord Jagannath and no other songs would be offered (*Ana Geeta Na Hoiba*)

The main aim of poet Jayadeva was to establish Geetagovinda as a religious scripture. In his writing in different verses, he used the words "*Shubhaprada*", "*Jashaskara*", "*Sukrutodayakaraka*", "*Shatamangal Bidhyaka*", "*Kalikalusanasana*", "*Kaliyuga Charita Duritanasi*" and "*Shreehari Bhakti Bardhaka*" as the manifestation of the pure love displayed by

*Rasikashekhara* Shree Krishna and *Alhadamayee* Shree Radha. In the first canto of Geetagovinda, the poet while describing ten incarnations has used *Jaya Jagadisha Hare* and *Keshaba Dhruta* inculcating a synthesis of Lord Jagannath and Shree Krishna as one and the same. In the *Dasasavataracharita* written by poet Ksemendra, the poet has accepted Lord Vishnu as the supreme god. "*Mahagahanagudhaya Nanarupaya Vishnave*". He has elaborately illustrated different actions of ten incarnations.

Justifying the literary and religious glory, scholars have enunciated that, Jayadeva's Geetagovinda stands unparalleled in Indian literature as the last classical and first modern creation in the twelfth century. Research Scholar Dr. Kapila Vatsayan has rightly viewed that, "There is no gainsaying that, Orissa is the richest repository of the tradition of the Geetagovinda in the literary, pictorial and performing arts alike". Hence the importance of Geetagovinda is not limited within the literary sphere of the Indian society, rather it has gained the status of eternal traditional glory securing the

permanent ritual status in the temple of Lord Jagannath.

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**Proclamation of Gajapati Prataparudra Deva issued in 1499 A.D.**

(As inscription located on the left side of the Jayadeva doorway, written in Oriya language and script and dated AD 1499, prescribes the performance of the Gitagovinda in the temple)

“On Wednesday the tenth lunar year of Kakada bright half in the 9<sup>th</sup> mark of the warrior, the elephant-lord, the mighty Prataparudradeva Maharaja, King over Gauda and the ninety millions of Karnata and Kalabarga, orders as follows:

Dancing will be performed thus at the time of food-offerings (bhog) to the Elder Lord (Balarama) and the Lord of the Gitagovinda (Jagannath). The dancing will continue from the end of the deities' evening meal (Sandhya dhupa) to their bedtime meal (barasimhara). The dancing group of the Elder Lord (Bada Thakur) the female dancers of Lord Kapileswara and the ancient dancing group of Telangana will all learn no song other than the Gitagovinda from the Elder Lord Om. They will sing no other song. No other dance should be performed before the great God. In addition to the dancing there will be four singers who will sing only the Gitagovinda. Those who are not versed in singing the Gitagovinda will follow in chorus-they should learn no other song. Any temple official who knowingly allows any other song or dance to be performed is hostile to Jagannatha.

# *Influence of Jayadeva's Gitagovinda on Oriya Literature*

*Dr. Jyotshna Sahoo*

Gitagovinda, which was composed by the celebrated poet Jayadeva in the 2nd half of the 12th Century, is an epoch making work in the history of Sanskrit literature. Composed in 12 Cantos, 24 *Prabandhas* and 72 *Slokas* this literary masterpiece describes the amorous dalliance of Radha and Krishna. The musical beauty of lyrics, the sweetness of expressions, the imaginative description of the landscapes and above all the artistic expression of universal human feelings depicted in Gitagovinda have a captivating effect on the scholars. Its theme, style, words and dictions, its rhythm and rhymes have been imitated by many writers of various languages. The Gitagovinda has influenced the entire domain of Sanskrit literature which has been undisputedly

established by the discovery of large number of imitations, translations and commentaries written by the scholars of different parts of India.

Through the present paper an attempt has been made to focus on the contributions rendered particularly by the poets of Orissa with regard to the imitations, translations and commentaries being influenced by the immortal masterpiece Gitagovinda of Sri Jayadeva. Prof Dr. Banamali Rath in his article "Imitations of Gitagovinda" has enumerated a detailed list of 132 imitative works in Sanskrit made by the scholars from different parts of India. However this paper contains the imitative works of the scholars of Orissa. The imitations with their respective authors are enlisted here

## **Imitative Works by the Poets of Orissa**

- |                                   |  |
|-----------------------------------|--|
| 1. Abhinava Gitagovinda           | - Kavichandra Raya Divakara Mishra<br>Its authorship has been attributed to Gajapati Purushottama Deva (1466-1497 A.D) |
| 2. Sri Jagannathavallabha Natakam | - Ray Ramananda Pattanayak (1500 A.D.)   |
| 3. Piyusha Lahari Natika          | - Jayadeva Acharya (1520 A.D.)   |
| 4. Rukminisa Vilasa               | - Narayan Bhanja Deva (1525 A.D.)  |
| 5. Baishnavamruta Gosthirupaka    | - Jayadeva Acharya   |
| 6. Mukunda Vilasa Mahakavyam      | - Yatindra Raghuttam Tirtha (1620 A.D)   |
| 7. Mudita Madhavam                | - Satamjiva Mishra (1620 A.D.)   |

- |                              |   |
|------------------------------|---|
| 8. Radhamadhava Keli         | - Raghunath Harichandana                              |
| 9. Sangita Madhava           | - Kaviraj Govinda Das                                 |
| 10. Sivalilamrita            | - Pandita Nityananda Kavi                             |
| 11. Sri Krisnalilamrita      | - Pandita Nityananda Kavi                             |
| 12. Gopagovinda              | - Kaviratna Purushottam Mishra                        |
| 13. Keli- Kallolini Kavya    | - Anadi Mishra  |
| 14. Rasagosthirupuka         | - Anadi Mishra  |
| 15. Sangita Chintamani       | - Kavichandra Kamalalochan Khadgaray (1775-1793 A.D.) |
| 16. Gitamukunda              | - -Do-  |
| 17. Vrajayuva Vilas          | - -Do-  |
| 18. Gita Sitavallabha        | - Kavi Sitikantha (1750 A.D)                          |
| 19. Samruddha Madhava Nataka | - Kavibhusana Govinda Samantray                       |
| 20. Radhavilasa Mahakavya    | - Harekrushna Purohit                                 |

#### **Translated Works from Orissa**

In appreciation of the qualities of Gitagovinda a host of Orissan writers have attempted at different times to translate it and also compose *kavyas* in their own ways. The theme, the form, style of the poem, the lyrics, the fluidity of diction, the alliterative word setting were an allurements to poets including the romantic poets of early 20th century. Starting from Sarala Das to Kavichandra Kalicharan many poets have enriched the Oriya literature with their literary creation being brought up by the tradition of Gitagovinda.

The poets who have earned fame in the prose and poetic translations of Gitagovinda are Dharani Dhara, Brundabana Dasa, Dinakrushna Dasa, Vajari Dasa, Uddhava Dasa, Ananta Ratha, Jagannath Bhanja, Kavichandra Kalicharan Pattnaik, Gopinath Dhir and Jayakrushna Pattnaik. A brief note on works of the above poets is enumerated here.

#### **Dharanidhara**

Of all the translations of Gitagovinda into Oriya, the translation by Dharanidhara (1520 A.D.) is known as the oldest and most popular. He has translated the 12 *Sargas* of Gitagovinda in sixteen *Chhandas* having different *Ragas*. Along with the translation of the *slokas*, the poet has added some verses of his own imaginations.

#### **Vrindavana Dasa**

The Gitagovinda translated by Vrindavana Dasa (1625 A.D.) is known as *Rasavaridhi*. The 12 *Sargas* of Gitagovinda have been translated into 20 Oriya *Chhandas* with different *Ragas* and *Vanis* and he has used some new *Ragas* in his work.

#### **Dinakrushna Dasa**

Kavi Dinakrushna Dasa was a prolific writer and was the author of large number of works most of which were written under the patronage of Balarama Samantasinghara the



Chieftain of Dhenkanala Kingdom. In this work entitled *Amritasagara Boli* containing 45 chapters, he has described the entire *Gopalila* of the 10th *Skanda* of the *Bhagavata Purana*. Twenty Chapters of this work depicting the *Rasalila* of Sri Radha and Sri Krishna are based on the theme of Gitagovinda.

### Vajari Dasa

The translation of Sri Gitagovinda made by Vajari Dasa is known as *Arthagovinda*. The work has been done in the style of popular *Navaksari Bhagavata Brutta* in the 21st *Anka* of Gajapati Mukunda Deva. This work has been published by the Department of Culture of Orissa Govt. with a comprehensive introduction.

### Uddhava Dasa

Poet Uddhava Dasa (17th C. A.D.) translated the Gitagovinda into Oriya verses being directed in a dream by his guru Jagannath Mishra to take up this work. This has been translated in *Nabaksari Brutta*.

### Ananta Ratha

From the translation of Gitagovinda by Ananta Ratha it is known that the author did this work at the request of King Divyasingha Deva, the ruler of Khurda territory.

### Jagannath Mishra

The Prose translation work by Jagannath Mishra is considered as the oldest one. The author was a Sanskrit scholar of repute. After the work of Jagannath Mishra, Vasudeva Mishra also did a translation of Gitagovinda that has been written in early Oriya prose style and this work is known as *Balabodhini Tika*.

### Gopinath Dhir Jagadev

The translation work done by Gopinath Dhir is known as *Sangita Gitagovinda*. He has earned fame among the scholars for this work.

### Pindika Srichandana

Pindika Srichandana who was a contemporary of Gajapati Divyasingha Deva - I of Khurda wrote his *Vasantarasa* following the style of Gitagovinda in Bengali. The author has incorporated some Oriya songs at different places of the text.

### Syamasundara Bhanja

Syamasundara Bhanja was flourished in the 1st Part of the 19th Century and was Zamindar of Haladia near Khurda of the then Puri district. He has written many poems and prose. Out of these, *Vasantakrida Samujvala Rasabali* written in Bengali language is a translation of Gitagovinda

Apart from all these translations of Gitagovinda the musical aspect of Gitagovinda was followed by all the Kavya writers of Orissa.

### Commentaries on Gitagovinda

Gitagovinda was so popular that Commentaries on the work began to appear within years. Dr. H.K. Mukharjee in his book, *Comprehensive Study of Gitagovinda* has enumerated some 40 commentaries on Gitagovinda. Of all these works the *Bhavavibhavini Tika* by Dharendra Udayana Acharya of Utkal is regarded as the earliest. Udayana Acharya was a contemporary of poet Jayadeva. Though this Commentary is not available now but the credit for discovering this tika goes to Dr. F. Keilhorn who gives the information that the no. of leaves was- 100, no. of lines on each page 10 and no. of *slokas* - 100 and the manuscript was in the possession of S. Lakshmana.

The next Orissan Commentator was Kaviraja Narayana Dasa who was the great grandfather of Viswanath Kaviraja of *Sahitya Darpana* and his Commentary is known as

*Sarvangasundari Tika*. From the introductory verses of this work it is known that this commentary was written by Narayana Dasa who begins this work after paying his respects to Radha and Krishna such as.

*Shrikrishnaya Namah*

*Sarvangasundari Radha Krishna Sarvanga Sundarah  
Tayoranandajanani tika Sarvanga Sundari.*

The text of the tika is written in Oriya characters of 18th century and the name of the author is also found at the end of each *Sarga*.

Apart from this *Srutiranjini Tika* by Lakshmana Suri, *Rasikarangada Tika* by Lakshmana Bhatta and *Sarvanga Sundari Tika* by Dhananjaya Dvija were written in Orissa. Like the *tika* of Narayan Dasa, this *Sarvanga Sundari Tika* by Dhananjaya was very popular in Orissa as manuscripts of this commentary are found from several places. It is known from the description of the *tika* that it was written in the month of August 1688 during the reign of Mukunda Deva, the king of Khurda.

Another famous Pandit of Orissa, Chandi Dasa, has written a *tika* known as *Prakasa Kaumudi* on Gitagovinda about which Pandit Kedarnath Mahapatra has mentioned in his book, *Sri Jayadeva 'O' Sri Gitagovinda*.

From the above discussion encompassing the imitations, translations and commentaries on Gitagovinda it could be definitely concluded that

the impact of Gitagovinda on Orissan Literature is far reaching. Not only our literature but the influence of Gitagovinda has been experienced in the fields of art, architecture, sculpture, music, dance, palm-leaf illustrations, handicrafts and textiles etc. The literary outputs by the poets of Orissa are immortal masterpieces that have enriched our literature. Some of these works have already been published but some are in manuscripts form. So it would be a befitting tribute to the saint poet Jayadeva if efforts would be taken to publish those available literary creations.

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## Poet Jayadeva

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It is a pity that one cannot procure a contraption called the 'Time Machine' as envisaged by HG Wells in his scientific fiction of the same name. Riding that Time Machine one could travel backward in time - to ages past. Were we able to obtain such a contraption and ride on it deep into the past, up to the time of Jayadeva, one of the all-time five great poets of Sanskrit Literature, it would have been easy to determine the place where Jayadeva was born, instead of wading in a cesspool of doubts and contradictions - the claim regarding his birthplace at Kenduli (Kenduvilva) in West Bengal or at Kenduvilva in the Prachi valley of Orissa.

In order to disperse this fog of controversy we have to consider the contentions in a proper scientific method. Such a method is based on three pillars: the pillar of Experiment and Observation, the second one consisting of the logical processes of Induction, Deduction and thereby drawing an Inference and the third pillar of Authoritative Dicta. Besides these three main pillars and the infrastructure we have also to devote our attention to on the superstructure as well as the collateral proofs obtained by archaeological, historical, literary, cultural and anthropological and the behavioural sciences and in extension of other adjoining streams from which proofs can be gleaned.

Needless to say the whole controversy on the birthplace of the Saint Poet Jayadeva had been mostly raging between two contending parties, viz., the historians and the litterateurs of West Bengal on the one hand and those of Orissa on the other hand. The controversy was further fuelled by the scholars of other fields as well, e.g. the folklorists, the cultural anthropologists and sociologists and others. The whole controversy became so dense and foggy that it became increasingly difficult to sift through the facts and proofs, and arrive at a conclusion. It is grievous and highly deprecating that parochial provincialism also played a mischievous role into it to make the problem even more obfuscating and confusing the point at issue.

Now, with the advent of Jayadeva Sanskritika Parishad, Bhubaneswar and The Orissa Historical Research Journal published by the Orissa State Museum, Bhubaneswar consisting of scholars reputed for their open-mindedness, probity and relentless search for the truth, it has become easier for the scholars from West Bengal and Orissa, nay, the scholars from all over India to express and air their views in an open-minded atmosphere free from any personal egoism, bigotry, pedagogy and provincial parochialism. Having such an opportunity at our disposal the author of this article felt it obligatory

to air his views without any kind of bias and to declare openly that the Saint Poet Jayadeva was born in Kalinga (now Orissa, but in those times consisting of the present State of Orissa and some adjoining areas of the present State of West Bengal) once for all and not, as believed, in Kenduivilva (Kenduli), West Bengal, but in Kenduivilva (Kenduli) in the Prachi valley of Orissa.

To begin with let us start with the third of the scientific research processes, i.e., the views expressed by the Authorities. In his diligently written article, 'Historical Perspective of Saint Poet Sri Jayadeva' by Ajit Kumar Tripathy, I.A.S., (published in the *The Orissa Historical Research Journal*, Vol. XLVI No.2) there are references of such authoritative persons, like Late Rakhaldas Bandopadhyaya (of Harappa - Mohenjodaro fame), Late Dr. Suniti Kumar Chattopadhyaya of the ODBL (Origin and Development of the Bengali Language) fame, Late Dr. Sukumar Sen (of the 'Bengal of the Ancient Age' and 'Bengal of the Middle Age') fame and other authorities as well (vide column Nos. 12.4, 13.1, 14.4, 20.1, 20.3, 20.4, 20.5 and 20.6). Among the others Ajit Kumar Tripathy has mentioned Dr. S.N. Rajguru but has been misguided about the dating and Poet Laureateship of Dhoyi Sen (of whom the author is the only direct descendant alive and with him the clan of Dhoyi Sen will end because he has no son) due to the wrong inferences and conclusion drawn by Dr. Rajguru. But as that moot point does not concern or affect the question of the origin of the birthplace of the Saint Poet Jayadeva, we may safely put it aside. Otherwise a whole new vista of the history of the 'Sen' kingdom will open up and another new article needs to be written about the widespread misconception prevailing about Lakshmana Sen. Here it is only sufficient to say that there were two Lakshmana Sens - the Father and the Son

(the former Lakshmana Sen was the son of Raja Ballal Sen of the 'Sen' dynasty and the latter was the grandson of Ballal Sen, who fled from Nabadwip when the capital of the 'Sen' dynasty was shifted from Gaurh to Nabadwip, which was renamed as Lakshmanavati.

Dhoyi Sen was the Court Poet of the former Lakshmana Sen at Gaurh and also his son Lakshmana Sen whose capital was Lakshmanavati. The second Lakshmana Sen was ousted by Bakhtiar Khalji, compelled to leave Bengal and finally reached far away Kashmir to settle there - (the last descendant of whom was Sri Lalitmohan Sen, an M.P. of the Rajya Sabha during 1952 to 1957 as a candidate from Kashmir). Both the Lakshmana Sens are confused by the scholars as the same and one person. This fact is proved by the book '*Kuladarpanam*' compiled by Tribhangamohan Sensarma tracing the origin of the Baidya Brahmins right from the period of Kusali Sen, the father of Dhoyi Sen. A copy of the lineage of Dhoyi Sen is with Prafulla Chandra Tripathy, an arch scholar of the Jayadeva Foundation Trust to whom the author pays his homage for his painstaking job. Even then the author has the only existing printed copy of the '*Kuladarpanam*' with him. Anyone having a shred of doubt may consult the author's lineage up to the 26th generation predecessor Dhoyi Sen. As for the particular authorities mentioned here before, as referred by Ajit Kumar Tripathy, were all Bengali scholars of great eminence of the SOAS (School of Oriental and African Studies in London, U.K.) background previously called SOS (School of Oriental Studies) and they are particularly remarkable because being Bengalis themselves, they have all expressed doubts about Poet Jayadeva being of Bengali origin.

There were two more eminent Bengali scholars who have not been mentioned by Ajit



Kumar Tripathy - the Late Dr. Atul Sur, with SOAS background and a reputed socio-cultural expert and the Late Dr. Asutosh Bhattacharya, a revered name in Bengali linguistics and folklore. The author of this humble article have had the unique opportunity of conducting several interviews with four of these five Bengali scholars except Late Rakhaldas Bandopadhyaya, who expired before the author's birth. But his views were gleaned by the author from his grandfather who was a childhood friend of Rakhaldas till his (Rakhaldas's) death. These four scholars' observations, concepts and opinions are discussed here for a very pertinent and important reason: because, they all were Bengalis not Oriyas, and unlike come other Bengali scholars of lesser knowledge, intelligence and narrow mindedness they were far, far above any parochial provincialism.

These four scholars, viz., Dr. Suniti Kumar Chattopadhyaya, Dr. Sukumar Sen, Dr. Atul Sur and Dr. Asutosh Bhattacharya had grave doubts about the birthplace of Poet Jayadeva being born in Bengal and expressed their views far more openly and clearly than had been expressed in their writings on the subject. As the years rolled by they became more and more convinced about Poet Jayadeva being of Oriya origin which transpired through their conversation with the author as time progressed. Here a small reference should be made on the author of another article, Sri Ashish Chakraborty who had his own opportunity to gain information from or the views on the topic from Late Dr. Asutosh Bhattacharyaya works. As far as the author has observed and come to know, all these four scholars based their views on different reasons, each considering the topic from his own angle and perspective. Their views and the underlying reasons are briefly described here below, which

may be elaborated with examples and illustrations in detail at a later date.

Dr. Suniti Kumar Chattopadhyaya with whom the author had been familiar since his early childhood till his death, based his views from the linguistic and philological considerations which had been his forte. It was he who pointed out to the author the linguistic closeness between Poet Jayadeva's Sanskrit and the Oriya language on one hand and the difference between Jayadeva's Sanskrit and that of the Sanskrit of the poets and scholars of Bengal. He also pointed out, with the progress of time, the phonetic closeness between Jayadeva's Sanskrit with the Oriya language and the difference between the same Sanskrit with that of the Bengali language. He illustrated his views by quoting several verses from Jayadeva's Gitagovindam and by writing them down with the international phonetic diacritical signs written in the Roman alphabet and script. He did the same with the phonetic pronunciations of the same verses as would be recited by a Bengali and by an Oriya. It was clearly evident that the linguistic and phonetic closeness between Jayadeva's Sanskrit as recited by an Oriya person was far more close to the original than the same verse recited by a Bengali. He further pointed out that Jayadeva very carefully avoided the use of hard consonants like 'dhh', 'rhh', etc., and used far more liquid consonants like the soft 't', 'r', 'i', etc, than the other great Sanskrit poets. The same pattern is followed in the Oriya language whereas the Bengali language is full of the hard consonants, which the other great Sanskrit poets of Bengal used in their Sanskrit. He also noted that Jayadeva omitted the 'visarga' sign violating the grammatical usage of Sanskrit to make his Sanskrit more smooth and vocably fluent. Further it was suitable to be set into tune so that the dancers can dance with it.

Jayadeva also violated the Sanskrit grammar in many places. This point, it should be mentioned here, was also noted by Smt. Chandrabati Chakraborty a teacher of Sanskrit and the wife of Dr. Ashish Chakraborty, the other author of another article on Jayadeva. Dr. Chattopadhyaya further remarked that Jayadeva's Sanskrit was mostly full of open-sounded vowel formation, i.e., 'a-karanta' like the Oriya language and unlike the Bengali language. He further elaborated on the metrical formation of the verses which were far more wide in variety and more melodic in nature so that the dancers could perform with the verses when set in tune. This point will be further elaborated when the observations of Late Dr. Asutosh Bhattacharya is discussed. This was not in consonance with the Bengali-Vaishnavite societies right from the '*Padaboli Sahitya*' of Vidyapati, Badu Chandidas, Dwija Bansidas, Chhoto (younger) Chandidas, Jnandasa, et. al. to the pioneer translators Krittibas and Kasidas (the former translated the Ramayana into Bengali and the latter translated the Mahabharata into Bengali both from the original in verse form) and the followers of Vaishnavism preached by Sri Chaitanyadeva, e.g., Krishnadas Kabiraj, Gobindadas, Trilochan Das, etc.) until the 15th century in the case of the then prevailing form of Bengali poetry which was mostly of the monotonous '*Payara Chhanda*' and a few deviations, not suitable to be set in tune so that the dancers could perform with some kind of lilting rhythmic verses. Even the glorious period of '*Mangal Kabyas*' dating back to the 15th century to the 19th century all the great poets like Kavikankan Mukundaram, Bipradas, Ketakadas Khemananda to Rameswar Bhattacharya and Bharatchandra and Rameswara Bhattacharya of the 18th -19th centuries. It was just before the advent of Sri Chaitanyadeva that Bengali poetry started exploring new metrical forms and

variations. After Sri Chaitanyadeva and his neo-Vaishnavite followers appeared on the scene, they started composing kirtans of various tunes mostly based on the variations of '*Payara Chhanda*' incorporated with iambic pentameter to lydian octameter so that those may be suitable for dancing.

Dr. Sukumar Sen stressed upon the form of expression and spirit in the contents of Jayadeva's Gitagovindam and that of the Bengali poets. He firstly pointed out that there was no Bengali language prevailing at Jayadeva's time and the first roots of the Bengali poetry were found in the '*Charyacharya* Vinischaya (popularly known as the '*Charyapadas*') texts which were composed in the '*Sandhya Vasha*' (the language of dusk - like language in which nothing can be distinguished and highly obscure almost similar and akin to a version of slightly altered derivative of the Prakrit language. It was followed by the Brajabuli and Maithili verses which were closer to the Bengali language but yet they were only the rudiments of the Bengali poetry, because of having a clear strain of the Hindi language metamorphosed to the Bengali language. Then he pointed out that even those verses were more than a century later than Jayadeva's Gitagovindam. He further remarked that even after such a long passage of time the Bengali spirit, ethos and the sense of morality were far behind in frankness and morality vs. spirituality than that found in the Gitagovindam. As an example he cited a verse from the then leading poet Badu Chandidas's '*Sri Krishna Kirtan* :

*Kena Banshi Baya Badai Kalini Noi kule  
Kena Banshi Baya Budai E Gotha Gokule.  
Akul Sarir Mor Biakul Mon  
Banshir Shabade Mor Aulailo Randhan'.*

Other verses from Jnanadas and others where the physical beauty of Sri Radha was described he opined that the Bengalis at that time

were far more conservative, prudish, discreet and restrained in moralistic terms, and would go no further than faintly expressing the physical beauty and stressed more on the psychological side and mental pranks when it came to describing the physically sexual urges and acts, particularly with the actual act of coitus in detail. Jayadeva was far more open-minded and extremely explicit regarding such affairs, particularly in describing the act of coitus, the semblance of which could be found in the Konark Temple of the Sun God. Some may raise a point contending this observation founding their reasoning on the basis of the practice of Tantric cults at Konark but that is fallacious simply because the same form of *Agamatantra* in the *Bamachari* way was far more extensively practised in Bengal as well, particularly in the very district of Birbhum wherein Bengal's Kenduli is situated. Moreover, Poet Jayadeva had nothing to do with the Tantras nor was the one particular person's attitude or mind's propensity was reflected at the Konark Temple. There it was a combination of regional spirit and ethos. The pining of Sri Radha was far more intense than found in the 'Padabali Sahitya' or as found among Sri Chaitanyadeva's followers. For example, 'Patatipata tre Vichalito Patre', the urge is far more and open and frank with sexual overcharge. In 'Dhira Samire Yamuna Tire Vasati Bane Banamali', the remorse and begging forgiveness from Sri Radha by Lord Sri Krishna was unthinkable in the whole gamut of Bengali Vaishnavite cults. For example, 'Smaragaraia Khandanam-Mamas/rasi Mandanam', the author wishes instead of himself some Oriya scholar to recite these portions. . Without delving further into Dr. Sen's observations let us now turn to that of another scholar, Late Dr. Atul Sur.

Dr. Atul Sur, an eminent expert in mapping the socio-cultural and religious backgrounds and localized behavioral patterns, expressed in clear

terms to the author that while considering the question of Poet Jayadeva's birthplace, one should take into account the socio-cultural panorama and the behavioral science pattern of the two Kenduvilvas - one in Birbhum district of West Bengal and the other at the Prachi valley of Orissa. In his opinion, he said, considering the question in the backdrop of these two essential and highly pertinent topics, Poet Jayadeva should belong to the Prachi valley of Orissa and not in Birbhum West Bengal. He advised the author to do such mapping on his own. Such a mapping was done which will be discussed later when the 'Experiment and Observation' part will be discussed. Later this opened up a fresh field of investigation and research, which were later conducted by the author and the conclusions of Dr. Atul Sur became more and more convincing. Considering vis-a-vis the socio-cultural panorama and behavioral sciences, prevailing in the two different regions, a small glimpse of which has been given in Dr. Ashish Chakraborty's article but not adequately clear and convincing because Dr. Chakraborty by that time did never see the Kenduli in the Prachi valley of Orissa. Another fact of physical geography highlights the issue in an enlightening way. At the request of the author, Dr. Chakraborty has managed to obtain Rennel's maps of the rivers in Eastern India, the cartography of which was done in the late eighteenth century. It is with great remorse and regret that the author asked Dr. Chakraborty to obtain two highly relevant maps in this connection, e.g., Ptolemy's 'Gangaridae Map' and Rennel's map on the 'Rivers of Bengal and Eastern India'. Sri Chakraborty informed the author that he had procured the copies of those two maps but lost them (his version). But surprisingly he referred to those two maps in his papers. However these two maps will be discussed later with their full significance and importance. Another glaring

example can be found in an ancient map of India, published in a book titled "Les Civilisation de l'Inde" written by Gustave Dore (DuBois) leBon in the mid-eighteenth century. The map formerly mentioned, clearly shows that the river Ajay was not at all adjacent to the Jayadeva temple at Kenduli in Birbhum contrary to what is seen nowadays. The map mentioned later clearly shows that part of Birbhum district along with some parts of the districts of Nadia, Hooghly and Medinipur were in the Nimna Kalinga. Perhaps this has given rise to the confusion among the scholars about the birthplace of Jayadeva, because both the Kenduivilvas were in Kalinga at the time of Ptolemy's 'Gangaridae Map'. Thereby rose a confusion among the scholars of Bengal and Orissa, each party claiming that Poet Jayadeva was born in the Kenduli village situated in that party's state, completely oblivious of the fact that the original Kalinga empire stretching from Andhra Pradesh to the foothills of the Bengal Himalayas as given in the Ptolemy's map has become outdated by Jayadeva's time. At his time the region was divided into Anga, Banga, Utkal, Rarh, Barendrabhum, Samatat and Suhma, the last one extending up to the Sylhet district of present Bangladesh. The controversy raged on and on. Furthermore, from Ptolemy's map we know that the river Ganges flowed towards the eastern side of Burdwan district, then through Nadia district, further ahead along the Howrah district, then crossing Kolkata veered eastward through the present district of South 24-Parganas and met the Bay of Bengal after Netadhopani Ghat. Rennel's map, compiled towards the end of the eighteenth century (much later than Jayadeva's time) the river Ganges shifted towards the middle of Burdwan district and the river Ajay also flowed along nearby, far ahead of the Kenduli at Birbhum. So how come that Jayadeva, if he were born in

the Kenduli of Birbhum district used to go to the river Ganges to have his daily bath ? This point will be discussed in detail when the biography of Jayadeva is considered in detail.

An even more interesting point came up during the Chhau Dance Festival and Contest held at the Mathha village in Purulia district of West Bengal between the author and Late Dr. Asutosh Bhattacharya in 1976. While discussing about the absence of Lord Krishna's Divine Act, frolics and antics in the Chhau dance of Purulia, Dr. Bhattacharya suddenly remarked that there was no such Krishna worshipping cult in the Rarh region of Bengal as Poet Jayadeva had done through his immortal book, the Gitagovindam. To illustrate the issue more elaborately, he said that even on way from Solpur to the Jayadeva Temple at Kenduli, Birbhum one could find that even while proceeding to the Jayadeva Temple at Kenduli in Birbhum there was only one terracotta temple at llambazar depicting the Krishna worshippers mainly and Krishna-Radha in a less significant manner following the lines of Sri Chaityanyadeva's Vaishnavite followers. The Gouranga temple at llambazar was of the neo-Vaishnavite order, not at all corresponding to the form in which Krishna and Radha were depicted in Jayadev's Gitagovinda. Later, one further investigation was made by the author and the research work conducted by him in that region showed that wherever any temple depicted Krishna and Radha, for example, the temple at Bishnupur in Bankura district, the one at Kashipur in Purulia district, etc., were all of neo-Vaishnavite order, as the one in Nadia District, with no panels of terracotta or stone or any other media of Krishna-Radha depicted in the manner, acts and moods as described in the Gitagovindam. The only folk dance, Nachni-nautch was of a very superficial and rather crude in nature, antipodean to



Jayadeva's Gitagovindam (which was far more superior and Divine). In the wide gamut of folk songs of that region only the Bauls sang of Krishna and Radha in the neo-Vaishnavite manner with no trace of the cult of Jayadeva's Gitagovinda or his 'Dasavataras'. They also sang songs glorifying other religions like Allah in Islam. On the other hand, Kenduivilva in Prachi Valley and the surrounding areas were full of songs from the Gitagovindam and the Dasavatars replete with song and dance repertoires let alone the rest of Orissa and the rest of India wherever Poet Jayadeva was revered. This will be discussed in detail later on.

In Bengal Poet Jayadeva and his works are singularly absent in mass culture and that fact alone can efface the claim of Kenduli at Birbhum in West Bengal as Poet Jayadeva's birthplace.

Therefore, the further proofs, a fortiori obtained through the other two guidelines of the author's cultural-anthropological research, mapping of the religious belt of the two Kendulis and also studying the behavioral pattern and psychology of the Kendulis of two regions, i.e. Experiment and Observation followed by the methods of Induction, Deduction and Inference as is the logical process have been conducted by the author for more than five decades. This will be further presented in the next portion along with the contradictions and anomalies found in the most authentic Bengali scholars on the Saint Poet Jayadeva's biography, which will be proved with the aid of Ptolemy's 'Gangaridae Map' and the 'Map of the Rivers of Bengal and Eastern India' compiled by Rennel in the late eighteenth century. This will be further corroborated by quotations from Kavi Bipradas's 'Manasamangalkabya' wherein he charted the routes of the river Ajay and the river Ganges in detail.

### **Author's Own Experiment and Observations in the Fields of Socio-cultural and Religion Belts' Mapping :**

After learning from the aforementioned scholars Dr. Asutosh Bhattacharya and Or. AM Sur mentioned before, it became evident to the author that such a mapping should be conducted in and around the KenduVi village of Birbhum in West Bengal and thereafter through entire Bengal and the same had to be done in and around the Kenduli village of Prachi valley in Orissa. Thus he embarked on a rigorous exploration of the Vaishnavism in Bengal practised by the adherents of the '*Padabali Sahitya*' and the Vaishnavites of Sri Chaityanyadev's followers; and on the other hand to explore the Vaishnavites of Orissa and the massive influence on the masses of Sri Jayadeva in Orissa. The first thing that became apparent to the author that the Jayadeva temple of Kenduli in Birbhum, West Bengal had no trace of the Dasavatars or the Gitagovindam in the terracotta sculptures found in that temple. The closest Vaishnavites temple to Kenduli was at llamabazar was a temple dedicated to Sri Gouranga, i.e., Sri Chaityanyadeva. Thereafter the other districts of West Bengal were also explored by the author for two decades and no trace of Jayadeva's Gitagovindam was found among any of the Vaishnavites of West Bengal. Furthermore, the central hub of the Vaishnavites of Bengal was in the Nadia district of W.B. (West Bengal), with its pivotal point at Nabadwip town. If one consults the Rennel's 'Map of the Rivers of Bengal and East India' one will be surprised to find that the present town of Nabadwip was on the other bank of the Ganges. This fact was totally ignored by the Vaishnavites of Sri Chaityanyadeva's sect. Consequently there were mud houses and temples built up in the present town of Nabadwip. Some of the mud houses

were named as Sri Chaityanyadeva's house, another after Raghunathsiromani's house and so on and the brick temple were designated in the same manner: one in which Sri Chaityanyadeva did his puja, another where Raghunathsiromani did his puja and yet another as Trilochan Das's temple. They conveniently ignored the geophysical fact as well as the erosion of the river Ganges and for further convenience's sake they conveniently forgot that there could be no mud house existing for 600 years braving the ravages of the sun, rain and wind just as there were no brick temples 600 years ago. An interesting point should be raised here: the Tantras made narrow inroads among the Vaishnavites of Bengal from the time of the 'Padabali Sahitya' and was well established the Vaishnavas during Sri Chaityanyadeva's time. The Vaishnavas secretly practised Tantric rites and rituals alongwith the Vaishnava rites and rituals but the induction of the Tantras were kept secret and esoteric. This fact came out into the open in Sri Gopinath Kabiraj's book wherein he stated clearly:

*'Antah Sakta, Bahih Saiva,  
Sabhayam Vaishnava Matah',*

Meaning a Vaishnav should be a Sakta, a devotee of Goddess Kali (Agam Tantra) according to the Tantras and behave outwardly as a Saivite (Nlgam Tantra) and in a Sabha (a mass gathering) one should behave and preach the Vaishnavite religious tenets. It is not known even among the scholars that the Vaishnavites of Sri Chaityanyadeva's sect in Bengal still practise such Tantric sexual rites and rituals. The Tantras were embraced equally by the Hindu Kulguru Brahmins as well as the Vaishnavites. One incident found in the Vaishnavite texts, once Krishna and Radha were in rapt embrace under a Kadamba tree in a secret grove. The news reached Ayaan Ghosh (the husband of SriRadha) and he hastened

to catch the couple redhanded, but by the time he reached the place SriKrishna metamorphosed Himself into the form of Goddess Kali, the Kuladevi (family deity) of Ayaan Ghosh. So Ayaan did not advance farther and bowed to Goddess Kali from a distance and retreated home. This remote connection between Lord Krishna and Goddess Kali was the beginning of 'Radha Tantra'. This practice was exactly like the Hindu Kulguru Brahmin's 'Guruprasadi' system. For example, the 'Gourigadan' or 'Gourikaran' which is nothing but inducting a young virgin girl into the Vaishnavite order by performing the Tantric sexual act with her. Anyone wishing to know about this in detail may consult the book 'Yonavikriti O Yonaparadh' ('Sexual Perversions and Sex Crimes') written by Sri Nandagopal Sengupta, an eminent sociologist and a sub-editor of now defunct Bengali daily 'Jugantar'.

On the other hand there is no incursion of the Tantras in Jayadeva's 'SriGitagovindam' and the sex act is elevated to a Divine level. When the author visited for the first time the Kenduli village in the Prachi Valley in 1982-83 A.D., making a break journey on the way back to Kolkata from Hyderabad, he found that the stone temples there, dedicated after Jayadeva, were full of stone carvings and depicting the Dasavataras and the SriGitagovindam, which were centuries older and far more authentic than the terracotta temple named after Jayadeva situated in the Kenduli village in Birbhum (W.B.). He also observed that in and around the temple at Kenduli in Birbhum (W.B.) an annual fair was held in January each year. It was a Bauls' fair (a band of itinerant folk singers who embraced and extolled various religions, e.g., Hinduism, Islam, Christianity, Vaishnavism, etc., and there was no trace of Jayadeva's Dasavataras and the SriGitagovindam just as these two great works by Jayadeva were absent in the carvings of the terracotta tiles of the

temple at that site. The author was further surprised to see and hear all the villagers around the Kenduli temples situated in the Prachi valley of Orissa sang the Dasavataras and the SriGitagovindam of the Saint Poet Jayadeva at evening time and those who could dance perform their dancing with the singing. The dances originated from the classical Odissi dance which was solely based on Jayadeva's work. Here the author wishes to take his hat off and prefer Ajit Kumar Tripathy, I.A.S, a scholar-historian who has seen the temples in Orissa's Kenduli in far more detail and has also published a booklet on it, replete with photographs. The author had the opportunity to observe the Kenduli temples in Prachi valley (Orissa) for only about 12 hours (morning to evening) whereas Ajit Kumar Tripathy had the privilege of inspecting the temples and the surrounding vista in far more detail and for a longer time than the author did. The author wishes that after this dissertation, Ajit Kumar Tripathy would come to the podium and enlighten the audience with his immense knowledge about the Kenduli temples in the Prachi valley.

Later during 1985-86 when the author was roving extensively all over Orissa for his exclusive and pioneering research on the folk and tribal puppetry in E. and N.E. India, he found that the Dasavataras and the Sri Gitagovindam were widespread all over Orissa in every town, village and temple. The classical form of Odissi dance was based on the Dasavataras and the Sri Gitagovindam. The author was further surprised while conducting his research on folk and tribal puppetry he had to tour South India extensively where he saw all the classical dances of South India, e.g., Bharatanatyam, Mohiniattam, Kuchipudi, etc., had the Dasavataras and the SriGitagovindam as a major factor in their dance repertoire. Though it is well known that the Kalinga Empire later named as the Utkal Rajya

had a close connection with the South-Indian Empire like the Chola, Chalukya, etc., how come that besides the South Indian deities Jayadeva's Dasavataras and Gitagovinda were so deeply ingrained in their art, culture and religious ethos, whereas Sri Chaityanyadeva's Vaishnavism or its previous Vaishnavism as found in the 'Padabali' literature of W.B. were particularly absent? And while touring the North and N.W. India, the author was equally surprised to find that in Brindavan, Mathura, etc., extending upto Dwaraka in Gujarat the cult of Jayadeva and his Dasavataras and Gitagovindam was equally regarded as an epitome of the Divine Love between Lord Sri Krishna and SriRadha. Also while touring N.E. India the author found that even in the faraway state of Manipur the Vaishnavites performed the Dasavataras and Sri Gitagovindam in the Manipuri song and dance form although they were initiated and groomed into Vaishnavism since their adolescence at the Manipur Parha (locality) situated in the Nabadwip town in West Bengal, especially reserved for the Manipuris. It convinced the author that Jayadeva was not born in Bengal because Bengal had its own social, cultural and religious rites and ethos after the invasion by the Pathans. Therefore, the Bengalis confined their religious rites and rituals including the marriage ceremony within themselves whereas on the other hand, the Kalinga Empire later reduced to Utkal and now named as Orissa was far more open minded and mixed easily with the rest of India. Kalinga Empire was stretched from the Andhra Pradesh to the foothills of the Himalayas including Siliguri of the present day. So both the Kendulis (one in Birbhum district of W.B. and the other in the Prachi valley of Orissa) were under the same empire and the author surmises what the confusion arose from. This simple fact confused the scholars of Bengal (except those mentioned before) that the Kenduli village was in Birbhum district of W.B. presumably because they did not conduct

extensive surveys as found in the older maps; Otherwise they would have found that one of the forms of classical dances in India, the Odissi dance prevalent all over Orissa, had its origin from Jayadeva's Gitagovindam and Dasavataras. Still now these two magnum opus have remained as the mainstay of the Odissi dance.

It is also a quandary why Udayan Acharya translated the Gitagovindam in the Oriya language only about half-a-century after Jayadeva's death whereas all the Sanskrit knowing Bengali scholars took nearly 400 years to translate Jayadeva's work into Bengali. In this context, it is further noted that Jayadeva was at his prime during the reign of Raja Ballal Sen of the 'Sen Dynasty' of the 'Sen' period and was also active and alive till the reign of Lakshmana Sen the 1st and visited the courts of both two rajas where he was received and given ample gifts for his poetic talent on Vaishnavism. If such a great poet would have been born in Bengal, Raja Ballal Sen would have given him the post of Court Poet and Poet Laureate. This is further bolstered by the fact that finding the disappearance of Vedic studies in Bengal Raja Ballal Sen invited and brought five Vedic scholars from Kanyakujva later renamed Kanauj. He would not let a poet like Jayadeva to slip out of his hand. He had no other option simply because Jayadeva was not born in his kingdom Banga which included Rarh, Barendrabhum, Samatat, Sumhma, etc., but was born in the Utkal Rajya's Kenduli village in the Prachi valley. It is true that the Saint Poet Jayadeva came to the court of Lakshmana Sen the 1st and proved his religious and poetical talent. He was regaled and amply regarded by Lakshmana Sen the 1st but Dhoyi Sen became the Court Poet of Raja Lakshmana Sen the 1st and the 2nd because he was born and brought up in Bengal and his father Kusali Sen shifted his abode from Rarh to Bejerdanga. He was much younger than the Saint Poet

Jayadeva. It is also to be noted in this context that the Sanskrit language as is found in the five all-time great Sanskrit poets were grammatically correct and not suitable to be set into tune with which dancing could have been possible except the Sanskrit of Jayadeva. Even Kavi Kalidas's works are difficult to be set in tune let alone Dhoyi Sen's, the 26th generation predecessor of the author.

Now the author of this article wishes to delve into the biography of Sri Jayadeva compiled by Late Satischandra Mukhopadhyay and Late Upendranath Mukhopadhyay. This duo were both Vedic and Sanskrit scholars. They published the Upanishadas, the Bramhasutra (Vedantadarsan) and many other Vedic and Sanskrit texts with Bengali translations. They founded the vernacular (Bengali) daily newspaper 'Basumati', the monthly journal 'Basumati' and started the Basumati Publishing House through which they disseminated, printed and published such scholarly work. Both were highly meticulous and translated the Vedic and Sanskrit works in Bengali as much as possible. They compiled the so called authentic Bengali scholars' versions of the biography of Jayadeva and Upendranath Mukhopadhyay compiled these works in the foreword and preface of the SriGitagovindam. Now the author wishes to delve into the in-depth study of the compilation of such biography on Jayadeva to point out the anomalies, contradictions and errors found in that biography.

Hence it is evident from the previous proofs and circumstances stated till now by the author do not tally with the comprehensive biography of the Saint Poet Jayadeva, written by several Bengali scholars well versed in the Sanskrit language. It will be further apparent when the compilation of all such biographies by Late Upendranath Mukhopadhyay mentioned



previously who while translating and publishing the Gitagovindam elaborated on the biography of the Saint Poet Jayadeva in the preface and foreward of the Gitagovindam. Now it is imperative to delve into that biography compiled by Late Upendranath Mukhopadhyay by taking up all the anomalies and contradictions which are further away from the fact. The first point that comes into consideration is that the Bengali scholars familiar with Sanskrit have stated that Jayadeva was born in the Kenduli village of Birbhum of W.B. The author's humble question is that those scholars did ever visit the Kenduli in Prachi village of Orissa? In that compiled biography by Late Upendranath Mukhopadhyay the compiler stated that the Bengali scholars believed that Sri Jayadeva was alive up to the 15th century A.D., which is absolutely untenable according to the historical facts. Such a glaring error and anachronism is rarely found in any historical recording. That is why Late Upendranath Mukhopadhyay states boldly that that fact is an untruth and added his own opinion that the Late Dhoyi Sen one of the all-time great Sanskrit poets was the Court Poet of Raja Lakshmana Sen which dates back to some 300 years ago than as believed by the Sanskrit knowing Bengali scholars. So, it can be certainly concluded that the first anachronism among the Bengalis scholars began on this very point.

Late Upendranath Mukhopadhyay further stated that according to '*Alankarsastra*', written under the order of Raja Manikyachandra, it is clearly found that the Saint Poet Jayadeva was the Court Poet of Utkalaraja. Then how come that a poet of the stature of Jayadeva was born in Bengal and became the Court Poet of Utkalaraja whereas Dhoyi Sen was the Court Poet of Raja Lakshmana Sen? Late Upendranath Mukhopadhyay further stated that in '*Saduktikarnamrita*' a literary work by Sridhardas, son of Batudas, a great feudal zamindar in Raja

Lakshmana Sen's time Sri Jayadeva was the Court Poet of Utkalaraja. Then how any real scholar can believe that the Saint Poet Jayadeva was born in Bengal and lived up to the 15th century with a life spanning more than 500 years? A very old version of the Gitagovindam states clearly that the Saint Poet Jayadeva was honoured as 'Kaviraj' (King among the Poets) during the reign of the monarch Lakshmana Sen. It is mentioned in '*Srichaitanyacharitamrita*' that Mahaprabhu Srichaitanyadeva on reading Jayadeva's SriGitagovindam felt a divine pleasure and from time to time he explained to his followers the significance of the Divine Lover found in SriGitagovindam. From that it is easily inferred that the Saint Poet Jayadeva was far more ancient than Sri Chaitanya Mahaprabhu. Therefore Sri Upendranath Mukhopadhyay felt clearly that Sri Jayadeva was born centuries before Sri Chaitanyadeva.

In '*Bhaktamala*' the oldest existing book among the Bengali Vaishnavites it is clearly stated that the Saint Poet Jayadeva took sannyasa at a tender age and left for Jagannathdham (now known as the Jagannath Temple at Puri) and devoted himself into the serving of Lord Jagannath. The king of Utkal regarded Jayadeva with a very high honour and felicitated him as the Court Poet. Lord Jagannath was moved by Sri Jayadeva's devotion.

Sri Jayadeva had a huge band of followers in Orissa. Sri Jayadeva had no wife and was leading the life of a sannyasi. Thus he was bereft of any offspring. A brahmin brought his daughter Padmavati (born out of Divine Grace and blessing) to Jagannathdham to offer his daughter to Lord Jagannath. He received a Divine Order that his daughter should be offered to Jayadeva for marriage. That brahmin wished to offer his daughter to Jayadeva did not wish to enter into matrimony or familial relation however. The

brahmin left his daughter with Jayadeva and went away. Jayadeva told Padmavati that as her father had left her at his abode she should not remain alone with him and under his care. "Please tell me where you wish to go. I will escort you wherever you want to go." Padmavati responded that her father had left her at Jayadeva's abode on Divine Order and offered her to Jayadeva. Therefore she contemplated Jayadeva as her destined husband and desired nothing but to be his wife and serve him wholeheartedly as a soulmate. Hearing this Jayadeva was unable to desert Padmavati and thereafter married her as his fate was destined. Thus Jayadeva became a man with a family and in their hearts they felt the Divine Love of Lord Sri Krishna and Sri Radha which increased day by day and finally culminated into Gitagovindam. Thus it is apparent that a Bengali with religious leanings those days would not marry anyone except a Bengali whereas Jayadeva married an Oriya girl which is in absolute contrast with any Bengali with any form of religious leanings.

While writing '*Smaragarala Khandanam Mama*' Jayadeva was perplexed that how Lord Krishna can be pardon to SriRadha. Thinking about it he went out to the river for his bath. Padmavati was surprised to see Jayadeva returning so soon and asked, "Sir how come that you return from your bath so quickly?" Sri Bhagaban in the guise of Jayadeva envisaged the trouble faced by Poet Jayadeva in completing the quatrain. So He replied that the ending of the quatrain suddenly came to his mind and lest he forget he came back to write it down and would go out again to take his bath. Then Poet Jayadeva returned from his bath in due time. He was surprised to find the quatrain was completed with two words, '*Dehi Padapallavamudaram*'. He asked Padmavati that if she had written the words. When Padmavati said no Jayadeva asked again if anyone had entered the room during his absence and written the words. Padmavati said- No there

was nobody in the room except you when you returned quickly without having your bath.'

Poet Jayadeva realized that it was written by Sri Bhagaban or Lord Ganesha as was the case while writing the Mahabharata by Vedavyas. Jayadeva was highly delighted to see the quatrain being finished in such a Divine manner. He was so overwhelmed that he went into a trance. After regaining his senses he told Padmavati, "You are the blessed one. You had the Divine and unique opportunity to see Sri Bhagaban whereas I was unable to see him unfortunately." But any Bengali Vaishnavite would not or could not write such word or accept them. This is a distinct difference between Jayadeva on one hand and the Bengali Vaishnavite on the other. Therefore a definite inference can be made out of this fact that Poet Jayadeva was born not in Bengal but in Utkal.

Hearing the singing of Sri Gitagovindam which is full of Divine Love and Bhaktirasa the people all over India were enraptured by a Divine Spirit flowing through their mind and body. A peculiar incident will be given here from the biography of Jayadeva. In one garden in Orissa a female gardener was singing the Gitagovindam wholeheartedly which moved even Lord Jagannath to leave his temple at Puri and going to that garden where the malini (female gardener) was singing the Gitagovindam and was so much moved that He went into a trance and did not notice that His dress was smeared with dust, mud, blades of grass and thorns out of brinjal plants. On the very next day when the Utkalaraja (king of Utkala) entered temple he found that Sri Jagannathdeva's dress has become so much full of dust and dirt. He questioned the pandas (priests and sevayets) about the reason behind it. In answer he heard a Divine voice which the Raja that Lord JagannathDeva so much moved and overwhelmed by hearing the sound of malini. Furthermore he was ordered by the Divine voice to fetch that malini to the Jagannath Temple so

that Lord Jagannath can hear singing the Gitagovindam every day. By the king's order a palanquin was sent to fetch the malini so that she could sing the Gitagovindam every day in front of Lord Jagannath in His temple at Puri. Till today the signing of Gitagovindam is performed every morning in the Puri temple. The day when that ritual is not performed the Puja to Lord Jagannath remains incomplete and impure. There is no temple in Bengal where such an incident has ever reported to have happened. Such Divine Grace which fell on Jayadeva and the incident of the Utkalraja are both described in the most authentic Bengali Vaishnavites' book the 'Bhaktamala'.

The same book describes that Poet Jayadeva lived a simple and poor village life. In order to collect funds so that he could worship his RadhaMadhaba (his family deities) and thus came to the court of Sen dynasty in Bengal as well as in the courts of other kings of Eastern India. He was never made a Court Poet or Poet Laureate by the Sen Dynasty kings of Bengal but was given ample funds and gifts for his literary talent and his saintly behaviour.

Once Jayadeva had an earnest wish to go to Vrindavan (the which was the Leelakhetra of Lord Krishna and SriRadha alongwith the Gopinis. So he took leave from the Utkalaraja and wearing a sacred thread around his neck to which the images of RadhaMadhaba were tied. He went to Vrindavan and put everyone there in a Divine trance and piety with the singing of the Gitagovindam. Therefore the Gitagovindam was spread all over North and North-west of India and also particularly in Dwaraka in Gurjar Rajya (now Gujarat). Thus SriGitagovindam and the Dasavataras were spread all over India and everyone revered these two works and imbibed the spiritual mood of Jayadeva in their art, culture, lifestyle and religious practices. While at Vrindavan Poet Jayadeva used to pray daily to his RadhaMadhaba images near the Kesighat. Later a devotee of Jayadeva installed the images of

RadhaMadhaba and built a temple. Much later the Raja of Jaipur shifted the images to a place named Jaipur Ghati and built a temple thereon. Toward the end of his life Saint Poet Jayadeva came back to his native village Kenduli. In order to have his daily bath in the river Ganges he had to walk 36 krosas (72 miles) everyday.

This great anomaly in the most authentic biography of Jayadeva is really surprising and startling. The author humbly questions how can an old man walk 72 miles every day for his daily bath? Furthermore it is stated in biography that one day Jayadeva was feeling unwell so the sacred river Ganges and Divine mercy on him and started flowing close to his house. This unusual statement and erroneous statement easily prove to be wrong because the river Ganges never flowed in the Prachi valley of Orissa. This can be proved with the aid of Ptolemy's Gangaridae Map, Rennel's Maps, Bipradas's Manashamangal, etc. The simple inference from this glaring contradiction is was not the river Ganges but the river Prachi which flowed close to Jayadeva's Kenduli village abode in Orissa. Later research has established, as mentioned by Late Prof. Dr. Bhagabat Prasad Tripathy that Prachi has been referred to as Utkal Ganga in many of the Purans. Thus the Bengali Vaishnavite and other scholars made a glaring and erroneous mistake.

After presenting all the above proofs the author meekly believes that no one with as scholarly bent of mind will ever think the Kenduli in Birbhum (W.B.) was the birthplace of Saint Poet Jayadeva. The real birthplace of Jayadeva was in the Kenduli village of the Prachi valley in Orissa. This article has attempted to prove and establish this fact amply and the author wishes to conclude this article with his humble regard to this august assemblage of scholars.

Gurusadaya Museum,  
Joka, Kolkata

## *Gita Govinda : A Devotional Homage to Madhava*

*Asis Kumar Chakrabarti*

The Madhava, one of the synonym of Vishnu or Sreekrishna or Govinda is mentioned in several ancient texts like Padma Puran, Markandeya Puran, Bhagavat Puran, Brahmavaivarta Puran, Narada Pancharatragama etc. etc. The worship of the God Madhava is rich in the tradition of Orissa, particularly in Prachi Valley, Jaipur and in the localities of the coastal Orissa. The cults of Vishnu were named after Madhava only after Orissa came in contact with Ramanuja as claimed by Satyanarayan Rajguru. Dr. H. C. Das, a noted scholar also established the concept of Madhava worship in Orissa which has been originated from a very old time. The archaeological evidences also proved the worship of Madhava in the form of Vishnu from the period of Matharas, the contemporary of Guptas. Further, copper plate grant of Madhavaraja of Shailodbhava dynasty is referred to Madhava worship, during the period of Shailodbhava dynasty. Vishnu was described with its twenty-four incarnations where Chakrayudha Madhava, one of the incarnations of Vishnu was given much importance. The adoption of the title as Madhava by the rulers proved the popularity of the cult of Madhava in Orissa.

The image of Madhava derived from the legend is associated to Lord Jagannathadeva. The legend says Viswvasu who belongs to a Sabar

tribe had worshiped Nilmadhava on the blue hill. It was later on converted to Purushottama Jagannatha made of Neem wood. The legend is known widely in Orissa and outside. Vishnu in Orissa was recognised as Madhava on the background of the legend. The cult of Madhava is closely associated with the social, cultural, literary and religious life of Orissa. It was certainly accepted by the great poet Jayadeva in his heart and soul. Sri Jayadeva was born in the village Kenduli or Kenduvilva which immensely surrounded by the cult of Madhava spread all over the place of the river Prachi Valley which had fed him enough encouragement and inspiration to compose the melodious and immortal verses of Gita Govinda. Jaydeva had lived during the rule of Kamarnab Deva (1142-57 A.D.) and Raghab Deva (1157-70 A.D.), two rulers of Ganga dynasty. The rulers were contemporary to Kings Bijoy Sen and Ballal Sen, the rulers of Sen dynasty of Bengal.

Sri Jayadeva, being a devotee of Madhava, Krishna and Jagannatha developed Indian literature by his immortal writing of Gita Govinda. The cult of Madhava delighted the poet who could listen the melodious flow of vocal sounds waved around him. Gita Govinda with its twelve Cantos and twenty-four Gathas or Padavalis or Astapadis was treated as an outstanding work in Eastern



India and even in far off Kashmir in the dawn of 12th Century A.D. Ballava Dev of Kashmir had compiled an anthology named Subhasitavali in its final form before 1134 A.D. He had referred four slokas of Gita Govinda in the said anthology. Considering the reference, the scholars confirmed that Jayadeva of Gita Govinda was recognised as a poet of eminence in 1100 A.D.

The Gita Govinda is a true example of the relation between devotee and his God expressed through a dedicatory ballad perhaps unparalleled in Indian literature. Being impressed by the explanatory devotion and romanticism of Sree Krishna focused in the twelve chapter of Sreemad Bhagavat, Jayadeva on the basis of his love with his wife Padmavati wrote Gita Govinda based on the romanticism of Sree Krishna as expressed in Spring. Following the rhythm of Gayatri, Jayadeva wrote the eternal love of Radha and Krishna in the form of Astapadi as expressed in the Gita Govinda consists of twelve cantos. At the very out set, Jayadeva in the preface of the Gita Govinda said -

*Yadi Harishmarane Sarasang mono  
Yadi Vilasakalasu Kutahalam  
Madhura Komala Kuntapadavaling  
Srinu tada Jayadeva Sarasvatim*

"Oh, devotee, if you would like to have a lively heart by recollecting Sree Krishna, if you have a curiosity for learning luxurious art of education, then please listen the notes as written by Jayadava following the characteristics of lovely, soft and romantic as expressed through padavalis."

The Dasavatar Stotra of Poet Jayadeva is remarkable because it, in one way consist of uniquely melodious for its tunal quality and in other way interested the listener to devote them towards their devotion for Sree Krishna by chanting the following :

*Pralaya-Payodhijale dhritavansi Vedang  
Vihita Vahitra - Vichitra rnakhedam  
Kesava ! Dhrita meenasareera  
Jaya Jagadisa Hare*

Apart from this, explaining of romanticism prevails in Spring as well the expression of Radha towards affection and love for Sree Krishna really touched the heart and compelled to realise the flavour of the eternal love.

Padmavati, the wife of Sri Jayadeva out of her genuine love to her husband impressed for writing the immortal Gita Govinda which is consists of twelve cantos, twenty-four gathas and eighty slokas. The first canto express the melancholy of Radha for Sree Krishna. The second canto we find both Radha and Sree Krishna feels melancholy on one way and eager to meet together on other way. The third canto deals the anxiety of Sree Krishna for Radha. The fourth canto narrates one of the mates of Radha appeared before Sree Krishna for describing the mental condition of Radha. In the fifth canto, we find Sree Krishna is waiting for Radha. In the sixth canto, we find the description of the shameless mind of Sree Krishna. The seventh canto describes the sadness of Radha for the absence of Sree Krishna. The eighth canto describes the sentimental mood of Sree Radha. The ninth canto narrates the feeling of Radha for the removal of the sentiment by Krishna. The tenth canto describes the removal of the sentiment of Sree Radha by Krishna. The eleventh canto narrates the expectation for holding a festival on account of the forthcoming meeting of Sree Radha and Sree Krishna. The concluding canto describes the eternal meeting of Radha and Krishna. The compose of Gita Govinda was successfully done by Sri Jayadeva due to the true love of his wife Padmavati, the daughter of Vishnusharma, a South Indian Karnati Brahmin who became her father

by the grace of Purusottam Jagannatha Deva. Unless the grace of Purusottam Jagannatha, Bhoja deva and Bama devi, the parents of Jayadeva could not be able to give birth to their well-known son who wrote the immortal Gita Govinda. The village Kenduivilva or Kenduli, the birth place of Jayadeva in the valley of the sacred Prachi river in Orissa was very much famous for worship of Madhava. The natural surrounding and tradition of Madhava worship gave him enough inspiration to write lyrical verses of Gita Govinda. Madhava was his love, devotion, pleasure, goal and above all the whole inspiration for the immortal creation of Gita Govinda. The cult of Radha-Madhava which was in existence turned to be more popular by the devotee poet Jayadeva. To him Madhava was no other than Krishna who was known earlier as Gopinatha whose cult became popular in Orissa from the time of Jayadeva. This influenced and riched not only Oriya literature, but also the literature, art, sculpture and crafts in later stage. Further, it influenced the development of art, sculpture, craft including literature of the other state of the country too in later stage. The description of Dasavatara or ten incarnations of Vishnu or Krishna is excellent and heart touching in Gita Govinda. It is really exciting to know that there are ten villages around the village of Kenduli named after the Dasavatara or ten incarnations.

In view of the controversial issue on the birth place of Jayadeva, scholars claimed Kenduli in Birbhum district of West Bengal as the birth place of Jayadeva, we should not accept their claim as they could not produce sufficient proof in support of their claim. According to historian Kedarnath Mahapatra, Makar Samkranti festival at Kenduli of the district Birbhum of West Bengal has its origin only in 18th Century A.D. This was probably began by the initiative of a devotee of Sree Chaitanya in imitation of the festival on Makar Samkranti near Niali Madhava which was visited

by Sree Chaitanya and his followers every year for performing Kirtan in the nearby village of Kenduli, the birth place of Jayadeva in Orissa. A terra-cotta temple of C. 18th Century A.D. still in existence in the village Kenduli of the district Birbhum of West Bengal has no plaques depicting the motifs of Dasavatara as one can find this in the village Kenduli of Orissa still now in existence. Not only in Kenduli, there are numbers of temples in Orissa depicting the motifs of Dasavatara. In view of the ethno-cultural aspect, no practise of Sanskrit culture prevailed at Kenduli village of Birbhum in 12th Century A.D. rather practise of non-Sanskrit culture was the prevalent feature of that place and its adjoining areas which remained popular among the lower caste people. It was Sree Chaitanya who out of his neo-Vaisnavite movement converted them into Vaisnava faith in 16th Century A.D. after 400 years of the death of Jayadeva in Kenduli of Orissa.

A sloka written by Jayadeva in Gita Govinda is interpreted that Umapatidhara, Jayadeva, Sarana, Acharya Govardhana and Kabiraj Dhoyee were the poets in the court of Laxman Sen, the King of Bengal. It is stated that Sanatan Goswami, a disciple of Sri Chaitanya had witnessed the said sloka in an inscription in the assembly hall of the King Laxman Sen. According to the history of Bengal, as the capital of Laxman Sen was destroyed by Md. Bin-Ikhtiar-Uddin Bakhtiar Khilzi in 1200 A.D. how it was possible on the part of the Goswami to have seen the inscription after 400 years. In the context of this fact the association of Jayadeva, the poet of Gita Govinda in the court of Laxman Sen cannot be accepted as true. Because, Laxman Sen, the ruler of the Sen dynasty of Bengal had ascended the throne in between 1179-1185 A.D. This was about 100 years after the birth of Jayadeva. Professor Suniti Kumar Chattopadhyay, Professor Sukumar Sen, Professor Ashutosh

Bhattacharjya, Professor Atul Sur, all of them scholars of dignity asserted that the poet Jayadeva was an Oriya and he belonged to Kenduli of Prachi Valley of Orissa and never a poet in the court of Laxman Sen. Dr. Kapila Vatsyayan, a noted scholar in the cultural arena confidently accepts Jayadeva to have born in Kenduli of Orissa and not in Kenduli of Birbhum district of West Bengal so far and so on. Dr. Vatsyayan during her visit to Calcutta in the late 70's enquired to have an information from me about the existence of scroll painting on Jayadeva's Gita Govinda in Bengal. In view of such enquiry, *Patua Sangeet*, a volume on the scroll paintings of Bengal, written by Sri Gurusadaya Dutt, I.C.S. (1882-1941) was studied and researched by procuring information from the large collections of scroll paintings on the various subjects kept in the Gurusaday Museum lying at the Bratacharigram founded by the Bengal Bratachari Society, a philanthropic institute of national repute. No single scroll painting on the story of the Jayadeva's Gita Govinda was found there. As there was no such scroll painting in existence and available in other museums of West Bengal, I was entrusted with the request to prepare a scroll painting on Jayadeva's Gita Govinda alongwith the script which usually the scroll painters used to sing during the presentation of the scroll before the rural mass for enriching their oral and visual education. The task was completed by Harendra Nath Chitrakar of the village Maligram under P.S. Pingla of the district Midnapore of West Bengal. The said scroll painting on Jayadeva's Gita Govinda alongwith the script was sent to Dr. Vatsyayan at her office of the Centre for the Cultural Resource and Training, New Delhi and received a thankful acknowledgement for such work.

Further, Dr. N.S.R. Ayenger in his book '*Sacred Profanities : A Study of Jayadeva's*

*Gita Govinda*' which contains the original Sanskrit text and his own English Translation has said, 'Recent studies and researches, however tilt the balance in favour of Orissa with conclusive proofs.

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Guru Sadaya Museum,  
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## The Introductory Verse of Gitagovinda

Dr. N.S.R. Ayengar

### Section-I

The introductory poem is the gateway to Jayadeva's magnificent dramatic lyric- The Gitagovinda. The first stanza of the poem explicates in a very lucid and matter-of-fact way the background on which the entire lyric drama rests:

*Megheirmedurambaram vanabhubah  
Shymastamala drumair  
Nakta bhirurayam stameba tadimam  
Radhe gruham prapaya  
Itham Nanda nideshaschal itay oh,  
Pratyabdha kunjā drumam  
Radha madhavayoi jayanti yanmna kule  
rah ah kelayah.<sup>1</sup>*

The cloud-dark sky darkens the woods  
The lofty shade of lamala trees  
Deepens the darkness.

This uneasy night frightens him, Radhe!  
Get him home, beseeched Nanda  
Trudging along the thickets,  
Radha and Madhava long for each other,  
And unite on the banks of Yamuna.

(Trans.: Ayengar)

This stanza sets the atmosphere. The overcast sky darkens the shady woodlands, the green *tamala* trees look frighteningly dark and such a dark and stormy evening induces fear in

the child (Krishna). Therefore, his foster father, Nanda, beseeches Radha to take him home. Radha and Krishna, being so directed trudge along the thickets on the banks of Yamuna where they secretly unite. The dark cloud, rain and storm are elements enough to rouse their longing for union. Their relative loneliness too provides an opportune privacy for the consummation of their love.

What is immediately striking is the glaringly incoherent syllogism of the stanza. The first two lines suggest that Krishna being a child is afraid of darkness and storm. Nanda's concern for him too exemplifies him as a caring parent. But the last two lines stand utterly out of joint with the earlier train of thought, and shocks us out of complacency when we hear that Radha and Krishna unite secretly on the banks of Yamuna. One is assailed by a barrage of questions such as: if Krishna was a child what kind of union did he have with Radha? Was Jayadeva not conscious of such a contradiction when he composed these lines? Could he have committed such a grievous mistake? Again, why Nanda's stress falls on Radha when he directs her saying: "*Stameba tadimam Radhe gruham prapaya*" (Radha you alone take him home). Did Nanda feel that the child-Krishna is safer in the custody of Radha than himself? These mind boggling questions are hard to answer. One either has to



discuss the stanza as the product of an incoherent mind or one must suspect that there is more to it than meets the eye or the ordinary human logic can explain. Since the first possibility is ruled out (for we cannot impute Jayadeva with incoherence) we are left with the second - to explore the possible sources which may have influenced Jayadeva. One such source is *Bramhavaivarta Purana*.

The stanza in question begins with a distinct echo from *Brahmavaivarta Purana*, which described the episode in the following way:

*Ekada Krishna Sahita Nanda Vrindavanam jajau,  
Tatra pavan bhandire charayamasu gokulam  
Sarahsuswadu toyascha payayamasu tat papau,  
Uvasa batamulecha balam krutva Swakakhyasi,  
Etasminanthare Krishno Mayabalaka Vighrahah,  
Chakara Mayaya Kasman meghachanam nabho mune  
Meghabrutam Nabho drustva Shyamalam kananatharam,  
Jhanjavatam meghasabdham, vajra sabdam cha darunam  
Brutstidharamatisthulam Kampamanascha Padapan,  
Drusterbam patita skandan Nando bhayamabapah  
Katham Jasyami gobatcham vihaya svasramam prati,  
Gruham yadi Najasyami bhabita balaksya kim  
Ebam Nande prabadati ruroda Sri Haristada,  
Mahabhiya bhayebhischa pituhkantham dadharasah  
Etasminafthere Radha Jagam Krishna Sannidham.*

Once Nanda took Krishna along,  
Tending his cows to Vrindavan forest,  
To feed them on pastures green  
He gave Krishna the pond water sweet  
Resting under banyan tree he sat  
Holding Krishna close to his chest.

The playful child by his divine mystery,  
Created dark clouds, that covered the sky.  
The woodland darkened by the firmament deep,  
Loud, lumbering thunder and fierce storm sweep.  
Soon, them, joined rain, with a torrential gush  
As if in tune, with their soul-shaking dance.

The frightened Nanda thought aloud:  
How do I take them home, and  
How protect the child ?

Sensing his thought Sri Hari wailed  
Right at the moment Radha arrived,

That Gladdened Krishna's heart, and surprised  
Nanda.

(Trans.: Ayengar)

Later it adds, that Nanda on seeing Radha remembers what Maharshi (Sage) Garga had told him about the identity of his child Krishna and Radha, who are none but Sri Hari and his divine consort, who on a playful spree are enjoying themselves a mundane existence casting spells on everybody. In spite of this knowledge Nanda was still under-a spell. Nanda realising the wish of the divine couple tells Radha:

*Gruhana pranathamcha gacha bhadre yatha sukham  
Praschat dadasi Mat putram krutva purna manoratham<sup>2</sup>*

(B.B. P.5 : 25)

Oh gentle Radha! take your dearest love and go happily,  
And give back my son after fulfilling your desire.

(Trans.: Ayengar)

It springs still greater surprise by revealing the fact that Krishna who is a child for Nanda becomes a handsome youth in the company of Radha which justifies their longing and union. According to *Brahmavaivarta Purana*, Krishna and Radha had no adulterous relationship. They were a regularly wedded couple, whose wedding had been solemnized by no less a god than Brahma himself. This resolves all the incoherences and contradictions which disturbed the readers in the first stanza. Also this explains Nanda's unusual emphasis on Radha alone taking Krishna to safety (*tvameba tadimam Radhe gruham prapaya*).

The illusory storm witnessed in the first stanza was as much a spell of Krishna's divine power as much Nanda's reckoning Him as a timid dependent child. From this point on starts the train of mysteries (*Maya*) and divine playfulness (*leela*) which Radha and Krishna are associated with. Jayadeva starts his '*Kavya*' at this point and tows

the line of the myth assiduously. He seems to suggest obliquely that the mystery of Radha and Krishna is beyond human comprehension, therefore, one should be wary while pronouncing judgments on them in our ordinary human parlance.

It is in this background that he proposes to write his 'kavya' whose main theme is the love-frolic of Vasudeva. Thus in the second stanza of the poem, he partly invokes the goddess of speech to come to his aid in writing the poem which will enshrine the love-frolic of Radha and Krishna, and partly introduces his wife Padmavati who used to dance to the tunes of his compositions, being in her own right a celebrated dancer. The stanza goes thus:

*Vakadevata charita chitrana chitasadma  
Padmavati Charan Charan chakravarti,  
Sri Vasudeva ratikeli katha semetam  
Etam karoti Jayadeva Kavi Pravandham.*<sup>3</sup>

Inspired by the Goddess of speech  
Jayadeva, the king of poets,  
Whose songs impel Padmavati to dance  
Sings this song  
To tell the story of the love-frolic  
Of Sri Vasudeva.

**(Trans. Ayengar)**

This stanza (second) is in perfect consonance with first stanza in its content and spirit.

Now for a moment let us skip the third stanza whose genuineness is questionable. We will return to it after discussing the fourth and concluding stanza. The fourth stanza begins with a conditional clause, which also lends insight into what kind of readers Jayadeva was writing his 'kavya' for. He writes:

*Yadi Hari Smarane Sarasam mano yadi  
Vilas Kalasu kutuhalam,  
Madhura komala kanta padavalim  
Srunutada Jayadeva Saraswatim.*<sup>4</sup>

If remembering Hari sweetens your heart,  
If you are curious about the art of erotica,  
Listen, then, to the lyrics of Jayadeva,  
Couched in sweet, tender, lilting lyrics.

**(Trans. Ayengar)**

This (fourth) stanza appears as a natural conclusion to the poem. In its tone, texture and language it sits squarely in the scheme of the poem. The first stanza sets the atmosphere and background of the 'kavya', the second stanza serves the purpose of invocation to the God of Speech (which is in perfect conformity with the poetic tradition), which also suggests the central theme of the 'kavya' and the fourth stanza concludes with a veiled warning that it is not everybody's cup of tea; it is only meant for those whose heart gladdens listening to the love-story of Hari, not for those who monstrously misconstrue his intentions. Also the poet, in the last line of the stanza, makes a modest claim that his poems are couched in sweet and tender lyrics - which he eminently lives up to.

## **Section - II**

What is intriguing about the poem is its third stanza. It seems an ingenuous interpolation and therefore contentious. This stanza for all its ingenuity serves no purpose in the poem. In its tone, texture, content and diction it does not fit into the architectonics of the poem. It creates a jarring note, which is very uncharacteristic of Jayadeva. After the invocation and proposal in the second stanza such a stanza (the third one):

*Vachah pallavati umapatidhara Sandharva  
Suddhim giram  
Janite Jayadeva eba Saranah Slaghya durahadrute  
Sringarotra rasat aprameya Acharya Govardhana  
Spardhi kopi na Visrutah srutidharo  
Dhoi Kavi Umapatih.*<sup>5</sup>

Umapatidhara is known for his free flowing speech,  
 Saran for his subtle sounds,  
 Dhoyi, the king of poets for his music,  
 Jayadeva for the felicity of diction,  
 But Acharya Govardhan remains  
 The unrivalled master of erotic art.

(Trans.: Ayengar)

Seems utterly out of context. This stanza could never have been there where it is now, for it rends the total texture of the poem. Therefore, in all possibility it is a later induction into the poem, made by some commentator, calculated to serve some ulterior motive. This is no surprise for anybody, for an avid reader of The Gitagovinda will certainly testify to the fact that the 'kavya' is littered with interpolated verses usually at the end of the poem. Some scholars opine that at the behest of Lord Jagannath of Puri some of the stanzas of Abhinava Gitagovinda authored by Purushottama Deva, king of Orissa (in imitation of Jayadeva's Gitagovinda), have been prefixed to the original kavya. But the suffixed stanzas are neither harmoniously fused into the body of Jayadeva's poems, nor do they exhibit the felicity of diction which is a characteristic Jayadeva style. Neither stylistically, nor lyrically, nor even in their thought content do they cohere with the poem. What is more they flaw the original text by their repetitive nature which in Sanskrit aesthetics, is called *samapta punarattata kavyadoshah*.

The third stanza of the first poem is the mainstay for those scholars who are bent on proving that Jayadeva belonged to Bengal. The names of the four poets mentioned in the stanza such as: Umapatidhara, Sarana, Acharya Govardhan and Dhoyi makes their imaginations run wild and they find in it an excellent rallying ground to drive home their thesis. These poets (mentioned in the stanza), they maintain, were associated with the court of Laxman Sena, the king of Bengal. Since Jayadeva mentions the

names of these poets in his verse, they jump to the conclusion, that he must have been their contemporary and adorned Laxman Sena's court. This is a ludicrous' travesty of history. Even if this theory is tentatively accepted, one is intrigued by such questions as why then Jayadeva, who so thoughtfully mentioned the names of his co-poets, did no where mention the name of his patron king Laxman Sena in his 'kavya' Historically speaking this assumption is anachronistic. Jayadeva was the contemporary of Bellala Sena, Laxman Sena's father, who reigned in Circa 1119-1169. Umapatidhara, the first mentioned name, served the Sena dynasty as a minister for three generations viz. Vijay Sena (1072-1119), Bellala Sena (1119-1169) and Laxman Sena (1169-1205). He is often confused with the poet Umapati who lived during 13th century. Halayudha Mishra in his work *Seikh Subhodaya*<sup>6</sup> condemns Umapatidhara as a thoroughly immoral person - a wretched debauch. It is unlikely that a saintly poet like Jayadeva could have mentioned in his 'kavya' the name of a person who had earned so much notoriety. And the poet called Umapati of 13th century could not have been mentioned by Jayadeva who belonged to 12th century.

Acharya Govardhan's time is very difficult to locate. He, like many other ancient Indian poets, did not mention his time or place of birth. However, the only clue to the periodicity of Acharya Govardhana is found in a verse from his *Arya Saptasati* (verse no.20) where he acknowledges the contribution of his brothers, Udayana and Balabhadra (who were incidentally his students too), in compiling and editing *Arya Saptasati*. Thus he writes:

*Udayana Balabhadrabhyam Saptasatisishya  
 sodarabhyam me  
 Dworiba ravi chandrabhyam prakasita nirmali  
 krutya.*<sup>7</sup>

Which means Udayana and Balabhadra, my students and brothers, who like the Sun and Moon shone on my work {Saptasati) and purified it. About Balabhadra nothing is known except this stray reference. But two different stone inscriptions found in Orissa - one in Megheswar temple and the other in Sobhaneswar temple - make references to Udayana. These inscriptions were written under the orders of Rajaraja - II (the third son of Chodagangadeva) who reigned over Orissa from 1170-1190. Thus we can safely surmise that since Udayana belonged to the late 12th century and early 13th century so should his elder brother Acharya Govardhana. Udayana is also famed to have authored the earliest commentary on Gitagovinda entitled *Bhavavinodini* in 1190, which never saw the light of the day. Dr. P.K. Dasgupta points out that Acharya Govardhana may have been connected with the king of Orissa for the simple reason that Udayana was connected. He writes :

"And if this Udayana be taken as the brother of Govardhanacharya, then Govardhanacharya should also be taken as one connected with the king of Orissa during 12th and early 13th century."<sup>8</sup>

This naturally hints at the fact that Acharya Govardhana was the late contemporary of Jayadeva. Dr. Satyanarayana Rajguru maintains that Jayadeva's Gitagovinda must have been written between 1146-1150,<sup>9</sup> which he corroborates by citing historical evidences. He observes that Kamarnavadeva who was reigning over Orissa during 1142-1157, never had his food without listening to the songs of Gitagovinda. It is quite easy to surmise then that when the Gitagovinda was written, Acharya Govardhana must have been very young and perhaps had not composed his Arya Saptasati which exemplifies his ability for erotic art. In that case how could Jayadeva eulogise Acharya Govardhana as a

master of erotica ? It seems quite likely that Udayana while writing his Bhavavinodini commentary on the Gitagovinda may have introduced the third stanza of the first poem (as it is available now) in order to praise his brother and to enhance the literary merit of his work - Arya Saptasati. Again in order to make it appear more natural and authentic, he may have introduced the names of the other poets prior to and later than Jayadeva.

No documentary or historical evidence is available to place Sarana in the proper perspective. In the absence of any manuscript or any other contemporary reference to him, it is impossible to pass any judgement. Perhaps Udayana knew some poet called Sarana and in order to ingratiate him, he might have introduced his name.

Now coming to Dhoyi, the last mentioned name, whom the verse addresses as 'Kavi Khamapati' (the king of poets), historical and documentary evidences are available. He, it seems, flourished during the reign of Bellala Sena (1119-1169). Dhoyi's major contribution was his 'kavya' *Pavanaduta* (The Wind-messenger) which was a frank initiation of Kalidasa's *Meghauta* (The Cloud-messenger). In Dhoyi's *Pavanaduta* a line is composed urging the wind messenger to touch in 'Kalinga Nagari' on its way:

*Kalinga myanusaranagarim namatam  
rajadhani.*<sup>10</sup>

The wind messenger is requested to steer its course through 'Kalinga-nagari' which was the capital of Kalinga (former name of Orissa). If one scans the history of Orissa it will be found that king Chodagangadeva shifted the capital of 'Kalinga' from 'Kalinganagari' to 'Varanasi Cuttack' on the banks of Mahanadi around 1112 A.D. After this date Kalinganagari ceased to be



the capital of Kalinga. Therefore there is no justification to call Kalinganagari as the capital. But the line quoted from Dyoyi's *Pavanaduta* categorically states the name of 'Kalinganagari' as rajadhani or capital. One is thus forced to conclude that *Pavanaduta* must have been written prior to 1112 A.D. This pushes Dhoyi back to the time of Vijaya Sena. It is quite possible that Dhoyi flourished between the reigns of Vijaya Sena (1072-1119) and his son Bellala Sena (1119-69) in which case he was a contemporary of Jayadeva. It is likely that Jayadeva may have made a reference to Dhoyi in the stanza under review. But when his 'kavya' is examined holistically it seem highly improbable. For, in the entire poem he never mentioned any name other than his wife's and his parents'. Even he didnot make any reference to any king - Oriya or Bengali. In fact if Jayadeva wanted to pay his tribute to the earlier poets whose literary models may have inspired him, he could as well have eulogised Kalidasa, Sriharsha, Bhavabhuti, why lesser poets? Therefore the stanza is an intelligent interpolation to buttress up and to give a literary (documentary) authenticity to the oral tradition (misnomer) which was prevalent in Bengal as :

*Govardhanscha Sarano Jayadeva Umapati,  
Kavirajascha ratnani Samitau Laxmanashyacha*<sup>11</sup>

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## *GitaGovinda of Shree Jayadeva in Art and Cultural Life of Assam*

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Kavi Shree Jayadeva (early 1200 A.D.) was one of the greatest poet, composer and musician of early mediaeval India. Shree Jayadeva not only contributed to the development of art, classical raga music, music literature and sangita within the fold of rich ancient Indian cultural heritage, but also left behind a strong and rich tradition of ancient Indian classical music including all the three performing musical arts viz. vocal, instrumental and dancing for the posterity.

The affluence of the Bhakti movement of Indian socio-cultural life inspired a large number of saints and sages to work for the revival of the glory of ancient Indian cultural heritage. Kavi Shree Jayadeva was a devout follower of Vaishnava religion, who adhered to the Radha - Krsna cult<sup>2</sup> and visualizing the divine love sports of Radha and Sri Krsna.

In such cultural background he composed and sang his Gita Govinda, as a series of religio-mystical songs in ancient Indian classical music based on *raga sangit*.<sup>3</sup>

The lyrical verses of the kavya as known to have been composed in *astapadi* as such, also include a number of songs, for singing of which names of *raga* and *tala* of Indian classical music have been referred to in each of them.<sup>4</sup> To-day, Gita Govinda of Kavi Shree Jayadeva could be

regarded as the richest and finest *srngara-rasa-kavya* found with the highest aestheticism of Indian sentiments, that are extant in the socio-cultural life in India. The sensitiveness of Indian aestheticism as expressed in the lyrical literature of Gita Govinda by Jayadeva pervades the emotion, mood, sentiment and feeling of many poets and artists of India. Many poets translated this original Sanskrit kavya into regional languages; many scholars wrote commentaries<sup>5</sup> on this work while many artists resort to paint and illustrate the moods, mores and sentiments of life as narrated in the kavya. Beyond the impact of Gita Govinda in socio-cultural life in India, the aesthetic beauty of Gita Govinda is known now across the world.<sup>6</sup>

Gita Govinda of Shree Jayadeva has been playing a significant role in socio-cultural life of Assam. This musical kavya is virtually playing a role of a *grantha sangit*, an *adhuna prasiddha sangit* and *bhabi sangit*. Significantly, this aspect of Gita Govinda is reflected not only in *sangit* but also in painting as well in Assam.

In this paper, an attempt is taken up to analyse the influence of Gita Govinda in the art and cultural life of Assam.

The region of Assam has a long and strong tradition of music and dance. Assamese traditional music both classical (*margiya*) and folk (*desiya*)

is replete with nuances preserved in the region since remote past. Assam has been described as a paradise for anthropologist,<sup>7</sup> a land of music and dances. This region in India preserves diverse elements and forms of ancient Indian classical music and dance. Very lately, however, the *sastriya* dance of Assam has been recognized as a classical dance form of India. Thus, *sastriya sangit* has a long legacy in the cultural history of the people of Assam.

*Natya Sastra* of Bharatmuni refers to fourfold classification of *prakrittis* viz. *deshinatya*, *avanti*, *Odragamadhi* and *pahchalamadhyama*. Among these four, *odramagadhi* is the local usages of the eastern countries including Anga, Vanga, Kalinga, Odra, Magadha, Nepala, Pragjyotisa, Videha and Tamralipta. The region Pragjyotisa referred to here is not any other than Kamarupa or modern Assam.<sup>8</sup> This indicates remote prevalence of ancient Indian forms of classical music and dance in ancient Assam. Today, in Assam among others, manifestations of ancient Indian forms of *sastriya sangit* including vocal, instrumental and dance are found expressed in tantric Buddhist musical *Charyapadas* and in the three distinct classical dance forms viz. the *Ozapali* a musical dance drama with its two varieties viz. the *Vyah goa* and the *Suknanni*, the *Devadasi* and the *Sastriya*.<sup>9</sup> Among the *Ozapalis*, the *Vyah goa* is traced back to 13th - 14th century AD with the influence of the *Charyapadas*, while the *Suknanni* performs with songs in praise of the serpent Goddess Manasa, which is traceable in Padma Purana. The institution of *devadasi nrtya* was attached to the Saivite temple of Assam including those at Biswanath ghat in Sonitpur, Dergaon in Golaghat district, Dubi and Hajo in Kamrup district. Prevalence of *devadasi* institution in Hayagriva Madhava temple in Hajo

recalls similar custom of Jagannath temple at Puri.<sup>10</sup> The *sastriya* dance could be traced back to Neo-Vaishnava movement in Assam led by Srimanta Sankaradeva (AD 1449-1568), the saint and preacher, poet and playwright, philosopher and reformer, artist and composer as the fountainhead of the Bhakti movement in Assam. Assisted by his principal disciple Madhavadeva (AD 1489-1596) brought about a cultural resurgence through this movement manifested in many other art forms both performing and plastic.<sup>11</sup> *Sattras* institutions have developed as cultural centres of this movement and various art forms like music, dance, drama, painting, literature, art, sculpture and other minor arts flourished in the *sattras*. The Vaishnava saints evolved a highly stylized theatrical performance called *ahkiyd* or *bhdwand*, combining *nrtya*, *badya* and *sangita* enriched with dances both pure and illustrative and graceful in form. These dramas are staged in the *kirttan ghar* of a *sattra* or in a *namghar* in a village for propagation of Vaishnavism. This promoted art, literature, painting, wood carving, metallic work, manuscript compilation and many other crafts such as making of musk and other objects both for spiritual and other utilitarian purposes both within the *sattra* and outside.

Besides, Sankaradeva (AD 1449-1568) and Madhavadeva (AD 1489-1596) composed devotional musical verses called *Bargit* or celestial songs or noble numbers, which are set to classical *ragas* for singing. Sankaradeva and Madhavadeva employed the following *ragas* in their *bargits* and *ankiyagit* : *Ahir*, *Asowari*, *Kalyana*, *Kanad*, *Kamoda*, *Kedara*, *Kau*, *Gauri*, *Tud*, *Tud-vasanta*, *Tud-bhathiyali*, *Dhanasri*, *Nata*, *Nat - mallara*, *Purvi*, *Varadi*, *Vasanta*, *Belovdr*, *Bhathiyalli Bhupali*, *Matiara*, *Mahar*, *Ramagiri*, *Lalit*, *Syam*, *Syamagada*, *Sri*,

*Srigandhara, Srigauri, Sareng, Sihahurd and Suhdi*. Madhavadeva composed a number of songs of various orders e.g. *baigits* (devotional lyrics, noble songs) *ahkiyd git* (songs of the dramas) *Kirttan-* Ghosa (Narrative songs) *namghosa* (devotional couplets) *Bhatimd* (prasastis of God Visnu or Krsna, Guru or King) *paydra* (recitational verses) Sanskrit odes etc.<sup>13</sup>

Sri Sri Aniruddhadeva (AD 1553-1626) was another Vaishnava *guru* who was master in Indian classical music. The devotional verses of Aniruddhadeva are divided structurally into two e.g. *Dhrung* and *pada* and these are generally in *paydr* and *tripadi* metres. Most of his songs have four to six verses. There are seven songs of two verses. Besides the classical *ragas* which are found in the compositions of Sankaradeva and Madhavadeva, he uses certain other *ragas* like *Pascima Dhanasri*, *Chalengi* and *Rang bhatiyali*. He uses total 36 *aand* in each of the *gits*, he sets his *ragas*. The *talas* used are *Yoti*, *Varital*, *Rupganjan*, *Rupak*, *Athtal*, *Carimani*, *Barbisam* and *Sarubisam*. At the time of presenting the gifts, in harmony of *ragas* and *talas*, a kind of dance, music is performed following certain musical codes called *fats*. Noted among the *fats* are *Dhora-jat*, *Gajat*, *Athuvanidiya - jat*, *Thelamara - jat* and so on.<sup>14</sup>

The *sattra* institutions of Assam are like the Buddhist monasteries. Structurally a *sattra* has an entrance (*korapat*), a prayer hall (*kirttanghar*), a *manikut* (sanctum), a *gosain* chord (dwelling cottage for *sattradhikar*), *bhakat hati* (lines of residential cottages for disciples). The *Kirttanghar* of a *sattra* is almost similar with a Buddhist Chaitya and brahmanical temple in its ground plan. *Sattras* are made of perishable materials, available locally by village craftsman and artisans. This factor generated a

people oriented cultural genesis which brought about a revolutionary change in the cultural life of Assam. Innumerable vaishnava poets composed lyrical verses sung in *ragas*, wrote dramas on themes from Bhagavata Purana and Ramayana, Mahabharata, staged through musical drama and dance, which brought about a renaissance in efflorence of Vaishnavism in Assam. Srimanta Sankaradeva transformed Bhakti movement into a micro level mass movement in society by establishing *sattra* institutions as centres for socio-cultural resurgence and as well as for propagation of his monotheistic doctrine *eka sarana bhagavati nama dharma*, based on the essence of Bhagavata Puran. Later, these *sattra* institutions received royal patronages of the Ahom and Koch kings.

This aspect of the cultural history of Assam during mediaeval period has to be discussed at length for the reason that we have to view the influence of Gita Govinda in Assam on this background. We know that, Gita Govinda of Jayadeva glorifies the divine sportive play (*lila*) of Radha - Krsna as a means of worship and devotional exercise (*sadhana*) in two fold ways known as *aisvarya* (richness) and *madhurya* (beauty), the form of realization of different aesthetic sentiments (*rasavadana*) and thus considered as a great religious work in terms of *bhaktirasa sastra*.<sup>18</sup>

But the monotheistic doctrine of Srimanta Sankaradeva of Assam is silent<sup>19</sup> about the Radha - Krsna cult or the divine love sport of Radha and Krsna. In Assam, Rasalila of Lord Sri Krsna is performed in the way as has been narrated in Bhagavata Purana. The character of Radha as divine consort of Sri Krsna is not represented. Neither any iconical form of Radha-Krsna is worshipped in socio-cultural life of the Assamese. Popularity of the Neo-Vaishnavite religious



movement in Assam seems to have considerably restrained the popularity of Gita Govinda in its original form and content in Assam.

There exist three Assamese versions of Gita Govinda, composed by three different Vaishnava poets, as follows: Gita Govinda of court poet of the Koch king Maharaja Naranarayan (A.D.1540-85) Kavi Ram Swaraswati<sup>21</sup> Gita Govinda of the court poet of the Ahom king Rudra Simgha (AD 1696-1714) Kaviraja Chakravarty<sup>22</sup> Gita Govinda of Dharmadeva Bhatta, who rendered it in 1718. Besides, at least three Assamese commentaries were written on Gita Govinda by three different commentators. These are (i) *Saravatti Tika* on Gita Govinda by Maharaja Sukladhvaja (AD 1540-1563) (ii) *Sandarva Dwipika* by Dhriti Das and (iii) *Sar Dwipika* by Ratnakar Kondoli. Of these, *Sar Dwipika* of Ratnakar Kondoli is based on the commentary of Jagandhar, the renown commentator on Gita Govinda. There exist ten copies of Gita Govinda in Sanskrit now preserved in the Department of Historical and Antiquarian Studies, Guwahati, Assam.<sup>24</sup> This makes it clear that there was a definite impact of the *srngara rasa kavya* Gita Govinda in Assam, but owing to the strong impact of Vaishnava monotheistic doctrine *eka sarana bhagawata riama dharma* of Sankaradeva, the Vaishnava poets found to have attempted a careful departure from the original text of the *kavya* in order to match their versions with the progressive Neo-Vaishnavite religious movement in Assam.

Rama Saraswati, the court poet of the Koch king Naranarayana (AD 1540-85), was born at Pacariya village in Kamrup.<sup>25</sup> He composed the Assamese version of Gita Govinda providing a shadow of the original Gita Govinda of Jayadeva, combining into it the idealism of Bhagavata Purana, discarding a direct translation of the original

Jayadeva Kavya. Rama Saraswati introduces his Gita Govinda as follows :

*Jayadeva name kavi acila purbat  
Giagovindara vir-acila nana mat  
Govindara rash krida gopika sahit  
Ekatra kariya Bhagavat samannvit  
Duyukatha nibandha karibo ekethai  
Jahaka smarane loka vaikunthakajai:*

He also writes :

*Jayadeva name kavya biracilo sar  
Sukladhavj Raja tika Karilanta jar  
Naranarayan nrpatir prana bhai  
Maharaja Sukladhavj jar sama nai*

Our first attention is drawn to the attempt by the Assamese poet Rama Saraswati in changing the impact of season from spring of the original work into autumn in his version. This was done in order to restore purity of mind as naturally gleaned in autumn, and that too without dishonouring Jayadeva when he writes that, Sri Krsna with his supernatural power transformed the spring season into autumn for his *Rasalila*. The twelve *sarga* or chapters of the original Jayadeva *kavya* have not been shown separately in the Assamese version of Gita Govinda, but narrated continuously in *padavali* or *tripadi*.<sup>27</sup>

The Gita Govinda of Jayadeva is a descriptive work of the love-sport of Radha and Krsna, where the gopis have no significant place. But in the beginning as well as in the appendix of the Assamese version of Gita Govinda of Rama Saraswati attentions have been drawn to the role of the gopis which provide a secondary position to nayaka (Krsna) and nayika (Radha). Rama Saraswati has blended in his Gita Govinda the essence of *Rasalila* of Sri Krsna as found in the X chapter of *Bhagabata*.

In order to draw the large scale attention of the Vaishnavite sentiments attempts for glorification

of Sri Krsna have been taken up also in other literary aspects of the version. The chapters of the Assamese version of Gita Govinda have been organised according to mood and mindset of Sri Krsna e.g. Samad, Damodar and so on.<sup>29</sup> In place of the devotional exercises (*dhyana*) and classical *ragas* of Gita Govinda of Jayadeva, drawn from ancient Indian classical musical treatise Ragamala, and many variety of moods and sentiments from the *srngara rasa sastra* for Krsna and Radha"; Rama Saraswati has rather drawn these elements from the Saravati Tika on Gita Govinda, written by Maharaja Sukladhvaja.<sup>30</sup>

Not only that, attempts have been taken up by Rama Saraswati to sideline and eliminate the erotic elements of Jayadeva from his version of Gita Govinda. Rama Saraswati characterized two *gopis* Ratnavalli and Sukanti, as messengers for carrying the message of *priyatama* (Radha) to Sri Krsna as follows:

*Sukanti bolanta suria Ratnavalli sakhi  
Hasi uthe tomar enuwa karma dekhi.*

But neither these two names of *gopis*, nor narratives of the responsibility for carrying the message are to be found in the Gita Govinda of Jayadeva. By this means, Rama Saraswati has pushed back the role of Radha into a secondary status in his work<sup>31</sup> In Bhagavata, the name of the *gopi* who rode on the shoulder of Krsna is not mentioned, Rama Saraswati describes her as Radha in his version of Gita Govinda. This may be recalled that Srimanta Sankaradeva describes the same character as Radha in his drama Keli Gopal.

The elements of *srngara rasa*, which Jayadeva represented could be traced back in the Kamasutra of Vatsyayan.<sup>34</sup> By averting these elements and for providing secondary consideration on this issue in the Assamese version of Gita Govinda, Rama Saraswati describes only

the places which may be considered suitable for love-play in his work and narrates how young lady resort to painting work in separation.<sup>35</sup> However, he has retained the essence of the Bhagavata, referring Krsna and Radha as *Purusa* and *Prakrti*, when he writes -

*Prakrti purush duyare nahi vinnapar  
Karyya karanat matra bhinna kalevar.*

Thus Rama Saraswati has attained considerable success in transforming the *srngara rasa kavya* Gita Govinda of Jayadeva into a *bhaktirasa sastra*, by evoking in greater way the glory of Sri Krsna through his spiritual literature. This work added a great support in the progress of Neo-Vaishnavite movement of Sankaradeva in Assam. He spread the Glory of Sri Krsna, through his spiritual lyrical literature.

An illustrated Assamese metrical version of the Gita Govinda by Ramanarayana Kaviraja Chakravarty is found preserved in Kamarupa Anusandhan Samiti at Guwahati.<sup>37</sup> Ahom king Rudra Singha directed Kaviraja Chakravarty to render Jayadeva's lyrical kavya into Assamese. This copy is almost a literary translation of the original kavya, but incorporated with Assamese terms and terminology at places. As for example, the names of classical *ragas* of the original *kavya* have been changed into vernicular forms - Gunjari for Gurjari, Gondagiri for Gondakri, Ramagiri for Ramakri. Kaviraja Chakravarty is found to be respectable to the original Gita Govinda of Jayadeva, with minor departure here and there. His version is free from the *Saravati tika* of Sukladhvaja of Kochbihar and brings out much of the sense and aesthetic beauty as has been accomplished in the Gita Govinda by Jayadeva. Kaviraja Chakravarty has firmly reestablished the mystico-religious character of the original work. Kaviraj Chakravarty translates in Assamese verse that "Hari knows the essence of all the

*Kamasutra*, or the works on the art of erotics written by sages.<sup>39</sup> reference of a large number of lyric sung as song in classical ragas have been rendered into Assamese by Kaviraja Chakravarty.<sup>40</sup>

Dharma Bhatta rendered the third version of the Gita Govinda into Assamese in AD 1718. Dharma Bhatta was a Vaishnavite poet. Following the trails of Rama Saraswati, Rasalila as found in the Xth chapter of *Bhagavata* of Srimanta Sankaradeva and original Gita Govinda of Jayadeva, Dharma Bhatta composed his version of Gita Govinda. In his version Dharma Bhatta retained many of the original Sanskrit verses of Gita Govinda in Assamese.

Remarkably, singing of the songs of Gita Govinda and the *Dasavatara* dance of Visnu to the tune and rhythm of Gita Govinda is practiced even today in Sri Sri Auniatiya Sattrā, Majuli. Sri Krishna Kanta Goswami of Sri Sri Natun Kamalabari Sattrā, Majuli composed *Dasavatara stotra* in Sanskrit following Gita Govinda of Jayadeva.

Thus, the eloquent literary and musical tradition of Gita Govinda has been continuing to influence the life and culture of the people of Assam. As it appears, the work has received a mixed response in Assam although the impact of the *kavya* in Assamese society is undeniably great. The Gita Govinda tradition of painting in Assam ranks with the established Indian schools of paintings. The only difference is that the Assamese school of painting is lesser known in Pan-Indian contexts in certain respects.

For communication of aesthetic ideas and pleasure in the field of creation of art, literature, music and dance, artists, poets and writers are solely responsible. The Gita Govinda of Jayadeva,

which has been recognized by and large as the richest and finest *srngara rasa kavya*, represents the highest primal aesthetic quality of Indian sentiments<sup>42</sup> It exerted the greatest influence in the development of Vaishnava poetry in Mithila, Orissa, Bengal and Assam. The region of Assam, since early historical period came under the development of ancient Indian classical music as referred to in the *Natyasastra* of Bharatmuni which later manifested in art and *sangit* of this region. A rich classical musical tradition was prevailing in Assam, when the Gita Govinda was composed and thus the attention of the poets and musicians of mediaeval Assam was drawn to the *kavya*.

The *Mahakavya* of Jayadeva took up different moods and mores in the hands of Assamese poets owing to the prevalence of different socio-cultural situation during different periods in Assam.

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1. B.N. Luniya ; *Evolution of Indian Culture*, 1990. pp 230-219.
2. Swami Prajnananda ; *Historical Development of Indian Music*, 1973, p 318.
3. S. Bandyopadhyay ; *Indian Music Through the Ages*, 1985, p 31.
4. *Ibid*.
5. Swami Prajnananda. *op.cit*. p 316.
6. A few folios of manuscript paintings of Pahari School on Gita Govinda tradition have been found displayed in Rietberg Museum, Zurich, Switzerland.
7. Geographically, historically, culturally, linguistically, religiously the region of Assam is more close to South-east Asia and China, South east Asiatic influence in art and culture of Assam is noticeable. For this ethnological aspect, we may see H.D. Sankalia, *The Prehistory of India*, pp.161-62.

8. *Natyasastra*, XIV, 43-46 Dr. Maheswar Neog : *Sattriya Dances of Assam*, 1973, P.3.
9. *Ibid*, pp 1-37, *Sattriya Dance*, 2000, published by Directorate of Cultural Affairs, Assam, pp. 1-40.
10. Dr. Moheswar Neog, *op. cit.* pp. 6-9.
11. *Sattriya Dance*, 2000, published by Directorate of Cultural Affairs, Assam, p.1
12. Moheswar Neog; *Tradition and Style*, 1981, p-60
13. *Ibid*, pp. 60-61.
14. Dr. Swarna Lata Baruah; *Life and Teachings of Sri Sri Aniruddhadeva*, pp. 54-55.
15. *Ibid*, p.56.
16. J.M. Sanyal, *Srimad Bhagavatam of Krishna Daipayana Vyasa*, Vol-I.
17. Acharya Jagadish Lal Shastri, *Bhagavat Purana*, 1988, p.14.
18. Moheswar Neog, *Pabitra Asom*, p.4.
19. Swami Prajnanananda : *op.cit.*, pp. 319-20.
20. Srimanta Sankaradeva propagated Vaishnavism for a casteless or classless society of pure moral, ethical and cultural upliftment with ideology of universal love of humanity.
21. In other parts of India, Krsna and Radha merge into one another in an ironical form as depicted in Bundi, Pahari, Mewari and Kangra schools of painting as preserved in Bharat Kala Bhawan, Benaras Hindu University and at National Museum, New Delhi.
22. Biswanarayan Shastri, *Rama Saraswati*, Sahitya Akademi, 1985, P.70.
23. Kapila Vatsyayan Moheswar Neog : *Gita Govinda in Assamese School of Painting*. 1986, P.1.
24. A copy of *Gita Govinda* by Dharma Bhatta is to be found with Sri Mohan Chandra Mahanta at Jorhat, vide S.N. Sharma, *Gita Govinda*, 1955, p.5.
25. S.N. Sharma, *Gita Govinda*, 1955, p8
26. *Ibid*, p.6.
27. Biswanarayan Shastri, *op. cit.*, p.71.
28. The twelve *sarga* or chapters of *Gita Govinda* of Jayadeva are Samad, Damodar, Akles-kesava, Mugdha Madhusudan, Snigdha Madhusudan, Sakangksa Pundarikaksya, Dhrista-Vaikuntha, Nagar Narayan, Vilakshya Laksmipati, Mugdha Mukunda, Mugdha Madhava, Sananda-Govinda, Suprita Pitambar. S.N. Sharma, *op. cit.* p.9.
29. *Ibid*, p.9.
30. Biswanarayan Shastri, *op. cit.* p.71.
31. S.N. Sharma, *op. cit.* p.8.
32. *Ibid*, p.92; Biswanarayan Shastri, *op. cit.*, p.71.
33. S.N. Sharma, *op. cit.* p.97.
34. *Ibid*, p.8.
35. S.N. Sharma, *Gita Govinda*, Appendix, p.3; Umendra Verma; *Kama Sutra of Vatsyayana*, 1974.
36. Biswanarayan Shastri, *op. cit.* p.72.
37. S.N. Sharma, *op.cit.* p.8; *Srngara rasa* has been described as *adirasa*, which causes the origin of the universe with its animate and inanimate objects and it brings *nirveda* or renunciation, Swami Prajnananda, *op. cit.* p.319.
38. This version of *Gita Govinda* has been edited by Kapila Vatsyayan and Maheswar Neog, and published by Publication Board, Assam, 1986. This author has fully used the description of the paintings on the basis of this publication and acknowledges the kind permission of the Secretary, Kamarupa Anusandhan Samiti for the photography of the paintings used in this paper.
39. Kapila Vatsyayan, Maheswar Neog; *op.cit.*, 1986, p.i.
40. *Ibid*, p.75.
41. The songs found in the *Gita Govinda* are *nivrtta nikunja, sansara adhara, lalita lavanga, candana carita, srita kamala mam iyam, nindati candana, stana vincita, anila tarala, vahati Malaya, smara samara, samudita madana rajani-janita, harir abhisarati, mahjudra-nikunja, viracita catu kisalaya, kurujadu nandana, radha vandana vadasi yadi, rati sukha sare tana vininita, kathita samaya* and so on. Reference of *raga ragini* and *pancanga* are found in the work. For reference : Kapila Vatsyayan, Maheswar Neog, *op.cit.*
42. S.N. Sharma, *op.cit.* p.5.
43. Swami Prajnanananda, *op.cit.* p.319.



**ABBREVIATION**

<i>desiya</i>	Regional or local folk music
<i>margiya</i>	Classical music
<i>provritties</i>	Local forms of musical and dramatic representations as referred to in Natyasastra of Bharatmuni.
<i>sattriya nivrta</i>	Classical dance prevailing in Vaishnava sattras in Assam.
<i>sastriya sangit</i>	Classical music
<i>ozapali</i>	A form of traditional dance drama of Assam.
<i>vyahgoa</i>	A form of traditional dance drama of Assam.
<i>suknanni</i>	A form of traditional dance drama of Assam.
<i>charyyapadas</i>	Tantric Buddhist songs of Assam.
<i>Devadasi nritya</i>	Dance of temple girl
<i>Ankiya nat</i>	drama
<i>Bhawana Natya</i>	Vaisnava theatrical performance
<i>Bargit</i>	drama
<i>Ankiya git</i>	devotional classical songs
<i>Namghosa</i>	Vaisnava classical songs of drama
<i>Kirttan ghosa</i>	a devotional music literature composed by Madhavadeva
<i>Namghosa</i>	Narrative devotional songs
<i>Bhatima</i>	devotional couplets
<i>Payara</i>	glorification in lyric
<i>Dhrung</i>	recitational verses
<i>Pada</i>	devotional verses
<i>Yati</i>	devotional verses
<i>Jats</i>	a metre
<i>Korapat</i>	musical codes
<i>Manikut</i>	entrance gate of a sattra
<i>Gosain choni</i>	sanctum of a prayer hall
<i>Bhakat hati</i>	cottage for priest in a sattra
<i>Riga</i>	lines of cottages for devotees
<i>eka sarana bhagawata</i>	classical melody of music
<i>nama dharma</i>	Religious doctrine propogated by Srimanta Sankardeva in Assam,
<i>Padavalli</i>	verse
<i>Tripadi canda</i>	verses written on three
<i>dhyaha</i>	exercises
<i>srngara rasa sastra</i>	erotic scripture
<i>purus prkrti</i>	philosophy of dualism

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## *Depictions of Nature in Gita Govinda Kavyam*

*Gadadhar Mahapatra*

A master piece of literary creation, Gita Govinda Kavyam was composed by celebrated poet Jayadeva of Orissa, in the twelfth century A.D. It is a lyrical dance drama with exquisite expression of the poet's innermost feelings issuing in rhythmic language. 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 (paramatma).

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 arid 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 or 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 human heart and inspire noblest emotions.

[Nanda tells Oh Radha ! the sky is covered with smooth black clouds, the forest 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 end emoute proceeded 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.]

### **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 labanga lata parisilana komala Malaya samire  
Madhukara nikara karambila kokila kujita kunja kutire  
Biharati Hah riha sarasa basante*

*Nrutiyatiyubatijanena 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, Hah 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  
data mala tamale  
yubajana hrudaya bidarana manasija nakharuchi  
kinsukajale"*

[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  
Milita siliniukha patalipatala 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)]

The flowers of kesarkusuma (Nagakeshar) emit a pleasant perfume that stimulates the mind and triggers sensational feelings.

*"Bigalita lazzita jagadab लोकाना तरुणा करुणा क्रुता हसे  
Birahi nikuntana kunta mukhakruti ketaki danturitashe"*

[Intense erotic mood has caused all beings to abandon shyness 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.]

Emotions like Lazza (Shyness), Hasya (Laughter), Karuna (Sadness), Viraha (Separation), Kastam (Pain through Nikuntan) has been hinted here through buds of trees and blossoms of Ketaki, indicating the harmonious unison of man with nature.

*"Madhavika parimala Lalite naba malatijati sugandhau  
Munimanasamapi 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 pari rambhana mukulita pulakita chute  
Vridavana bipine parisara parigata Yamuna Jala 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 Vhndavan has been consecrated with the holy waters of Yamuna, where dances Hah.]

Both sensuous and sacred aspects have been hinted here, which have significant impact on human emotions and psyche. The embrace (Parirambhana) 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 (romanca) 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 elements inciting sensuality and mysticism**

*“Dura vidalita malli balli chanchat paraga  
Prakatati pala baseir basayan kananani  
lha hi dahati chetah ketaki gandha bandhuh  
Prasara dasama bana prana bad gandha baha”*

[The strongly scented pollen dust, emanating from the partly bloomed Malli 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 sensuality and triggers desire for union.

*“Unmilana madhu gandha lubdha madhupa byadhuta  
chutankura*

*Kridata kokila kakali kalakalei rudgirna karnajwara  
niyante pathikei 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 sensitizing feelings**

*“Adyotsanga basat bhujanga kabala kleshadi besa chalam  
Praleya plabane chhayanusarati shrikhandana 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.

*“Duralokah soka stoka stabaka naba kashoka kalika  
bikashah  
kasaropabana pabanopi 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 expressing 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 dahanjwala 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 in her body exhaled as sighs appear like the rage of forest fire. Her state of mind is like that of a timid and 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]

Jayadeva, 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 nilaya milanena garala miba kalayati malaya  
samiram sa birahe taba dina  
Madhava I manasija bisikha bhayadiba bhabanaya twayi  
lina”*

[The soft sandal paste and the moonbeams 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. Pining in desolation and being afraid of the arrows of Manasija (God of love), Radha meditates and clings to Madhava]

In poetic imagery, elements like sandal paste, moonbeam, cool mountain breeze etc. acts as stimulants evoking passion. But Radha expresses her repugnance at these stimulants, being emotionally hurt at the desertation of Madhava.

### Depiction of appreciation of beauty through natural colours as simile

*“Bandhuka dyuti bandhabo ayam adharh snigdho  
madhuka chhabir  
Gande schandi! chakasti nila nandana shri mochanam  
lochanam  
Nasavyeti tila prasuna padabi kundavadanti! priye !  
Pray a stwan mukha sebaya vijay ate bis warn sa  
puspayudhah”*

[Her moist lips resemble the dazzling red of Vandhuka (autumn flower), her delicate cheeks has the lusture of soft flowers of Madhuka (Madhuca latifolia). The glow of her eyes belittle the blue lotus (Nila nandana - Nelumbo spp), her nose is chiseled like 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.

The stimulating effects of colours, shape and fragrance of flowers which get absorbed in the core of the heart, is reflected back in describing beauty as an aspect of nature.

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 her eyes with anger like scarlet lotus]

*“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 sukumardehe”*

[Revel oh Radha ! with your flower soft tender body ]

*“Vasante vasanti kusuma sukumarei 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]

Jayadeva has profusely used various aspects of nature as stimulants (Uddipana bibhava) in effecting emotions of Radha and Krishna symbolically representing emotions of human souls.

The ultimate aim of every soul is enjoyment of Sukh (Pleasure) and attainment of ananda (Bliss). As per Upanisadic philosophy ananda is Brahma (divinity), which is attainable through meditation, intense devotion, unrestraint love and self-surrender.

It is a psychic state of mind, which is influenced by emotions or feelings. The emotions are stimulated by elements of nature, which Jayadev has highlighted in Gita Govinda Kavyam.

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## *Archaeological Remains In and Around Kenduvilwa*

*Prafulla Chandra Tripathy*

The present paper gives a succinct account of the archaeological remains in and around Kenduvilwa and its importance in terms of the religious history of Orissa. An attempt is made here to discuss various sculptural specimen found at the site from the surface as also from the excavation. Instances from the great work Gita Govinda have been drawn to interpret certain deities and their customs.

Kenduvilwa is a small village under the Jayadev Panchayat of Baliana Police Station Limits in the erstwhile district of Puri (now in Khurdha district). River Prachi, known as 'Ganga of Orissa' in the Puranas flows to the north of the village and the sacred Kushabhadra of mythological fame drains the northern part of the village and hence provides a holy landscape. The vast and extensive shady groves of Kendu (*Diospyros melanoxylon*) and Bel (*Aegle marmelos*), once stretching along the village justifies the name Kenduvilwa. The present day village is divided into four parts, namely, Kenduli, Deuli, Kenduli Patna (Upura Sahi) and Kenduli Sasana.

On entering the village from the western direction, the temple of Sri Narasimhanatha first appears to sight. This temple built out of sandstone is approximately 40 ft. in height, having a Jagamohana. The architectural features carved

on the outer body of the temple lies concealed under a thick lime plaster. Inside the temple, there are two images of Sri Narasimha, made up of fine-grained granite and are represented in different postures. One image is portrayed as Laxmi seating on the lap of Sri Narasimha and the other depicts the horrific Ugra Narasimha or the incarnation of Lord Narasimha tearing the belly of the demon king Hiranya Kasipu. In the sanctum, an image of Madhava (2511 x 1311) with usual ayudhas such as conch, wheel, club and lotus in four hands is being worshipped by the devotees.

Close to the temple, a branch of Trimali or Tirumalla Monastery of Puri is located. Laksmana Suri, a courtier in the Court of Tirumalla Raya, the king of Vijayanagara had earned widespread reputation and recognition all over India because of his Commentary, *Srutiranjana*, based on the Gita Govinda of poet Jayadeva. Most probably Tirumalla Raya (1565-1580 A.D.) in companion with his illustrious courtier, Laksmana Suri paid a visit to Sriksheeta (Puri) and established Tirumalla or Trimali Monastery. Legends delineate that Tirumalla Raya had visited Kenduvilwa, the birthplace of the great saint poet Jayadeva and established a branch of the Monastery there. Pilgrims and learned Pundits from the South visiting this holy place used to stay in this Monastery.

Many important facts and facets regarding this branch of the Monastery are available at the Trimali Math (Monastery) of Puri. Even now there are large landed properties in the village which belongs to the Monastery but are badly managed. Even the houses/chambers of the ancient Monastery have been collapsed barring one. All these evidences suggest that Kenduvilwa was once upon a time a great place of pilgrimage which is again corroborated by the statements of the elderly people of the village that the pilgrims approaching from the South used to stay in the Monastery. A Copper Plate inscription was discovered from a nearby tank in a stone container which records that in the 8th regnal year, Narasimha Deva - IV of the Imperial Ganga lineage bestowed a village, Kiniri Sasana situated between Varanasi Kataka and Kalmora Uttarakhanda to Mahapatra Narahari Das Praharaja after renaming the village as Vijaya Narasimhapur. The Copper Plate Charter also demarcates the boundary of the village as also the glory of the Ganga dynasty. Some of the villages referred to in the Charter still exist by the same names. This Charter is the biggest among all the Copper Plate inscriptions found so far in Orissa. There are several living legends pertaining to the house, tank/pond and land of Mahapatra Narahari Das Praharaj who was a Minister in the Royal Court of the Ganga king.

Popular legends of the region also delineate that poet Jayadeva was performing *yajnas* in a sacrificial altar under a *neem* (*Azadirchta indica*) tree with granite pillars on all sides and the site of this activity is not far away from the Monastery. To commemorate the holy activity of the great poet, villagers still perform *yajnas* on the auspicious day of Aksaya Trutiya which has been continuing since time immemorial. The archaeological ruins and habitational debris to the south of the sacrificial altar seems to be the ancestral home of Jayadeva.

An identical image is also found in the temple. Her crown, necklace, ear ornaments and the waist-belt are different from the former. Scholars are of the opinion that both the images were made around 7th -8th centuries A.D. Such images are rare in Orissan context due to their peculiar sculptural presentation. Local people refer the images as Jagesvari and Padmavati. Padmavati is identified with Laxmi and this type of image is not found in any archaeological and sculptural records of Orissa.

Both the images are two-armed seating on full-blown lotus in Padmasana posture holding full-blossomed lotus with stem in left hand but the right hand of both the sculptures differ to each other. One of them is holding fruit possibly pineapple with a stem 'whereas the other holds fruits like mangoes or oranges in a bunch. Both the palms of the deity in the sanctum have been broken whereas the left palm of the deity installed in the Mukhasala is also broken.

The ancient brick temple which is dilapidated in due course of time preserves an inscription reading *Jaya Jaya Devahare* (1102) in Devanagari script which is engraved below the Navagraha panel of the temple. The brick temple was brought to limelight from the dense bushes located at the outskirts of the village in the year 1964. The deities were worshipped under a Kendu (*Diospyros melanoxylon*) tree. It is to be mentioned here that the entire village was full of Kendu (*Diospyros melanoxylon*) and Bilwa (*Aegle marmelos*) trees with dense foliage during the period under study. Inside the temple there installed the image of a two-armed goddess made of polished fine-grained granite in Padmasana posture with the seven-hooded *naga* (cobra) over her head. Exquisite carvings of flowers and creepers adorn both sides of the deity. To the left of the deity a pouncing lion is seen whereas to the right are seen a male and a female devotee



engrossed in deep meditation in kneeling posture. The lower portion of the pedestal represents twelve dancing girl sculptures. An eternal heavenly bliss emanates from the face of the goddess. She has wore a crown on her head and bedecked with beautiful ornaments like necklace, bracelet and anklets etc. along with a sacred thread passing between the breasts. Her feet and waist are adorned with ornaments. She holds a full-blown lotus, carved delicately and accurately. The stem portion of the lotus is broken. On her right shoulder hangs a bunch of five mango fruits which attracts the attention of the observers and researchers.

The archaeological excavation conducted at the site yielded several important remnants like two-armed Durga, Narasimha made of fine-grained granite, pottery types with various shapes like dishes, bowls, basins, pots, lamps, hopscotches etc., iron equipments of war and peace, including agricultural implements and household objects which clearly suggest constant human occupation at the site at least from the pre-Christian period. Also, the finding of two-armed Durga images are rare and the evidence comes only from two places i.e., Viraja (Jajpur in same district) and Berboi near Delang (Puri District) which dates back to the 2nd-4th centuries A.D.

The task of conservation of the dilapidated brick temple located to the north of the village has been undertaken by the State Archaeology Department, Government of Orissa and a new temple has been constructed using the old bricks and stones. Near the temple, a Jain Tirthankara image by the name of Varunei Vasudeva is worshipped under a mango tree. In recent years a concrete platform has been constructed by the Block Development Officer, Baliana under Khurdha district. It may be presumed that the village was previously influenced by Jainism and as a result of which the Tirthankara image as also

Padmavati as 'Sasana Devi or Tutelary deity were being installed and worshipped. The images of Parsvanatha are also worshipped at other villages like Baghalpur near Kenduvilwa in the opposite bank of the river Kushabhadra. The monument and the Jain sculptures are now protected by the State Archaeology Department. Similarly, the images of the 1st Tirthankar, Risabhanatha as also the 23rd Tirthankar Parsvanath are also seen at Adaspur, located towards the north of Kenduvilwa. Further, Jainavad, a place named after the settlement of the Jains is also located about 2 km to the southeast on the banks of the river.

Kushabhadra. From these evidences it is quite clear that Kenduvilwa as a village and Padmavati as the '*Sasana Devi* were flourishing contemporaneously with the development of Jainism and subsequent shift to Vaisnavism in Orissa.

Several broken images belonging to Buddhist and Saivite pantheons found in a row along with the idols of Manjuvara (?) are worshipped on the same pendal which is locally known as Barunei Basudeva. The image of Naga called 'Astikajaratkaru', 'Bhairava', two-armed Durga and Mahisamardini Durga were retrieved after excavation at the site and are now preserved in the Jayadeva Museum. Besides, the image of Syama Tara or Mahasarasvati of Buddhist pantheon is found to be worshipped under a banyan tree.

### **Padmavati**

In the 1st canto, 1st composition and 2nd stanza of the Gita Govinda it has been mentioned:

*"vakdevatacaritacitritacittasadma,  
Padmavatisceanacarana cakravarti sri vasudeva  
ratikelikatha sametam"*

This means Vagdevata (Goddess of Learning) whose picturesque view has always been

imprinted the inner part of her heart is the supreme motive force for movement of the pairs of dancing feet of Padmavati. Jayadeva has elaborately discussed the love episode of Sri Vasudeva. But the meaning of the word 'Charand has been described in the Patalakhanda of the Padma Purana dating back to 8th century A.D. as one who prays or offers his prayer or submits himself/herself before the god or goddess. The meaning of 'Charoand' is described as Gandharva, Vidyadhara and Deva community in Sabdakalpadruma (P. 888) and Srimad Bhagavata (4/16/12):

*"antarvahisrah bhutanam pasyan karmani caranaih,  
udasinaivadhyakshy vayur- atmaiva dehinan"*

That means all the works of the living beings are watched by the '*caranas*' indifferently as 'Atma and Vayu' (air and soul). If we accept '*carana*' as worshipper then the meaning would be that Jayadeva was the supreme worshipper (*carana chakravarti*) at the feet of goddess Padmavati or 'Goddess of Wealth', the tutelary deity of that Sasana according to Jain and Hindu scriptures, respectively.

In the 10th canto, 19th composition, stanza 8 of the Gita Govinda it is mentioned:

*"Jayatu Padmavati ramana Jayadeva kavi Bharati  
vanitamiti gitam"*

Because of the use of the word 'ramana', Padmavati is now considered as the wife of Sri Jayadeva as the meaning is derived from the Sanskrit word 'ramukridayam'. But on the other hand it is claimed that he (Jayadeva) being the supreme worshipper always thinks about goddess Padmavati and entertains her through his poetry for worldly and heavenly pleasure, respectively.

This interpretation suits well to the Indian tradition of poets writing 'Kavyas' to please gods and goddesses rather than interpreting them as beloved and wives.

In the canto 11th, 21st composition and stanza 8, it has been mentioned: "*vihita Padmavatisukhasamaje kurumurare-mangalasadani bhanatijaya-devakavira jaraje*" The commentator Rana Kumbha of the 16th century A.D. has described in his commentary Rasikapriya:

*"Padmavatyā lakṣmyā sakhirūpasamajastanam  
prasada yē Kendūvilve Jayadeva karita  
mahalakṣmyā prasada astiti prasiddhā lakṣmi  
bhaktyā hari stuvati iti"*

Here Rana Kumbha has taken Padmavati as Lakṣmi, the Goddess of wealth. A temple for her worship was built by Jayadeva himself at Kendūvilwa which was very famous during his time. It was generally accepted that people who are living happily with wealth and prosperity by the grace of Padmavati or Lakṣmi may be blessed by Murari (Kṛṣṇa) for their welfare. The details of the image of Padmavati have already been discussed earlier in this paper.

Ten Sasanas (Brahmin settlements) established during the regime of the Imperial Gangas bearing the names of the 'Avatars' (incarnations) of Lord Keshab in Gita Govinda are seen around Kendūvilwa. The image of each incarnation is considered as the presiding deity of each Sasana. On the other hand, if the village is not represented by an incarnation image, the stone or wooden image of Lord Jagannath is placed. An image of four-armed goddess, Vakesvari (Vakdevi of Gita Govinda) made of fine-grained granite (Tara variety) is being worshipped in a shrine at Vakra Sahi, adjacent to Kendūvilwa.

The four-armed Vishnu with 'ayudhas' like conch, lotus, club and wheel made of fine-grained granite are enshrined at 12 places in the Prachi river valley and is popularly known as 'Dwadasha Madhava Pitha'. The size and measurement of each image differs from each other. Among all

these Pithas, the Madhava temple at Madhava village under Madhava Panchayat is very famous and significant in the locality. A number of devotees from all over the State usually come to this place for worshipping the Lord. The height of this temple is 80 feet with a 'Mukhasala' which was constructed during the Ganga period i.e., 12th century A.D. The ten 'Avatars' of Lord Vishnu are found in the outer niches of the walls of the temple. Sri Gita Govinda is recited in daily rituals of the deity at night by the 'Sevakas' and being attended by the local devotees. The road connecting to Madhava with National Highway No.5 at Phulnakhara (about 30 km stretch) is named as Madhava Road. The temple is protected by the State Archaeology Department, Government of Orissa.

The temple of Laksminarayana is located at Chaurashi village within a distance of 8-9 km which has also been protected by the State Archaeology Department, Government of Orissa. This is one of the masterpieces of Orissan

sculptural art tradition and hardly there is any parallel to this. The image has embodied the artistic glamour as depicted in Gita Govinda "*Smitakamala Kuchamandala-Dhrutakundala Kalitalalitabanamala*".

From the archaeological and sculptural records it is clear that the site of Kenduvilwa was flourishing with Jain, Buddhist, Sakta, Naga and Vaisnavite cults in different periods of history. The site of Kenduvilwa and its surrounding preserves a wide array of archaeological, architectural and sculptural evidences and as such it is imperative to take up further research in this connection to unravel the hidden facets of cultural aspects of the region.

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### The Gitagovinda of Jayadeva

The Gitagovinda of Jayadeva (11<sup>th</sup>-12<sup>th</sup> C) consists of 386 verses scattered throughout the 12 sargas or cantos and 24 songs. Each title consists of a descriptive epithet of Krsna, the protagonist. The twelve cantos are:

1. Samoda Damodarah: (Damodara or Krsna who is full of delight)
2. Aklesakesavah : (Krsna without any sorrow)
3. Mugdha Madhusudanah : (the enamoured Krsna)
4. Snigdha Madhusudanah: (Krsna who was feeling happy and at peace)
5. Sakanksapundarikaksah (Lotus-eyed Krsna who was full of desire)
6. Dhrsta-Vaikuntha (Krsna who is both aggressive or unrepentant as well as shameless)
7. Nagara Narayanah: (Krsna as the lover of Radha)
8. Vilaksa Laxsmipati: (as the Lord of Laksmi who is surprised or bewildered)
9. Mugdha-Mukunda : (Krsna who was enchanted)
10. Mugdha-Madhava: (Krsna who was enchanted)
11. Sananda-Govinda: (Krsna who is full of joy)
12. Suprita-Pitambara: (Krsna in his yellow garments who is wholly pleased)

## Sri Jayadeva : The King of Poets

Jayanti Ratha

Much has been said and written on Sri Gitagovinda of Sri Jayadeva. The depiction of love of Radha and Krishna has found finest expression in this immortal work of love. Along with the elegant representation of the theme its richness lies in its rhythmical composition of words.

The magic power of the words creates vibration. To quote one verse from *Dasabatara stuti* would not be out of place-

*Amala kamala dala lochana he  
Bhaba mochana he  
Tribhubana bhabana nidhana  
Jaya jaya deva hare  
Hare hare  
Jaya jaya deva hare*

The names of the twelve *chandas* of the Sri Gitagovinda eloquently testify the poet's command over words the twelve *chandas* are-

1. *Samoda Damodara* (Damodara or Krsna who is full with delight)
2. *Aklesa Kesava* (Krsna without any sorrow)
3. *Mugdha Madhusudana* (The enamoured Krsna)
4. *Snigdha Madhusudana* (Krsna who is tender and pleasant)
5. *Sakanksa Pundarikasah* (Lotus-eyed Krsna who is full of desire)

6. *Dhrsta Vaikuntha* (Krsna who is both unrepentant as well as shameless)
7. *Nagara Narayana* (Krsna as the lover of Radha)
8. *Vilaksa Laksmipati* (Krsna as the Lord of Lakshmi who is surprised and bewildered)
9. *Mugdha Mukunda* (Krsna who is enchanted)
10. *Mugdha Madhaba* or *chatura chaturbhuj* (Krsna who is enchanted)
11. *Sananda Govinda* (Krsna who is full of joy)
12. *Suprita Pitambara* (Krsna is his yellow garments who is totally pleased)

Krsna's identification with yellow colour is a widely accepted phenomena in Vaishnava faith. He has been very often described as *Pitabasana Vanamali*.

I would like to do median an interesting experience regarding this. Recently while I was at Kenduli on excavation work I found a wonderful plant having flowers simultaneously of three colours i.e. yellow, green and white. Charmed by the sweet fragrance and the colour combination of the flowers I asked the name of it to some local people. They said - "It is *Varuna* plant. Here the Daughter, Father and father-in-



law reside together. It is very sacred and is generally used in sacrificial rites (Yajnya). To make their version more clear they said- "the yellow colour stands for Lord Vishnu, the white for goddess Mahalakshmi and the green for Varuna." I was orverwhelmed with joy to listen the story of that beautiful flower which bloomed in Kenduli- the birth place of the poet.

It *Prachi Mahatmya* mention has been made of twelve *Madhavas* popularly known as *Dvadasa Madhavas* i.e. *Prasanna Madhava, Lalita Madhava, Nila Madhava, Kanta Madhava, Madhu Madhava, Nila Madhava, Bidagdha Madhava, Mudgala Madhava, Nivarana Madhava, Natabu Madhava, Vasudev Madhava.*

Sri Jayadeva has very often visualized Hari, the Supreme Lord, in Mugdha Madhava form. No doubt, it was his great passion that made his words so powerful, so magical. The simple recitation of any of its verses makes the listener spell-bound. Here both *bhava* and *sabda* reign. The bhava is solid and the *sabda* is lucid and transparent, and out of that emerge the *Rasaghana Narayana, Madhu Madhava*. He has been duly called Kaviraja - the king of poets and if would not be exaggeration to say him Sabdaraja - the king of words.

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### A Few Other Important Translations and Commentaries of Gita Govinda

#### (1) Oriya Translations

- (i) Gitagovinda by Dharanidhara Dasa (Mid-16<sup>th</sup> Century), (ii) Rasavaridhi (with some variations) by Brundavan Dasa (First Decade of the 17<sup>th</sup> Century), (iii) Amruta Sagara (13<sup>th</sup> to 32<sup>nd</sup> chapters) by Dinakrushna Dasa (1640-1690 AD), (iv) Artha Govinda by Bajari Dasa (composed in 1674 AD), (v) Gitagovinda by Uddhava Dasa (Early 18<sup>th</sup> Century)

#### (2) Bengali Translation by Oriya Poets

- (i) Basanta Rasa by Pindika Shrichandan (later 17<sup>th</sup> and early 18<sup>th</sup> Century)
- (ii) Basanta Krida Sammujvala Rasavali by Shyamasundar Bhanj (Early 19<sup>th</sup> Century)

#### Commentaries

There are more than 100 commentaries on Gitagovinda and more than 50 adaptations

1. Bhavavibhavini – Udaynacarya (12<sup>th</sup> C), 2. Sara Dipika – Jagaddhara (14<sup>th</sup> C), 3. Sarvangasundari by Narayana Dasa of Orissa (14<sup>th</sup> C), 4. Tippanika by Mananka (15<sup>th</sup> C), 5. Rasikapriya by Kumbhakarna or Rana Kumbha (15<sup>th</sup> C), 6. Srutiranjani Vyakhya by Lakshmidhara (16<sup>th</sup> C), 7. Rasamanjari by Shankar Mishra (16<sup>th</sup> C), 8. Sarvangasundari by Dhananjaya of Orissa (17<sup>th</sup> C), 9. Rasakadamba Kallolini by Bhagavad dasa Narayan Pandit (17<sup>th</sup> C), 10. Balabodhini by Chaitanya Das or Pujari Goswami (16<sup>th</sup> – 17<sup>th</sup> C), 11. Rasika Rangada by Lakshmana Bhatta (18<sup>th</sup> C), 12. Sarvanga Sundari by Krushna Das Kaviraj of Orissa (18<sup>th</sup> C), 13. Sacred and Profane Dimensions of Love in Indian Traditions as Exemplified In The Gitagovinda of Jayadeva by Lee Siegel (Oxford 1975), 14. Text with Musical Notation by S.R.Sreenivas Iyer (1963), 15. Kavi Jayadeva O Sri Gitagovinda by Pandit Harekrushna Mukhopadhyaya (4<sup>th</sup> Edn. Calcutta, 1965)

## Jayadeva, Jagannath and Bhakti Movement in Orissa

Prof. Harekrushna Satpathy

Nothing remarkable, whether in the field of politics, religion, literature or culture, has occurred in Orissa, without a direct or indirect reference to the multidimensional culture and overpowering influence of Lord Jagannath and His monumental shrine located at Puri, one of the four sacred Dharmas of the country. The poets, philosophers, politicians and philanthropists have been greatly influenced by the Jagannath cult and have made outstanding contributions to their respective fields of knowledge centering round the hydraheaded mysterious aspects of Jagannath Cult. The shrine of Lord Jagannath was visited by the great saints and savants of this country like Sankara, Ramananda, Ramanunja, Madhavacharya, Narahari Tirtha, Kavira, Nanaka and Chaitanya; each of whom contributed to the development of its catholicity and almost all of them have not only left some institutions at Puri which are still named after them but also shaped and promoted their philosophical doctrines after being influenced by the salient features of Jagannath Cult.

The origin of Jagannath shrine and His Cult are shrouded in mystery. Although the historians established the fact that the present temple of Lord Jagannath was built by Ananta Varman Chodaganga Deva of Ganga dynasty during 12<sup>th</sup> century A.D, still a lot of theories have been propounded as to the existence of Jagannath shrine and cult from time immemorial on the basis



of the evidence found in some epigraphic records, archaeological remains and Puranic Literature. Any way, Jayadeva, the celebrated poet of Sanskrit, remembered for his devout devotion for Lord Jagannath, was born in the 12<sup>th</sup> century A.D, the period when the present monumental shrine of Lord Jagannath was constructed in Orissa. The main objective of the composition of Gitagovindam by Sri Jayadeva was to offer his humble prayer, dedicated devotion, uncommon respect and extraordinary feelings of love for Lord Jagannath, who has been regarded as the focal point for the socio-political and socio-religious movements in Orissa through the immortal songs of his lyrical poetry. It is told in *Bhaktamala* by Chandradutta.

Jayadeva, the noble minded poet got privilege after composing the Kavya

“Gitagovindam” and dedicating the same to Purushottam (Lord Jagannath) at the sacred place of Purushottama i.e Puri.

As per the historical and legendary records. Lord Jagannath was worshipped as Purushottama or Nilamadhava or Madhava in ancient time even during the period of Panchasakhas or five saintly friends of Orissa. The name Jagannath came to be known widely probably at a period when the socio-religious movement got momentum in Orissa with the advent of Shri Chaitanya who spend about 18 years at Puri, Shri Jayadeva has mainly used the words “Madhava”, “Jagadisha”, “Hari”, “Krishna”, and “Keshav” etc. for Lord Jagannath and this unique literary contribution is intended to propitiate the poet’s cherished Lord. It is not out of place to mention that recital of Gitagovinda in front of Lord Jagannath was made compulsory by Gajapati King, Prataprudra Deva who ruled Orissa from 1497 to 1540 A.D.

Jayadeva, the celebrated poet of Sanskrit literature of the 12<sup>th</sup> century A.D has been immortalized for his only work “Gitagovinda”, a unique lyrical poetry, charged with deep devotional intensity and extraordinary musical composition. The melodious songs and erotic appeal of the story as delineated in Gitagovinda have a captivating effect on the readers. The poem describes the amorous dalliances of Radha and Krishna in such a methodical, elegant and stylistic manner, one can find himself completely submerged in the ocean of devotion having a deep current of Vaishnavite mysticism which started in Orissa from twelfth century A.D., virtually with the construction of the great monumental shrine of Lord Jagannath that attracted a number of saints and savants belonging to various religious and philosophical sects to be dissolved with the mysterious stream of Jagannath cult, Jayadeva’s

Gita Govinda, as is alleged, is not an episode that illustrates the form of *Sahajiya* love wherein Krishna has been represented as a freelance and has been further described as freely mixing and dancing with the cowherd women, embracing and kissing them. The further allegation that the form of love described by Jayadeva in his love lyric has transgressed all human laws and ethics made to control sexual relation between men and women is far from truth. The free mixing of Krishna with the cowherd women has been annotated by Sridharswami the most authentic commentator on *Shrimad Bhagavat* as the union of Almighty with the sparks of His own prowess. As a child enjoys by mixing himself with his own subshadows reflected through a mirror or any transparent object of the worlds, Lord Krishna, in the same was mixing with the cowherd women, who actually symbolize the sparks of Krishna’s own reflection.

Radha can also be a symbol of serpent power, which is existent being coiled up in the root receptacle of human body *Muladharachakra* and *Krishna* symbolizes the *Sumam bonum* of thousand petalled lotus receptacle or pineal gland or *Shasrara Chakra* and it is intended that the serpent power like Radha should travel through all the four receptacles i.e *Savadhithana chakrs* or superior Hypogastric Plexus, *Manipura Chakra* or Solar Plexus, *Anahata Chakra* or Cardiac Plexus, *Anahata Chakra* or Cardiac Plexus and *Visudha Chakra* or plexuses connecting superior, middle and inferior cervical ganglia and mix with Krishna like summum bonum of pineal gland as the yogis par excellence try to unite these two for their all-round perfection and attainment of eternal peace and bliss.

The lyrical poetry of *Bhakta Kavi* Jayadeva opens with a benedictory verse that

highlights the guiding capacity of a woman, Radha stands for Sakti or power, the indeterminable *Mahamaya* who revolves the wheel of this world and without whom the *Purusa*, the primordial being or Krishna as described by Jayadeva, is completely incapable even of movement, what to speak of creation. The poet feels that in a world, covered with darkness by the clouds a man cannot reach his destination without the help of a woman, who represents all that is required for dispelling the darkness. Here the destination means the ultimate point of perfection, converted by one and all interested in obtaining the "Sumum bonum" or eternal bliss and peace of life. Hence, a true devotee finds the entire episode to be symbolic while a sensualist can only relish the passion in its nude display. The purpose of *Gita Govinda* is to instill a deep sense of devotion towards a divine power and that is the reason why the recital of this lyrical poetry has been made compulsory in the temple of Lord Jagannath.

Jagannath, Jayadeva and Bhakti movement in Orissa, these three are inseparable. It is to be mentioned that this devotional poetry was written to offer as a prayer to Lord Jagannath most probably on the occasion of consecration ceremony of the newly constructed present monumental shrine of the Lord during the period of Chodaganga Deva. Deep association of Jayadeva with Lord Jagannath and the introduction of "Gita Govinda" as one of the daily rituals of Lord in the tradition of Jagannath cult equip one with the series of arguments to come to a finding that the homeland of Jayadeva was Orissa. Of course there is no bar if a saint poet comes to Puri from other state and composes his devotional poetry in the praise of Lord Jagannath, the perennial source of inspiration and attraction of several poets, philosophers and religious leaders of the country. In fact Srichaitanya, who was born in Nadia Nabadweep of Banga, came to Puri in

the year 1510 A.D at the behest of his mother "Sachi" and spent about eighteen years in the holy land of Lord Jagannath. It will not be out of place to mention that the fore-fathers of Srichaitanya were the inhabitants of Jajpur in Orissa as evident from Jayananda's *Chitanyamangala*. Anyway the case of Jayadeva is completely different and it has been proved that Jayadeva was an inhabitant of Kenduvilva or Kenduli Sasana, a village in Balipatna P.S of the Puri district situated in between the rivers Prachi and Kusabhadra. It is not intended to enter into the homeland controversy of the poet Jayadev, who has been claimed by the Orissa, the Bengalis and the Maithilis. But the authentic documents and literary contributions of ancient time, which have been brought to the limelight in recent years by the scholars of eminence in support of determining the birth place of Jayadeva to be Orissa, which deserve special mention. These records are (i) *Sarvanga Sundari* Commentary on *Gitagovinda* by Narayana Das of 1350 A.D (ii) *Vaisnavilamrita* by Madhab Pattnaik of 1535 A.D (Published by Sambalpur University, Sambalpur) (iii) *Bhaktimala* of Navadas of 1885 A.D (iv) *Madala Panji* of 17<sup>th</sup> Century (v) Commentary on *Bhaktimala* by Priya Das of 1712 A.D (vi) *Bhakta Vijaya* by Mahipati of 1792 A.D (vii) *Dardhyata Bhakti* by Rama Dasa of 1797/8 A.D and (viii) *Gita Govinda*, Marathi Edition of 1865 A.D. These literary traditions have persistently described Utkal as the homeland of Jayadev. In this connection a portion of the article entitled "Jayadeva of the Gita Govinda-His Date and Place" by Prof. N.K Sahu as quoted below may be referred to :

"A number of writers during the late medieval period declared Utkal to be the homeland of Jayadeva. Gada Dwivedi in his work *Sampradya Pradeep* dated 1553 A.D states that Jayadev belongs to Utkala Navaji the well known



poet of Gwalior in his *Bhaktamal* written in Hindi also states that Jayadeva was a poet of Utkala. Jayadev himself "in his Gita Govinda states that he was born like a moon from the sea of Kenduvilva.

The Maharastrian poet Mahipati in his popular work *Bhakta Vijaya* declares Jayadeva as an incarnation of Vyasa and identifies Kenduvilva with a village called Tinduvilva near the sacred city of Purusottama Puri. According to Mahipati, Jayadeva wrote Gita Govinda at Purusottama and married Padmavati, the daughter of a Brahmin of that place. Krishna Dasa Babaji in his *Bhakti Mala* also testified to the fact that Jayadeva lived in Purusottama. Chandra Dutta, a poet of Mithila in his *Bhaktamala* corroborated the evidence given by poet Mahipati and present the same type of identification of Kenduvilva. He states that Jayadeva the Brahmin village named Binduvilva near Jagannath Puri. These literary evidences can not however, be dismissed, unless other such evidences be produced to contradict the above".

However, it is not intended here to put so much emphasis on the land or the origin of the poet. Our ancient celebrated Sanskrit poets and authors wrote their works for the whole of India and even for the world. They have not confined themselves to the geographical boundaries of certain regions and that is the reason why many of them like Kalidasa, Jayadeva etc. have not mentioned anything regarding their birth place or genealogical identities. Jayadeva has crossed all the geographical limitations and has emerged as an outstanding literary luminary who could be able to give an unflinching fillip to the Bhakti movement in Orissa. It is the unparalleled popularity of the poet Jayadeva, which prompted some readers to plunge into a controversy with an intention to claim him to be an inhabitant of their own respective regions.

The socio-religious condition of Orissa, that led to the composition of this devotional poetry in twelfth century by the poet Jayadeva, was marked by four important cultural events. These are (i) The tradition of Madhava worship particularly in the Prachi valley, where the poet was born (ii) Carving of the incarnations of Lord Krishna in various Vaishnava temples of Orissa in general and on the lintel over the lion's gate of Jagannath temple of Puri or the Dasavatara theory (iii) Influence of Lord Jagannath and the significance of Purusottama Dham and (iv) Visits of great Vaishnava saints from south like Madhavacharya, Vishnuswamy, Nimbarkacharya, Ramanujacharya and the theory of "Radha" propounded by Sri Nimbarkacharya. Needless to mention that all these four factors along with the resultant factor of composition of Gita Govinda in the twelfth century contributed substantially for generating an environment of deep devotion in the minds of the people of Orissa towards Vishnu or Lord Jagannath or Purusottama paving an avenue for Vaishnavism to gain momentum in the sacred land of Lord Jagannath. Of course, the patronage of the kings of Ganga dynasty, which ruled Orissa for nearly 325 years, was remarkable in promoting this Bhakti movement in Orissa. Anantavarman Chodaganga Deva the founder of Ganga dynasty, who ruled Orissa for 72 years from 1078 to 1150 A.D built the present temple of Lord Jagannath at Puri and from that time this famous monument gained its importance and attracted national as well as international attention, which it never lost afterwards. His eldest son Kamarnava Deva, who ruled for a short period of 6 years, was also a devotee of Lord Jagannath and did a lot to spread the Vaishnava Bhakti movement in Orissa. His respect for the Brahmins and the devotees was evident from the fact that he performed *Tulabharam* ceremony by which he weighed himself against gold and distributed all these gold coins among the Brahmins, scholars

and devotees of his court. *Bhakta Kavi* Jayadeva, who flourished in the twelfth century A.D was fortunate to have the patronage of these two great Vaishnavite kings of Ganga dynasty of Orissa and authored his devotional lyric, *Gitagovinda*, in propitiation of Lord Jagannath.

One of the socio-religious factors that led Jayadeva to write his monumental work was a formidable tradition of Madhava worship. This tradition of worship of Madhava, a form of Vishnu, was vibrant even before Jayadeva, whose forefathers were also worshippers of Madhava, Jayadeva, being initiated with the tradition of *Madhava Puja*, authored *Gita Govinda* wherein the poet frequently described Govinda as Madhava. It is worth mentioning that Lord Jagannath in whose propitiation, the *Gita Govinda* has been written, was adored as Purushottama or Nilamadhava in Niladri or blue-mountain by the devotees before Jayadeva. The following verse from *Niladri Mahodaya* corroborate the fact that Jagannath was being worshipped as Nilamadhava or Madhava at Puri from the very inception of Jagannath tradition.

Moreover, the worship of twelve forms of Madhava in Orissa was so vibrant that the tradition must have influenced "Jayadeva" to sing his lyrics in honour of Madhava-turned-Jagannath. This tradition of "*Dvadasa Madhava Worship*" was nowhere prevalent in the country before twelfth century except in Orissa. These twelve Madhava, are Adi Madhava, Ananta Madhava Bhoga Madhava Champaka Madhava, Prasanna Madhava, Purushottama Madhava, Sudarshana Madhava, Janardana Madhava, Narakantaka Madhava, Vasudeva Madhava and Govinda Madhava.

The concept of "Dasavatara Theory" which was in vogue in Orissa prior to Jayadeva was also another factor responsible for the creation

of this devotional masterpiece in the history of Sanskrit literature for which the poet has invoked all the ten incarnations of Lord Krishna in the first canto of the "Gita Govinda". The ten incarnations as depicted by Shri Jayadeva are found carved in two Vishnu images worshipped in the village Saintala of Bolangir District and these images are of eighth century A.D observed by Late P.C Rath. Subsequently, all these ten incarnations were gradually found carved in various temples of Orissa and particularly on the lintel over the Lion's gate of the present Jagannath temple at Puri. The presence of an old *matha* called "Dasavatara Matha" near the Gundicha temple of Puri, where the ten incarnations are worshipped, also substantiates the fact that this Dasavatara theory not only originated in Orissa but also became popular among the devotees, as a result of which the songs of Dasavatara composed by Sri Jayadev are still sung in the Jagannath temple every morning during *Mangala Arati*. Moreover, the nation-wide importance of Jagannath cult and temple, which, assumed significance for the first time in the twelfth century during the reign of Chodaganga Deva and Kamarnava Deva, prompted the poet Jayadeva to author his most enchanting devotional song in Sanskrit. It is to be mentioned that Jayadeva has not exclusively paid his reverence to Madhava, but the theory of Radha, which was never existent in Sanskrit prior to Jayadeva in Orissa, also finds place in *Gita Govinda*. The assumption of learned historian, Dr.P.C Bagchi, that "Radha was probably a Bengali innovation made shortly before the time of Jayadeva and represented only a Vaishnavite phase of growing Saktism," has been given a good-bye by Late Kedar Nath Mohapatra by proving Bengali origin of Radha to be untenable. The observation of late Mohapatra are as follows-

"There was vigorous revival of Vaishnavism in South India in the twelfth century

due to the preachings of Sri Ramanuja, Sri Vishnuswami, Sri Nimbarka who proclaimed Radha as the *Sakti* (female energy) of Sri Krishna, his spouse in divine sport. The Schools of Nimbarka gave great prominence to the worship of Radha along with Sri Krishna. Sri Jayadeva a devout Vaishnava from his youth who remained at Puri, was greatly influenced by the Nimbark School either by coming in personal contact with its founder or by intimate association with his disciples. Exaltation of Radha which was a distinct feature of the Nimbark Schools, inspired Jayadeva to develop his erotic mysticism. It is a fact that the erotic mysticism depicted by Jayadeva in his Gita Govinda has swayed away a number of devotees to express their deep sense of devotion to Lord Krishna in the form of Jagannath as a result the Bhakti movement gained its momentum in Orissa during the twelfth century.

Some legends as found in the literary traditions, also substantiate the fact that Gita Govinda of Jayadev was extremely favourite to Lord Jagannath and it is told that Lord himself had appeared at the residential place of Sri Jayadeva, while Jayadeva had gone outside for taking a bath and wrote emotionally surcharged devotional line i.e which cannotes the concept of complete surrender before the indeterminable power. There is a legend as to the marriage of *Bhaktakavi* Jayadeva which shows that Lord Jagannath liked his devotee Jayadeva. When Devasharma to keep his previous promise wanted to dedicate his daughter Padmavati to the services

of the Lord, the Lord himself directed him in a dream that Padmavati should be offered to His devotee "Jayadeva" so that the Lord will be satisfied and thus Devasharma did that and the marriage of padmavati with Jayadeva was solemnized. Another story reminds us that Lord Jagannath used to listen to the songs of Gita Govinda sung by a village woman, while plucking brinjals from her kitchen garden in the night time and it was found on the following day that the cloth worn by the Lord was torn by thorns of the brinjal plants. In that paticular night, both the priest and king were told in a dream by Lord Himself regarding His intense inclination for Gita Govinda. The then king composed another Gita Govinda and called by the same name. In order to conduct a test of the likeness of the poem, the priest placed the new Gita Govinda in the temple along with the original work. But Lord Jagannath stepped down from his throne and taking up both poems, hurled Raja's out of the temple and pleasantly placed Jayadeva's in his bosom. Thus, there are a number of instances from which it is also known that Lord Jagannath and *Bhakta Kavi* Jayadeva are inseparable and the devotional song, Gita Govinda, which was written in propitiation of the Lord paved the way for flowing an eternal stream of devotion in the holy land of Lord Jagannath.

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#### Routine Recitation of the Gitagovinda

1. Before the Holy Trinity in the Jagannath Temple, Puri (Jayadeva's ritual practice is not revealed by his poem, but the place of his songs in the Caitanya cult complements the Oriya tradition that nightly performance in the worship of Jagannath at Puri has been continuous for more than 700 years – Barbara Stoler Miller.
2. It is recited during the spring celebration in Nepal in honour of Goddess Saraswati in which worship is offered to Kamadeva and his consort Rati
3. In the Annual Spring Fair in the village Kenduli in Birbhum district of West Bengal it is also recited
4. In some temples in South India Gitagovinda is recited according to the classical Karnatic system of music.

## *Saint - Poet Sri Jayadeva of Orissa*

*Dr. Chitrasen Pasayat*

The great Sanskrit poet Sri Jayadeva was born on Akshaya Trutiya i.e. on the third day of bright fortnight in the Hindu month Baisakha (April-May). He was a saint-poet of Orissa. Every year, People of Orissa remember this great soul and commemorate his birth day on this day with much display and pomp. The celebration of his birthday begins with the Sankirtan Jatra from Ananta Basudeb temple at Bhubaneswar to Sankha-Kshetra Puri through the village Kenduli, the birth place of Sri Jayadeva and Konark.

There was a debate and dispute on the birth place of this great poet, who wrote the 'Gita-Gobinda' sometime in the twelfth century. The difference of opinion is now settled and the birth place of Sri Jayadeva is established. Unquestionably, this great man was born in the village Kendubilwa / Kenduvilva or popularly known as Kenduli Sasan in Balipatna Block under Balipatna Police Station in Khurda district. It is a Brahmin dominated village located near the Prachi river.

Sri Jayadeva had spent most of his life at 'Sri Kshetra' or 'Jagannath Dham', the abode of Jagannath Mahaprabhu. At that time, enchanting Padmabati was the 'Debadasi' or 'Mahari' i.e. the temple dancer at Shri Jagannath Temple, Puri. 'Debadasi' or 'Mahari' is the woman who is dedicated and devoted to the deity in the temple

for performance of dance and music. The celebrated poet was captivated by this charming lady artist. He married her and spent his life at the feet of Jagannath Mahaprabhu. It is believed that, Jayadeva has institutionalized the 'Debadasi Pratha' in Shri Jagannath Temple, Puri though this 'Pratha' or tradition was introduced much earlier from the time of Somavamsi Rajas.

Sri Jayadeva is famous for his noted 'Gita-Gobinda Kavya', which is divinely decorated. Most probably, this Kavya was composed in the first half of the twelfth century. The earliest reference to Sri Jayadeva outside Orissa was made by the poet Chandabaradai, the court poet of Maharaja Pruthwiraj Chauhan, who was defeated and killed in the year 1192. Another reference is found in an inscription of Raja Sarangadev in the year 1201. These references suggest us the popularity of the Gita-Gobinda and reputation of Sri Jayadeva even outside the state of Orissa. It is not only sung in the temple of Jagannath Mahaprabhu but also devotedly read by the rural folk in the villages all through Orissa.

The 'Gita-Gobinda' acquires a distinctive and exceptional place in the list of the celebrated religious scriptures on this earth. It consists of twelve chapters. It is divided into 24 songs and each song consists of eight couplets. So, it is called



‘Astapadi’. It is a lyrical poem. It depicts the love story of Radha and Krushna. It is a devotional romantic poetry. It was composed mainly for dance performance during the night worship of Jagannath Mahaprabhu. In this context Tripathy (2007:1) writes, “As a sublime and spontaneous display of devotional romantic poetry centering around love episodes of Radha and Krushna, it was the first of its kind to be included in the ritual service of Lord Jagannath as an essential component of worship.”

The ‘Gita-Gobinda’ was composed so beautifully that, it was easily fitted to the foot movements of the dancers. Padmabati, wife of Sri Jayadeva danced to the tunes of Gita-Gobinda in the Srimandira of ‘Sankha-Kshetra’. It is believed that, the Gita-Gobinda as a dance drama was first enacted in the Puri temple during the rein of Kamarnava Deva (1146-1156). It is also believed that, Narasingha Deva II (1278-1307) had for the first time introduced singing of the Gita-Gobinda in the service of Jagannath Mahaprabhu. We may, however, avoid such dispute of opinion regarding introduction of the Gita-Gobinda in the Puri temple because, there is no denying the fact that, the Gita-Gobinda is a god’ grace. It is extremely popular not only in ‘Sri Kshetra’ but also throughout the country. As per the tradition, Debadasi of Srimandira at Puri used to sing the ‘Gita-Gobinda’ and perform dance at different times of the day and on other special occasions like ‘Chandana Jatra’, ‘Rukmini Bibaha’, ‘Niladri Bije’, ‘Solaha Puja’ of Bimala in the month of Aswina (September-October) and during ‘Bala-Dhupa’ in the month of Kartika (October-November).

The first song of the Gita-Gobinda may be called ‘Dasavatara Stotra’. It describes the ten Avatars or incarnations of Lord Vishnu. Then, the hero of the work is hailed. After that, the poet portrays the spring season with feelings of Radha and her desires to meet Krushna. Subsequently, the poet describes the delightful dance of Krushna with Gopis in Brundaban. Songs of the Gita-Gobinda unfold the truth that, Sri Jayadeva was a learned Sanskrit scholar. He was an expert in the ‘Hindu Sastra’ and ‘Puranas’. He had also authority over music and dance. In this work, Sri Jayadeva has narrated the love scenes passionately. Krushna is waiting Radha on the bank of the river Jamuna and he was restless. Narration is beyond compare. Depiction of the scene of Krushna embracing Radha and madness of Radha to meet Krushna etc. are matchless.

In fact, Jayadeva has introduced and popularized the cult of Radha and Krushna in Orissa through his divine composition the ‘Gita-Gobinda’.

#### **Reference :**

Tripathy, Ajit Kumar (2007), “The Gitagovinda in the History of Shree Jagannath Temple”, Orissa Review, May, P. 1-8.

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## *Mahakabi Jayadeva*

*Gurukalyan Mohapatra*

Contribution of Orissa to Indian culture and literature has been applauded. Orissa's role for enriching mediaval Sanskrit literature can not be ignored in the history of Indian literature. In fact, the art, literature and culture of Orissa marked a distinction throughout India and abroad. But the advent of a great Oriya poet in the 12<sup>th</sup> century A.D created history and its smell pervades even in this twenty first century with great gusto. He was no other than Jayadeva. This masterpiece, Gitagovinda is a great epic in India which vibrates in the hearts of the every reader is no doubt a meaty book today. No more controversy prevails to day as his birth place Kenduli is adjacent to Puri has been proved by researcher and scholars.

The "Gita govinda" the immortal epic of Jayadev remains in the hearts of many as written by an eminent poet and playwright Kabichandra Kalicharan Pattnaik. In his autobiography Kumbhara Chaka (which has won National Sahitya Akademi award) late poet mentions, I became spellbound when I listened the Priya Charusile song of Gitagovinda from my mother in my childhood, when I grew up I used go through the various explanatory interpretation of Gitagovinda alongwith the biography of poet Jayadeva. Then I prepared the entire text for the stage drama on 21<sup>st</sup> August 1935 and its title was Jayadeva. It was staged again in 1943 in the pendal of Orissa Theatres (Cuttack) I had refuted in this play the carards spread by Bengalis about

the birth place of Jayadeva. In 1967 March I was invited to attended a seminar on Gitagovinda to New Delhi. The seminar was organized by the Sangit Natak Akademic, New Delhi and my joy knew no boundary. I had to present a paper in the seminar captioned as Gitagovinda in Odissi Dance. The Singer Balakrushna Dash (no more lives now) then sung 'Badasi Jadi Kinchadarpa from the Gitagovinda as per my direction which could spellbound the entire audience. Miss Kumkum Das (now Mrs. Kumkum Mohanty) performed three dances in Odissi style. They were (i) Lalita Labanga Lata (ii) Rati Sukha Sare and (iii) Pasyati Dasi Disi. This was applauded and almost all national and vernacular newspapers had covered this news widely. Those artists who had accompanied me to New Delhi for that seminar on 15.03.1967 were Kelucharan Mohapatra (famous dance teacher who is no more now) Miss Kumkum, violine player, Bhubaneswar Mishra and singer Balakrushna Dash and Rakhil Mohanty.

The famous writer and scholar of Orissa who holds a key position in Orissa's administration as the Chief Secretary Mr. Ajit Kumar Tripathy now has ascertained in one of his articles published in Orissa Review in May 1988 that Jayadev was born and brought up in Orissa. In his article Jayadeva and Gitagovinda he mentions- Thus it has been conclusively established by research that Mahakavi Jayadeva was born in

Kenduli in Utkal, learnt and later taught literature, music and dance at the school in Kurma Patak in Kalinga was invited to Puri with a dance troupe during the reign of Chodagangadeva, settled there composed Gitagovinda in Sri Jagannath temple.

Many articles and books have been published in Oriya and English and some should

venture for making films and telefilms to capture the attentions of many who are yet ignorant about Jayadeva or his masterpiece, Gitagovinda.

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### Important Translations of the Gitagovinda into English and other European Languages

#### GERMAN

(A) F.H Van Dalberg translated Gitagovinda into German. His translation was based on Jones' English translation. Reading the German Text, Goethe commented-

“What struck me as remarkable are the extremely varied motives by which an extremely simple subject is made endless” (1802)

(B) A verse translation of the Gitagovinda by the German Poet Friedrich Ruckert, began in 1829 and appeared in 1837

(C) F.Major

(D) A.W.Riemenschneider

#### ENGLISH

1. First English translation of Gitagovinda by William Jones published in Transactions of the Asiatic Society of Bengal, Calcutta in 1792 and reprinted in London in Asiatic Researches, 3(1799)
2. Edwin Arnold's The Indian Song of Songs (London, 1875)
3. Sri Jayadeva's Gitagovinda (The Loves of Krishna and Radha) by George Keyt (Kutub, 1940)
4. S.Lakshminarasimha Sastri's The Gitagovinda of Jayadeva (Madras, 1956)
5. Duncan Greenlee's theosophical rendering The song of Divine Love (Madras, 1962)
6. Monica Varma's transcreation The Gitagovinda of Jayadeva (Calcutta, 1968)
7. Jayadeva's Gitagovinda (Love Song of the Dark Lord) Ed. & Trans. By Barbara Stoler Miller (Oxford University Press 1977)

#### LATIN

Latin translation with edited Sanskrit by Cristianus Lassen (Bonn, 1836)

#### FRENCH

By H.Foucher (Paris, 1850)

By G.Courtillier (Paris, 1904)

## *Gitagovinda Paintings*

1. Thirty illustrated Gitagovinda palmleaf manuscripts are in the collection of Sri Jayadeva Orissa State Museum of Bhubaneswar. The collection includes full Gitagovinda manuscripts, Dasavatara paintings and stray illustrated palmleaves.

### 2. Orissan Gitagovinda Paintings on Palmleaf.

(i) L.D.Institute, Ahmedabad, (ii) Chandigarh Museum, (iii) Salarjang Museum, (iv) Kamal and Jagadish Mittal Museum of Indian Art, Hyderabad, (v) Asutosh Museum of Indian Art, Calcutta, (vi) Indian Museum, Calcutta, (vii) Museum RIETBERG, Zurich, Swizerland, (viii) British Museum, London, (ix) India Office Library, London.

### 3. Orissan Gitagovinda Paintings on Paper

(i) Bharat Kala Bhawan, Banaras, (ii) British Museum, London, (iii) National Museum, New Delhi

The description of landscape that Jayadev has picturised in his Gitagovinda fully conforms to the landscape of Orissan variety. The rural Orissa has plenty of Kesara, Kadamba, Vakula, Madhuka, Mandara, Asoka, Madhupa, Madhabi, Atimukta and Palasa trees and creepers, which the scribes have best depicted in the illustrations. The river Yamuna of Gitagovinda with palm groves on the bank and the mango arbours, tamala and malatikunja is a most common scene in Orissa.

The sea beach bathed in silvery moonlight and high surging waves are typical of the Puri sea coast. The description of Malayagiri, the fragrance laden mild breeze carrying the scent of cloves from after greatly inspired Jayadeva in his poetic creativity for a transcendental poetic experience. The very land of Orissa he traversed where he composed his songs stood as a great picture.

(Source: Gitagovinda in Orissan Painting Traditions by Dr. Dinanath Pathy published in Orissa Review May 1992)

The Orissa State Museum preserves more than 100 mss. of the Gitagovinda collected from different parts of the State. Besides Bir Library, National Archives, Kathamandu, Nepal possesses 45 mss of the Gitagovinda. The earliest mss is dated 1447 A.D.

### Other Gitagovinda Paintings

1. RPN Sinha's Gitagovinda in Basholi School of Indian Paintings (New Delhi, 1958)
2. M.S Randhawa's Kangra Paintings of the Gitagovinda (New Delhi, 1963)
3. Moti Chandra-Gitagovinda (New Delhi, 1965)

### OBSERVATIONS ON THE GITAGOVINDA

Although the legend of Jayadeva's life has no historical values it does tell us that in the course of his wanderings Jayadeva visited Puri, where he came under the influence of the Jagannath Cult and formed a special relationship with Padmavati. The "marriage" of Jayadeva and Padmavati in the legend may be a veiled allusion to his initiation in the Srivaisnava Cult that was established in Puri under Ramanuja's influence. The role of Krishna's cowherdess consort Radha in the Gitagovinda takes its cosmic significance from the context of recurrent references to Sri Jayadeva's use of the epithet Jagadisa, "Lord of the World" for Krishna in the first song is too similar to Jagannath to be accidental-the Gitagovinda may well have taken shape in the richly syncretic environment in Puri in the 12<sup>th</sup> Century – **Barbara Stoler Miller**

*JAGANNATHAPURI PRANTE DESECAIVOTKALAVIDHE  
KINDUVILVA ITI KHYATO GRAMO BRAHMANA SAMKULAH  
TATROTKALE DVIJO JATO JAYADEVA ITI SRTAH  
VIDYABHYASARATAH SANTAH PURUSOTTAMA PUJAKAH*

(From Bhaktamala by Maithili poet Chandradatta, 17<sup>th</sup> Century)

(In Kenduvilva, a famous Brahmin village in Utkal near about Jagannath of Puri, a Brahmin was there known as Jayadeva who was said to be a devotee of Purusottam who spent his time in studying the learned scriptures, Tr. Rajkishore Mishra ).

*Courtesy : Orissa Review, May 1993 Issue*



# ORISSA REVIEW

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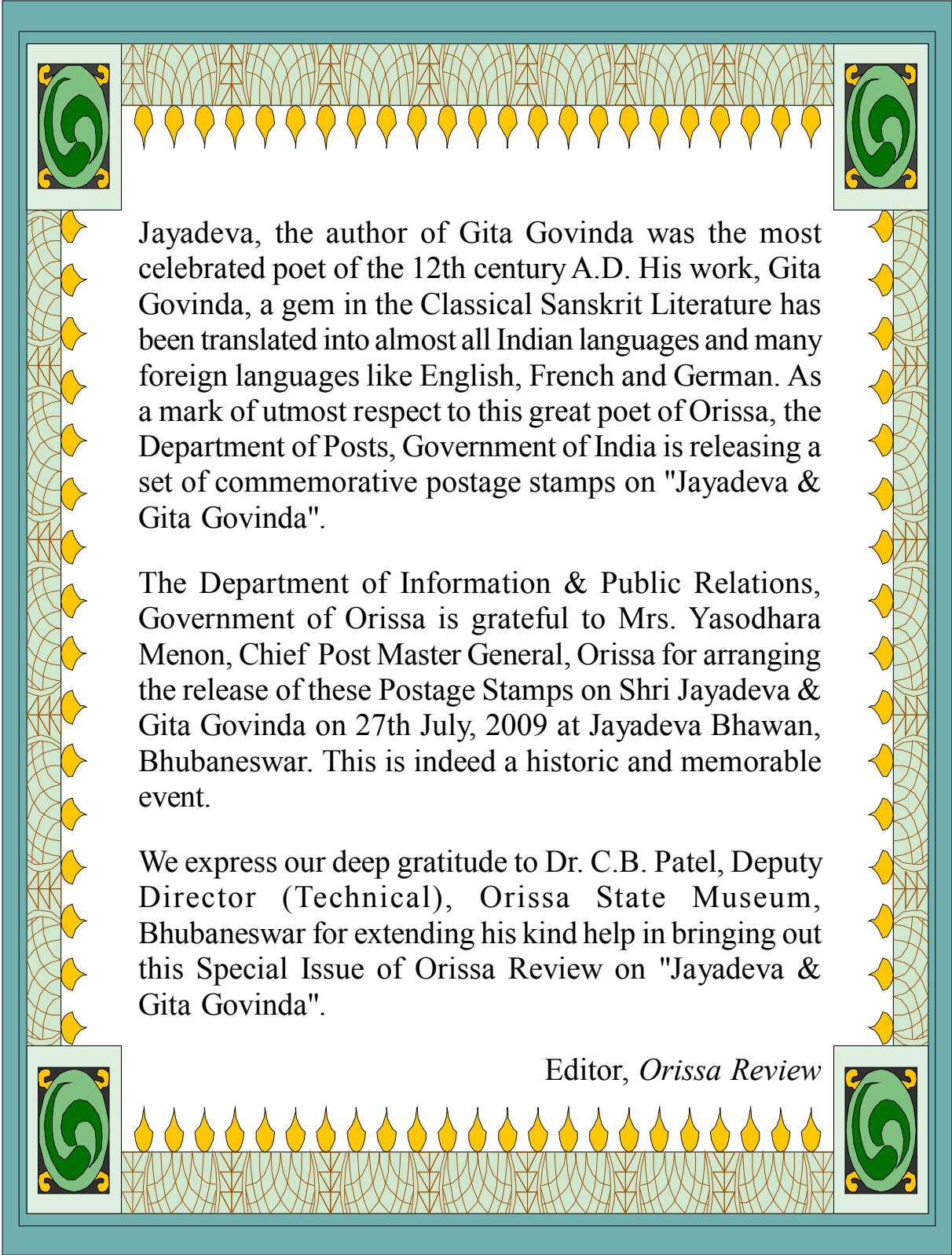
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Jayadeva, the author of Gita Govinda was the most celebrated poet of the 12th century A.D. His work, Gita Govinda, a gem in the Classical Sanskrit Literature has been translated into almost all Indian languages and many foreign languages like English, French and German. As a mark of utmost respect to this great poet of Orissa, the Department of Posts, Government of India is releasing a set of commemorative postage stamps on "Jayadeva & Gita Govinda".

The Department of Information & Public Relations, Government of Orissa is grateful to Mrs. Yasodhara Menon, Chief Post Master General, Orissa for arranging the release of these Postage Stamps on Shri Jayadeva & Gita Govinda on 27th July, 2009 at Jayadeva Bhawan, Bhubaneswar. This is indeed a historic and memorable event.

We express our deep gratitude to Dr. C.B. Patel, Deputy Director (Technical), Orissa State Museum, Bhubaneswar for extending his kind help in bringing out this Special Issue of Orissa Review on "Jayadeva & Gita Govinda".

Editor, *Orissa Review*